**THE GREAT DIAMOND HEIST CROSS-UP**

**A Robin Templar Caper**

**Inspired by an actual heist**

**(Some dialogue & description based upon court records)**

**Story by**

**Dennis F. Stevens**

**(Member WGA, West)**

**Screenplay by**

**Dennis F. Stevens**

**&**

**Peter Szondy**

**Episode five of an eleven part,**

**premiere event, TV miniseries**

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

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**001**

**001 EXT. HOTTENTOTS HOLLAND MOUNTAINS – DAY 001**

**Series of shots: the distinctive, rugged Cape Fold Belt Mountains in the Western Cape, including the Steenbras Dam and the iconic Table Mountain.**

**ESTABLISH THE FILM’S MUSICAL THEME**

**002 EXT. CAPE TOWN – EARLY EVENING 002**

**Several beauty shots of Cape Town and the Harbor.**

***SUPERIMPOSE CAPE TOWN, SOUTH AFRICA***

**003 EXT. THE DIAMOND WORKS – CAPE TOWN – EARLY EVENING 003**

**The steel and glass structure on the Coen Steytler Roundabout is a local tourist attraction.**

**004 INT. SERIES OF SHOTS: THE DIAMOND WORKS – EARLY EVENING 004**

**Tourists sip champagne and browse through cases filled with sparkling diamonds. The fifteen-minute tour is accompanied by an English translation of what the tourists are viewing; famous diamonds and production of the same, from the world over.**

**IN A BIRD’S-EYE VIEW we MOVE TO:**

**005 EXT. FINANCIAL DISTRICT – CAPE TOWN – EARLY EVENING 005**

**Virtually next to the Diamond Works: The Cape Town financial district.**

**006 EXT. THE VAN GENT BUILDING – FINANCIAL DISTRICT – NIGHT 006**

**We MOVE IN ON one of the high-rise buildings in the financial district.**

***SUPERIMPOSE: THE VAN GENT BUILDING***

***CAPE TOWN***

**007 INT. WALK-IN BANK TYPE VAULT – NIGHT 007**

**The bank-style vault contains many trays of rare coins and gold; together with cut and uncut diamonds.**

**CHARDONNAY ROGERS, late 20s to early 30s – tall and svelte - is sorting through the cases of cut and uncut diamonds. Her facial features speak of Asia and the Mediterranean – a striking blend**

**002**

**that translates to drop-dead gorgeous. The vault door remains wide open as she randomly selects several diamonds and eyes them with her small 25X jeweler’s glass.**

**008 INT. VAN GENT’S OFFICE – NIGHT 008**

**Behind his desk in the large office, FREDERICK VAN GENT, a very fit man in his mid-fifties, is going over some paperwork when there is a KNOCK at the office door.**

**FREDERICK**

**Come in.**

**The door opens and the attractive, young receptionist/secretary and all-around trouble-shooter, MITZI MORGAN enters.**

**MITZI**

**Good morning, Mr. Van Gent.**

**FREDERICK**

**‘Morning, Miss Morgan. ...Did you get**

**the information I requested?**

**MITZI**

**Yes, Mr. Van Gent...I did.**

**Mitzi settles into one of the cushy chairs facing the desk, opens her purse and extracts a manila file folder and a 3X5**

**memo pad, which she consults.**

**FEDERICK**

**(impatiently)**

**So, about Paul’s new girlfriend...this**

**...Chardonnay Rogers?**

**009 INSERT – PHOTOS OF CHARDONNAY IN THE MANILA FOLDER 009**

**MITZI**

**(Referring to notes)**

**Chardonnay Rogers does not exist. Ac-**

**cording to her fingerprints, which by**

**the way, were extremely difficult to ob-**

**tain...**

**010 ANOTHER ANGLE ON SCENE 010**

**MITZI**

**(continuing)**

**...she is actually – get this - an**

**(MORE)**

**003**

**MITZI (Cont’d)**

**American detective by the name of**

**Andrea Parker.**

**FREDERICK**

**You sure?**

**MITZI**

**Positive. ...She’s a detective-ser-**

**geant with the San Diego Police De-**

**partment, no less. According to them,**

**she’s on a six-week leave.**

**FREDERICK**

**That’s hard to believe. ...Paul checked**

**her out... claimed to have seen her**

**passport. ...Faking a passport that**

**actually works - with the scrutiny**

**these days –**

**MITZI**

**Clearly not an amateur.**

**FREDERICK**

**Obviously, someone sent her.**

**MITZI**

**Someone with resources.**

**FREDERICK**

**Where is she now?**

**MITZI**

**In the vault. Paul has her sorting**

**diamonds for our next shipment, pull-**

**ing any stones that have a laser-**

**etched inscription.**

**FREDERICK**

**I think you know what has to be done.**

**Mitzi nods as she rises to exit.**

**011 INT. WALK-IN BANK-TYPE VAULT – NIGHT 011**

**Using her 25X jeweler’s glass Chardonnay continues the sorting process.**

**Suddenly, the wide-open vault door is slammed shut, with Char-donnay Rogers inside.**

**004**

**Quickly realizing what has happened, Chardonnay rushes to the vault door and attempts to open it; but to no avail. She’s trapped.**

**012 INT. VAN GENT’S OFFICE – NIGHT 012**

**Frederick is pouring himself a brandy as Mitzi enters.**

**MITZI**

**Done.**

**Frederick pours another and hands the glass to Mitzi.**

**FREDERICK**

**How long will it take?**

**Mitzi checks her watch.**

**MITZI**

**It’s now 2:55 p.m. Friday, so...she’ll**

**be dead by noon on Sunday.**

**FREDERICK**

**Pity. ...She was really quite lovely.**

**MITZI**

**Monday morning we’ll open the vault and**

**discover the tragic accident.**

**FREDERICK**

**She carries a cell phone. ...You sure**

**she can’t get a signal from inside the**

**vault?**

**MITZI**

**Positive.**

**FREDERICK**

**Good. ...When Paul returns tell him I**

**want to see him.**

**013 INT. WALK-IN BANK-TYPE VAULT – NIGHT 013**

**Chardonnay powers up her cell phone.**

**014 INSERT – CELL PHONE DISPLAY 014**

**On the cell phone’s display are the words NO SIGNAL.**

**015 CLOSE ON CHARDONNAY 015**

**005**

**Starting to get a little worried.**

**016 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 016**

**The elevator door opens and PAUL VENTER, mid 30s, steps out.**

**He has rugged, outdoorsy good looks and radiates the kind of sophisticated charm that could easily reduce most women to a puddle.**

**Seated behind her desk, the well-presented Mitzi – no slouch herself - calls out:**

**MITZI**

**Paul? ...Mr. Van Gent says he wants**

**to see you the moment you come in.**

**PAUL**

**Any idea what he wants?**

**MITZI**

**Not a clue ...How did your getaway to**

**Victoria Falls go?**

**017 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 017**

**Establish a large home with its four-car garage and adjacent helicopter hangar located on an isolated bluff overlooking the**

**Pacific Ocean at the western end of Highlands Dr., just north of Carmel Highlands. *PRODUCTION NOTE: House and hangar actually exist.***

***SUPERIMPOSE:* TWO WEEKS EARLIER**

***FLETCHER ESTATE***

***CARMEL HIGHLANDS, CALIFORNIA***

**A phone RINGS.**

**018 INT. KITCHEN - FLETCHER ESTATE – EARLY MORNING 018**

**HARRY FLETCHER, mid 30s, who sometimes goes by the name Robin Templar, is cooking his usual gourmet breakfast when the sudden RINGING of his landline PHONE disturbs his concentration.**

**TEMPLAR**

**(announcing himself**

**into the handset)**

**Fletcher.**

**INTERCUT WITH:**

**006**

**019 EXT. SWEET CHARITY – S.F. MARINA – EARLY MORNING 019**

**The 90-foot, twin-mast schooner is docked at the end of a marina pier.**

***SUPERIMPOSE: SAN FRANCISCO MARINA***

**MOORE (O.S)**

**Jonathan here. ...Have you seen**

**this morning’s paper?**

**CONTINUE INTERCUT:**

**020 EXT. FANTAIL – 90 FOOT SCHOONER – S.F. MARINA – MORNING 020**

**JONATHAN MOORE, 60-something, a gray haired, distinguished-looking black man with the build and manner of a former Marine, has the San Francisco newspaper unfolded before him as he speaks on the phone.**

**TEMPLAR**

**Not yet. ...Why?**

**MOORE**

**Remember that heist of the Antwerp**

**Diamond Center vault that took place**

**a while back?**

**The young Chinese cook and limo driver and *largo al factotum*, JASON OW, is serving Moore a gourmet breakfast similar to the one Fletcher/Templar is cooking for himself.**

**TEMPLAR**

**Supposedly a hundred million in dia-**

**monds stolen. Of course, I remember.**

**MOORE**

**(glancing at paper)**

**Yes, and they never recovered any of**

**them. Well, they just released the**

**number one perp from prison. ...Do**

**you find that interesting?**

**TEMPLAR**

**I do. ...That was Leonardo, uh –**

**MOORE**

**- Bartiromo.**

**007**

**TEMPLAR**

**Yeah, Leonardo Bartiromo. He got a**

**10-year sentence but they’re releasing**

**him after only five.**

**MOORE**

**(continued)**

**What does that tell you?**

**TEMPLAR**

**I think it tells me, I’d better meet**

**you for lunch.**

**021 BACK TO SCENE – KITCHEN 021**

**Templar hangs up the phone just as his buxom, beautiful young wife, NICOLE, enters, wearing one of her truly provocative, barely-there, lounge-around-the-house, tank-top-and-shorts combo.**

**He gives her a longing look and starts to apologize.**

**TEMPLAR**

**Sweetheart, I’m sorry, but –**

**She holds up a hand and stops him.**

**NICOLE**

**Darling, stop, don’t even go there. I**

**heard the phone ring. I know what it**

**means.**

**TEMPLAR**

**It’s just business.**

**NICOLE**

**You were wonderful this morning and**

**you make your wife very happy. But**

**every time that phone rings, I worry**

**about what that Robin Templar is go-**

**ing to do to my Harry.**

**A look of loving but deep concern crosses Nicole’s face.**

**NICOLE**

**(continuing)**

**Just come back to me.**

**They hug and share a deep, tender kiss. Breaking away Harry takes a closer look at his wife’s body.**

**008**

**TEMPLAR**

**What kind of outfit is that for a**

**school teacher to be wearing?**

**He grins. She smiles. The result is another embrace.**

**022 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAY 022**

**Harry Fletcher/Robin Templar exits the front door and heads for the adjacent helicopter hangar.**

**023 ANGLE ON HELICOPTER HANGAR 023**

**Templar slides open the door to the hangar to reveal a heli-copter, the model of which is popular among business executives.**

**024 EXT. MONTEREY REGIONAL AIRPORT (MRY) – DAY 024**

***SUPERIMPOSE: MONTEREY REGIONAL AIRPORT***

**025 ANOTHER ANGLE 025**

**Fletcher’s chopper lands in the long-term-visiting aircraft area.**

**As the engine shuts down, the tie-down crew approaches.**

**026 INT. BOARDING AREA – MONTEREY AIRPORT – DAY 026**

**The flight to San Francisco is called by the FLIGHT ANNOUNCER.**

**FLIGHT ANNOUNCER (V.O.)**

**SkyWest flight 5317 to San Francisco**

**Now boarding.**

**Templar is in line holding his boarding pass.**

**027 EXT. RUNWAY - SAN FRANCISCO INTERNATIONAL AIRPORT – DAY 027**

**A SkyWest aircraft settles onto the runway at SFO.**

**028 EXT. MAIN ENTRANCE – SAN FRANCISCO AIRPORT – DAY 028**

**Templar exits the building and looks around.**

**029 ANOTHER ANGLE 029**

**Spotting Jason Ow, Templar follows him to the limousine where he climbs into the back.**

**009**

**Jason then gets behind the wheel and takes off, heading for the City by the Bay.**

**030 EXT. FANTAIL – 90 FOOT SCHOONER – S.F. MARINA – MORNING 030**

**In a make-shift lounge area on the fantail of the twin mast yacht, Jason Ow serves gourmet sandwiches and finger food to Templar and Moore. They accompany the delightful hors d’oeuvres with premium champagne as they confer.**

**MOORE**

**As I see it, the only reason they**

**would let this Bartiromo out early –**

**a mastermind criminal of this magnitude**

**- is to follow him and see if he leads**

**them to the unrecovered diamonds.**

**TEMPLAR**

**So, despite insurance company denials,**

**there are unrecovered diamonds.**

**Moore nods as he sips some more champagne.**

**031 EXT. A KLM FLIGHT LANDING AT SCHIPHOL AIRPORT – DAY 031**

**The KLM airliner settles onto the runway and rolls out – at Amsterdam’s Schiphol International Airport.**

***SUPERIMPOSE: SCHIPHOL INTERNATIONAL***

***AIRPORT, AMSTERDAM***

**032 INT. AVIS RENTAL CAR COUNTER – SCHIPHOL – DAY 032**

**Jonathan fills out a car rental agreement.**

**033 EXT. JONATHAN’S RENTAL ON HIGHWAY TO ANTWERP – DAY 033**

**Jonathan’s rental passes a sign: Antwerp-120 kilometers.**

**034 EXT. ANTWERP DIAMOND DISTRICT – DAY 034**

**Series of beauty shots – to establish.**

**035 EXT. ANTWERP DIAMOND CENTER POLICE DEPARTMENT – DAY 035**

**Chief Insurance Investigator DENICE OLIVER parks her black Mercedes S550 in a reserved zone, and then walks toward the entrance of the police building. She is auburn-haired, forty-something, svelte in a well-tailored skirt and jacket with**

**010**

**impeccable taste and a low-key manner that exudes the kind of assurance that is necessary in the heady, polyglot world of international jewel markets. She answers her RINGING cell PHONE with an accent decidedly British. This woman means business.**

**OLIVER**

**(into cell)**

**Oliver.**

**INTERCUT WITH:**

**036 INT/EXT JONATHAN’S RENTAL – ON HIWAY TO ANTWERP – DAY 036**

**Jonathan is on his iPhone.**

**MOORE**

**Hello, Ms. Oliver. Jonathan Moore.**

**I should be there within the next 30**

**minutes.**

**OLIVER**

**Very good, Mr. Moore. Looking for-**

**ward to meeting with you.**

**037 INT. ANTWERP DIAMOND CENTER POLICE CONFERENCE ROOM – DAY 037**

**Plain-clothes chief investigators AGIM DE BRUYCHER and PATRICK PEYS join Denice Oliver around the conference table where the latter is briefing the two investigators on the forthcoming meeting with Mr. Moore. Peys and De Bruycher both speak excellent English but with a slight Dutch accent.**

**BRUYCHER**

**So, Ms. Oliver, as the chief insurance**

**investigator, did you check him out?**

**Pulling out a Manila folder of computer print-outs, Denice thumbs through a few pages and then begins citing from her notes.**

**OLIVER**

**Jonathan Moore...early 60s, is the**

**chief financial officer for Universal**

**Imports, a San Francisco-based multi-**

**national company.**

**(beat)**

**...Retired from the Marine Corps as a**

**Major who in his final years of service**

**was the aide de camp to a two-star**

**(MORE)**

**011**

**OLIVER (Cont’d)**

**general. Before that, his primary**

**duty was planning covert missions.**

**Denice looks up from her notes, ready to take questions.**

**BRUYCHER**

**Anything on his assets? Is he wealthy?**

**Denice answers the question without referring to her notes.**

**OLIVER**

**The only asset we could find is a 90-**

**foot, refurbished, twin-mast yacht**

**moored at the San Francisco Marina,**

**named “Sweet Charity.” ...If he has**

**any other assets he’s got them well**

**hidden.**

**PEYS**

**So, what does he want?**

**OLIVER**

**(shaking her head)**

**Claims he has the resources necessary**

**to recover most, if not all of the**

**missing diamonds.**

**PEYS**

**He probably already has the diamonds**

**and this meeting is for the purpose of**

**negotiating his finder’s fee without**

**revealing that he’s in possession or**

**knows where the stones are.**

**OLIVER**

**(shaking her head)**

**You know better than that. If that**

**were the case, he would already be on**

**our radar.**

**BRUYCHER**

**And should we recover the diamonds**

**first, then even though he may have**

**led us to them, when it comes to any**

**finder’s fee, he’s shit out of luck,**

**as the Americans say.**

**038 ANOTHER ANGLE 038**

**012**

**A uniformed POLICE SECRETARY enters and announces:**

**POLICE SECRETARY**

**Mr. Jonathan Moore to see you, Miss**

**Oliver.**

**OLIVER**

**Good. Escort him in.**

**039 EXT. SAN FRANCISCO MARINA – DAY 039**

**Boats of all types, including sloops, ketches, schooners and luxury power craft are moored at the maze of piers at the San Francisco Marina; most with power hookups to the 220-amp boxes found alongside the more expensive, live-aboards.**

**040 EXT. FANTAIL – 90 FOOT SCHOONER “SWEET CHARITY” – DAY 040**

**Seated in the makeshift fantail lounge, with notable landmarks Alcatraz and Sausalito in the background, Jonathan is bringing Harry Fletcher (AKA Robin Templar) up to speed.**

**MOORE**

**Good news is that the insurance compa-**

**nies agreed to a 30 percent recovery**

**fee.**

**TEMPLAR**

**That’s great! ...And the bad news?**

**MOORE**

**Did I say there was bad news?**

**TEMPLAR**

**There’s always bad news in our racket.**

**MOORE**

**It’s only bad in that we cover our own**

**expenses.**

**TEMPLAR**

**(smiling)**

**I think we can afford it.**

**MOORE**

**The insurance companies involved are**

**sending a joint letter agreeing to the**

**terms. ...Should arrive in a day or so.**

**041 INT. 19TH FLOOR – OFFICE BLDG. – SAN FRANCISCO – MORNING 041**

**013**

**The elevator door opens on the 19th floor and the building’s Mailroom Employee hands off the small mail bag to the attract-**

**tive and efficient receptionist, Ms. MARIANNE VALTAN.**

**042 INT. MOORE’S OFFICE: UNIVERSAL IMPORTS – DAY 042**

**Ms. Valtan knocks, then, without waiting for a response, enters. She hands over the mail addressed to Jonathan**

**MOORE**

**Thank you Ms. Valtan.**

**As Marianne exits, Jonathan sifts through his mail.**

**043 INSERT – TIGHT ANGLE ON LETTERS 043**

**And suddenly there it is; the joint letter from the insurance companies.**

**044 INT. FLETCHER’S OFFICE – UNIVERSAL IMPORTS – DAY 044**

**The door to Fletcher’s office opens and Harry looks up to see his friend and colleague holding a series of pages from a letter and wearing a broad smile.**

**Fletcher’s eyebrows rise, asking a silent question.**

**MOORE**

**(nodding)**

**Time we put together our team.**

**045 EXT. FANTAIL – 90-FOOT SCHOONER “SWEET CHARITY” – DAY 045**

**Jonathan starts to lay out some 11X14 photographs on the table in front of Harry.**

**INTERCUT WITH:**

**046 (A) TIGHT ON FIRST PHOTO – CHARDONNAY ROGERS 046**

**MOORE (O.S.)**

**Detective sergeant Andrea Parker, of**

**the San Diego Police Department, who**

**goes by the battletag, Chardonnay**

**Rogers.**

**We recognize Chardonnay from the opening sequence, when she was trapped in the vault.**

**014**

**TEMPLAR (V.O.)**

**She could be very helpful.**

**Jonathan lays the second photo atop the first.**

**(B) TIGHT ON SECOND PHOTO – DUKE OSGARD**

**MOORE (O.S.)**

**Duke Osgard, who goes by the unas-**

**suming battletag of Patrick Palmer**

**when working as a member of Robin’s**

***Merry Men*.**

**From previous episodes, we easily recognize Osgard.**

**TEMPLAR (V.O.)**

**Don’t see his skills being needed.**

**Then Jonathan lays the third photo atop the second.**

**(C) TIGHT ON THIRD PHOTO – DOUGLAS SHINAMAN**

**MOORE (O.S.)**

**(continuing)**

**Then we have the Irishman, Sean Easton.**

**...Owns a chain of L.A. movie theaters.**

**Battletag: Douglas Shinaman.**

**TEMPLAR**

**When it comes to opening a lock, I’d**

**rather have him than Harry Houdini**

**himself.**

**MOORE**

**True. But I don’t see his skills re-**

**quired on this mission.**

**Jonathan lays the fourth photo on top of the third.**

**(D) TIGHT ON FOURTH PHOTO – RAYANA KAKHIMOVA**

**Rayana has the lanky, severe good looks, high cheekbones and determined, swaggering attitude that is not untypical of her Russian heritage.**

**047 ANGLE ON HARRY & JONATHAN 047**

**MOORE**

**Then we have Rayana Kakhimova, our**

**(MORE)**

**015**

**MOORE (Cont’d)**

**Kazhakstani computer expert.**

**TEMPLAR**

**Strong choice. Managed the IT ser-**

**vices for the Cosmodrome spaceport**

**at Baikonur.**

**Jonathan lays the fifth and final photo on top of the fourth.**

**(E) TIGHT ON FIFTH PHOTO – ROBIN TEMPLAR**

**MOORE (O.S.)**

**...And, of course, rounding out the**

**team, Harry Fletcher, battletag,**

***Robin Templar.***

**048 BACK TO SCENE 048**

**TEMPLAR**

**You’re forgetting the most important**

**member. ...The team coordinator.**

**Of course, Templar is referring to Jonathan; who dismisses the title with a wave of the hand and grim expression.**

**MOORE**

**Yeah. The one person who never goes**

**in harm’s way.**

**TEMPLAR**

**Maybe that will change.**

**049 EXT. SAN FRANCISCO FINANCIAL DISTRICT – NIGHT 049**

**MONTAGE of nighttime shots featuring the Financial District.**

**050 INT. 19TH FLOOR – NIGHT 050**

**The elevator door opens on the 19th floor and CHARDONNAY ROGERS steps into the lobby, announcing herself to Ms. Valtan.**

**CHARDONNAY**

**Chardonnay Rogers to see Mr. Jonathan**

**Moore.**

**MS. VALTAN**

**Hello, Ms. Rogers...**

**Marianne checks the roster, then motions to the double doors,**

**016**

**leading to the inner sanctum.**

**MS. VALTAN**

**Through there, then take a left until**

**you come to a set of double doors**

**marked Conference Room.**

**051 INT. CONFERENCE ROOM – UNIVERSAL IMPORTS – NIGHT 051**

**Chardonnay enters. Gathered in the room are: Jonathan, Rayana and, referred to by his alias, Robin Templar. The conference room is loaded with computers and several HD flat screens.**

**Chard takes her seat.**

**CHARDONNAY**

**Rayana, it’s been too long. You taught**

**me all I know about computers.**

**RAYANA**

**Oh, I doubt that.**

**CHARDONNAY**

**No, it’s true. Pity it was all in**

**Russian...which I can’t understand.**

**This gets a LAUGH from Jonathan and Templar. Chard nods to Robin and Jonathan.**

**CHARDONNAY**

**(continuing)**

**Hello again... Robin... Jonathan.**

**TEMPLAR**

**(smiling)**

**You’re looking good, as always.**

**JONATHAN**

**(warmly)**

**Welcome back. ...So, the reason we’re**

**here...**

**052 ANOTHER ANGLE 052**

**Jonathan goes to work: Using PowerPoint, projecting onto a large screen, he begins recapping the highlights of the Great Antwerp Diamond Centre heist.**

**018**

**MOORE**

**... The perceived mastermind behind**

**The Antwerp Diamond Centre heist is**

**Leonardo Bartiromo. Age 63.**

**053 POWERPOINT SCREEN 060**

1. **On the screen is a picture of the actor who plays Bart-iromo.**

**MOORE (O.S.)**

**According to court records, Bart-**

**iromo’s known cohorts included:**

1. **The PowerPoint screen now shows a picture of the actor who plays Pietro Tavano.**

**MOORE (O.S.)**

**Pietro Tavano, known as “Speedy.”**

**Seems that they all used only nick-**

**names.**

1. **The PowerPoint screen now shows a picture of the actor who will portray Elio D’Onorio.**

**MOORE (O.S.)**

**This is Elio D’Onorio. They called**

**him “The Genius.” His specialty is**

**alarm systems.**

1. **Next the PowerPoint screen clicks on a picture of the actor who will portray the man only known as the “King of Keys.”**

**MOORE (O.S.)**

**Sadly, we don’t have this man’s name;**

**only that the group called him, “The**

**King of Keys.” He could duplicate keys**

**on the run. He is yet to be caught.**

1. **The PowerPoint screen next shows a photo of the actor playing Fernando Finotto (AKA the “Monster”).**

**MOORE (O.S.)**

**And this elegant-looking gentleman is**

**Fernando Finotto, known as “The Mon-**

**ster.” Hugely capable lock picker,**

**safe cracker, electrician and all-**

**around mechanic.**

**018**

**TEMPLAR**

**Wouldn’t have gotten far without him.**

**Moore consults his notes.**

**MOORE**

**Now the following is according to**

**Court Records...**

**054 EXT. GEM DISTRICT – ANTWERP DIAMOND CENTRE – DAY 054**

**No longer a PowerPoint presentation but live action; SHOWING scenes Moore describes:**

**MOORE (V.O.)**

**The vault housing the diamonds is situ-**

**ated two floors below the Diamond Centre**

**and protected by multiple security mecha-**

**nisms, including a lock with 100 million**

**possible combinations, infrared heat de-**

**tectors, a seismic sensor, Doppler radar,**

**and a magnetic field.**

1. **A SERIES OF SHOTS show in detail the security measures being described by Jonathan.**

**MOORE (V.O.)**

**Two years prior to the robbery, Leonardo**

**Bartiromo rented a sparsely furnished**

**office which included a safe deposit box**

**in the vault, beneath the building.**

1. **Images of the office rented by Bartiromo.**

**MOORE (V.O.)**

**It also included a tenant ID card that**

**gave him 24-hour access to the building.**

**There, he posed as an Italian diamond**

**merchant.**

**055 INT. SAFE DEPOSIT BOXES – DIAMOND CENTRE VAULT – NIGHT 055**

**MOORE (V.O.)**

**On a clear, frozen Sunday evening in**

**Belgium, Bartiromo’s Cohorts entered**

**the vault and went to work on the 190**

**safe deposit boxes. Bartiromo himself**

**stayed on the street, in the getaway**

**car.**

**019**

1. **Using only the light from their flashlights, WE SEE Images of the four-member crew breaking into the safe-deposit boxes and extracting leather satchels filled with diamonds and gold.**

**MOORE (V.0.)**

**Although in the time allotted, the**

**team was only able to penetrate 109**

**of the 190 reinforced boxes, the**

**robbery was considered a huge suc-**

**cess; no alarms; no police; no prob-**

**lems. And the heist wouldn’t be**

**discovered until guards checked the**

**vault on Monday.**

**056 INT. CONFERENCE ROOM – UNIVERSAL IMPORTS – NIGHT 056**

**TEMPLAR**

**Bartiromo always insisted that it**

**was a diamond merchant who hired him**

**to steal the gems.**

**MOORE**

**(interrupting)**

**If we’re ever to find these missing**

**diamonds, we’ll need that merchant’s**

**identity.**

**TEMPLAR**

**That means interviewing Leonardo.**

**MOORE**

**How do you propose to do that?**

**TEMPLAR**

**You’re the planner. I’ll let you**

**figure that out.**

**MOORE**

**(thoughtfully)**

**Well, the editor of the Jerusalem**

**Post, Steve Linde, is an old friend.**

**I suppose I could get Chardonnay cre-**

**dentialed to do an interview with**

**Leonardo for the Post.**

**CHARDONNAY**

**(thoughtfully)**

**Great, if he’ll go for it.**

**020**

**MOORE**

**He’s already given an interview to**

**Wired Magazine. I don’t see why he**

**wouldn’t do another. ...In any event**

**most of what he’s going to say is a**

**matter of court records.**

**TEMPLAR**

**(to Moore)**

**But he’s yet to give up the name of**

**his alleged Jewish diamond merchant.**

**...What makes you think Chardonnay**

**can obtain the name?**

**MOORE**

**(proudly)**

**Because she’s *Chardonnay*. That’s**

**why!**

**Jonathan turns to the Russian beauty.**

**MOORE**

**Rayana, Bartiromo supposedly lives**

**in or near Turin, Italy. Get on your**

**iPad and find an address.**

**Rayana opens her iPad and goes to work.**

**057 EXT. TURIN, ITALY – DAY 057**

**Series of beauty shots to establish.**

***SUPERIMPOSE: TURIN, ITALY***

**058 EXT. BARTIROMO HOME – TURIN, ITALY – DAY 058**

**Chard pulls her rental Mustang to the curb in front of the modest *villa* just outside Turin. Dressed in a chic pants suit, she walks toward the front door.**

**059 ANGLE ON FRONT DOOR 059**

**Chardonnay presses a button and HEARS the internal RINGING of the DOORBELL. The door is promptly opened by MARIA BARTIROMO. At age 52, she’s still extremely attractive.**

**CHARDONNAY**

**Hello, my name is Chardonnay Rogers,**

**from the Jerusalem Post.**

**021**

**MARIA**

**(smiling)**

**Yes, Miss Rogers. My husband is**

**expecting you. Please come in.**

**Maria opens the screen door and Chardonnay enters.**

**060 INT. BARTIROMO LIVING ROOM – DAY 060**

**Appearing young and fit for his 63 years, Leonardo BARTIROMO’S five years in the slammer don’t seem to have hurt him all that much. As he shakes her hand, Chard is slightly taken aback by his charm. Although he has spent a lifetime as a professional thief, he has the engaging manners of a Northern Italian aristocrat, seemingly comfortable in his skin; his English is near perfect, with only a slight Italian accent.**

**He invites her to sit.**

**BARTIROMO**

**You are from the Jerusalem Post? Are**

**you Jewish?**

**Chard hesitates, a bit taken aback as she sits on the couch.**

**CHARDONNAY**

**Does it make a difference?**

**BARTIROMO**

**No, not at all. I only ask because**

***Rogers* doesn’t exactly sound like a**

**Jewish name. Or have you changed it?**

**Given Chardonnay’s darker skin tone, black hair and beauty of indeterminate Asian leanings, it’s an understandable question.**

**CHARDONNAY**

**You’re right. I’m not Jewish. I was**

**born in Canada and raised as a WASP.**

**BARTIROMO**

**A what? A wasp? I am sorry...?**

**CHARDONNAY**

**White, Anglo-Saxon Protestant...**

**BARTIROMO**

**Ah, I see... Would you care for some**

**coffee? Perhaps a glass of *grappa*?**

**022**

**CHARDONAY**

**No, thank you, I’m good. ...The *Jeru-***

***salem Post* actually is owned by a**

***Canadian* company.**

**BARTIROMO**

**You don’t say. I assume the owners**

**are probably gentiles, as well.**

**CHARDONNAY**

**That I can’t speak to. All I know is**

**that the Post wants your version of**

**the heist.**

**BARTIROMO**

**Long as you understand that I’m not giv-**

**ing up any names that are not already a**

**matter of public record.**

**CHARDONNAY**

**(nodding)**

**Let’s get started.**

**061 EXT. ANTWERP DIAMOND CENTER – DAY 061**

**The center itself is a gray, 14-story, fortress-like building on the south end of the district.**

**Access is blocked by metal turnstiles and guards. At the entrance is the nerve center of their private security force.**

**062 EXT. CAFÉ ON HOVENIERSSTRAAT – SUMMER – DAY 062**

**At a small sidewalk café on the diamond district’s main street, Leonardo Bartiromo sips an espresso.**

**BARTIROMO (V.O.)**

**Every day, billions of dollars in**

**diamonds are transported along the**

**diamond district’s main street...**

**INTERCUT WITH:**

**063 EXT. BARTIROMO’S POV 063**

**SERIES OF SHOTS:**

**A Hasidic men in broad-brimmed hats hurry past with satchels locked to their wrists.**

**023**

**B Armored cars idle tensely while burly couriers with hand-guns wheel away small black suitcases.**

**C Africans in bright blue suits, Indian merchants wearing loupes around their necks, and bald Armenians with reading glasses pushed up on their mottled heads.**

**BARTIROMO (V.0)**

**(continuing)**

**... During the day they travel from**

**office to office in briefcases, coat**

**pockets and the like. But at night,**

**all those gems are locked up in safes**

**and underground vaults... It’s one of**

**the densest concentrations of wealth**

**in the world. ...And that’s why I**

**was there. ...For a thief it was**

**...*Il* *paradiso*... Paradise!...**

**He laughs a little at the memory.**

**064 INT. BARTIROMO LIVING ROOM – DAY 064**

**Leonardo and Chardonnay are seated opposite one another in cushy, stuffed chairs. Like most Italians, Bartiromo tends to talk with his hands, especially when he warms to his subject.**

**BARTIROMO**

**(continuing)**

**...I presented myself as a gem import-**

**er based in Torino and rented a small**

**office in one of the Diamond Center’s**

**buildings. My purpose was to make**

**friends with the merchants, buy a few**

**diamonds from them, and then, of course,**

**rob their office safes at night... I**

**never once even considered taking on**

**the Center’s main vault...**

**065 EXT. CAFÉ ON HOVENIERSSTRAAT – SUMMER – DAY 065**

**BARIROMO (V.O.)**

**(continuing)**

**... But then things changed... One**

**day one of the Jewish Dealer’s I had**

**met earlier came up to me.**

**Bartiromo has just finished his espresso when he is joined by the JEWISH DEALER.**

**024**

**JEWISH DEALER**

**(to Bartiromo)**

**I want to talk with you... Let’s**

**take a walk.**

**Bartiromo lays a few bank notes on the table to cover his bill and tip then joins the Jewish Dealer for a walk.**

**066 EXT. HOVENIERSSTRAAT & SIDE STREET – DIAMOND DISTRICT – DAY 066**

**The two men turn off Hoveniersstraat onto a side street before the Jewish Dealer says a word. Then –**

**JEWISH DEALER**

**I’d like to hire you for a robbery.**

**A *big* robbery.**

**067 INT. BARTIROMO LIVING ROOM – DAY 067**

**CHARDONNAY**

**Just like that? He came out with it?**

**Weren’t you suspicious?**

**NOTARBARTOLO**

**I’m always suspicious. But he men-**

**tioned some names and said some**

**things; I felt I could go forward**

**with him. ...So, for an initial pay-**

**ment of 100,000 euros, I would find**

**the answer to a simple question.**

**...Could the vault in the Antwerp**

**Diamond Center be robbed? I was**

**pretty sure the answer was no.**

**CHARDONNAY**

**Was he a tenant in the building?**

**NOTARBARTOLO**

**He rented a safe deposit box to se-**

**cure his own stash. He considered it**

**a very safe place to keep valuables.**

**068 EXT. ANTWERP DIAMOND CENTER – DAY 068**

**Bartiromo enters the Diamond Center. The pen in his breast pocket is actually a digital camera.**

**BARTIROMO (V.O.)**

**Although photography was strictly for-**

**(MORE)**

**025**

**BARTIROMO (Cont’d)**

**bidden, with a miniature camera de-**

**signed to look like a pen, I began**

**scoping out the Center’s security**

**features, which were considerable.**

**069 INT/EXT SERIES OF SHOTS – DIAMOND DISTRICT – DAY 069**

**With tenant ID in hand and the camera pen in his breast pocket, Bartiromo enters and photographs the following secure areas:**

**A The police surveillance booth on the Schupstraat, a street leading into the center of the district. Behind the booth’s bulletproof glass, two officers are monitoring the area.**

**The Officers are presently testing the retractable steel cylinders that are deployed to prevent vehicular access to the district. Bartiromo is busy taking pictures.**

**B The PEN CAMERA takes note that the three main blocks of the district contain numerous video cameras. Every inch of street and sky appear to be under watch.**

**C The PEN CAMERA notes that access to the 14-story fortress is blocked to visitors by metal turnstiles. Visitors are then questioned by Guards.**

**070 EXT. 14-STORY DIAMOND DISTRICT BUILDING – DAY 070**

**Bartiromo flashes his tenant ID card and is allowed entry to the fortress-like building; the PEN CAMERA captures crisp images of everything.**

**071 INT. 14 STORY DIAMOND CENTER BUILDING – DAY 071**

**Bartiromo steps into an elevator, presses a button and descends two floors to a small underground room – the vault antechamber.**

**A 3-ton steel vault door dominates the far wall.**

**BARTIROMO (V.O)**

**It’s a 3-ton steel door; has a combin-**

**ation wheel with numbers from 0 to 99.**

**To enter, four numbers have to be**

**dialed,...**

**072 INT. BARTIROMO LIVING ROOM – DAY 072**

**Leonardo and Chardonnay are still seated opposite one another.**

**026**

**BARTIROMO**

**... and there were 100 million possible**

**combinations. And *forget about* power**

**tools. The door was rated to withstand**

**12 hours of non-stop drilling. ...And,**

**of course, the first vibrations of a**

**drill bit would set off the embedded**

**seismic alarm, in any event.**

**CHARDONNAY**

**(jokingly)**

**Is that all?**

**BARTIROMO**

**Not even close. The door was moni-**

**tored by a pair of metal plates, one**

**on the door itself and one on the wall**

**just to the right. ...When they were**

**armed, the plates formed a magnetic**

**field. If the door was opened, the**

**field would break, triggering an alarm.**

**CHARDONNAY**

**Let me guess. ...To disarm, a code had**

**to be typed into a nearby keypad.**

**BARTIROMO**

**(smiling)**

**And the lock itself required a huge**

**key, some 30 centimeters long,**

**(gestures to show**

**the length)**

**and it was almost impossible to**

**duplicate!**

**073 INT. UNDERGROUND VAULT – DIAMOND CENTER – DAY 073**

**Bartiromo presses a button on the steel grate.**

**INTERCUT WITH:**

**074 INT. VIDEO SECURITY ROOM – DIAMOND CENTER - DAY 074**

**BARTIROMO (V.O.)**

**During business hours, the door was**

**actually left open, leaving only the**

**steel grate to prevent access.**

**The VIDEO GUARD finally glances at the monitor, recognizes**

**027**

**Bartiromo and remotely unlocks the steel grate. Bartiromo**

**steps inside the vault.**

**075 INT. VAULT – DIAMOND CENTER – DAY 075**

**Bartiromo is surrounded by concrete walls.**

**BARTIROMO (V.O.)**

**As I entered the vault, a security**

**camera transmitted my movements to the**

**security room, and the images were re-**

**corded on videotape... The safe depos-**

**it boxes were made of steel and copper**

**and required a key and combination to**

**open. Each box had 17,576 possible**

**combinations.**

**Bartiromo opens and closes his box and then walks out.**

**076 EXT. GRAND HOTEL SITEA – TURIN, ITALY – DAY 076**

**To establish the luxury hotel in Turin’s central district.**

***SUPERIMPOSE: GRAND HOTEL SITEA***

***TURIN, ITALY***

**CHARDONNAY (V.O.)**

**So, Leonardo tells the Jewish Dealer,**

**“Look, the heist is impossible.” And**

**He gives him the photographs to prove**

**it...and the Jewish Dealer disappears.**

**077 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 077**

**Rayana and Robin Templar are gathered in Templar’s suite, listening intently to Chardonnay’s report.**

**CHARDONNAY**

**(continuing)**

**... Five months later, the Jewish**

**Dealer calls back. He wants to meet**

**at an address just outside Antwerp.**

**078 EXT. ABANDONED WAREHOUSE – OUTSIDE ANTWERP – DAY 078**

**CHARDONNAY (V.O.)**

**When Leonardo arrived, the Dealer**

**was waiting for him.**

**028**

**Bartiromo and the Jewish Dealer meet in front of the apparently abandoned warehouse. The Jewish Dealer unlocks the warehouse’s battered front door.**

**JEWISH DEALER**

**Want to introduce you to some people.**

**The battered door opens and they enter.**

**079 INT. ABANDONED WAREHOUSE – OUTSIDE ANTWERP – DAY 079**

**Bartiromo finds himself staring at a massive structure covered with black plastic tarps. The Jewish Dealer pulls back a corner and they duck underneath.**

**080 INT. REPLICA - VAULT ANTECHAMBER – DAY 080**

**Bartiromo looks confused. Then he spots the vault door to his left and realizes he is inside an exact replica of the Diamond Center’s vault level. Everything was the same.**

**Inside the fake vault, Three Italians are having a quiet conversation. They stop talking when they spot the Jewish Dealer and Bartiromo.**

**The Dealer and Bartiromo walk over to the threesome.**

**We SEE but do not hear the Jewish Dealer introduce Bartiromo to the threesome.**

**081 TIGHTER ANGLE 081**

**KING OF KEYS**

**(to Bartiromo)**

**Just get me a clear video of the**

**key.**

**BARTIROMO**

**That’s not so easy.**

**The King-of-Keys merely shrugs.**

**KING OF KEYS**

**That’s not my problem.**

**082 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 082**

**RAYANA**

**And how did he manage to do that?**

**029**

**CHARDONNAY**

**That’s the most interesting part.**

**083** **INT. UNDERGROUND VAULT – DIAMOND CENTER – DAY 083**

**The Vault Guard steps to the vault door and begins spinning the combination wheel.**

**WE MOVE-IN and focus on a fingertip-sized video camera located just above the Vault Guard’s head.**

**CHARDONNAY (V.O.)**

**Between the Genius and the Monster,**

**They managed to install a miniature**

**video camera just above the guard’s**

**head...**

**With each spin, the combination comes to rest on a number, recorded by the miniature camera.**

**CHARDONNAY**

**... which recorded the combination and**

**sent the video signal to a storage room**

**beside the vault...**

**INTERCUT WITH:**

**084 INT. STORAGE ROOM NEXT TO VAULT – DAY 084**

**Among the supplies stored in the room is an ordinary-looking red fire extinguisher, strapped to the wall.**

**CHARDONNAY (V.O.)**

**... where it was received by a fire**

**extinguisher... That’s right. The**

**fire extinguisher was fully func-**

**tional, but...**

**085 INSERT – EXTREME CLOSE – CUTAWAY VIEW OF INTERIOR OF FIRE 085**

**EXTINGUISHER – SEALED ELECTRONICS COMPARTMENT**

**CHARDONNAY (V.O.)**

**... a watertight compartment inside**

**housed electronics that recorded the**

**video signal.**

**086 INT. UNDERGROUND VAULT – DIAMOND CENTER – DAY 086**

**In the Vault, the Guard finishes dialing the combination and inserts the vault’s long key.**

**030**

**087 EXTREME CLOSE-UP - VIDEO IMAGE 087**

**The miniature camera catches a sharp image of the long key.**

**088 BACK TO SCENE 088**

**The Guard works the vault’s handle and the giant door opens.**

**089 EXT. STREETS OF ANTWERP – NEAR DIAMOND CENTER – DAY 089**

**With a helicopter gunship overhead and a convoy of police cars on the streets below, the armored truck is escorted through the heart of Antwerp, heading for the Diamond Center...SIRENS WAILING.**

***SUPERIMPOSE: TWO DAYS BEFORE THE HEIST***

**The vehicles rocket past the guard gate at the entrance to the district, and the giant metal cylinders rise out of the ground behind them, blocking any further automotive access.**

**090 EXT. DIAMOND DISTRICT – DAY 090**

**The armored truck pulls up in front of the 14-story, fortress and the armed-to-the teeth escorts fan out on foot to form a perimeter around the armored truck.**

**CHARDONNAY (V.O.)**

**De Beers is the world’s largest dia-**

**mond mining company, operating mines in**

**South Africa, Namibia, and Botswana,**

**among other countries. Each month,**

**the rough, unpolished gems are flown**

**to London, where they are divided and**

**placed in 120 boxes – one for each**

**official De Beers distributor; many of**

**which are headquartered in Antwerp.**

**The truck doors swing open and small boxes are quickly carried through the unremarkable entrance in the middle of the block.**

**091 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 091**

**TEMPLAR**

**So...how did he dismantle the combined**

**heat/motion sensor?**

**Chardonnay cannot help but answer with a smile.**

**031**

**CHARDONNAY**

**Hair spray. ...Women’s hair spray.**

**This gets a puzzled look.**

**092 INT. UNDERGROUND VAULT – DIAMOND CENTER – DAY 092**

**Bartiromo is buzzed into the vault.**

***SUPERIMPOSE: THE DAY BEFORE THE HEIST***

**Leonardo is alone. From his jacket pocket, he takes out a can of women’s hair spray. He steps away from the safe deposit boxes and pulls out the aerosol can. With an efficient circular move-ment, he covers the combined heat/motion sensor with a thin coat of transparent, oily mist.**

**CHARDONAY**

**The oily film insulates the sensor**

**from changes in temperature, effect-**

**tively shutting it down.**

**093 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 093**

**Templar nods his head and smiles.**

**RAYANA**

**Nice.**

**TEMPLAR**

**It’s a short window. Five minutes at**

**the most.**

**CHARDONNAY**

**Maybe a study of the robbery itself**

**will give us a clue as to who could**

**be behind it.**

**MOORE**

**All right. Let’s go over it step by**

**step.**

**094 EXT. DIAMOND DISTRICT – NIGHT 094**

**Nearing midnight, the District is deserted.**

**CHARDONNAY (V.O.)**

**From court records and what Bart-**

**iromo told me, this is what we know.**

**032**

**095 EXT. PELIKAANSTRAAT (STREET) – NIGHT 095**

**CHARDONNAY (V.O.)**

**Bartiromo drove his rented automobile**

**onto Pelikaanstraat, a road that skirts**

**the District. ...He pulls to the curb**

**and the Monster, the Genius, the King**

**of Keys, and Speedy step out, carry-**

**ing large duffel bags. Bartiromo**

**stays with the rented vehicle.**

**096 EXT. RUNDOWN OFFICE BUILDING – PELIKAANSTRAAT - NIGHT 096**

**The King of Keys quickly picks the lock and everyone disappears into the rundown office building.**

**097 EXT. PRIVATE GARDEN ADJACENT BACK OF DIAMOND CTR. – NIGHT 097**

**The Genius leads the group out the rear of the building into a private garden abutting the back of the Diamond Center.**

**THE GENIUS**

**(to the group)**

**This is one of the few places in the**

**District that isn’t under video sur-**

**veillance.**

**(beat)**

**Now for the ladder I previously hid.**

**098 ANOTHER ANGLE 098**

**Pulling out a ladder, the Genius sets it in place and, pulling out a homemade polyester shield from his duffel bag, quickly climbs up to a small terrace on the second floor.**

**099 EXT. SECOND FLOOR TERRACE – DIAMOND DISTRICT – NIGHT 099**

**Once on the second-floor balcony and moving in slow motion, the Genius uses the polyester shield to block his body heat from reaching the sensor of the heat-sensing infrared detector moni-toring the terrace.**

**Placing the homemade shield directly in front of the detector, preventing it from sensing anything, he then motions for the rest of the group to join him.**

**While the rest of the team scramble up the ladder, the Genius**

**goes to work disabling the alarm sensor on one of the balcony’s**

**windows. Everyone is wearing surgical gloves.**

**033**

**100 ANOTHER ANGLE 100**

**The sensor quickly disarmed, one by one, the four thieves, carrying their duffel bags, climb through the window.**

**101 INT. STAIRWELL – DIAMOND CENTER BUILDING – NIGHT 101**

**Coming through the window, the group drops to a stairwell and then descends towards the darkened vault antechamber.**

**102 INT. VAULT ANTECHAMBER – NIGHT 102**

**Pulling black plastic bags from their duffel bags, in the dark-ness, the thieves cover the security camera and then flip on the lights.**

**103 ANOTHER ANGLE 103**

**The vault door stands imposingly before them. The building is quiet – no alarms have been triggered. The Genius quickly goes to work. He pulls a custom-made slab of rigid aluminum out of his bag and with the help of the others affixes heavy-duty doubled-sided tape to one side.**

**CHARDONNAY (V.O.)**

**It was ingenious the way they disarmed**

**the magnetic field. ...The plates re-**

**mained side by side and active and**

**the magnetic field never wavered.**

**Then the Genius sticks the double-sided tape on the two plates that regulate the magnetic field on the right side of the vault door and unscrews their bolts. The magnetic plates are now loose but the sticky aluminum holds them together, allowing the Genius to pivot them out of the way and tape them to the antechamber wall.**

**CHARDONNAY (V.O.)**

**But before entering, the King of Keys**

**played out a hunch.**

**104 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 104**

**CHARDONNAY**

**He had noticed in the videos that the**

**guard usually visited a utility room**

**just before opening the vault.**

**(beat)**

**They searched the room and found out**

**why... a major security lapse.**

**034**

**105 INT. SECOND UTLITY ROOM – ANTECHAMBER - NIGHT 105**

**The Genius spots something hanging on the wall: the original key! The Genius laughs, hands the key to the King of Keys.**

**THE GENIUS**

**(chuckles)**

**There’s no point in letting the safe**

**manufacturers know that their precious**

**key could be copied. And the police**

**won’t know that a duplicate was ever**

**made.**

**Seemingly as an afterthought, the Monster grabs two cans of paint before heading for the antechamber.**

**106 INT. VAULT ANTECHAMBER – NIGHT 106**

**As Chardonnay explains the action, WE SEE the King of Keys slot the original key in the vault’s keyhole and then wait while the Genius dials the combination.**

**CHARDONNAY (V.O.)**

**After dialing the combination recorded**

**by the video, they turned off the lights**

**so as not to trigger the light detector**

**in the vault when the vault door opened.**

**The Monster turns off the lights.**

**In the darkness WE barely SEE the King of Keys turn the elon-gated key and spin the four-pronged handle.**

**107 TIGHTER ANGLE 107**

**The bolts that secure the door retract and the giant, heavy, vault door slowly swings open.**

**108 INT/EXT. PELIKAANSTRAAT (STREET) – NIGHT 108**

**Bartiromo sits waiting in the rented vehicle, monitoring the street traffic, when the cell phone on the dashboard RINGS. Picking up, all WE HEAR is Speedy’s VOICE saying:**

**SPEEDY (V.O.)**

**(over cell phone)**

**We’re in!**

**Leonardo replaces his cell phone on the dashboard and continues**

**035**

**monitoring the CALLS from the POLICE SCANNER, also on the dash.**

**109 INT. VAULT ANTECHAMBER – NIGHT 109**

**Sticking his cell phone back in his pocket, Speedy watches in**

**the dark as the King of Keys deftly picks the lock on the metal grate.**

**The Monster props the grate open with the two cans of paint he appropriated from the second storeroom.**

**CHARDONNAY (V.O.)**

**Now, with the vault door open, the**

**Monster had to disable the remaining**

**systems, and do it in the dark.**

**110 INT. THE VAULT – NIGHT 110**

**The Monster stands in the vault entrance with the others staggered behind him.**

**CHARDONNAY (V.O.)**

**His body was already projecting heat**

**into the vault. The hair spray on the**

**infrared sensor wouldn’t last...**

**The Monster strolls exactly eleven steps into the middle of the vault, reaches for the ceiling and pushes back a panel.**

**CHARDONNAY (V.O.)**

**... Every second there would raise the**

**ambient temperature. Like he had prac-**

**ticed in the warehouse mockup, he had**

**to move quickly but keep his heart**

**rate low.**

**111 TIGHTER ANGLE 111**

**In the dark, The Monster feels for the security system’s MAIN INBOUND AND OUTBOUND WIRES.**

**With his hands over his head, the Monster uses a tool to strip the plastic off the wires.**

**CHARDONNAY (V.O.)**

**An automatic electric pulse is con-**

**stantly shot into the vault and back**

**out along the wires the Monster was**

**now stripping. If any of the sensors**

**(MORE)**

**036**

**CHARDONNAY (Cont’d)**

**were tripped, the circuit would break.**

**When a pulse shot into the vault, it**

**expected an answer. If it didn’t get**

**one, it activated the alarm.**

**112 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 112**

**Templar is all agog at the slickness of the thieves.**

**TEMPLAR**

**The court records say, when the police**

**later discovered the stripped wires,**

**they guessed that the thieves consid-**

**ered cutting them, only to lose their**

**nerve. But, no. The Monster knew**

**exactly what he was doing.**

**RAYANA**

**(slight Rus-**

**sian accent)**

**Once the copper wires were exposed, he**

**likely clipped a new, precut piece of**

**wire between the inbound and outbound**

**wires.**

**MOORE**

**Yes! That bridge then rerouted the**

**incoming electric pulse over to the**

**outbound wire before the signal reach-**

**ed the sensors!**

**TEMPLAR**

**So, what happened further down the line**

**would be of no consequence whatever.**

**113 INT. THE VAULT – NIGHT 113**

**Working in the dark, the Genius blinds the heat/motion detector with a styrofoam box and covering the light detector with tape.**

**CHARDONNAY (V.O.)**

**Next, they blinded the heat/motion de-**

**tector with a styrofoam box and covered**

**the light detector with tape. ...They**

**were now set to go to work.**

**037**

**Using their flashlights as the only light source, the thieves indeed go to work. From his duffel bag, the King of Keys pulls out a homemade, hand-cranked drill and fits it with a thin shaft of metal. He jams the shaft into one of the locks and begins cranking.**

**CHARDONNAY (V.O.)**

**They knew the vault had a hidden sensor**

**set to the pitch of a power drill, but**

**were unable to find it. Unfortunately,**

**even a single hand-cranked drill made a**

**great deal of noise, let alone two or**

**more – so they stuck with one.**

**114 SERIES OF SHOTS 114**

**As the boxes are opened, the thieves take turns yanking the contents out and dropping them into their duffel bags.**

**Within the vault boxes, the actual diamonds are mostly kept in leather satchels and these unopened satchels are quickly thrown into the duffel bags.**

**CHARDONNAY (V.O.)**

**Besides the visible gold bars, there**

**were millions in currencies: Israeli,**

**Swiss, American, European, British –**

**all pouring from the breached boxes.**

**But the thieves figured the satchels**

**of diamonds were the mother lode.**

**115 INT/EXT. PELIKAANSTRAAT (STREET) – NIGHT 115**

**Leonardo Bartiromo is still seated in the rented vehicle when, once again the cell phone on the dashboard RINGS.**

**INTERCUT WITH:**

**116 INT. HALLWAY AT ENTRANCE TO RUNDOWN BUILDING – NIGHT 116**

**Speedy is on his cell phone. Four duffel bags together with a**

**black trash bag are stacked near the street entrance.**

**SPEEDY**

**(on his cell)**

**We’re ready to come out.**

**Leonardo takes a look up and down the street and through his rearview mirror notices a bus approaching.**

**038**

**BARTIROMO**

**Hold it until this bus gets past.**

**The bus comes and goes.**

**BARTIROMO**

**NOW!!**

**In the predawn half light, the four men race out of the build-ing. They jam the four duffel bags and single, black, trash bag into the car.**

**Noticing the extra trash bag, Bartiromo reacts.**

**BARTIROMO**

**What’s in the trash bag?**

**THE GENIUS**

**Nothing we wanted to leave behind.**

**THE MONSTER**

**I suggest you find a lonely spot and burn**

**it.**

**With that, the Genius and Monster slam the passenger side doors**

**shut and together with Speedy and the King of Keys head off on foot, down the street.**

**Bartiromo puts the car in gear and slowly pulls away from the curb, in the opposite direction.**

**117 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 117**

**CHARDONNAY**

**They were to meet in Leonardo’s**

**Antwerp apartment.**

**(beat)**

**But then...**

**118 INT. BARTIROMO’S ANTWERP APARTMENT – MORNING 118**

**In Leonardo’s Antwerp apartment, the five thieves are eagerly huddled around the four duffel bags.**

**CHARDONNAY (V.O.)**

**...they started opening the leather**

**satchels.**

**The Monster unzips one of the bags and pulls out a leather**

**039**

**satchel.**

**119 TIGHTER ANGLE 119**

**The Monster opens the leather satchel and looks up, bewildered.**

**The satchel is filled with worthless washers.**

**He takes out another. The same.**

**120 WIDER ANGLE 120**

**A wave of stunned anxiety sweeps the room as the other three thieves unzip the remaining duffel bags and rifle through the satchels. About one out of five contains diamonds – the rest, nothing of value! The growing rage is palpable. It’s like the air had been sucked out of the room. The Genius is nearly apoplectic.**

**THE GENIUS**

**There are only diamonds in like every**

**fifth bag! Where the hell are the**

**diamonds?!... They should all be here!**

**Leonardo looks heavenward then closes his eyes and falls back into his wing chair, struggling to grasp the dark reality: there is no escaping it.**

**BARTIROMO**

**We’ve been set up.**

**121 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 121**

**Templar climbs to his feet and thoughtfully begins pacing the**

**room.**

**TEMPLAR**

**They *were* set up alright... but the**

**Jewish Dealer was only the front.**

**... We need to find the real brains.**

**CHARDONNAY**

**Leonardo insists that in the weeks**

**leading up to the heist, he had seen**

**many of those same leather satchels**

**in the offices of various dealers,**

**and they were always filled with in-**

**ventory. That’s why he expected the**

**total take to be over $100 million.**

**040**

**TEMPLAR**

**Instead of the paltry $20 million they**

**actually got.**

**RAYANA**

**(gleefully)**

**That means there is possibly up to**

**$80 million for us to recover...**

**(crunching the**

**numbers)**

**...Our share could be as much as $24**

**million.**

**SHINAMAN**

**Aye, but only if we can persuade Bart-**

**iromo to reveal the identity of the**

**Jewish dealer and provided the dealer**

**then reveals who he was fronting for.**

**CHARDONNAY**

**I’ve got some ideas on that.**

**122 EXT. BARTIROMO HOME – TURIN, ITALY – DAY 122**

**Chardonnay pulls her rental Mustang to the curb in front of the Bartiromo home and climbs out, followed by Rayana and Templar.**

**123 ANGLE ON FRONT DOOR 123**

**Stepping up to the door, with Rayana and Templar behind her, Chardonnay once again presses a button and HEARS the internal RINGING of the DOORBELL.**

**Once again the door is opened by Maria Bartiromo who appears delighted to see Chardonnay but is puzzled by the others.**

**MARIA**

**Buon giorno, Miss Chardonnay.**

**CHADONNAY**

**Buona mattina, Maria. ...I want you to**

**meet my associates.**

**(indicating Templar)**

**This is Robin Templar.**

**(indicating Rayana)**

**Rayana Kakhimova.**

**(beat)**

**We’d like to speak with Leonardo.**

**041**

**MARIA**

**Of course. ...Please come in.**

**Maria, a little bewildered, holds open the door so that the group can enter.**

**124 INT. BARTIROMO LIVING ROOM – LATE AFTERNOON 124**

**Leonardo and Chardonnay sit in two stuffed chairs while Rayana and Templar sit on the couch.**

**CHARDONNAY**

**(to Leonardo)**

**Mr. Templar has a proposition I think**

**you should hear.**

**TEMPLAR**

**(taking over)**

**I have been commissioned to recover**

**the missing diamonds from the Diamond**

**Centre robbery, if there are any.**

**BARTIROMO**

**They exist alright. ...Somebody has**

**them.**

**TEMPLAR**

**But you don’t know who?**

**BARTIROMO**

**Whoever they are, they’re dangerous.**

**TEMPLAR**

**Why do you say that?**

**BARTIROMO**

**Because they are able to recruit men**

**like the Genius, the Monster, and the**

**King of Keys.**

**TEMPLAR**

**You don’t think they were recruited by**

**the Jewish dealer?**

**BARTIROMO**

**The Jewish dealer was just a – how do**

**you say – a stooge; willing to take**

**the fall for money... That’s the way**

**clever people do business.**

**042**

**CHARDONNAY**

**But he was never arrested.**

**BARTIROMO**

**Because I never gave up his name.**

**TEMPLAR**

**You gave up the names of the others?**

**BARTIROMO**

**Why not? ...By their hanging around my**

**apartment, the police already knew who**

**they were. It was actually my nosy**

**neighbors who reported them.**

**CHARDONNAY**

**Do you think the police have any idea**

**who the *Jewish Dealer* actually is?**

**BARTIROMO**

**They know nothing.**

**RAYANA**

**Does the Dealer know who’s behind it**

**all?**

**BARTIROMO**

**Of course he knows. But believe me, he**

**won’t talk. ...It would mean his life.**

**TEMPLAR**

**Leonardo, I’m going to make you an**

**offer you cannot refuse.**

**Leonardo’s eyebrows rise just a bit.**

**125 EXT. CITY OF ANTWERP – SERIES OF SHOTS – DAY 125**

**Beauty shots of the city’s landmarks.**

**126 EXT. ANTWERP DIAMOND DISTRICT – SERIES OF SHOTS – DAY 126**

**Beauty shots of the Diamond Center: including the nearby Key-serlei and Meir shopping districts; the Antwerp Zoo, Antwerp Rail Station and ending on the Diamond Center Police Station.**

**127 INT. DIAMOND CENTER POLICE CONFERENCE ROOM – DAY 145**

**Templar, Chardonnay and Rayana are across the conference table**

**043**

**from Detectives PATRICK PEYS and AGIM DE BRUYCHER.**

**TEMPLAR**

**(to Peys & Agim)**

**We’re here to notify you that we’re**

**actively working to recover the mis-**

**sing diamonds for a fee negotiated**

**with the insurance carriers.**

**PATRICK PEYS**

**We’re aware of the deal you made with**

**the insurance companies. ...How can**

**we help.**

**TEMPLAR**

**We’d like to know exactly how you man-**

**aged to apprehended the *perps?***

**BRUYCHER**

**The *perps?* ...Oh, yes, you mean the rob-**

**bers. The end for the *perps,* as you**

**call them, began when a landowner off**

**the E-19 motorway complained to the**

**police...**

**128 EXT. THICKET – OFF THE E-19 MOTORWAY - NIGHT 128**

**Wearing crime scene gloves, De Bruycher and Peys carefully gather the evidence and put it into clear plastic bags. A pile of torn paper looks interesting.**

**BRUYCHER (V.O.)**

**(continuing)**

**... that some local teenagers had a**

**party on his land and left a mess.**

**He insisted the police investigate,**

**adding that there was videotape thrown**

**all over the place.**

**(beat)**

**At first, the police ignored him. But**

**when the owner added that there were**

**also some white envelopes printed with**

**the words Diamond Center, Antwerp,**

**then Patrick and I were called in.**

**(beat)**

**Turns out, the trash was evidence the**

***perps* needed to get rid of.**

**129 INT. CRIME LAB - ANTWERP 129**

**044**

**Patrick Peys pieces together the pile of torn paper.**

**BRUYCHER (V.O.)**

**The torn pieces of paper turned out to**

**be a receipt made out to Leonardo Bart-**

**iromo for a low light surveillance**

**system.**

**130 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM 130**

**Smiling, De Bruycher proudly adds:**

**BRUYCHER**

**And this was enough to get a search**

**warrant for Bartiromo’s Antwerp apart-**

**ment.**

**131 EXT. THICKET – TIGHT ANGLE ON BRUYCHER 131**

**WE SEE De Bruycher bag a half eaten salami sandwich that had been discarded next to an antipasto Italiano salami packaging. The packaging is also bagged.**

**BRUYCHER (V.O.)**

**It was the half eaten salami sandwich,**

**together with the deli wrapping, that**

**tied him to the robbery.**

**132 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM 132**

**Smiling, De Bruycher cheerfully explains:**

**BRUYCHER**

**During the search of Bartiromo’s**

**apartment we found a time-stamped**

**receipt from a local deli for an**

**antipasto Italiano salami sandwich.**

**PATRICK PEYS**

**Bartiromo got 10 years; the Genius,**

**the Monster, and Speedy each got**

**5 years. ...The King of Keys has**

**never been caught. ...Bartiromo was**

**released early due to good behavior.**

**CHARDONNAY**

**So you could follow him, hoping he**

**will lead you to the $80 million in**

**missing diamonds.**

**045**

**No denials from either Peys or Bruycher.**

**133 EXT. CAFÉ ON HOVENIERSSTRAAT – ANTWERP – EVENING 133**

**The Jewish Dealer finishes his espresso and after laying some**

**change on the table climbs to his feet and departs the restau-rant.**

**134 EXT. HOVENIERSSTRAAT & SIDE STREET – EVENING 134**

**The Jewish Dealer turns off Hoveniersstraat onto a side street when he is distracted by a statuesque Kazakhstani beauty.**

**RAYANA**

**Excuse me, could you tell me how to**

**get to the railroad station?**

**Before the Dealer can answer, Rayana deftly thrusts a needle into the side of his neck, injecting its preloaded dosage into the artery, causing him to quickly go limp.**

**A dark colored van driven by Templar pulls to the curb.**

**Chardonnay jumps out. She grabs the Jewish Dealer and tosses him into the back. Rayana climbs back in as Templar engages the drive gear and speeds away.**

**135 EXT. ABANDONED FARMHOUSE – OUTSIDE ANTWERP – NIGHT 135**

**A rundown, abandoned farmhouse sits in a lonely rural area.**

**136 INT. BATHROOM – ABANDONED FARMHOUSE – NIGHT 136**

**Using an excessive amount of duct tape, Chardonnay finishes securing the Jewish Dealer to a kitchen chair after which she and Templar lift the chair into the bathtub in which the water is well above the Dealer’s ankles.**

**Chardonnay stuffs a washcloth in the Dealer’s mouth then firmly secures it with an additional strip of the two-inch-wide, grey duct tape.**

**Next, she takes the nearby lamp cord and quickly pulls apart the**

**two wires until there is at least a three and-a-half foot gap.**

**Using the wire cutters from her fanny pack, she then strips both ends for the first five or six inches then ties each end around one of the dealer’s lower legs, just above the water line, with bare wire exposed to the skin.**

**046**

**Over by the wall socket, poised in a threatening manner, Rayana holds the plug end of the electrical cord next to the electrical outlet. With Templar looking on, Chardonnay explains the rules to a secured and frightened Jewish Dealer.**

**CHARDONNAY**

**Here’s how this works, Izzy. When I**

**give my associate the signal, she plugs**

**the cord into the wall socket...but**

**only for a second.**

**(beat)**

**Then I open the tape on your mouth and**

**remove the washcloth. You then have**

**six seconds to give me the name of the**

**person behind the heist.**

**(beat)**

**If you fail to talk, I then replace the**

**washcloth and put the tape back on and**

**we repeat the process. ...If your an-**

**swers don’t match, we keep repeating**

**the process until they do. That simple.**

**(beat)**

**Some people have been known to survive**

**this up to 15, maybe 20 rounds. After**

**that, not so much. So, it’s all up to**

**you. ...You’re in charge...as it were.**

**(beat)**

**Now, nod if that’s clear.**

**The Jewish Dealer gives a reluctant nod.**

**CHARDONNAY**

**Alright! Everyone ready? ...Izzy?... Okay, on my count...one...two...**

**Just as Chardonnay is about to nod to Rayana, the Dealer’s MUF-FLED VOICE is HEARD attempting to scream through the duct tape.**

**Reluctantly, Chardonnay removes the duct tape and washcloth.**

**CHARDONNAY**

**(feigning disap-**

**pointment)**

**You have a name? ...Already?**

**JEWISH DEALER**

**(nodding and weep-**

**ing profusely)**

**Frederick Van Gent. ...Frederick**

**Van Gent!**

**047**

**CHARDONNAY**

**And where do we find this Frederick**

**Van Gent?**

**JEWISH DEALER**

**Cape Town, South Africa. He’s a big**

**diamond merchant.**

**137 EXT. ABANDONED FARMHOUSE – NIGHT 137**

**Chardonnay wears a look of accomplishment as she walks along-**

**side Robin and Rayana towards the nearby vehicle.**

**Templar regards Chardonnay thoughtfully.**

**TEMPLAR**

**Tell me, would you have actually given**

**Rayana the nod?**

**CHARDONNAY**

**Tell me...would you have let me?**

**138 EXT. HYLLIT HOTEL – ANTWERP DIAMOND DISTRICT – NIGHT 138**

**To re-establish.**

**139 INT. TEMPLAR’S HYLLIT HOTEL SUITE – NIGHT 139**

**Chardonnay, Rayana, and Templar are once again gathered in the luxurious Hyllit suite. Rayana is working on her iPad and Templar on his iPhone. Chardonnay is busy refilling everyone’s flute glasses with Champagne.**

**TEMPLAR**

**(into iPhone)**

**We need you over here tomorrow to**

**Keep De Bruycher and Peys busy.**

**Have them follow you around...**

**INTERCUT WITH:**

**140 EXT. FANTAIL – 90 FOOT SCHOONER “SWEET CHARITY” – DAY 140**

**Jason Ow is serving Jonathan Moore a gourmet lunch aboard the schooner. Jonathan has his iPhone to his ear.**

**TEMPLAR (V.O)**

**... so the rest of us can slip off to**

**Cape Town and recover the diamonds with-**

**(MORE)**

**048**

**TEMPLAR (Cont’d)**

**out them getting in our way.**

**MOORE**

**I understand. ...I’ll be sure and make**

**an insufferable nuisance of myself.**

**TEMPLAR**

**These investigators are no dummies.**

**They’re actually damn good. In any**

**event you’ll take over my suite here**

**at the Hyllit.**

**MOORE**

**And if they ask about you?**

**TEMPLAR**

**Tell them I didn’t think there were any**

**unrecovered diamonds to be found and**

**went back to Miami.**

**MOORE**

**Hmmm. ...If they’re good as you say, it**

**won’t take much time for them to see**

**through that lie.**

**141 BACK TO SCENE 141**

**TEMPLAR**

**We don’t need much time. Just enough.**

**Bon voyage.**

**Templar terminates his call and turns to Rayana.**

**TEMPLAR**

**Have you worked out an itinerary where**

**we arrive on different flights at dif-**

**ferent times? ...After all, we don’t**

**want to make it too easy for them.**

**RAYANA**

**(Russian accent)**

**We depart Schiphol on a flight to Lon-**

**don. ...I will remain on the flight**

**which goes on to Cape Town. You and**

**Chardonnay will spend the night in**

**London at Hotel 41, then catch a non-**

**stop flight following evening at 8:10**

**(MORE)**

**058**

**RAYANA (Cont’d)**

**p.m. which arrives in Cape Town at**

**9:40 a.m. ...An 11-hour and 30-minute**

**flight.**

**TEMPLAR**

**Long flight. ...Better be first class.**

**RAYANA**

**Naturally. ...All tickets are first**

**class.**

**This gets a nod of approval from Templar.**

**142 EXT. SERIES OF SHOTS – LONDON – DAY 142**

**Beauty shots of Heathrow airport and London.**

**143 EXT. HOTEL 41 – LONDON – LATE AFTERNOON 143**

**The five-star hotel is at 41 Buckingham Palace Road.**

**144 INT. LOBBY – HOTEL 41 – LONDON – LATE AFTERNOON 144**

**Chard and Templar approach the Hotel 41’s Check in Clerk.**

**TEMPLAR**

**Checking in. ...Two suites. Chardon-**

**nay Rogers and Robin Templar.**

**(turning to Chard)**

**The hotel has two world-class bars.**

**Care to try one of them?**

**Chardonnay nods her approval.**

**145 INT. HOTEL 41 BAR – NIGHT 145**

**Chardonnay and Templar are seated at the bar sipping wine and admiring the South African themed décor.**

**CHARDONNAY**

**Where are we staying in Cape Town?**

**TEMPLAR**

**I told Rayana to book us in different**

**five-star hotels, but in the same gen-**

**eral area. She found exactly what I was**

**looking for in the *Victoria and Alfred***

**(MORE)**

**050**

**TEMPLAR (Cont’d)**

**Waterfront vicinity.**

**(beat)**

**I want to establish you as a wealthy**

**American who came to Cape Town, liked**

**what she saw and decided to stay awhile.**

**So, you’re staying at the Waterfront**

**Marina Residential Apartments.**

**(beat)**

**You’ll like it. Luxury two bedrooms,**

**large living room, kitchen, three 50-**

**inch flat screen TVs and DVD players,**

**balcony and air conditioning.**

**(beat)**

**Did I mention that it comes with a**

**free cooked-to-order breakfast?**

**CHARDONNAY**

**(deadpan)**

**Well, that settles it. You know the**

**real reason I’m in this is for the**

**great food and wine?**

**TEMPLAR**

**(just as deadpan)**

**I know... Me, too.**

**146 EXT. CAPE TOWN INTERNATIONAL AIRPORT – MORNING 146**

***SUPERIMPOSE: CAPE TOWN INTERNATIONAL AIRPORT***

**147 ANGLE ON RUNWAY 147**

**The British Airways flight settles onto the runway and rolls out.**

**148 EXT. AIRPORT TO CAPE TOWN FREEWAY – MORNING 148**

**A taxicab heads for the city.**

**149 INT/EXT. TAXICAB EN ROUTE CAPE TOWN – MORNING 149**

**Templar and Chardonnay are in the back seat of the cab, with Templar pointing out the sights.**

**150 ANGLE ON GROOTE SCHUUR HOSPITAL – FROM CAB 150**

**TEMPLAR**

**That’s Groote Schuur Hospital where**

**(MORE)**

**051**

**TEMPLAR (Cont’d)**

**on December 3rd, 1967, Dr. Christian**

**Barnard performed the first heart**

**transplant.**

**CHARDONNAY**

**How do you know all this stuff? I**

**mean, it wasn’t your heart, was it?**

**TEMPLAR**

**(mock indignation)**

**How old do you think I am?**

**(confessing)**

**Actually, I was born and grew up here.**

**(explaining)**

**My father was an American diplomat**

**and my mother taught French, Spanish**

**and German, at the University of Cape**

**Town.**

**151 EXT. CAPE TOWN – SERIES OF SHOTS - MORNING 151**

**Beauty shots to establish the city and its landmarks.**

**152 INT/EXT TAXICAB – VICTORIA & ALFRED WATERFRONT – MORNING 152**

**The taxi enters the spectacular marina.**

**153 INT/EXT TAXICAB – VICTORIA & ALFRED WATERFRONT – MORNING 153**

**TEMPLAR**

**Rayana is staying here...The Dock**

**House Boutique Hotel.**

**154 ANGLE ON DOCK HOUSE BOUTIQUE HOTEL 154**

**Beauty shots to establish the luxury five-star hotel.**

**155 EXT. VICTORIA & ALFRED WATERFRONT MARINA – MORNING 155**

**The taxicab continues wending its way through the Marina until it comes to The One & Only five-star Hotel.**

**156 INT/EXT TAXICAB – THE ONE & ONLY HOTEL – MORNING 156**

**The taxi pulls up to the hotel’s front entrance as a Bell Boy approaches rapidly.**

**052**

**TEMPLAR**

**(to Chardonnay)**

**This is where I’m staying. There’s a**

**Reuben’s restaurant in the hotel. We**

**all meet there for lunch at 1 p.m.**

**157 EXT. ANOTHER ANGLE – TAXICAB AT ONE & ONLY, CAPE TOWN 157**

**Templar climbs out, the TAXI DRIVER pops open the trunk and the**

**Bellboy extracts Templar’s luggage. From his wad of bills, Templar peels off some currency for the driver.**

**TEMPLAR**

**(to driver)**

**The lady has reservations at the**

**Waterfront Marina Residential Apart-**

**ments.**

**Hands the Driver some bills.**

**TEMPLAR**

**Please take good care of her.**

**TAXI DRIVER**

**(impressed with**

**the cash amount)**

**Yes, sir!...**

**(to himself)**

**... I’ll do everything but tuck**

**her in...**

**The Driver pulls the cab away and Templar follows the bellboy into the hotel.**

**158 INT. REUBENS RESTAURANT – ONE & ONLY, CAPE TOWN – DAY 158**

**Chardonnay, Rayana, and Templar are seated at a discreet table at Reubens, a brasserie specializing in local cuisine. While enjoying luncheon fare and an excellent wine from the Bouchard Finlayson Vineyards, Rayana reports on what she has been able to find out, often referencing files on her iPod.**

**159 INSERT: IMAGES ON RAYANA’S LAPTOP: 159**

**A. IMAGE: VAN GENT BUILDING IN CAPE TOWN – DAY**

**A modern high rise in the Financial District**

**053**

**RAYANA (V.O.)**

**(Russian accent)**

**The Van Gent organization is one of the**

**top players in the international**

**diamond market.**

**B. CLOSE ON STILL IMAGE OF FREDERICK VAN GENT**

**RAYANA (V.O.)**

**Frederick Van Gent, with all of his**

**Fame is a... how do you say... a very**

***careful* man. ...Does not travel much.**

**Hard to get to. But he is not with-**

**out weakness.**

**C. SERIES OF STILL SHOTS OF PAUL VENTER**

**RAYANA (V.O.)**

**This, I think is the weakness. This**

**Is Paul Venter, Van Gent’s right-hand**

**man.**

**TEMPLAR**

**Like a “fixer”?**

**160 BACK TO SCENE – REUBENS 160**

**As the Team peers at the laptop images, Chardonnay seems un-usually fascinated.**

**RAYANA**

**Yes! ...This Paul Venter...he does...**

**well...many things for Van Gent.**

**CHARDONNAY**

**And why is he the weakness?**

**RAYANA**

**He gets out a lot and he...loves**

**“the good life.” Once a month he**

**does weekend by himself at a five-**

**star hotel in wine country - the**

**Delaire Graff Lodge and Spa, near**

**Stellenbosch.**

**TEMPLAR**

**I know it well. Great place. In-**

**side the hotel there are actually**

**two Michelin two-star restaurants.**

**054**

**CHARDONNAY**

**(quietly)**

**Sounds like my kind of guy...**

**Templar notices that Chard is nearly glassy-eyed as she stares at the iPod picture of Venter.**

**TEMPLAR**

**(to Chard)**

**...So, what do you think?**

**CHARDONNAY**

**Reminds me of someone I knew once.**

**The resemblance is...uncanny.**

**RAYANA**

**Could it be the same man, then?**

**Chard pulls her eyes from the iPod image.**

**CHARDONNAY**

**Oh, no. ...He died.**

**RAYANA**

**I’m sorry.**

**CHARDONNAY**

**It’s okay... It was a long time ago.**

**TEMPLAR**

**We’re a little pressed for time, so,**

**when is this Paul Venter next sched-**

**uled for a visit to Stellenbosch?**

**RAYANA**

**This weekend.**

**TEMPLAR**

**Perfect.**

**(to Chardonnay)**

**We need to get you a wardrobe befit-**

**ting a princess.**

**161 EXT. DELAIRE GRAFF LODGES & SPA – WESTERN CAPE – DAY 161**

**SERIES OF BEAUTY SHOTS to establish the five-star luxury hotel**

**located on the Helshoogte Pass, near Stellenbosch and the**

**Cape’s fertile wine country.**

**162 EXT. OUTDOOR SWIMMING POOL – DELAIRE GRAFF LODGES – DAY 162**

**055**

**Wearing a designer bikini and looking devastatingly attractive, Chard lies on a lounge chair next to the pool; soaking in the sun while reading the *London Daily Mail*.**

**163 ANOTHER ANGLE 163**

**Directly across the pool in a similar lounge chair and wearing**

**Speedo trunks is Paul Venter, whom we’ve already met in the opening sequence.**

**164 ANGLE ON PAUL VENTER 164**

**A tuxedoed sommelier we will come to know as COURTNEY, is setting up a bucket of ice on a stand, next to Paul’s lounge**

**chair. Packed in the ice is a bottle carrying the iconic label of Dom Perignon. Courtney hands Paul a freshly poured glass.**

**165 BACK TO SCENE 165**

**Paul holds up his flute glass filled with Champagne, salutes the gorgeous stranger across the pool, then takes a sip.**

**On the other side of the pool, Chard raises her right arm slightly and wiggles her fingers in a hello manner at the handsome man offering the salute, before returning her attention back to the newspaper.**

**166 INT. Two-STAR RESTAURANT – DELAIRE GRAFF LODGES – EVENING 166**

**Chardonnay, in a stunning designer outfit, is seated alone at one of the hotel’s prominent tables. In an ice bucket next to her table is a bottle of Dom Perignon. Courtney tops off her flute glass as Chard looks over the menu.**

**167 ANOTHER ANGLE 167**

**Paul Venter is escorted to his table by the MAITRE D’; which table happens to be near that of Chardonnay. After being seated, Paul asks a favor of the Maitre d’; indicating the sommelier, who is hovering around Chardonnay.**

**168 TIGHTER ANGLE 168**

**PAUL**

**Please ask Courtney to come and take**

**my wine order.**

**MAITRE D’**

**Yes, sir, Mr. Venter.**

**056**

**169 ANGLE ON CHARDONNAY’S TABLE 169**

**The Maitre d’ approaches Chardonnay’s table and whispers to Courtney, indicating Paul Venter’s table. As the Maitre d’ moves away, Courtney respectfully addresses Chardonnay.**

**COURTNEY**

**Excuse me, Miss Rogers, but an impor-**

**tant guest has asked for my services.**

**...If you’re ready, I will send the**

**head waiter to take your order.**

**CHARDONNAY**

**Thank you, Courtney.**

**170 ANOTHER ANGLE 170**

**Chard smiles as she watches Courtney approach Venter’s table.**

**171 INT. REUBENS RESTAURANT – ONE & ONLY, CAPE TOWN – DAY 171**

**In the popular brasserie, Rayana and Templar have finished dinner and are enjoying their after-dinner drinks.**

**RAYANA**

**One of us should be there, keeping**

**an eye on her. After all, who is**

**this Paul Venter, anyway?**

**TEMPLAR**

**Of that, we’re not sure. But knowing**

**Chardonnay, I’d say he’s probably got**

**more to fear from her than the other**

**way around. ...She’ll be fine.**

**RAYANA**

**Let us hope so.**

**172 EXT. DELAIRE GRAFF – PATHWAY TO LODGES – NIGHT 172**

**A golf-type cart transports Chard and Paul to Chardonnay’s *Superior Suite.* The cart driver stops in front of the suite**

**and both Paul and Chardonnay disembark.**

**173 INT. CHARDONNAY’S SUITE – DELAIRE GRAFF LODGES – NIGHT 173**

**The entrance door opens and the charismatic Paul follows Chard into the suite. He looks around, impressed.**

**057**

**PAUL**

**This is actually bigger than my**

**suite. If you don’t mind my asking,**

**how much does it set you back?**

**CHARDONNAY**

**I believe it’s in the neighborhood**

**of $2,500 per night. ...But I really**

**don’t keep track of these things.**

**Indicating the kitchen refrigerator.**

**CHARDONNAY**

**You’ll find some Montrachet and cham-**

**pagnes in the fridge. Why don’t you**

**pick one you like while I get some**

**glasses?**

**Paul steps over and opens the refrigerator.**

**174 INSIDE REFRIGERATOR – PAUL’S POV 174**

**The fridge is loaded with wines of iconic labels, including Le Montrachet and Champagnes: Taittinger, Laurent Perrier, Louis Roederer, and Dom Perignon.**

**175 BACK TO SCENE 175**

**PAUL**

**What do you do for a living?**

**CHARDONNAY**

**I used to deal in fine art.**

**PAUL**

**(impressed)**

**You mean like rare paintings?**

**CHARDONNAY**

**Paintings, antiquities. Occasionally,**

**even jewelry. ...But I’m retired. For**

**now, I just want to spend my money liv-**

**ing the good life. ...How about you?**

**What do you do?**

**PAUL**

**Diamonds. I buy and sell them...But**

**there is so much more to life than**

**money, wouldn’t you say??**

**058**

**CHARDONNAY**

**I suppose that depends on your point**

**of view.**

**Paul closes the door of the fridge without withdrawing any of**

**the bottles and approaches Chard.**

**176 ANOTHER ANGLE 176**

**Facing her, he places his hands on her shoulders. Looking**

**into her eyes, he slowly moves his lips towards hers.**

**He is startled when, in order to prevent the kiss, at the**

**last minute she turns her head.**

**Grasping Chard’s shoulders tightly, Paul shakes her in anger.**

**PAUL**

**What the hell’s going on here??**

**(beat)**

**Just who the hell are you?? What’s**

**your game??!!**

**With her hands free, Chard grabs Paul’s upper right arm with**

**her left while grabbing his belt with her right. In a whirl**

**of motion, Paul suddenly finds himself flat on his back, on**

**the floor with Chardonnay standing over him.**

**CHARDONNAY**

**Just who do you think I am??!**

***FREEZE FRAME***

**SUPERIMPOSE: TO BE CONTINUED**

**BEGINNING PART 2:**

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

**177 INT. CHARDONNAY’S SUITE – DELAIRE GRAFF LODGES – NIGHT 177**

**Standing above him, Chardonnay is looking down at the amazed Paul Venter, lying on the floor – flat on his back.**

**CHARDONNAY**

**Sorry, Paul. You were coming on a**

**(MORE)**

**059**

**CHARDONNAY (Cont’d)**

**little strong.**

**(seriously)**

**After all, we’ve only just met.**

**You’ll have to give me some time.**

**She reaches for his hand and helps him to his feet.**

**PAUL**

**(sincerely)**

**Sorry. Guess I’m not used to women**

**of your class.**

**CHARDONNAY**

**I forgive you. But if this relation-**

**ship is going to survive, you’re going**

**to have to treat me like a lady.**

**(beat)**

**Sorry if you felt I was leading you on.**

**I didn’t mean to give that impression.**

**It was just that I found you interest-**

**ing and wanted to know you better.**

**Looking each other in the eyes, Paul Venter nods his under-standing.**

**178 EXT/INT. MERCEDES – STELLENBOSCH WINE COUNTRY – MORNING 178**

**With Paul behind the wheel of his rare, 35-year-old, long-wheelbase, S-Class customized Mercedes convertible, he and Chardonnay motor their way through the Western Cape’s spectacular wine country.**

**A road sign indicates they are five kilometers outside Stellen-bosch, in the Banhoek Valley. In the distance is the white**

**Cape Dutch architecture of the Zorgvliet Estates winery.**

**PAUL**

**I want to take you for some wine tast-**

**ing later, but first if you don’t mind**

**I need to make a delivery. It won’t**

**take long.**

**The old Mercedes rumbles over a hill as the highway winds through the vineyards.**

**179 EXT. GATE TO** **STELLENBOSCH CHILDREN’S FOUNDATION – DAY 179**

**The Mercedes passes through the gateway and takes a short, wind-ing drive up the hill.**

**060**

**180 EXT. STELLENBOSCH CHILDREN’S FOUNDATION – ADMIN CENTER 180**

**In a shaded dale, an administration building and three class-**

**room buildings are clustered.**

**181 EXT/INT. MERCEDES & FOUNDATION GROUNDS – DAY 181**

**Chardonnay is a little bewildered as a couple dozen young black African children come running to greet Paul, who gets out, pops the trunk and unloads three boxes of text books.**

**CALVIN, a young black administrator, comes out of the building, shakes Paul’s hand, thanks him and takes over the delivery as the kids swarm around Paul.**

**CALVIN**

**Can you stay a while, Mr. Paul? Join**

**us for some football, perhaps?**

**PAUL**

**(to the Kids)**

**Sorry, fellas, I can’t stay today,**

**but next time we can play a little**

**football and I can go over your eco-**

**nomics papers. ...It’ll be soon.**

**The Kids obviously love him. Chard sits in the convertible, observing her date with amazement and pleasure.**

**Paul climbs back into the convertible and fires up the engine.**

**PAUL**

**Alright, so, are you ready to taste**

**some phenomenal wines?**

**He drives off.**

**182 EXT/INT. MERCEDES - STELLENBOSCH WINE COUNTRY – DAY 182**

**As Paul drives, he notices Chard staring at him with a slight smile.**

**PAUL**

**What is it?**

**CHARDONNAY**

**Nothing... You just surprised me with**

**that school.**

**061**

**PAUL**

**I started the Foundation about five**

**years ago.**

**CHARDONNAY**

**Why do you do it?**

**PAUL**

**Makes me feel good. Not many people**

**know about it. Not even my boss. I**

**doubt he’d understand.**

**CHARDONNAY**

**Well, I think it’s great.**

**He smiles at her.**

**183 INT. 2-STAR RESTAURANT – DELAIRE GRAFF LODGES – EVENING 183**

**This time Paul and Chardonnay are dining at the same table; Chard’s table as it so happens. The Sommelier, Courtney, is pouring the Champagne that started it all...Dom Perignon.**

**184 ANOTHER ANGLE 184**

**PAUL**

**Tell me, my dear. ...Do you know**

**anything about diamonds?**

**185 EXT. TABLE MOUNTAIN AERIAL CABLEWAY – DAY 185**

**To establish the tram’s 1086-meter ascent to the top.**

**186 INT/EXT TABLE MOUNTAIN AERIAL CABLEWAY – DAY 186**

**Inside the tram, ascending to the top of one of the Seven Wonders of the modern World, are Chard, Rayana, and Templar.**

**As we ascend, the Merry Band is all agog with the spectacular 360-degree view of Table Mountain and its surroundings.**

**TEMPLAR**

**The food up here is not quite Mich-**

**elin rated but I think you’ll agree,**

**the view makes up for it.**

**RAYANA**

**(her thick accent)**

**I did check menu, and they have some**

**decent beer and wine.**

**062**

**SHINAMAN**

**Well, then it’s hardly a dead loss.**

**187 EXT. TOP OF TABLE MOUNTAIN – DAY 187**

**As the tram touches the top of Table Mountain, the Team arrives at the Table Mountain Restaurant.**

**188 INT. TABLE MOUNTAIN RESTAURANT – DAY 188**

**To establish the restaurant where Chardonnay, Rayana and**

**Templar are enjoying Western Cape cuisine including succu-**

**lent gourmet hamburgers.**

**RAYANA**

**(to Chardonnay)**

**So, what did you tell him when he asked**

**if you knew anything about diamonds?**

**FLASHBACK TO:**

**189 INT. RESTAURANT – DELAIRE GRAFF LODGES – EVENING 189**

**IN an ANGLE ON Paul and Chard, Paul is asking the question.**

**PAUL**

**Tell me, my dear. ...Do you know**

**anything about diamonds?**

**CHARDONNAY**

**A little... Why do you ask?**

**PAUL**

**I’d like to keep you around. Would**

**you consider coming to work for my**

**boss, Frederick Van Gent?**

**CHARDONNAY**

***The* Frederick Van Gent?**

**PAUL**

**(grinning)**

**The very same.**

**190 BACK TO SCENE 190**

**TEMPLAR**

**(to Chard)**

**Where do Van Gent’s diamonds come**

**(MORE)**

**063**

**TEMPLAR (Cont’d)**

**from and where do they go? That’s**

**the focus. Sooner we know *that* the**

**better. ...Meanwhile, on our end,**

**Rayana will be doing her thing.**

**CHARDONNAY**

**I’m not sure I can pull this off.**

**TEMPLAR**

**You’ve got to. Could end up being**

**our best chance.**

**(taking another tact)**

**Lay it on me. What’s the problem?**

**CHARDONNAY**

**I really like this guy.**

**RAYANA**

**Well, he is good-looking.**

**CHARDONNAY**

**It’s more than that. When I was in**

**college, I was going to get married.**

**...Patrick McKaye. Star athlete,**

**brilliant medical student...wanted to**

**work with Doctors Without Borders...**

**Help people around the world. ... We**

**were very deeply in love...**

**(beat)**

**One summer night, he was running late**

**on his way to pick me up. His con-**

**vertible got broadsided by a semi.**

**Died at the scene.**

**(beat)**

**It was right after that I quit school**

**and joined the Marines.**

**RAYANA**

**I did not know... I’m...so sorry to**

**hear that... but –**

**CHARDONNAY**

**Rayana... Paul Venter looks exactly**

**like him... Spittin’ image... It feels**

**just like ...well, like being with**

**Patrick. ...What’s really weird...he**

**moves like him, even smells like him.**

**Rayana listens with empathy.**

**064**

**RAYANA**

**Smells like him? ...Chard, my dear,**

**as they say in the U.S. ... you have**

**“got it bad.”**

**191 INT. CHARDONNAY’S MARINA RESIDENTIAL APARTMENT – DAY 191**

**Inside Chardonnay’s posh apartment, the PHONE is RINGING. The door to the apartment opens and Chardonnay enters, returning her card key to her purse. She rushes over and picks up the phone’s handset.**

**CHARDONNAY**

**Hello?**

**192 EXT. THE VAN GENT BUILDING – FINANCIAL DISTRICT – DAY 192**

**Over a beauty shot of the building, WE HEAR the VOICE of Paul Venter.**

**PAUL (V.O.)**

**It’s Paul. ...You should’ve given me**

**your iPhone number. It took some doing**

**to track you down.**

**CHARDONNAY (V.O.)**

**I’m glad you made the effort.**

**193 INT. PAUL’S OFFICE – VAN GENT BUILDING – DAY 193**

**Paul is on the phone in his relatively modest office adjacent to Frederick Van Gent’s much larger domain.**

**PAUL**

**Suppose I pick you up in two and-a-**

**half hours and drive you down to Cape**

**Point, where I hope to show you some**

**terrific scenery and the Cape of Good**

**Hope.**

**194 BACK TO: CHARDONNAY’S MARINA RESIDENTIAL APARTMENT 194**

**CHARDONNAY**

**Delightful! I’ll meet you out front**

**in exactly two and-a-half hours.**

**195 EXT. MAIN ENTRANCE – MARINA RESIDENTIAL APTS. – DAY 195**

**Chardonnay is waiting where she said she would be when Paul’s**

**065**

**old Mercedes pulls up to the curb, she enters and they drive off.**

**196 EXT. ATLANTIC COASTAL HIGHWAY – SOUTH OF CAPE TOWN – DAY 196**

**Paul’s Mercedes travels southbound along the roadway carved from the mountainside bordering the Atlantic Ocean. Chardonnay and Paul enjoy each other’s company as they drive.**

**PAUL**

**And another thing about diamonds, they**

**repel water. If you spray a diamond**

**with water and it beads up, then it’s**

**probably real.**

**CHARDONNAY**

**I’ve heard that. Didn’t know whether**

**it was true. I’ve also heard that**

**they accept hydrocarbons, such as wax**

**or grease.**

**PAUL**

**Even I didn’t know that, but it makes**

**perfect sense. ...You must come to work**

**for the Van Gent Diamond Works.**

**CHARDONNAY**

**(smiling)**

**We’ll see.**

**PAUL**

**Chardonnay? I refuse to take no for**

**an answer.**

**197 EXT. ATLANTIC COASTAL HIGHWAY – SOUTH OF CAPE TOWN – DAY 197**

**The Mercedes continues its journey towards Cape Point.**

**198 EXT. CAPE POINT – SOUTH AFRICA – DAY 198**

**AERIAL VIEW**

**MUSIC UP; as WE FLY over the rugged coastline of the Western Cape’s (most southwesterly) tip of Africa, 60 km south of Cape Town. We come to rest on the carved out, concrete tourist attraction overlooking the Cape of Good Hope, where the Indian and Atlantic Oceans meet.**

**199 EXT. TOURIST ATTRACTION – DAY 199**

**066**

**Paul and Chardonnay join a young, black couple at the popular tourist spot. The two couples take each other’s pictures with the ocean and rugged coastline in the background.**

**200 EXT. FLYING DUTCHMAN FUNICULAR – CAPE POINT – DAY 200**

**Paul and Chard ascend a hilltop towards the Two Oceans Res-taurant, overlooking the Cape Point coastline.**

**201 EXT. TWO OCEANS RESTAURANT – DAY 201**

**To establish the iconic Cape Point restaurant with its’ wooden**

**deck that looks out on the most stunning view of South Africa.**

**202 INT/EXT. TWO OCEANS RESTAURANT – DAY 202**

**Paul and Chardonnay are seated at a prime window seat overlook-ing the ocean and coastline below. As they sip a local Stel-**

**lenbosch white, Paul has a clay fish with calamari and Chard a Sicilian prawn linguine dish; both specialties of the menu.**

**PAUL**

**Some years back, the company purchased a**

**diamond mine along the lower Orange River.**

**(beat)**

**From the mine we ship out both uncut and**

**polished diamonds to our vaults at the**

**Antwerp diamond district. ...From there,**

**they are shipped to the world’s diamond**

**merchants in Tel Aviv, New York, London,**

***et cetera*.**

**CHARDONNAY**

**But only when De Beers gives the nod,**

**and at the prices they set?**

**PAUL**

**(impressed)**

**You do have some knowledge of diamonds.**

**Although we’re not officially a signa-**

**tory to the De Beers agreement, we find**

**it best to play by their rules... It’s**

**all about controlling the number of**

**diamonds that are on the market at any**

**one time.**

**CHARDONNAY**

**Thus controlling the price... If all**

**available diamonds were to hit the**

**(MORE)**

**067**

**CHARDONNAY (Cont’d)**

**market at the same time, they’d be as**

**valuable as rock salt.**

**PAUL**

**(grinning)**

**Well, I wouldn’t go that far, but you**

**get the idea.**

**CHARDONNAY**

**I seem to recall the Antwerp Diamond**

**Center was robbed a few years back.**

**PAUL**

**(nodding)**

**We were among those hit. Fortunately**

**insurance covered our losses.**

**203 EXT. THE ONE & ONLY HOTEL, CAPE TOWN – NIGHT 203**

**Reestablish.**

**204 INT. TEMPLAR’S ONE & ONLY HOTEL SUITE – NIGHT 227**

**The team (Chardonnay, Rayana, and Templar) is gathered in Templar’s luxury suite. The hors d’oeuvres and champagne lie untouched on the sideboard. Chard has everyone’s attention as she gives her report.**

**CHARDONNAY**

**(to Rayana)**

**We need to find out all we can about**

**this diamond mine on the lower Orange**

**River.**

**Rayana nods her understanding**

**CHARDONNAY**

**I’m meeting Frederick Van Gent tomor-**

**row morning.**

**TEMPLAR**

**(abruptly)**

**Give me your iPhone.**

**As she does so, Templar replaces her sophisticated iPhone with an ordinary cell phone.**

**068**

**TEMPLAR**

**This is a prepaid, *burner* phone. Use**

**it from now on.**

**(to group)**

**No iPhones for anyone. From now on**

**we use *burner* phones.**

**With that, Templar passes out prepaid cell phones to the team.**

**205 INT/EXT CAPE TOWN TAXICAB – DE WAAL EXPRESSWAY – DAY 205**

**With Chardonnay in the back seat, the taxi wends its way around the picturesque mountain road overlooking the tall monuments to**

**power and wealth, among them the Van Gent building. The taxi swings off the expressway at an interchange and heads toward the monuments.**

**206 EXT. CAPE TOWN FINANCIAL/DIAMOND DISTRICT – DAY 206**

**The taxi pulls up in front of the towering Van Gent building.**

**Chard climbs out, pays the driver and enters the building.**

**207 INT. LOBBY – VAN GENT BUILDING – DAY 207**

**In order to get to the elevators, everyone has to pass between the information and security desks; the latter with two armed guards keeping an eye on the building’s array of video monitors.**

**208 ANGLE ON INFORMATION DESK 208**

**Chard approaches the young man at the information desk.**

**CHARDONNAY**

**Excuse me –**

**(checking his**

**name tag)**

**– Mr. Naude. ...I have an appointment**

**with Mr. Paul Venter. I wonder if you**

**can tell me how to find his office.**

**YOUNG NAUDE is clearly appreciative of Chard’s good looks.**

**YOUNG NAUDE**

**(smiling)**

**His office is on the top floor, next**

**to that of Frederick Van Gent.**

**Chardonnay looks around the lobby and then returns Naude’s charming smile with one of her own.**

**069**

**CHARDONNAY**

**Tell me, do all the offices in the**

**building belong to the Van Gent**

**Company?**

**YOUNG NAUDE**

**Oh, no, Ma’am. ...They only lease the**

**top three floors.**

**CHARDONNAY**

**(taken aback)**

**Three floors...out of what? Twenty-five**

**or thirty?**

**YOUNG NAUDE**

**Thirty.**

**CHARDONNAY**

**But the Van Gent name is on the build-**

**ing?**

**YOUNG NAUDE**

**They pay extra for that. ...It’s like a**

**sponsorship...a sports arena being named**

**after a big company.**

**CHARDONNAY**

**I get it. ...Sponsorship.**

**Chard moves toward the elevators.**

**209 INT. ELEVATOR BANK – VAN GENT BUILDING – DAY 209**

**Like most tall buildings the Van Gent building has different sets of elevators; one set covers the first 16 floors, and the second set floors 17 through 30 – bypassing the first 16.**

**Chardonnay lights the button of an elevator that will take her to the top floor.**

**210 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 210**

**The elevator door opens and Chardonnay Rogers steps into a lob-by reminiscent of the Universal Imports office in San Francisco, only the sign on the wall reads: VAN GENT DIAMONDS.**

**Sitting behind her desk is the attractive young receptionist-secretary, Mitzi Morgan. Mitzi smiles at Chard, who is slipping on her chic, designer gloves.**

**070**

**MITZI**

**May I help you?**

**CHARDONNAY**

**I have an appointment with Paul**

**Venter.**

**Mitzi looks the tall, slinky Chardonnay up and down.**

**MITZI**

**You would be Ms. Rogers?**

**211 INT. SECRETARIAL ROW – OUTER OFFICES – VAN GENT BLDG. – DAY 211**

**Chardonnay passes a long row of desks where the secretaries sit. Things are quiet, although it’s not yet lunchtime. Most of the desks are empty and look as though they haven’t been used in some time. She comes to an office marked: PAUL VENTER, ASSISTANT TO MR. VAN GENT.**

**212 ANOTHER ANGLE 212**

**As she approaches, Paul’s office, his door opens and he pops out with a broad smile on his face.**

**PAUL**

**Ms. Rogers! ...So glad you accepted**

**my offer. ...Please come in.**

**He holds the office door open and gestures for Chard to enter.**

**213 INT. VENTER’S OFFICE – VAN GENT BLDG. – DAY 213**

**Chardonnay enters the modest office befitting an executive as-sistant to the president. Paul closes the door and they both take a step closer to each other, apparently of equal minds.**

**At first their lips touch softly...then with much more passion. One thing is obvious. Chardonnay is no longer just doing her job. Breaking their embrace, Paul gets down to business.**

**PAUL**

**You’re going to meet the man himself,**

**Frederick Van Gent. ...He’s agreed to**

**hire you part time to sort and grade**

**our diamonds.**

**CHARDONNAY**

**But I thought you needed a secretary?**

**...I’m no gemologist. You need someone**

**board-certified, do you not?**

**071**

**PAUL**

**That’s alright. ...I’ll teach you every**

**thing you need to know...then we’ll**

**get you certified.**

**(smiling)**

**And by the way, don’t tell Van Gent how**

**well off you are or that you really don’t**

**need the job. ...He’ll think you’re here**

**to steal his diamonds.**

**This manages to bring a smile to Chard’s uneasy expression.**

**214 INT. VAN GENT’S OFFICE – DAY 214**

**There is a KNOCK at the DOOR but then, without waiting for an answer, Paul enters the large office – followed by Chardonnay.**

**Frederick Van Gent rises from behind his massive desk and with**

**a broad smile greets his visitors.**

**FREDERICK**

**(to Chardonnay)**

**You must be the Chardonnay Rogers**

**that Paul has been telling me about.**

**Chard nods, returning the mile.**

**FREDERICK**

**So you’re going to help us sort some**

**diamonds. It’s a tedious job and**

**we’re thankful to have you aboard.**

**Chard shoots a look at Paul then replies.**

**CHARDONNAY**

**I could use the extra money.**

**Paul allows himself a smile of satisfaction.**

**215 EXT. DIAMOND DISTRICT – ANTWERP - DAY 215**

**To reestablish.**

**216 EXT. CAFÉ ON HOVENIERSSTRAAT – SUMMER – DAY 216**

**Jonathan Moore is seated on purpose at a highly visible side-**

**walk table at the popular café, sipping his espresso.**

**INTERCUT WITH:**

**072**

**217 ANOTHER ANGLE 217**

**Across - and half a block up the street, Patrick Peys is be-**

**hind the wheel and Agim De Bruycher in the passenger seat of**

**a parked, nondescript car used primarily for surveillance.**

**De Bruycher has his 20-power binoculars focused on Jonathan.**

**BRUYCHER**

**(to Peys)**

**He’s been there 20 minutes, had two**

**espressos, and no one has approached**

**him.**

**PEYS**

**Maybe it’s time we had a chat.**

**218 BACK TO SCENE – JONATHAN’S SIDEWALK TABLE 218**

**Jonathan finishes his espresso and is about to leave when detectives Peys and De Bruycher settle into the table’s two empty chairs.**

**PEYS**

**Hello, Mr. Moore.**

**BRUYCHER**

**What a coincidence running into you.**

**MOORE**

**(smiling)**

**Yes, isn’t it?**

**PEYS**

**Tell me, Mr. Moore, what’s happened to**

**your partners in the recovery, *Simon***

**Templar, Chardonnay Rogers and the Rus-**

**sian known as Rayana?**

**MOORE**

**If you mean *Robin* Templar? He’s re-**

**turned to his home in Miami, convinced**

**that there are no diamonds to be re-**

**covered.**

**PEYS**

**So, you’re working alone?**

**MOORE**

**Yes... I’m not as pessimistic as Mr.**

**Templar.**

**073**

**BRUYCHER**

**Any leads?**

**MOORE**

**Making some progress.**

**Peys and Bruycher merely exchange looks.**

**219 EXT. VAN GENT BUILDING – CAPE TOWN – DAY 219**

**To reestablish.**

**220 EXT. ENTRANCE – VAN GENT BUILDING – DAY 220**

**Chardonnay exits the Van Gent Building, her burner cell phone**

**to her ear and some text books in her other arm.**

**221 EXT. SERIES OF SHOTS - BELMOND MOUNT NELSON HOTEL – DAY 221**

**To establish the five-star hotel built in 1899 and named for naval hero Lord Horatio Nelson.**

**222 EXT. TERRACE – MOUNT NELSON HOTEL – DAY 222**

**Seated at a table overlooking the hotel’s beautiful garden, Templar is having afternoon tea; which is served with delicate finger sandwiches, freshly baked scones and preserves. Nearby is a buffet table laden with sweet confections such as delec-table cakes and milk tarts.**

**Templar takes an incoming call on his *burner* phone.**

**INTERCUT WITH:**

**223 EXT. STREET OUTSIDE VAN GENT BUILDING – DAY 223**

**With a taxi parked at the curb and her burner phone to her ear, Chardonnay waits patiently for an answer on the other end of her call. Finally –**

**TEMPLAR**

**(into burner phone)**

**Hello?**

**CHARDONNAY**

**Where are you? Took long enough to**

**answer.**

**TEMPLAR**

**Having afternoon tea at the *Nellie.***

**074**

**CHARDONNAY**

**I beg your pardon?**

**TEMPLAR**

**The Mount Nelson Hotel. ...Sorry but,**

**in keeping with the décor, I had my**

**cell in the vibration mode. ...Didn’t**

**feel it at first.**

**CHARDONNAY**

**Thought you’d like to know that Fred-**

**erik Van Gent only leases the top three**

**floors of the building that bears his**

**name. He pays a premium to stick his**

**name on it.**

**TEMPLAR**

**Hmmm. I’ll pass it along to Rayana.**

**... Are you hired?**

**CHARDONNAY**

**Start tomorrow.**

**TEMPLAR**

**Doing what?**

**CHARDONNAY**

**Sorting and classifying their diamonds**

**prior to shipping.**

**TEMPLAR**

**Really? ...You’re not a gemologist.**

**CHARDONNAY**

**Paul’s going to train me. ...Help me**

**get my certification.**

**TEMPLAR**

**(thoughtfully)**

**Van Gent is planning on using you and**

**not just as a diamond sorter. The**

**question is, *how* and *why*. ...Just be**

**careful, going into that lion’s den.**

**CHARDONNAY**

**Don’t worry. I’ll be okay... I’ve got-**

**ten really close to Paul Venter. If**

**something was coming down, I’m sure**

**he’d protect me.**

**075**

**Templar hesitates. Thinks.**

**TEMPLAR**

**Chard. ...I don’t know how else to**

**Say this, but...you’re scaring the**

**livin’ bejeezus out of me.**

**CHARDONNAY**

**Robin, I’ve got it under control.**

**TEMPLAR**

**No, you don’t! The man works for the**

**Godfather!**

**CHARDONNAY**

**He’s only an assistant! A glorified**

**secretary. He wouldn’t be included in**

**a criminal scheme.**

**TEMPLAR**

**And you know this for a fact?**

**CHARDONNAY**

**He cares about other things. ...He’s**

**got his foundation. You should see**

**how he interacts with those kids,**

**and...you don’t understand. I’ll be**

**fine.**

**With that, Chard takes the burner phone from her ear and snaps it off, terminating her conversation. She then climbs into the backseat of the taxi and the taxi takes off down the street.**

**224 EXT. TERRACE – MOUNT NELSON HOTEL – DAY 224**

**Templar’s freshly baked scone is suddenly not so attractive anymore. Chard has upset him more than he showed her.**

**He notices his cell phone is vibrating. He answers.**

**TEMPLAR**

**Hello? ...Jonathan? How’s the**

**Weather in Antwerp?**

**INTERCUT WITH:**

**225 INT. TEMPLAR/JONATHAN’S HYLLIT HOTEL SUITE – DAY 225**

**With his cell phone to his ear and sipping a flute glass filled**

**076**

**with chilled Champagne, Jonathan Moore gives Templar his report.**

**MOORE**

**Kind of chilly, based on my chat with**

**Patrick Peys and Agim De Bruycher. You**

**were right. These are bright cops. I**

**figure we’ve got 24, maybe 36 hours be-**

**fore they figure out where you are. I**

**did a dance for them; I don’t think**

**they bought it.**

**TEMPLAR**

**Figure another day to fly down here and**

**that will give us 36 to 48 hours to pre-**

**pare for them.**

**MOORE**

**Sorry I can’t hold them here longer.**

**TEMPLAR**

**It’s okay. ...You’ve given us a good**

**head start.**

**(beat)**

**... I just need time to figure out why**

**they hired Chardonnay to sort and grade**

**their diamonds.**

**MOORE**

**(puzzled)**

**How’s that??**

**TEMPLAR**

**Nothing.**

**With that, Templar clicks off his cell phone and stuffing it back in his pocket goes to work on his scone.**

**226 INT. CHARDONNAY’S MARINA RESIDENTIAL APARTMENT – DAY 226**

**The door to the apartment opens and, text books in hand, Chard-onnay enters her luxurious apartment just as her *burner* cell phone RINGS. She tosses her three diamond industry text books on the couch and answers the call.**

**CHARDONNAY**

**(into cell phone)**

**Hello?**

**227 EXT. VICTORIA & ALFRED WATERFRONT MARINA – MORNING 227**

**077**

**To establish the luxurious five-star hotel.**

**RAYANA (V.O.)**

**Rayana. ...How did your meeting with**

**Van Gent go? I was worried.**

**CHARDONNAY (V.O.)**

**Seems nice enough.**

**228 INT. RAYAMA’S EXECUTIVE SUITE – DAY 228**

**Seated on the couch of her 760-square-foot suite, sipping Cham-pagne, Rayana has her *burner* cell phone to her ear.**

**RAYANA**

**(Russian accent)**

**You know he’ll be running a background**

**check.**

**INTERCUT WITH:**

**229 CHARDONNAY’S CAPE TOWN APARTMENT 229**

**Chardonnay continues on her burner phone.**

**CHARDONNAY**

**It’ll take them some time. Today I**

**wore gloves. But I’m going to be sort-**

**ing diamonds and you can’t do that in**

**gloves. So, eventually they’ll catch**

**up with me.**

**RAYANA**

**One thing that bothers both Robin and**

**me. ...Why pick you to sort their dia-**

**monds?**

**CHARDONNAY**

**I’m not sure. I think Paul just wants**

**an excuse to keep me from leaving town.**

**Says he’ll train me and get me board**

**certified.**

**RAYANA**

**So, you think he’s got a...how the**

**British say...a *fancy* for you?**

**CHARDONNAY**

**Oh, I *know* he does.**

**078**

**RAYANA**

**What about you?**

**CHARDONNAY**

**(thoughtfully)**

**It’s still early.**

**230 INT. REUBENS RESTAURANT – ONE & ONLY, CAPE TOWN – NIGHT 230**

**Seated at their favorite table, Rayana, Chardonnay and Templar are having dinner.**

**CHARDONNAY**

**Anyway, they gave me three text books**

**to study, all about the diamond in-**

**dustry, and...also some blank GIA**

**grading reports to look over.**

**TEMPLAR**

**Wait. ...You say they gave you some**

**blank GIA grading reports?**

**CHARDONNAY**

**That’s right.**

**Templar slams his free hand to his forehead.**

**TEMPLAR**

**you know there’s an international**

**database of all board-certified**

**graders, whether they’re from GIA**

**or any of the other groups. ...Now**

**if you go and sign Chardonnay**

**Rogers to a grading report, what do**

**you reckon that will set off, eh?**

**CHARDONNAY**

**(suddenly getting**

**the picture)**

**A whole lot of alarms.**

**TEMPLAR**

**And if those diamonds are confiscated**

**and treated thereafter like conflict**

**...or blood diamonds?**

**CHARDONNAY**

**But they wouldn’t ask me to forge**

**someone else’s signature.**

**079**

**TEMPLAR**

**That’s true. They don’t know you well**

**enough.**

**(beat)**

**Besides, attached to the report is the**

**very gemologist’s photo ID.**

**CHARDONNAY**

**They check the names against the data-**

**base. Do they also check the signa-**

**tures or mostly rely on the photo ID?**

**TEMPLAR**

**Doesn’t matter. Either way it’s a**

**risk we can’t afford.**

**Templar turns to Rayana.**

**TEMPLAR**

**As a precaution, check the database on**

**the off chance that there’s a board-**

**certified gemologist out there by the**

**name of Chardonnay Rogers.**

**231 EXT. THE GARDENS – CAPE TOWN – DAY 231**

**Rayana and Templar walk through Cape Town’s *Gardens*, an iconic botanical landscape to the south of city center and home to the five-star Mount Nelson Hotel.**

**TEMPLAR**

**So, there *is* a *Charlotte* Rogers that**

**is board certified?**

**RAYANA**

**Yes, but interesting part is that she**

**signs her name as “C. Rogers” or “Char.”**

**Rogers.**

**SHINAMAN**

**That is interesting.**

**(to Rayana)**

**What were you able to find out about**

**Van Gent’s Orange River diamond mine?**

**RAYANA**

**Appears the mine played out two years**

**ago. Today it doesn’t produce enough**

**to pay rent on the office space.**

**080**

**232 EXT. VAN GENT BUILDING – DAY 232**

**To establish the new day.**

**233 INT. WALK-IN BANK-TYPE VAULT – VAN GENT BUILDING - DAY 233**

**In the vault, two floors below Paul Van Gent’s offices, Venter shows Chardonnay what he’s looking for in a diamond sorter.**

**WE FOLLOW them as he leads her through trays and trays of**

**rough, cut, and polished diamonds.**

**PAUL**

**Many of these diamonds will go out on**

**our next De Beers shipment to Antwerp.**

**But Van Gent wants to hold back any**

**diamonds with laser inscriptions.**

**CHARDONNAY**

**Yes, the Blue Nile text you loaned me**

**said the inscriptions are normally found**

**on the stone’s *girdle*, whatever that is.**

**Paul pulls out his 25X jeweler’s glass and putting the piece to his eye picks up one cut and polished diamond after another, looking for an inscription. Finally, he finds one.**

**Passing the jeweler’s glass to Chard he points to the section of the diamond where she will find the inscription number.**

**PAUL**

**Here. ...Take a look.**

**Accepting the jeweler’s glass and putting it to her eye, Chard takes her look.**

**234 INSERT – LASER INSCRIPTION 234**

**The etched number comes into focus.**

**235 BACK TO SCENE 235**

**CHARDONNAY**

**(looking up)**

**I see.**

**She hands the jeweler’s glass back to Paul who refuses it with a wave of the hand.**

**081**

**PAUL**

**It’s yours. ...Just make sure no**

**laser inscription diamonds are in-**

**cluded in the shipment.**

**236 EXT. AERIAL – ROBBEN ISLAND – STOCK FOOTAGE – DAY 236**

**A stunning shot of Robben Island with Table Mountain in the background establishes the Island and maximum-security prison.**

***SUPERIMPOSE: ROBBEN ISLAND***

***WHERE NELSON MANDELA SPENT***

***18 YEARS OF HIS 27 YEAR SENTENCE***

**237 EXT. ROBBEN ISLAND PRISON – DAY 237**

**Rayana and Templar are among nine other tour members visiting the prison, now a museum. The Robben Island Tour Guide is leading the tour group inside...to Mandela’s cell.**

**238 INT. MANDELA’S CELL – ROBBEN ISLAND – DAY 238**

**The 7-sq.ft., 0.6-meter-wide cell is so small that barely two people could fit inside, leaving the tourists to line up for a peek inside. Templar’s burner CELL phone RINGS and he drops out of the line and steps off by himself before answering.**

**TEMPLAR**

**Hello?**

**239 EXT. TABLE BAY – STOCK - DAY 239**

**A live beauty shot to establish the bay and harbor with Table Mountain firmly pictured in the background.**

**CHARDONNAY (V.O.)**

**Robin, De Beers handles Van Gent’s**

**shipments to their vaults at the**

**Antwerp Diamond Center. Now listen**

**to this: Van Gent’s only instruction**

**to me: make sure no laser inscrip-**

**tion diamonds are included in the**

**shipment.**

**TEMPLAR (V.O.)**

**That *is* interesting.**

**INTERCUT WITH:**

**082**

**240 INT. CHARDONNAY’S MARINA RESIDENTIAL APARTMENT – DAY 240**

**Chardonnay has her *burner* pressed to her ear.**

**CHARDONNAY**

**Did you know the Van Gent Company owns**

**a twin-engine turboprop?**

**TEMPLAR**

**Yes. ...Rayana found out this morning.**

**It’s a Hawker Beechcraft with a range**

**of about 2,000 miles; holds 11 passen-**

**gers and even on a bad day can fly as**

**high as 35,000 feet. ...Why do you**

**ask?**

**CHARDONNAY**

**I’m being invited to spend the next**

**few days with Paul at Victoria Falls.**

**241 ANGLE ON TEMPLAR – ROBBEN ISLAND PRISON – DAY 241**

**TEMPLAR**

**(agitated)**

**And he’s borrowing the company air-**

**craft?!**

**CHARDONNAY**

**I’ve always wanted to see the Falls.**

**Templar is aghast.**

**TEMPLAR**

**You can’t go!**

**CHARDONNAY**

**(annoyed)**

**What?!**

**TEMPLAR**

**Hear me out! ...Paul Venter is a li-**

**censed pilot. Frederick Van Gent is**

**not.**

**CHARDONNAY**

**So what? ...You’re so wrong about**

**Paul.**

**083**

**TEMPLAR**

**Come on, Chard! You know better!**

**...You’re a cop!**

**CHARDONNAY**

**I’m also a woman and I know him better!**

**TEMPLAR**

**The old Chardonnay, the clear-headed**

**one, would realize that your judgment**

**is no longer sound.**

**On the verge of an emotional breakdown, Chard shouts out a PRIMEVAL ROAR.**

**CHARDONNAY**

**AAAAH!!...**

**She takes a moment, reins herself in; speaks calmly.**

**CHARDONNAY**

**Okay, Robin. So help me, I will prove**

**you wrong.**

**Before he can say another word, she hangs up.**

**242 BACK TO SCENE – ROBBEN ISLAND 242**

**After having peeked into Mandela’s cell, Rayana joins with Templar just after Chardonnay has terminated their call.**

**RAYANA**

**(Russian accent)**

**Well, at least these side trips make**

**us look like tourists...**

**It doesn’t take a psychiatrist to see that Templar is upset about something.**

**RAYANA**

**Say, what’s got you so upset?**

**TEMPLAR**

**(utterly aghast)**

**That damn woman is going to get herself**

**killed.**

**243 EXT. HAWKER BEECHCRAFT – AT ALTITUDE – STOCK – DAY 243**

**084**

**Stock footage shows the Hawker Beechcraft King Air 350 flying**

**at its optimum altitude for distance.**

***SUPERIMPOSE: A TUESDAY IN LATE FEBRUARY***

***At 28,000 Feet***

**244 INT. HAWKER BEECHCRAFT – PASSENGER SECTION – DAY 244**

**The large passenger compartment is empty.**

**245 INT. HAWKER BEECHCRAFT – COCKPIT – DAY 245**

**Paul Venter is piloting the aircraft, with Chard seated in the co-pilot’s seat.**

**PAUL**

**Instead of flying straight to the**

**Falls, we’ll stop and refuel in Bula-**

**wayo. ...We carry enough fuel to make**

**it to the Falls but wouldn’t have the**

**required reserve.**

**CHARDONNAY**

**What’s the range of a bird like this?**

**PAUL**

**About 1,800 nautical miles or 3,000 kilo-**

**meters. ...That’s roughly 2,000 miles to**

**you, give or take.**

**CHARDONNAY**

**Nautical miles, miles, kilometers.**

**...it’s all too confusing for me. Can**

**we have lunch in Bulawayo?**

**PAUL**

**Thought maybe we’d pack a picnic basket,**

**rent a car and drive down to the Matopo**

**National Park and have lunch at World’s**

**View, the grave site of Cecil Rhodes.**

**CHARDONNAY**

**Fabulous.**

**246 EXT. ONE & ONLY – CAPE TOWN – DAY 246**

**Reestablish.**

**247 INT. REUBENS RESTAURANT – ONE & ONLY HOTEL, CAPETOWN – DAY 247**

**085**

**Templar and Rayana are lunching at their usual, discreet table.**

**RAYANA**

**I managed to hack into De Beers ship-**

**ping orders for the past six months**

**and the next four weeks. Van Gent**

**has been shipping around 1.5 million**

**dollars a month in diamonds, to their**

**vaults in Antwerp.**

**TEMPLAR**

**And from a mine that’s no longer pro-**

**ducing. My..my!!**

**RAYANA**

**The next shipment goes out Tuesday**

**morning.**

**(beat)**

**They’re shipping the insured, unrecov-**

**ered diamonds back to themselves as**

**having been newly mined.**

**(beat)**

**But short of robbing the shipment, how**

**do we prove it and get our recovery**

**fee?**

**TEMPLAR**

**We may not have to... Instead, let’s**

**put in a call to Patrick Peys and Agim**

**De Bruycher.**

**RAYANA**

**(recalling)**

**That is other thing I was going to**

**tell you. Peys and Bruycher have re-**

**servations on a flight for Cape Town,**

**leaving first thing in the morning.**

**248 EXT. MATOPO HILLS – ZIMBABWE – DAY 248**

**Paul (carrying a picnic basket) and Chardonnay are climbing up the hill toward the grave site of Cecil John Rhodes.**

***SUPERIMPOSE: MATOBO HILLS***

***Bulawayo, Zimbabwe***

**249 EXT. RHODES’ GRAVE – WORLD’S VIEW – MATOBO HILLS – DAY 249**

**The iron slab covering Rhodes’ remains simply reads: HERE LIE**

**086**

**THE REMAINS OF CECIL JOHN RHODES.**

**CAMERA pulls back to REVEAL Paul (picnic basket in hand) and Chardonnay standing beside the grave.**

**250 ANOTHER VIEW – WORLD’S VIEW 250**

**The barren, golden landscape is strewn with many boulders, some the size of a small house.**

**A HUGE PLAQUE reminds visitors that this is Malindidzimu (the hill of the spirits), a burial ground for those killed in the first Matabele war.**

**251 ANOTHER ANGLE 251**

**Using a much smaller set of boulders as chairs and table, Paul and Chard finally settle down to their late lunch of cold chicken, and Western Cape white wine.**

**Chard is taken with the beauty of the place and SIGHS as she takes it in.**

**CHARDONNAY**

**I’m glad you brought me here.**

**PAUL**

**I’m glad you agreed to come.**

**(beat)**

**Tonight we’ll stay at the Safari Club**

**Hotel.**

**CHARDONNAY**

**(surprised)**

**I thought we were staying at the**

**Victoria Falls Hotel.**

**PAUL**

**We’re staying there *tomorrow* night.**

**We’ll be getting into Victoria Falls**

**too late for *high tea* which, besides**

**the view and proximity to the Falls,**

**is the only reason for staying there.**

**So, I thought we’d spend tonight at**

**the Club.**

**CHARDONNAY**

**(smiles)**

**You know best.**

**087**

**252 EXT. VICTORIA FALLS – ZIMBABWE – LATE AFTERNOON 252**

**SERIES OF SHOTS: The town, the Falls, and five or six of the best hotels.**

***SUPERIMPOSE: VICTORIA FALLS***

**253 EXT. ROADWAY – VICTORIA FALLS – LATE AFTERNOON 253**

**A monumental statue of Stanley Livingston stands next to the Falls as Paul and Chardonnay pass by in their rented Land Rover.**

**254 EXT. GAME RESERVE – VICTORIA FALLS – LATE AFTERNOON 254**

**The Land Rover is on the game reserve’s two-lane blacktop heading westward alongside the Zimbabwe, upriver from the**

**Falls.**

**255 INT/EXT LAND ROVER – GAME RESERVE – LATE AFTERNOON 255**

**Paul is driving. Chard is in the passenger seat.**

**PAUL**

**The Safari Club has only 20 rooms.**

**And it’s in a game reserve. ..You’ll**

**see all kinds of animals, maybe even**

**an elephant or two.**

**256 EXT. VICTORIA FALLS SAFARI CLUB – LATE AFTERNOON 256**

**Beauty shots to establish the Safari Club and adjacent (much larger) Safari Lodge.**

**257 EXT. SAFARI CLUB ENTRANCE – LATE AFTERNOON 257**

**The Land Rover pulls in front of one of the Falls’ newer hotels and the bellboy and parking lot attendant are immediately on the scene, doing their jobs.**

**258 INT. REGISTRATION DESK – SAFARI CLUB – LATE AFTERNOON 258**

**Chardonnay and Paul approach to SAFARI DESK CLERK.**

**PAUL**

**Two suites...reservations in the**

**name of Chardonnay Rogers and Paul**

**Venter.**

**The Safari Clerk checks his computer.**

**088**

**SAFARI CLERK**

**Ah, yes. Two suites on the same**

**floor.**

**CHARDONNAY**

**Instead of the same floor...why**

**don’t we make it the same room?**

**While pleased with Chard’s suggestion, Paul is nevertheless cautious.**

**PAUL**

**Are you sure?**

**Chard answers with a slight nod.**

**259 EXT. PATIO OF SAFARI CLUB RESTAURANT – EARLY EVENING 259**

**Seated at a patio table so as to get a better view of the nearby wild animals, Paul and Chard are enjoying a delightful dinner, with some Western Cape wine, of course.**

**INTERCUT WITH:**

**260 EXT. VARIOUS ANIMALS – STOCK FOOTAGE – EARLY EVENING 260**

**Many animals take water from the nearby manmade pond, including a mother and two baby elephants. Although cautious, the animals seem to know that they are protected and will not be harmed.**

**Paul spots a special animal and points it out to Chard. It is a sable antelope.**

**PAUL**

**Look! ...There’s a sable antelope.**

**CHARDONNAY**

**(spotting it)**

**It’s beautiful.**

**PAUL**

**They’re an interesting animal. They**

**run in herds. But when one of them is**

**hurt...wounded by a hunter or mauled**

**by a lion, the lead bulls turn on it**

**and drive it from the herd.**

**CHARDONNAY**

**Shameful...but why?**

**089**

**PAUL**

**Just like in our society, beauty is**

**rewarded. The maimed and ugly are**

**outcasts.**

**CHARDONNAY**

**That’s a terrible attitude.**

**PAUL**

**It’s a fact of life.**

**261 INT. SAFARI CLUB SUITE – NIGHT 261**

**Lying in the luxurious suite’s king-size bed, Paul senses that Chard is disturbed.**

**PAUL**

**What is it?**

**It takes a moment, but Chardonnay finally answers.**

**CHARSONNAY**

**It’s what you said this afternoon.**

**PAUL**

**Said? ...About what?**

**CHARDONNAY**

**The sable antelope.**

**PAUL**

**What about it?**

**CHARDONNAY**

**I don’t believe in casting out the**

**maimed or wounded. ...What if you**

**were wounded? ...Do you think I**

**would cast you aside?**

**PAUL**

**It’s the smart thing to do. ...But**

**not to worry. If I were ever in that**

**position I would take the decision**

**away from you by killing myself.**

**CHARDONNAY**

**Surely you’re joking?**

**In an attempt to relieve the tension, Paul laughs and agrees**

**090**

**with Chard that he was joking all along.**

**PAUL**

**Of course, my love. ...I’m surprised**

**you took me seriously.**

**Smiling, Chardonnay wraps her arms around Paul and pulls him towards her with serious intent.**

**262 EXT. SERIES OF SHOTS – VICTORIA FALLS – MORNING 262**

**Beauty shots of the water flowing over the falls.**

**263 EXT. SERIES OF SHOTS - THE VICTORIA FALLS HOTEL – DAY 263**

**The grand ole dam is featured.**

**264 INT. LOBBY – VICTORIA FALLS HOTEL – DAY 264**

**Paul and Chardonnay check in.**

**265 EXT. THE FALLS – DAY 265**

**Paul and Chard view the spectacular falls; the bridge over the Zambezi; and the narrow gorge of rushing water below the falls.**

**266 INT. HIGH TEA – VICTORIA FALLS HOTEL – AFTERNOON 266**

**Just like high tea at the *Nellie*, Paul and Chard are having tea with finger food, scones and the like.**

**267 TIGHTER ANGLE – PAUL & CHARD 267**

**PAUL**

**(sipping tea)**

**Tomorrow, we’ll refuel in Kimberley,**

**have lunch at the Kimberley Club after**

**which I’ll show you the hole.**

**CHARDONNAY**

**The *hole?***

**PAUL**

**Where De Beers got started.**

**268 EXT. SERIES OF SHOTS - KIMBERLEY – DAY 268**

**The beauty shots feature the BIG HOLE of the legendary, open pit diamond mine; the adjacent museum, together with other notable**

**091**

**attractions, and ending with the Kimberley Club.**

**269 EXT. ANOTHER ANGLE - KIMBERLEY CLUB BOUTIQUE HOTEL – DAY 269**

***SUPERIMPOSE: Thursday: Late February***

***THE KIMBERLEY CLUB***

***Founded in 1881***

**The exclusive gentlemen’s club, founded as the social diamond in the rough setting of a dusty, chaotic mining town is now a four-star boutique hotel offering 21 rooms and three dining areas.**

**270 INT. DINING ROOM – KIMBERLEY CLUB – DAY 270**

**Paul and Chardonnay are having a late lunch at the Club: tradi-tional turtle soup and pork belly roast, mutton cutlets and aspic of foie gras. The waiter tops off Chard’s wine glass with a Cape classic. Paul places his hand over his glass and shakes his head.**

**PAUL**

**(explaining)**

**Flight status... I’m piloting a plane.**

**PAUL**

**(to Chardonnay)**

**In the beginning, in order to dine**

**here and enjoy the club’s facilities,**

**you had to hold a mining interest in**

**what is now referred to as the Big**

**Hole.**

**CHARDONNAY**

**Which interests Cecil Rhodes took over**

**in forming the De Beers company?**

**PAUL**

**More or less.**

**Despite her better judgment, but thinking of her job, Chard decides to get personal.**

**CHARDONNAY**

**You know, one thing about Van Gent**

**puzzles me.**

**PAUL**

**What’s that?**

**092**

**CHARDONNAY**

**Well, I’ve heard that the Van Gent**

**Mine on the Orange River played out**

**six years ago...**

**Venter is visibly taken aback.**

**CHARDONNAY**

**... So where is the company getting**

**the diamonds it’s been shipping to Ant-**

**werp, Tel Aviv, London, and New York?**

**PAUL**

**(recovers)**

**That rumor about the mine playing out**

**is old news. Where did you hear about**

**it?**

**CHARDONNAY**

**That *rumor*, as you call it, surfaced**

**when I mentioned I was going to work**

**for the Van Gent Company,**

**PAUL**

**Who, specifically, told you?**

**CHARDONNAY**

**(brushing it off)**

**Some fellow residents in my apartment**

**complex. ...Are you telling me it’s**

**not true?**

**PAUL**

**Partially true. ...That’s how rumors**

**get started.**

**CHARDONNAY**

**So, what happened?**

**PAUL**

**Started with the *“use it or lose it*”**

**provision in the last Mineral Bill. If**

**you don’t produce, you relinquish your**

**property.**

**CHARDONNAY**

**(shocked)**

**They’d confiscate the mine?**

**093**

**PAUL**

**(nods)**

**The bill was designed to punish the**

**big companies like De Beers, Petra,**

**Trans Hex and Diamondcorp. In 2009,**

**De Beers had shut down 60% of its**

**operations. ...Unfortunately, other**

**companies, like Van Gent, were caught**

**up as well.**

**CHARDONNAY**

**What was supposed to be the bill’s**

**purpose?**

**PAUL**

**To attract foreign investment... and**

**black-owned mining companies, in**

**particular.**

**CHARDONNAY**

**That still doesn’t explain how the ru-**

**mor got started.**

**PAUL**

**You mean the rumor about the mine play-**

**ing out?**

**CHARDONNAY**

**What else have we been talking about?**

**271 EXT. LOWER ORANGE RIVER MINE (STOCK) – DAY 271**

**We’re witnessing a kimberlite style mining operation.**

**PAUL (V.O.)**

**The mine hadn’t exactly played out,**

**but the pipes were getting so deep**

**that the gems were getting costly to**

**dig out.**

**(beat)**

**That’s when Van Gent got the idea to**

**use the mine as collateral for the**

**secret purchase of a coastal mine in**

**Namibia.**

**272 EXT. NAMIBIA COASTAL MINE (STOCK) – DAY 272**

**This is a working coastal diamond mine.**

**094**

**CHARDONNAY (V.O.)**

**Ah...by listing the Namibia diamonds**

**as coming from the Orange River mine,**

**Van Gent was able to hold on to his**

**Orange River claim.**

**PAUL**

**While using the money to convert the**

**Orange River mine from an alluvial**

**to a kimberlite style operation.**

**(beat)**

**But was clever of you to figure it**

**out.**

**(smiling)**

**So, you’re not just a pretty face.**

**Chardonnay smiles and sips some of the Cape wine in her glass.**

**273 EXT. CAPE TOWN – NIGHT 273**

**SERIES OF SHOTS: Cape Town landmarks establishing the city at night.**

***SUPERIMPOSE: THURSDAY EVENING***

***FIVE & ONE-HALF YEARS***

***AFTER THE HEIST***

**274 EXT. THE ONE & ONLY HOTEL – CAPE TOWN – NIGHT 274**

**Reestablish.**

**275 INT. TEMPLAR’S ONE & ONLY HOTEL SUITE – NIGHT 275**

**Rayana and Templar are again meeting to discuss strategy.**

**RAYANA**

**(Russian accent)**

**I am very worried... I am next to**

**myself.**

**TEMPLAR**

**Oh, you mean, *beside yourself*?**

**RAYANA**

**Yes! That is the expression in En-**

**glish – I am *beside myself* with**

**worry.**

**TEMPLAR**

**You’re far from alone, m’dear.**

**095**

**A KNOCK at the DOOR sends Rayana ducking out of sight while Templar answers.**

**Opening the door, Templar is taken aback to discover Chardonnay standing in front of him. He quickly pulls her into the room, checks the hallway, and then closes the door.**

**TEMPLAR**

**You took a big chance coming here.**

**By now they’ve got to have someone**

**shadowing you.**

**CHARDONNAY**

**They do. She’s probably still follow-**

**ing the taxi she thinks I got into.**

**TEMPLAR**

**She?**

**CHARDONNAY**

**Mitzi. ...The receptionist for the Van**

**Gent Company.**

**276 ANOTHER ANGLE 276**

**Rayana emerges from the suite’s bedroom and gives Chardonnay**

**a warm welcome. Chard turns to Templar.**

**CHARDONNAY**

**I took a chance on this meeting be-**

**cause of some concerns I have that**

**we may be going about this all**

**wrong.**

**TEMPLAR**

**I’m listening.**

**CHARDONNAY**

**We need Jonathan to go back to the**

**insurance people and negotiate a new**

**deal.**

**SHINMAN**

**For what purpose?**

**CHARDONNAY**

**To increase our percentage of the un-**

**recovered diamonds from 35% to at**

**least 50%.**

**096**

**RAYANA**

**Why?**

**CHARDONNAY**

**Because I believe that, from the begin-**

**ning, the stolen gems have always been**

**commingled with the company’s legit-**

**imate diamonds.**

**TEMPLAR**

**You’re worried that the stolen gems**

**won’t be distinguishable from the**

**legitimate ones?**

**RAYANA**

**Exactly! How do we know the differ-**

**ence?**

**(beat)**

**Maybe we should just hijack the whole**

**damn De Beers shipment and keep it**

**all! ...Now that would fund our favor-**

**ite charities for a very long time.**

**TEMPLAR**

**Problem is Chard is correct. We could**

**end up with *zip*, especially if Peys and**

**De Bruycher have *their* way.**

**CHARDONNAY**

**I know how we can positively claim re-**

**covery on a portion of the unrecovered**

**gems...and that’s why I suggest Jona-**

**than renegotiate our deal. *Fifty* per-**

**cent of something is better than *100%***

**of nothing.**

**(turning to Rayana)**

**Rayana, I want you to get on your iPad**

**and dig up all you can on Van Gent’s**

**purchase of a coastal mine in Namibia.**

**Rayana nods. Understanding what has to be done, Templar patiently, if reluctantly gives Chard her marching orders.**

**TEMPLAR**

**It would be helpful if we had a loca-**

**tion on the bulk of unrecovered dia-**

**monds. If not in the vault, then**

**where are they?**

**097**

**277 EXT. CAPE TOWN – MORNING 277**

**To establish the new day.**

**278 EXT. THE VAN GENT BUILDING – MORNING 278**

**To reestablish.**

***SUPERIMPOSE: FRIDAY MORNING***

**279 INT. WALK-IN BANK-TYPE VAULT – DAY 279**

**In the Van Gent vault, using her jewelers glass, Chardonnay is busy sorting diamonds when, suddenly, the vault door is slammed shut.**

**Light still on, Chard rushes to the vault door and attempts to open it...without success.**

**280 TIGHTER ANGLE 280**

**After examining the lock from the inside, with a grim expression Chard pulls out her cell phone and attempts to dial.**

**281 ECU: CELL PHONE DISPLAY 281**

**The NO SIGNAL message is displayed.**

**282 BACK TO SCENE – VAULT**

**Dismayed, Chard returns to her work; but with one significant difference.**

**She removes the diamonds from the pouches designated for ship-ment and replaces them with the diamonds she had set aside.**

**283** **INT. REUBENS RESTAURANT – ONE & ONLY, CAPE TOWN – DAY 283**

**Templar is already seated at his usual table, enjoying an adult beverage, when Rayana joins him for a late lunch.**

**TEMPLAR**

**How’s it coming?**

**RAYANA**

**Slowly. This Van Gent is slippery.**

**I am having to hack through many**

**layers. ...Many false fronts.**

**098**

**Templar gets on his burner phone and hits a number on the autodial. We HEAR the PHONE continuing to RING on the other end. Finally, the call goes to voice mail. With a grim expression, instead of leaving a message, Templar CLICKS OFF**

**his cell.**

**TEMPLAR**

**Went to voice mail.**

**RAYANA**

**But you didn’t leave a message.**

**TEMPLAR**

**If she’s in trouble, there’s always**

**a chance her cell phone is compro-**

**mised.**

**284 INSIDE THE VAULT 284**

**Finally, Chardonnay finds what she is looking for; hidden behind a panel, a locked safe within the vault. She tries to open it. Can’t.**

**285 INT. LOBBY – VAN GENT BUILDING – EVENING 285**

**Paul Venter and Mitzi Morgan pass the security and information desk as they exit the building.**

**MITZI**

**They’ll discover the body sometime**

**Monday, when De Beers comes by to**

**pick up the diamonds for Tuesday’s**

**shipment to Antwerp.**

**PAUL**

**If she’s a detective, placed upon us**

**by who knows who, somebody is likely**

**to make a noise.**

**MITZI**

**That *noise*, as you call it, will fall**

**solely on Van Gent, as we planned.**

**PAUL**

**Nevertheless, you’d better be there**

**when they open the vault to make sure**

**she doesn’t leave anything incrimina-**

**ting.**

**099**

**286 INT. ANTWERP DIAMOND CENTER POLICE CONFERENCE ROOM – DAY 286**

**Jonathan Moore is seated opposite Ms. Oliver at the conference table.**

***SUPERIMPOSE: SATURDAY***

**OLIVER**

**My dear Mr. Moore... I’ve checked with**

**the insurance companies I represent and**

**I’m sorry but the answer is no... And,**

**frankly, I agree with them.**

**(beat)**

**My father, who had this job before me,**

**always said, *If you make a bad deal***

***you hug it all the harder.***

**MOORE**

**Well. You can’t blame one for trying.**

**287 INT. LOBBY – VAN GENT BUILDING – EVENING 287**

**Templar is addressing Young Naude at the information desk.**

**TEMPLAR**

**A Chardonnay Rogers reported for work**

**with the Van Gent Company, yesterday**

**morning. She hasn’t been seen since.**

**I wonder if you have a record of her**

**logging in or out.**

**YOUNG NAUDE**

**Sorry sir. ...The building doesn’t**

**keep records of comings or goings.**

**TEMPLAR**

**Well...thank you anyway.**

**Templar is walking towards the entrance when his burn cellular RINGS. Continuing his walk, he answers.**

**TEMPLAR**

**(into cellular)**

**Yes?**

**INTERCUT WITH:**

**288 INT. JONATHAN’S HYLLIT SUITE – ANTWERP – DAY 288**

**100**

**MOORE**

**(into his cell)**

**Sorry, Robin... The insurance compa-**

**nies refuse to renegotiate terms.**

**TEMPLAR**

**Can’t worry about that now. Chard is**

**missing.**

**MOORE**

**That *is* bad news. Far worse than the**

**fact Peys and De Bruycher are headed**

**your way.**

**Templar slows his pace almost to a stop before exiting the building.**

**TEMPLAR**

**We know about that. Rayana has con-**

**firmation of their flight.**

**MOORE**

**Should have known she’d be on top of**

**it.**

**TEMPLAR**

**It’s time for you to get back to San**

**Francisco. Hold things down from**

**there.**

**289 INT. TEMPLAR’S ONE & ONLY HOTEL SUITE – NIGHT 289**

**Rayana is with Templar in his One & Only suite. The mood is grim and for possibly the first time, no adult beverages are being served.**

**RAYANA**

**By now they probably have her prints**

**and know who she is. If she’s not**

**already dead, they’re probably hold-**

**ing her in one of those top floor**

**offices. I say we go up look for**

**her.**

**Suddenly a KNOCK at the DOOR. Templar rises and moves to answer as Rayana ducks out of sight into the bedroom.**

**Cautiously, Templar opens the door**

**101**

**290 ANOTHER ANGLE 290**

**Standing before him with a wide grin on her face and a leather satchel in her hand is Chardonnay Rogers.**

**CHARDONNAY**

**Sorry if I caused you any concern,**

**but I couldn’t sneak out of the build-**

**ing until they reduced the number of**

**guards in the lobby.**

**TEMPLAR**

**(both relief**

**& anger)**

**You could have phoned!**

**CHARDONNAY**

**Too busy dodging security.**

**Rayana emerges from the bedroom and a joyful hug is exchanged. The mood has suddenly done a one-eighty.**

**TEMPLAR**

**(indicating satchel)**

**What’ve you got there?**

**Chard moves to the bar, opens the leather satchel and lets the large-carat, cut and polished, diamonds flow onto the counter-top.**

**CHARDONNAY**

**These are the diamonds that were**

**supposed to be shipped by De Beers.**

**They’re clean... no etched serial   
numbers.**

**TEMPLAR**

**Afraid I don’t understand.**

**CHARDONNAY**

**The diamonds De Beers will pick up on**

**Monday all have etched serial numbers**

**that can be traced back to the Ant-**

**werp Diamond heist.**

**(beat)**

**Imagine what great good our favorite**

**charities can do with this. ...After**

**deducting our rightful fee, of course.**

**102**

**CHARDONNAY**

**Anyone hungry besides me?**

**292 INT. REUBENS RESTAURANT – ONE & ONLY HOTEL – Night 292**

**Seated at the usual table, Chard, Rayana and Templar are now able to enjoy some adult beverages with their gourmet meals.**

**RAYANA**

**One thing I don’t understand is,**

**how did you get out of the vault?**

**CHARDONNAY**

**It was Harry Houdini, as I recall,**

**who famously said, *safes are built***

***to keep people from getting in, not***

***getting* *out.***

**(beat)**

**Easy when you know how.**

**TEMPLAR**

**(laughs jovially)**

**Our sometime teammate, Douglas Shin-**

**aman, taught you well.**

**293 EXT. CAPE TOWN INTERNATIONAL AIRPORT – DAY 293**

**An establishing shot or two.**

***SUPERIMPOSE: SUNDAY***

**294 ANGLE ON RUNWAY 294**

**The British Airways Jetliner settles onto the runway and rolls out.**

**295 INT. LOBBY – CAPE TOWN INTERNATIONAL AIRPORT – DAY 295**

**As Patrick Peys and Agim De Bruycher enter the airport waiting area, they are surprised to be greeted by Robin Templar, him-self. After the traditional handshakes, the three continue**

**towards the baggage area.**

**296 ANOTHER ANGLE 296**

**BRUYCHER**

**Look, Templar, Fletcher...whatever**

**your name is, I’m not surprised to**

**(MORE)**

**103**

**BRUYCHER (Cont’d)**

**find you *here*...by here I mean Cape**

**Town. But I confess, I am rather**

**surprised to find you *here*, at the**

**airport.**

**TEMPLAR**

**(to both)**

**Look, you two. ...I’m about to make**

**you superstars among your peers. All**

**I ask is just don’t screw it up...for**

**both our sakes.**

**The two cops share a glance.**

**TEMPLAR**

**(beat)**

**Once we gather your bags, I’ll arrange**

**for you to interview both Rayana Kakhi-**

**mova and detective-sergeant Andrea Park-**

**er, who you know as Chardonnay Rogers.**

**Again, the two cops share a glance.**

**297 EXT. THE ONE & ONLY HOTEL, CAPE TOWN – DAY 297**

**Reestablish.**

**298 INT. TEMPLAR’S ONE & ONLY HOTEL SUITE – DAY 298**

**As guests of Templar, Patrick Peys and Agim De Bruycher are being introduced to a life style far beyond their reach as mere government employees. Both are enjoying the finest Champagne and hors d’oeuvres.**

**Then, a KNOCK at the DOOR.**

**TEMPLAR**

**(to Peys & Bruycher)**

**That would be Cape Town Chief of**

**Police Wayne le Roux. ...I invited**

**him to join us, since you two have**

**little, if any legal authority in**

**South Africa.**

**Chardonnay answers the door.**

**CHARDONNAY**

**Hello, Chief Le Roux. ...You’re**

**right on time.**

**104**

**In uniform, Cape Town police Chief WAYNE LE ROUX enters and joins the group.**

**299 EXT. SERIES OF SHOTS - CAPE TOWN – MORNING 299**

**New shots of the city establish the morning of a new day.**

**300 EXT. VAN GENT BUILDING – CAPE TOWN – DAY 300**

**An armored car pulls to the curb in front of the Van Gent build-ing and two armed guards climb out while the driver remains behind the wheel.**

**At the entrance to the building, the two armed guards are joined by Chief Le Roux, Patrick Peys, Agim De Bruycher, Chardonnay Rogers, Robin Templar, and two Cape Town Police officers. To-gether, the group enters the building.**

**301 INT. ELEVATOR – VAN GENT BUILDING – DAY 301**

**Ascending to the top floor, everyone is jammed into a single**

**elevator. Chardonnay addresses her team, who are behind her**

**as she faces the door.**

**CHARDONNAY**

**You guys gotta back off. It was Van**

**Gent locked me in the vault. Paul**

**had nothing to do with it.**

**Behind Chardonnay, Templar cannot help a roll of the eyes at Chard’s evident naiveté.**

**302 INT. LOBBY – VAN GENT BUILDING – DAY 302**

**At the information desk, Young Naude is on the phone.**

**YOUNG NAUDE**

**Thought you’d like to know, there’s a**

**pack of people who look like they**

**know what they’re doing heading for**

**your floor. ...Besides the De Beers**

**guards, there is the Chief of Police**

**and two uniformed officers.**

**303 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 303**

**It’s Mitzi who is on the receiving end of Young Naude’s call.**

**105**

**MITZI**

**(into handset)**

**Thanks, Naude. ...I owe you.**

**Mitzi immediately hangs up and hastily dials another number.**

**304 EXT. DE WAAL EXPRESSWAY – VENTER’S MERCEDES – DAY 304**

**Paul’s Mercedes is headed towards the financial district.**

**305 INT/EXT. PAUL VENTER’S MERCEDES – ON EXPRESSWAY – DAY 305**

**Paul answers his cell phone.**

**INTERCUT WITH:**

**306 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 306**

**Mitzi is on the other end of the call to Paul.**

**MITZI**

**I don’t know what to make of it, but**

**a number of police officers are accom-**

**panying the De Beers guards for this**

**morning’s pickup.**

**PAUL**

**I’ll be there in ten minutes.**

**MITZI**

**The plane ready to go, just in case?**

**PAUL**

**It’s ready.**

**MITZI**

**Diamonds aboard?**

**PAUL**

**Yes. ...And 300,000 in U.S. dollars.**

**307 BACK TO SCENE – TOP FLOOR RECEPTION 307**

**The elevator door opens and everyone enters the top floor recep-tion area. Chief le Roux steps forward and addresses Mitzi.**

**CHIEF LE ROUX**

**(indicating guards)**

**These men are here to pick up your De**

**(MORE)**

**106**

**CHIEF LE ROUX (Cont’d)**

**Beers shipment. Would you or Mr. Van**

**Gent mind opening the vault for them?**

**MITZI**

**Mr. Van Gent isn’t here.**

**Mitzi suddenly spots Chardonnay at the back of the group and becomes visibly shaken.**

**With an impatient gesture the chief of police addresses Mitzi.**

**CHIEF LE ROUX**

**Then...?**

**She rises from behind her reception desk.**

**MITZI**

**The vault is two floors below.**

**Everyone heads for the elevator.**

**308 INT. VAULT ROOM – VAN GENT BLD. – DAY 308**

**Mitzi works the tumblers to the walk-in vault. In no time she has the massive vault door open allowing the Two De Beers Guards to enter.**

**The Guards find the locked and marked package in its usual place and take possession. Carrying the marked package, they head for the secured elevator.**

**309 ANOTHER ANGLE 309**

**With the De Beers guards leaving, Mitzi starts to close and**

**lock the vault when le Roux stops her. The Chief then nods to Chardonnay (wearing a fanny pack) and detective Andrea Parker enters the vault.**

**310 INT. WALK-IN BANK-TYPE VAULT – DAY 310**

**Chard pulls apart the panel which reveals the hidden safe and then goes to work. She briefly examines the tumbler lock. Allowing herself a smile, she pulls a stethoscope from her**

**fanny pack and puts it to use.**

**311 INSERT – COMBINATION LOCK – SMALL SAFE 311**

**With the business end of the stethoscope pressed to the steel**

**107**

**next to the combination lock, Chardonnay’s skillful fingers manipulate the tumblers.**

**312 BACK TO SCENE 312**

**Finally, Chard jerks the stethoscope’s tentacles from her ears and maneuvers the safe’s lever. The safe’s door swings open.**

**CHARDONNAY**

**(disappointed)**

**Too easy.**

**Chard exits the vault so that the two Uniformed Police Officers can take possession of the small safe’s contents.**

**What they come up with are leather satchels full of cut and polished diamonds.**

**Chard grabs the 25X jeweler’s glass from a shelf in the vault, pulls one of the diamonds from the satchel in Chief le Roux’s hand and takes a look.**

**Satisfied, she pulls out another diamond and takes a look; then another and another. Finally, she looks at Peys and De Bruycher.**

**CHARDONNAY**

**They’re etched with serial numbers.**

**Templar allow himself a smile.**

**TEMPLAR**

**(to De Bruycher)**

**If any of those numbers match up**

**with the Diamond Center heist,**

**they’re part of the recovery.**

**...Sorry to cut you boys out of**

**getting the reward for your-**

**selves...but you do get the glory.**

**De Bruycher doesn’t look all that unhappy.**

**BRUYCHER**

**Glad you won. As police officers,**

**we probably wouldn’t have been**

**allowed to accept the reward,**

**in any event.**

**108**

**313 ANOTHER ANGLE 313**

**The elevator door opens and Paul Venter enters the vault room.**  **Both Chardonnay and Mitzi urgently step forward to greet him. For the first time, Chard sees Miss Morgan as a competitor. Before anyone can say anything, Chief Roux’s VOICE booms out.**

**116**

**CHIEF LE ROUX (to Venter)**

**And you would be?**

**PAUL**

**Paul Venter. I’m an assistant to**

**Frederick Van Gent.**

**The Chief motions Paul over and points out the previously hidden small safe.**

**CHIEF LE ROUX**

**What can you tell us about this safe**

**full of diamonds we found in the**

**vault?**

**Paul and Mitzi exchange a quick look.**

**PAUL**

**(glancing at safe)**

**I can tell you nothing. I’ve never**

**seen it before.**

**De Bruycher’s iPhone RINGS. He answers.**

**BRUYCHER**

**De Bruycher.**

**(listening)**

**Got it. Thank you.**

**Clicking off his cell, De Bruycher turns to Chief le Roux.**

**BRUYCHER**

**The insurance company’s chief investi-**

**gator is emailing a list of the serial**

**numbers etched on some of the unrecover-**

**ed diamonds... We’ll soon know if our**

**suspicions are correct.**

**314 ANOTHER ANGLE 314**

**109**

**Again the secured elevator door opens and Frederick Van Gent enters the vault room.**

**FREDERICK**

**What’s going on here?**

**CHIEF LE ROUX**

**Mr. Van Gent... Good of you to join**

**us. Would you do me a favor and**

**step over here?**

**Van Gent does as told. The police chief points to the small safe within the vault.**

**CHIEF LE ROUX**

**Do you know anything about this safe**

**or its contents?**

**Van Gent looks inside the vault then turns back to le Roux.**

**FREDERICK**

**Never saw it before.**

**The Chief then indicates Patrick Peys and Agim De Bruycher.**

**CHIEF LE ROUX**

**Then you won’t mind if these investi-**

**gators take charge and inventory the**

**contents while you accompany me to my**

**office...at least until we sort out**

**this whole mess.**

**FREDERICK**

**If you insist.**

**CHIEF LE ROUX**

**I insist.**

**(turning to Paul)**

**I would appreciate it if you would**

**accompany me, as well.**

**PAUL**

**Absolutely, Chief... May I take my**

**own car and meet you at police head-**

**quarters?**

**Chardonnay pipes up.**

**110**

**CHARDONNAY**

**Sir?!... I’ll accompany him... make**

**sure he doesn’t lose his way.**

**Templar is pained at this but tries to hide it.**

**CHIEF LE ROUX**

**I suppose that will be all right.**

**FREDERICK**

**Do you see any reason why Miss Morgan**

**cannot return to her receptionist desk.**

**...After all, we have a business to**

**run.**

**CHIEF LE ROUX**

**She can go.**

**With that, Mitzi wastes no time heading for the open door of**

**the secured elevator. The door closes before the others have a chance of reaching the lift. Everyone but Peys and De Bruycher (who have their work cut out for them) wait patiently for the elevator to return.**

**Templar’s cell phone RINGS.**

**TEMPLAR**

**(answering)**

**Yes, Rayana?**

**315 INT. RAYANA’S ROOM – DOCK HOUSE BOUTIQUE HOTEL – DAY 315**

**An excited Rayana is on the phone while at her high-speed**

**laptop surrounded by ring binders, Manila folders and reports.**

**RAYANA**

**(Usual thick accent)**

**Robin, listen, I have breakthrough!**

**316 INT. LOBBY – VAN GENT BUILDING – DAY 316**

**Paul and Chard walk toward the exit.**

**CHARDONNAY**

**We’ll catch a cab.**

**317 INT. ELEVATOR LOBBY BY BANK-TYPE VAULT 317**

**Templar is on the phone.**

**111**

**RAYANA (V.O.)**

**The Van Gent Company is not owned**

**By Frederick Van Gent! The real**

**owner is Paul Venter!**

**Templar suddenly realizes Chard’s immediate danger. He turns frantically to the elevator doors and presses the DOWN button.**

**318 EXT. VAN GENT BUILDING – DAY 318**

**As Paul and Chard step out onto the sidewalk, suddenly Paul’s old Mercedes convertible (top down) whips around the corner, pulling up in front of Chard and Paul.**

**Behind the wheel, Mitzi shouts out.**

**MITZI**

**Paul! Get in!**

**Paul jumps, hurtling over the door and landing in the passenger seat. But Chard, although surprised, is equally agile. She quickly leaps and lands in the rear seat just as the Mercedes roars away from the curb.**

**CHARDONNAY**

**Paul! ...What the hell...?**

**319 INT. ELEVATOR BANK – VAN GENT BUILDING – DAY 319**

**Frederick Van Gent is under no restraints as he and Chief Le Roux exit one of the elevators.**

**CHIEF LE ROUX**

**(to Frederick)**

**Appreciate your cooperation and I’m**

**sure we’ll have the whole thing**

**cleared up within the hour.**

**320 INT/EXT. PAUL’S MERCEDES – DE WAAL EXPRESSWAY – DAY 320**

**The Mercedes, with Mitzi behind the wheel, Paul in the passenger seat and a confused Chard in the rear, is racing along the expressway in the fast lane at high speed.**

**They take the off ramp at a SIGN indicating the DIRECTION TO THE AIRPORT. Chardonnay is flabbergasted.**

**CHARDONNAY**

**Paul..!!!**

**112**

**321 ANGLE INSIDE MERCEDES – DE WAAL EXPRESSWAY – DAY 321**

**CHARDONNAY**

**... This isn’t the road to the police**

**station!**

**MITZI**

**(to Paul)**

**Time for plan “B.”**

**CHARDONNAY**

**(demanding)**

**Stop this car - now!!**

**Chardonnay automatically reaches for her police-issue Glock-19 semi automatic. ...But it’s not there!!**

**Mitzi, reacts, reaches into her purse and withdraws a small .25**

**caliber semi automatic. Gun in hand, Mitzi quickly turns toward Chardonnay.**

**Paul reacts instantly.**

**PAUL**

**(shouting)**

**NO!!...**

**He grabs for Mitzi’s gun, trying to wrest it from her.**

**PAUL**

**... Don’t hurt her!!**

**In the struggle, Mitzi loses control of both the gun and the wheel.**

**322 EXT. MERCEDES ON DE WAAL EXPRESSWAY – DAY 322**

**Suddenly, the Mercedes goes flying off the expressway at a high rate of speed and crashes into a ravine, bursting into flames.**

**323 ANGLE ON MERCEDES – IN FLAMES 323**

**Upon impact, Chardonnay, the only one not wearing a seat belt, is thrown clear of the convertible. Dazed and bloodied, Chard gets up, sees the flames and realizes her lover is still in the burning Mercedes. She climbs to her feet and rushes to help.**

**324 ANGLE ON CHARDONNAY 324**

**113**

**Reaching the Mercedes, Chard opens the passenger door, un-**

**buckles the seatbelt and drags Paul from the burning vehicle; resulting in severe burns to her own hands and arms. It’s**

**too late for Mitzi; she was killed instantly.**

**325 EXT. RAVINE – OFF THE DE WAAL EXPRESSWAY 325**

**Chardonnay, with the flickering light of the flames, kneels in the ravine beside the prone and severely burned Paul Venter.**

**PAUL**

**I’m sorry, Chard. ...You deserve**

**better.**

**CHARDONNAY**

**Paul. ...Hang in there. You’ll sur-**

**vive this. I give you my word...**

**Just stay with me.**

**Suffering in agony and continuing in a broken voice, Paul re-sponds.**

**PAUL**

**Listen... There’s a hidden safe...**

**in the plane... I want you to have**

**the contents.**

**CHARDONNAY**

**(emotionally)**

**The contents will be for both of us.**

**PAUL**

**No. ...it’s over for me. I am a**

**sable antelope at heart.**

**CHARDONNAY**

**(panicky)**

**What? ...It’s not over. ...I’ll**

**take care of you.**

**PAUL**

**I...couldn’t allow you...to do**

**that.**

**With that, the wounded *antelope* puts the .25 caliber semi**

**automatic he took from Mitzi Morgan to his temple and pulls**

**the trigger, SPATTERING the both of them with his brains and blood.**

**114**

**CHARDONNAY**

**(shrieking**

**No! Paul, no! ...Why did you...?**

**Chardonnay is beside herself with grief and weeps like a rain-storm as the car and everything around her goes up in flames and smoke.**

**FADE IN:**

**326 EXT. CAPE TOWN POLICE HEADQUARTERS – DAY 326**

**To establish.**

**327 INT. CHIEF LE ROUX’S OFFICE – POLICE HEADQUARTERS – DAY 327**

**The Chief’s phone RINGS at Metro Police Headquarters, 101 Hert-zog Blvd., Cape Town, Western Cape. Wayne le Roux answers.**

**CHIEF LE ROUX**

**Chief le Roux.**

**328 INT. VAULT ROOM – VAN GENT BLDG. – DAY 328**

**Using the 25X jeweler’s glass, it’s Peys who reads off the etched numbers of the diamonds to the two uniformed policemen, while De Bruycher is on his cell phone to Chief le Roux.**

**BRUYCHER**

**The numbers match.**

**329 BACK TO SCENE – CHIEF LE ROUX’S OFFICE 329**

**CHIEF LE ROUX**

**Thanks.**

**The Chief hangs up the phone and his big frame merely does a half turn, looking Frederick Van Gent in the eye.**

**Van Cent’s eyes drop. Knowing he’s cooked, he cannot return**

**the chief’s look.**

**330 EXT. MONTAGE OF SAN FRANCISCO – MORNING 330**

**Morning beauty shots of San Francisco landmarks.**

**331 EXT. SAN FRANCISCO FINANCIAL DISTRICT – MORNING 331**

**To establish.**

**115**

**332 INT. 19TH FLOOR – OFFICE BUILDING – MORNING 332**

**The elevator door opens on the 19th floor and the UPS (United Parcel) COURIER enters bearing a medium size box. He addresses the receptionist, Ms. Valtan.**

**UPS COURIER**

**Registered package from South Africa**

**for Mr. Jonathan Moore.**

**Placing the package on the counter the courier offers the ubiquitous electronic device for Ms. Valtan’s signature.**

**333 INT. MOORE’S OFFICE AT UNIVERSAL IMPORTS – DAY 333**

**There’s a KNOCK at the door.**

**MOORE**

**Come in.**

**Marianne Valtan enters carrying the package.**

**MS. VALTAN**

**Package from Mr. Fletcher.**

**MOORE**

**Great. ...Let’s open it and see what**

**he sent.**

**Taking a box cutter from a desk drawer, Jonathan opens the box. First he takes a look at the paperwork inside.**

**334 ECU: CUSTOMS FORMS 334**

**The routine forms list the content as zirconium diamonds with the customs prepaid.**

**MOORE (O.S.)**

**Lot of customs stamps listing the**

**contents as cubic zirconium imita-**

**tion diamonds. Value listed as US**

**eight hundred thousand dollars,**

**with the duty prepaid.**

**335 BACK TO SCENE 335**

**MS. VALTAN**

**Why would Mr. Fletcher send us**

**phony diamonds?**

**116**

**Moore finds himself with a small smile that can’t help growing into a wide grin.**

**MOORE**

**I don’t think he would.**

**Opening the package Jonathan discovers a number of leather**

**satchels. Opening one of the satchels, he discovers what looks**

**like cut and polished diamonds.**

**MOORE**

**(to Ms. Valtan)**

**Get me a glass of water.**

**Next, Jonathan takes the shallow bowl on his desk and dumps out the cookies and candy, replacing them with the contents of the satchel.**

**Ms. Valtan returns from the wet bar with the glass of water.**

**MS. VALTAN**

**What are you going to do?**

**MOORE**

**See if my hunch is right.**

**Jonathan pours some of the water onto the diamonds.**

**336 ISERT – THE DIAMONDS (CGI) 336**

**Being repelled, the water beads.**

**337 BACK TO SCENE 337**

**A satisfied smile just seems to get even wider on Jonathan’s face.**

**MOORE**

**If the other satchels are the same,**

**we likely have from $8 to $10 mil-**

**lion here.**

**Ms. Valton’s eyes widen.**

**MS. VALTAN**

**(smiling)**

**I have a feeling this is going to be**

**our best caper ever.**

**ScreenCraft Reader’s Report**

***Logline / Synopsis:*** *A group of professional thieves attempt to recover stolen diamonds*

*for an insurance company in exchange for a percent of their net worth, but run into complications along the way, such as a member of the crew falling in love with an*

*important contact who may know more than he’s letting on.*

***FEEDBACK***

*The Great Diamond Heist Cross-up* is an engaging script in the vein of such films as

*Ocean’s 11, Thomas Crown Affair, Italian Job* and more. The heist aspect of the plot

succeeds because the writer has familiarized himself with the original story, which adds

a layer of authenticity most scripts don’t usually achieve. The way in which our heroes

go about uncovering the truth and infiltrating Van Gent’s business is wildly entertaining.

It’s always fun to watch a movie or television show where the characters are great at

what they do, and *The Great Diamond Heist Cross-up* is no exception. Further, the

premise – which centers on a group of thieves having to solve a previous heist – offers a

nice twist to the genre. Overall, the script has potential to be a really fun feature film.

**Analyst: 7E512**

**PRODUCTION NOTES:**

**NOTE 1: Much of this film is purposely set in South Africa’s Western**

**Cape to take advantage of the generous 25% cash rebate on films shot in South Africa. If South African crews are used the rebate extends to scenes filmed in Namibia and Zimbabwe; provided the majority of that production takes place in South Africa. For more information on this rebate, contact David Wicht: david.wicht@filmafrike.com**

**NOTE 2: Except for some filming in San Francisco, Carmel, Turin, and**

**in Antwerp (second unit scenes) most scenes can be filmed under the provisions of the current film rebate provisions. The Diamond Center vault can be recreated in Cape Town.**

**NOTE 3: Post production, including music, can be done in Cape Town**

**facilities; which expenses are covered under the cash rebate**

**program.**

**NOTE 4: Basically a travelogue-crime thriller filmed mostly on loca-**

**tion, using HD digital cameras, the script is designed to produce feature film production values on a TV movie budget.**

**--- Dennis F. Stevens**

**118**

**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)**

**END**