**THE FINAL CROSS-UP**

**A Robin Templar Caper**

**(Episode 9 in the 11-part Cross-up mini-series)**

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

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**&**

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**TAG LINES:**

**Harry Fletcher has retired from his**

**former alias as Robin Templar and**

**looks forward to a peaceful life. But**

**his beloved wife is murdered in brutal**

**fashion. The suspects who would like**

**to see Harry suffer are legion.**

**Stunned, grief-stricken and enraged,**

**Harry also finds himself indicted as**

**the prime suspect – the victim of a**

**slick frame-up.**

**Robin Templar’s Merry Band of brigands**

**had already disbanded. Now his old team**

**members – veterans of many covert oper-**

**ations – come together one final time to**

**defend Harry and bring the perpetrator**

**to justice.**

**001**

**001 INT. BEDROOM – EARL LEE MANSION – DAY 001**

**Angle is a close-up of a vintage handgun. To the SOUND OF HEAVY BREATHING, a single-action, 1873 Colt .45 Peacemaker in gleam-ing, mint condition is picked up from its purple velvet-lined display case by a WOMAN’S HAND. Now revealed DACIA LEE grasps the weapon in both hands and holds it close to her face. The pretty, vivacious, 30-something woman appears unhappy and dis-traught.**

**EARL LEE (O.S)**

**Darlin’, don’t be doing that --**

**A MAN’S HAND reaches for the gun and tries to wrest it from her.**

**DACIA**

**(desperately)**

**Please, I can’t go on. Just let me**

**do it!!**

**002 ANOTHER ANGLE 002**

**EARL LEE**

**Dacia!**

**DACIA’S husband EARL LEE, late 60s, a husky six-footer, struggles with her for the pistol. Both have their hands**

**around the weapon, which suddenly GOES OFF WITH A HUGE BLAST**

**and the room is filled with the smoke of black gunpowder. The .45 caliber bullet ends up harmlessly in a nearby wall. The blast causes Dacia to release her hold, allowing Earl to pos-**

**sess the pistol. She falls onto the bed, exhausted, curling**

**up in a fetal position.**

**Her husband sits on the bed, looks at her, worried. This was**

**a close call.**

**003 WIDER ANGLE 003**

**The bedroom door is thrown open and an attractive couple,**

**NICOLE and HARRY FLETCHER, enter, obviously having heard the gunshot.**

**NICOLE**

**Dad!!**

**EARL LEE**

**She tried it again.**

**Harry focuses on the deadly Colt .45 in Earl’s hand.**

**002**

**HARRY (O.S.)**

**Good thing you were here.**

**NICOLE**

**I’ll call Doctor Prince.**

**HARRY**

**(inquisitively)**

**Doctor Prince?**

**NICOLE**

**(to her husband)**

**Dacia’s psychiatrist.**

**004 EXT. EARL LEE ESTATE – JACKSON, WY – DAY 004**

**An SUV pulls out of the long, sweeping driveway on to the highway from the large ranch-style home that sits on a hill, overlooking the city of Jackson.**

**005 EXT. IDAHO HIGHWAY 33 – NEAR DRIGGS – DAY 006**

**The SUV is northbound on scenic Highway 33, the Grand Tetons framed in the background.**

**EARL LEE (V.O.)**

**Nicole, I keep telling you, it’s not**

**the money. ...In any event, I’m final-**

**ly going to have my will drawn up...**

**006 INT. SUV – DAY 006**

**Earl Lee is behind the wheel with Harry Fletcher beside him and Harry’s wife, Nicole, behind her father. Harry, a young-looking (mid to late 30s), is as fit and trim as when he left the Marine Corps a decade ago. Nicole, late 20s, a classic, curvaceous, blue-eyed blonde, is just drop-dead gorgeous.**

**EARL LEE**

**... And, except for a trust fund to**

**take care of you and a modest but**

**a nice trust fund for Dacia, I’m think-**

**ing of leaving the whole package to the**

**Ashton Stevens Preservation Foundation.**

**NICOLE**

**(to Harry)**

**Worthy cause.**

**003**

**EARL LEE**

**Glad you think so, my dear, since it**

**was your idea. Anyway, I have an ap-**

**pointment with the estate attorney in**

**about a month to get it done – soon**

**as he returns from Hawaii.**

**HARRY**

**And what actually is “the whole pack-**

**age?”**

**NICOLE**

**(explaining to Harry)**

**That would be the Targhee ranch...**

**007 EXT. AERIAL MONTAGE - THE TARGHEE PROPERTIES – DAY 007**

**NICOLE (O.S.)**

**... resort and preserve. More than**

**ten thousand acres of pristine wil-**

**derness.**

**HARRY (O.S.)**

**What about the Targhee Ski Resort?**

**EARL LEE (O.S.)**

**What about it?**

**HARRY (O.S.**

**It’s a world-class ski facility.**

**...What are your plans for that?**

**008 INT. SUV – DAY 008**

**NICOLE**

**Land on the mountain is owned by**

**the Bannock Indians; their chief**

**was named Targhee. ...Dad only has**

**a 99-year lease.**

**EARL LEE**

**Still...It’s a cash cow, so to**

**speak.**

**(proudly)**

**Excluding the ranch and preserve,**

**it’s probably worth somewhere north**

**of five hundred million.**

**That sum raises Harry’s eyebrows.**

**004**

**HARRY**

**You’re an amazing guy, Earl. And**

**that would figure. How else could**

**you have the most amazing woman in**

**the world for a daughter?**

**Harry looks back at Nicole and the two share a look of love and commitment.**

**009 EXT. SERIES OF SHOTS - TARGHEE RANCH & PRESERVE – DAY 009**

**With the mighty Tetons framed in the background, Earl Lee, Nicole and Harry Fletcher are seen wandering through the preserve’s spectacular locations.**

**010 CLOSER ON EARL, HARRY AND NICOLE 010**

**As they walk along the forest trail:**

**HARRY**

**How long has this Dacia situation**

**been going on?**

**Earl hesitates, shrugs a bit.**

**EARL LEE**

**Got married a year ago. At first,**

**everything was fine... Then, last**

**couple months--**

**(shakes head sadly)**

**...I mean, I love her very much, but,**

**you know, when you’re my age, there**

**can be a downside to having a much**

**younger wife. ...I think she might**

**have met a younger man who...might’ve**

**swept her off her feet, so to speak.**

**Because of our age difference, I felt**

**I couldn’t blame her and acted as if**

**I was unaware. ...I don’t know, maybe**

**that was a mistake.**

**(beat)**

**Anyway, she clearly became conflicted**

**and has since made several attempts**

**to end her life.**

**NICOLE**

**Dad, I’m so sorry.**

**005**

**EARL LEE**

**I mean there’s a lot of ways I could**

**look at this, but I choose to see her**

**as a decent woman fighting her own**

**demons.**

**NICOLE**

**You’ve always been a very positive**

**person.**

**EARL LEE**

**I think we’ll get through this okay.**

**NICOLE**

**I hope so, Dad.**

**010 ANOTHER ANGLE – LATER - HARRY AND NICOLE 010**

**As they walk arm-in-arm along a SCENIC TRAIL, they share an ecstatic glow of warmth and happiness.**

**NICOLE**

**I’m so sad for what Dad is going**

**through, but I’m glad we came up**

**here together...**

**Harry nods with a contented smile. She snuggles up to him as they walk.**

**NICOLE**

**(continuing)**

**...Now that you’re not going to be**

**Robin Templar anymore, just my Harry,**

**I am really looking forward to our**

**spending more time together.**

**HARRY**

**(affectionately)**

**Me, too, Sweetie. ...It’s been far**

**too long.**

**NICOLE**

**What worried me most is when you told**

**me that you loved me enough that if**

**anything happened to you – you were**

**killed or sent to prison for a long**

**period, that you wanted me to get on**

**with my life? ...Remember?**

**006**

**Harry nods.**

**NICOLE**

**It was the *best* and the *worst* day of**

**my life.**

**HARRY**

**(puzzled)**

***Worst* day?**

**NICOLE**

***Best*, because I realized how much**

**you *did* love me - that my happiness**

**meant everything to you...as does**

**your happiness mean everything to**

**me. *Worst*, because I don’t think**

**I could go on without you.**

**HARRY**

**You don’t know what you’re saying.**

**...In life, we have to play the hand**

**we’re dealt.**

**NICOLE**

**(smiling)**

**Long as that *hand* means I no longer**

**have to worry every time you meet up**

**with your merry band of brigands.**

**HARRY**

**(returning smile)**

**You can now consider that hand to**

**have been *dealt.***

**011 EXT. MONTEREY REGIONAL AIRPORT – DAY 011**

***SUPERIMPOSE: TWO WEEKS LATER***

***MONTEREY REGIONAL AIRPORT***

**012 INT. MONTEREY REGIONAL AIRPORT - FLOWER STAND – DAY**

**Harry stops and picks up a bouquet of red roses. He smiles with evident pleasure as he inscribes a card.**

**013 EXT. TARMAC – GUEST AIRCRAFT PARKING – DAY 013**

**The electric airport cart escorts Fletcher out to his heli-copter.**

**007**

**014 EXT. FLETCHER’S HELICOPTER – GUEST AIRCRAFT PARKING – DAY 014**

**The electric cart drops Harry off at his private helicopter, a model popular among businessmen – with wheels instead of skids.**

**Harry climbs into the pilot seat and the blades begin to rotate.**

**015 EXT. AIR-TO-AIR – HELICOPTER – OVER CARMEL – DAY 015**

**Harry’s helicopter heads southward, overflying the city of Carmel-by-the-Sea.**

**016 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAY 016**

**The large home with its four-car garage and adjacent helicopter hangar is on an isolated bluff overlooking the Pacific at the western end of Highlands Drive, just north of Carmel Highlands. (House and hangar actually exist).**

***SUPERIMPOSE: CARMEL HIGHLANDS,***

***CALIFORNIA***

**The name on the mailbox, simply reads “Fletcher.”**

**017 INT. BATHROOM - MASTER BEDROOM - FLETCHER MANSION – DAY 017**

**Nichole Fletcher climbs out of the shower, grabs a large towel and wraps it around her body.**

**018 INT. MASTER BEDROOM – FLETCHER MANSION – DAY 018**

**Entering the master bedroom, Nicole moves to a skillfully re-produced painting on the wall –** ***The Storm on the Sea of Galilee*, by Rembrandt. She swings the painting away from the wall re-vealing a hidden wall safe.**

**019 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAY 019**

**The helicopter settles down next to the hangar and then, using its wheels, powers itself inside before shutting down.**

**020 INT. MASTER BEDROOM – FLETCHER MANSION – DAY 020**

**Nicole works the safe’s combination and when the tumblers *click* for the final time, she opens the safe and withdraws her pearl necklace and diamond broach.**

**021 EXT. FLETCHER ESTATE – HANGAR – DAY 021**

**008**

**Harry Fletcher exits the hangar, briefcase in hand, and heads toward the main house.**

**022 INT. MASTER BEDROOM – FLETCHER MANSION – DAY 022**

**Nicole closes the safe door, flips the combination, and turns toward her bed. Her eyes widen as we HEAR the SOUND of a silenced POP. As the towel falls to the floor, blood gushes out of a wound on her lower torso.**

**A DAGGER plunges downward in several rapid strokes, spraying fountains of blood everywhere.**

**023 INT. LIVING ROOM – FLETCHER MANSION – DAY 023**

**Harry opens the front door and enters the foyer leading to the living room, carrying his briefcase and the bouquet of roses, happy to be home.**

**HARRY**

**Nicole?... Honey?**

**Receiving no response, Harry leaves his briefcase and bouquet on a nearby end table and heads for the master bedroom.**

**024 INT. MASTER BEDROOM – FLETCHER MANSION – DAY 024**

**Stepping inside the bedroom, Harry first notices the painting of *The Storm on the Sea of Galilee* has been swung out from the wall. There’s something wrong. Two more steps and he sees, behind the bed, a vision of horror.**

**The nude body of Nicole lies on her back on the rug, her bath**

**towel beside her, and several gaping, obviously very mortal wounds, still oozing blood. In the middle of her torso, some-thing sticks out - the handle of a dagger.**

**Harry falls to his knees over her, holds her head and, for a moment or two, irrationally tries to revive her.**

**HARRY**

**Nicole!...Nicole!...Come back!...**

**How could this...?**

**But clearly, she is dead. Any one of the multiple gashes was enough to have killed her.**

**His eyes turn to the dagger handle and without thinking; he grabs it and pulls it out.**

**009**

**Then he realizes it is an engraved Templar dagger – his Medi-eval Templar dagger from the now empty display case in the bedroom.**

**Yet more horrified, he drops the dagger and tries to catch his breath and collect himself.**

**He looks up at the wall safe and notes that the safe’s door is closed.**

**He rises to his feet and, hands trembling, pulls out two cell phones from his suit jacket. He fumbles with them, finally steadies himself enough to choose the iPhone, and dials a number.**

**025 INT. SHERIFF STEPHEN BERNAL’S OFFICE – SALINAS – DAY 025**

**SHERIFF BERNAL picks up the handset.**

**SHERIFF BERNAL**

**Sheriff Bernal...**

**As he listens, his eyebrows rise in sad surprise.**

**SHERIFF BERNAL**

**(continued)**

**... I’ll send some men and a foren-**

**sic team from Monterey... Yeah, right**

**away.**

**026 INT. MASTER BEDROOM – FLETCHER MANSION – DAY 026**

**Harry again notes that the Rembrandt painting covering the**

**hidden safe remains swung open. The safe is exposed but locked.**

**He also notes the valuable pearl necklace and broach lying next to her.**

**Then he walks away from the bed to the table and chairs across the large bedroom. There he sits and consciously tries to breathe deeply and slowly to overcome the panic that is pounding through his head and chest.**

**Finally, choosing his second cell phone, Fletcher presses the auto dial, and puts it to his ear – listening as it RINGS.**

**027 EXT. SAN FRANCISCO MARINA – DAY 027**

**Framed by the Golden Gate Bridge, moored out on the end of one**

**010**

**of the Marina’s piers is the twin mast, 90-foot yacht, named *Sweet Charity.***

**028 ANGLE ON BOW – SWEET CHARITY – DAY 028**

**JONATHAN MOORE, a distinguished, gray-haired black man in his mid-60s, is busy performing maintenance on the yacht when his iPhone chimes its familiar RING. He answers.**

**MOORE**

**Yes?**

**INTERCUT WITH:**

**029 INT. MASTER BEDROOM – FLETCHER MANSION – DAY 029**

**HARRY**

**Jonathan!**

**MOORE**

**(concerned)**

**I see you’re using your burner phone.**

**Anything wrong?**

**HARRY**

**Everything.**

**As Moore listens on his phone, he is increasingly stunned and disturbed as he walks from the bow to the fantail lounge and virtually collapses in a chair.**

**In the master bedroom, Harry struggles to keep himself focused.**

**HARRY**

**We were just starting our lives**

**again...no more Robin Templar...**

**No more capers. We just wanted to**

**live. ...She was the love of my life,**

**Jonathan!**

**Tears pour from Harry’s eyes, but he fights the urge to break down.**

**MOORE**

**I know.**

**HARRY**

**She’s what made it all worthwhile.**

**011**

**As Harry barely steels himself to keep his wits, Moore suddenly is struck with several thoughts all at once and begins to make notes on a pad.**

**MOORE**

**Have you called anyone else?**

**HARRY**

**Only the sheriff. They’re on their**

**way.**

**MOORE**

**Anything missing?**

**Harry thinks a moment.**

**HARRY**

**No... I don’t think so. They left her**

**jewelry on the floor next to her. The**

**safe appears unopened... It was not a**

**robbery...**

**(starts losing it)**

**...They butchered my wife!**

**MOORE**

**We might need the team to get to the**

**bottom of this.**

**HARRY**

**The “Merry Band?” They’re all scat-**

**tered.**

**MOORE**

**We’ll just have to get them back.**

**HARRY**

**What good would that do?**

**MOORE**

**Harry, listen to me... You have to**

**get a grip before the cops get there...**

**This sounds like...some kind of rage**

**killing and --**

**HARRY**

**(suddenly realizing)**

**And I’m the husband!...Oh my god!...**

**I’m the husband.**

**012**

**MOORE**

**Yes! ...It’s how cops think. ...Let**

**me start making some calls.**

**Both terminate the call, simultaneously.**

**030 ANGLE ON MOORE 030**

**Jonathan presses an auto dial button on his iPhone.**

**031 EXT. BUSINESS DISTRICT – JACKSONVILLE, FL – DAY 031**

**The sign on the upscale sports bar and grill simply reads: “DUKE’S.”**

**032 INT. DUKE’S BAR & GRILL – DAY 032**

**The NOISE LEVEL is HIGH as the proprietor, LOUIS “Duke” OSGARD wends his way through the lunch crowd, glad-handing his cus-tomers. His CELL PHONE RINGS. He answers.**

**DUKE**

**(into iPhone)**

**Duke speaking!**

**INTERCUT WITH:**

**033 EXT. SWEET CHARITY – FANTAIL AREA – DAY 033**

**Jonathan Moore starts putting the “Merry Band” back together.**

**MOORE**

**Jonathan. ...Harry’s got some trouble.**

**DUKE**

**What kind of trouble?**

**MOORE**

**The kind that may require a great**

**defense attorney.**

**DUKE**

**You’re thinking of my wife, Janet?**

**Osgard puts a finger in his other ear to help drown out the noise coming from the crowd and the four 52-inch flat screen TV sets featuring replays of notable sports games. After all, this *is* a sports bar.**

**013**

**MOORE**

**I am. Is she qualified in California?**

**DUKE**

**I’m sure she is. As a JAG officer**

**she was once stationed in San Diego.**

**...To become active, she’ll probably**

**have to pay some back BAR fees, but**

**that’s no problem.**

**MOORE**

**See that she’s active.**

**034 EXT. SAN DIEGO POLICE DEPARTMENT – DAY 034**

**Police patrol vehicles come and go.**

**035 INT. HALLWAY – SAN DIEGO POLICE DEPARTMENT – DAY 035**

**Detective-Sergeant Andrea Parker, early 30s, better known as CHARDONNAY ROGERS during her career with the Merry Band, answers her cell phone. She is a stunning beauty with a blend of Mediterranean and Asian features.**

**CHARDONNAY**

**(into phone)**

**Detective-Sergeant Parker.**

**INTERCUT WITH:**

**036 EXT. SWEET CHARITY – FANTAIL AREA – DAY 036**

**MOORE**

**Jonathan here. ...Andrea, what does**

**your schedule look like? ...Robin**

**has a...situation.**

**CHARDONNAY**

**A “situation”?**

**MOORE**

**(pointedly)**

**Yes.**

**CHARDONNAY**

**For Robin Templar, you tell me the**

**schedule and I’m there!**

**037 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAY 037**

**014**

**The front parking area of the estate is dense with official vehicles: five black and white Monterey County Sheriff squad cars, a coroner’s van, and two forensic vans.**

**038 INT. MASTER BEDROOM – FLETCHER MANSION – DAY 038**

**As the forensic team works the location, Harry is interviewed by Sergeant Garcia, who seems as shrewd as he is fat.**

**SERGEANT GARCIA**

**(smiling)**

**Harry, so far, we’ve found two large-**

**caliber weapons on the property, nei-**

**ther of which appears to be the smok-**

**ing gun, as it were... Of course,**

**they’ll have to be checked out by fo-**

**rensics to make sure.**

**039 ANOTHER ANGLE 039**

**A FORENSIC ANALYST approaches.**

**FORENSIC ANALYST**

**Okay, Sergeant?**

**SERGEANT GARCIA**

**(to Harry)**

**Sorry, Harry. ...Need to get a swab**

**of your hands.**

**HARRY**

**Of course, you do.**

**Harry sticks his hands out and the Forensic Analyst does his thing.**

**At this point, a sheriff’s deputy enters the bedroom carrying what might be a pistol in a *ziplock* bag.**

**DEPUTY #1**

**(handing bag to Garcia)**

**Found this in a linen closet.**

**Garcia examines the weapon through the plastic. Harry gets wide-eyed as he peers at it.**

**SERGEANT GARCIA**

**Appears to be an Army Model 1911 .45**

**caliber semi-automatic.**

**015**

**Garcia unzips and puts his nose to the bag, taking a sniff.**

**SERGEANT GARCIA**

**Recently fired.**

**Harry shakes his head.**

**HARRY**

**I’ve never seen that weapon before.**

**It’s not mine!**

**Sergeant Garcia just smiles and nods as he hands the bag back to the Forensic Analyst.**

**SERGEANT GARCIA**

**(to Analyst)**

**Log it.**

**Harry does his best to stay cool, but clearly he is annoyed, and worried.**

**040 EXT. MAIN HOUSE – CHATEAU LA GIRONDE-SLOAN – NIGHT 040**

**Visible in the moonlight are vineyards surrounding the imposing 18th Century Chateau.**

***SUPERIMPOSE: Château La Gironde-Sloan***

***Bordeaux, France.***

**A phone RINGS.**

**041 INT. MASTER BEDROOM – CHATEAU LA GIRONDE-SLOAN – NIGHT 041**

**Awakened from sleep is former San Francisco Police Inspector DAVID MORGAN, mid-30s, David reaches out and fumbles for the handset on the nightstand.**

**DAVID**

**David Morgan. ...Who?. ...Jonathan?!**

**What’s going on?...**

**David starts to climb out of the canopied bed as he listens with growing intensity.**

**DAVID**

**(continued)**

**Fletcher?. ...What kind of trouble?**

**... Oh, my god!**

**Mrs. Brigitte Morgan, 32, formerly Lieutenant Brigitte Picard of**

**016**

**the *Police Nationale*, half-opens her eyes.**

**BRIGITTE**

**(with French accent)**

**David, tell them you’ll call back**

**and come to bed. It’s the middle of**

**the night. You know I can’t sleep**

**without you.**

**DAVID**

**Give me a minute, Honey.**

**David keeps listening on the phone, pulls on a robe and, taking the telephone handset with him, steps out of the bedroom into the hallway.**

**042 INT. HALLWAY – CHATEAU LA GIRONDE-SLOAN – NIGHT 042**

**David finds a bench in the hallway and sits.**

**DAVID**

**Has he been arrested?. ...Yeah, that’s**

**true. ...Husband’s the first guy they**

**focus on.**

**David nods as he listens and summarizes for himself:**

**DAVID**

**So, in their bedroom, no robbery, no**

**alibi...**

**(nodding)**

**Yeah, as frame jobs go, sounds pretty**

**convincing. But who’d want to do it?**

**(beat)**

**Okay, so it’s not a short list.**

**David looks up to SEE Brigitte standing in the door of their bedroom wearing a barely-there, slinky negligee and a look of expectation. Obviously, she’s been listening to David’s end of the conversation.**

**DAVID**

**(continuing**

**... I’ll bring my wife. She’s a**

**damn good investigator in her own**

**right... I know... I’ll be in touch.**

**David clicks off the phone stands up and puts his arms around his wife.**

**017**

**BRIGITTE**

**My dear, have you not noticed? I am**

**no longer Lieutenant Picard of the**

***Police* *Nationale*.**

**DAVID**

**I know that, and I’m no longer In-**

**spector David Morgan of the San**

**Francisco P.D.!! But this guy is**

**special, and it looks like he may**

**need our help.**

**BRIGITTE**

**You mean *your* help.**

**DAVID**

**I mean *our* help.**

**043 INT. MASTER BEDROOM – FLETCHER MANSION – DAY 043**

**Sergeant Garcia looks Harry in the eye and announces:**

**SERGEANT GARCIA**

**Look, Harry. ...I’ve got enough to**

**arrest you right now. But I’m not**

**going to. ...Not until I check the**

**.45’s registration and make sure**

**it’s the murder weapon.**

**(beat)**

**Just don’t leave the county.**

**Harry nods. But he’s clearly not happy.**

**044 INT. DEN – EARL LEE MANSION – DAY 044**

**Key in hand, Earl Lee’s young trophy wife, Dacia, furtively approaches the gun display and unlocks the panel’s glass-framed doors.**

**She removes one of the nine weapons from the showcase – the .45 Colt *Peacemaker.***

**045 TIGHTER ANGLE 045**

**Dacia then checks the chambers to make sure the *Peacemaker* is loaded and then relocks the case.**

**046 INT. BEDROOM – EARL LEE MANSION 046**

**While sitting at her desk, the .45 on the desktop beside her,**

**018**

**Dacia types away on her laptop.**

**047 INT. LIVING ROOM – EARL LEE MANSION – DAY 047**

**The doorbell RINGS and Earl Lee enters the living room and walks to the front door.**

**048 ANGLE ON FRONT DOOR 048**

**Earl Lee answers the door and greets DOCTOR PRINCE, Dacia’s psychiatrist. He has dark hair, a goatee and moustache and wears horn-rimmed, slightly tinted glasses.**

**EARL LEE**

**Doctor Prince. Please come in.**

**DR. PRINCE**

**I was in the neighborhood and thought**

**I’d stop by to see my patient.**

**EARL LEE**

**Of course...Of course. She’s probably**

**upstairs.**

**(gesturing towards**

**the living room)**

**Have a seat...I’ll tell her you’re here.**

**049 INT. BEDROOM – EARL LEE MANSION 049**

**Dacia appears satisfied as she looks over the Word document she has just typed into her laptop.**

**Then...a light KNOCK at the door, and Earl Lee enters.**

**EARL LEE**

**Dacia, my dear. Your therapist is**

**here and would like to see you.**

**Dacia rises and walks toward Earl, carrying the Colt at her side. They come together as if to embrace but at the last moment, Dacia raises the .45, points it upward, toward her husband’s throat and before he can react, pulls the trigger.**

**The SOUND of the BLAST is enormous and the room is filled with black powder smoke.**

**050 ANGLE ON BEDROOM DOOR 050**

***Dr. Prince* bursts into the room and watches as Earl Lee slowly**

**019**

**falls to the carpeted floor and begins bleeding out.**

**DR. PRINCE**

**Dacia! ...What have you done?!!**

**DACIA**

**(frantically)**

**We struggled for the gun and it**

**went off.**

**051 EXT. MONTEREY COUNTY COURTHOUSE – DAY 051**

**The Monterey County Courthouse at 1200 Aguajito Rd., Monterey.**

**052 INT. PROSECUTOR’S OFFICE – COUNTY COURTHOUSE – DAY 052**

**Sheriff Bernal, from Salinas, and Sergeant Garcia, from Mon-terey, are meeting with Deputy District Attorney CHARLES “Chuck” CHEEK, also from Monterey; the aggressive young deputy D.A. is seated behind his desk and listens intently.**

**SHERIFF BERNAL**

**Ballistics has determined that the**

**Army .45 found in Fletcher’s linen**

**closet is indeed the murder weapon**

**and registered to him...at his ad-**

**dress. Purchased from a San Fran-**

**cisco pawn shop – three weeks ago.**

**SERGEANT GARCIA**

**And there was gunpowder residue on**

**his hands.**

**CHEEK**

**Then, why isn’t he in custody?**

**SERGEANT GARCIA**

**Said he had been working out at a**

**San Francisco shooting range about**

**two hours before the murder. ...I**

**checked it out with the gun club**

**and, yes, he had been there.**

**CHEEK**

**So, the residue test is moot; at**

**least, that’s what his lawyer will**

**argue. ...I know I would. ...What**

**else you got?**

**020**

**SHERIFF BERNAL**

**Background check doesn’t show much**

**other than his Marine Corps record,**

**most of which, incidentally, has been**

**heavily redacted.**

**CHEEK**

**Hmmm.**

**SHERIFF BERNAL**

**But we ran across some possible issues.**

**CHEEK**

**Like what?**

**SHERIFF BERNAL**

**He’s a principal in what looks like a**

**successful, multinational company**

**called Universal Imports, out of San**

**Francisco. It’s financially opaque,**

**being private, closely held.**

**CHEEK**

**So? How does that impact --?**

**SHERIFF BERNAL**

**Well, his partner is another former**

**Marine, a Major Jonathan Moore. And**

**his records are also mostly closed.**

**He was apparently forced to retire,**

**but his mission in the Corps??**

**(pointedly)**

**Planning covert operations.**

**CHEEK**

**So, you’re saying our guy could be...**

**a little slippery?**

**SHERIFF BERNAL**

**No. ...A lot slippery.**

**The Sheriff nods to Garcia who hands Cheek the file.**

**SERGEANT GARCIA**

**What we really know about the man who**

**calls himself Harry Fletcher is, well...**

**a little thin.**

**The deputy D.A. accepts and lays open the file on his desk.**

**021**

**053 INT. BEDROOM – EARL LEE MANSION 053**

**The Teton County Coroner is removing Earl Lee’s body as the Jackson police chief, CHIEF ELIASON, is interviewing Dacia’s psychiatrist, the visibly shaken Dr. Prince. The distraught Dacia sits nearby.**

**DR. PRINCE**

**I had just entered the room and found**

**Dacia attempting to kill herself again**

**with, uh, that old revolver. Her hus-**

**band was trying to stop her.**

**CHIEF ELIASON**

**So, he was still alive when you came**

**in?**

**DR. PRINCE**

**Oh, yes, sir! I saw the whole thing.**

**As he tried to take the gun away, she**

**struggled with him and in an instant,**

**somehow, it went off. This is all so**

**sad.**

**CHIEF ELIASON**

**We found what appears to be a suicide**

**note on her laptop.**

**DR. PRINCE**

**Doesn’t surprise me...classic behavior.**

**Chief Eliason nods as he takes notes.**

**054 INT. PROSECUTOR’S OFFICE – COUNTY COURTHOUSE – DAY 054**

**In Monterey (15 miles from Salinas), the Salinas County prosecutor Charles Cheek finishes reading the file and thoughtfully looks at Sheriff Bernal and Sergeant Garcia as**

**he searches in his mind for something he can hang on Harry.**

**CHEEK**

**Alright, so, Fletcher has a sideline...**

**recovering stolen goods for some big**

**bucks...Plainly, he doesn’t do this**

**by himself.**

**SHERIFF BERNAL**

**No, supposedly, he is able to hire**

**(MORE)**

**022**

**SHERIFF BERNAL (Cont’d)**

**his own little force of operatives,**

**like a mini black-ops crew, and de-**

**ploy them all over the world.**

**CHEEK**

**Then let’s talk to his crew.**

**SHERIFF BERNAL**

**Haven’t found a one of them. We have**

**some names but they’re all aliases.**

**Cheek is getting increasingly frustrated.**

**CHEEK**

**This Fletcher...a guy that shady. ...I**

**think a jury would read him as dirty.**

**SHERIFF BERNAL**

**Don’t be so sure. He’s also one of**

**the biggest supporters of local char-**

**ities. You’d be hard put to find any-**

**one in the county that would say one**

**bad thing about him.**

**CHEEK**

**Well, that’s too bad.**

**SHERIFF BERNAL**

**Look, I agree, all this covert activ-**

**ity stinks, but he has done some good**

**things.**

**CHEEK**

**Like what?**

**SHERIFF BERNAL**

**Like breaking a Wall Street Journal**

**reporter out of prison.**

**CHEEK**

**(incredulously)**

**He aided and abetted a prison break?**

**SHERIFF BERNAL**

**In Iran! Fletcher and his crew went**

**over there, pulled the reporter out**

**of the notorious Evin prison and**

**brought him home – right under the**

**(MORE)**

**023**

**SHERIFF BERNAL (Cont’d)**

**Ayatollah’s nose. And everyone lived**

**to tell about it!**

**CHEEK**

**(impressed)**

**Wow!...**

**Cheek thinks hard.**

**CHEEK**

**(continued)**

**... That kind of seals it for me...**

**A guy who can pull that off...**

**His expression grows dark and grim.**

**CHEEK**

**...is capable of doing anything.**

**055 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAY 055**

**Two black and white Sheriff’s units enter the seaside estate and park strategically, blocking both exits.**

**056 INT. DEN – FLETCHER MANSION – DAY 056**

**In deep thought, Harry Fletcher is sitting in his favorite stuffed chair sipping a cocktail, as Sergeant Garcia and two Deputies enter without knocking.**

**HARRY**

**(concerned)**

**Sergeant Garcia? Why the unusual**

**entry?**

**One of the Deputies approaches and slaps a pair of handcuffs on Harry before he can even react.**

**SERGEANT GARCIA**

**Harry Fletcher, you’re under arrest**

**for the murder of Nicole Lee Fletcher.**

**HARRY**

**(flippantly)**

**Guess I shouldn’t have started cooking.**

**As the Cops hustle the cuffed Harry toward the front door, Sergeant Garcia begins mirandizing him:**

**024**

**SERGEANT GARCIA**

**...Harry, you know you have the right**

**to remain silent. Anything you say**

**can and will be used against you.**

**057 EXT. EARL LEE ESTATE – JACKSON – DAY 057**

**A half-dozen state and local government vehicles are parked in front of the Jackson estate.**

**058 INT. LIVING ROOM – EARL LEE MANSION – DAY 058**

**Chief Eliason is winding up his interview of Dacia Lee and her psychiatrist.**

**CHIEF ELIASON**

**Looks to be an accident. ...But still,**

**there’s likely to be an inquest and**

**possibly a grand jury.**

**DR. PRINCE**

**Thank you, Chief Eliason. ...Now, I**

**think my patient needs me.**

**CHIEF ELIASON**

**But of course.**

**Taking the bagged and tagged Colt Peacemaker with him, the Chief and his entourage make their exit.**

**Once the door is closed and the police gone, Dacia and the *“psychiatrist”* turn to face each other and fall into each other’s arms.**

**DACIA**

**(passionately)**

**Darling. ...We pulled it off.**

**DR. PRINCE**

**You were magnificent.**

**025**

**DACIA**

**You weren’t so bad yourself. You’re**

**very convincing as a psychiatrist.**

**DR. PRINCE**

**What can I say? I’m good with crazy.**

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

**“SWEET CHARITY,” the 90-foot, twin-mast yacht is moored on the end of a pier.**

**060 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – DAY 060**

**It’s late in the day and JASON OW, the cabin steward, limo driver, cook, and all around good guy, serves cocktails, champagne, and hors d’oeuvres to the Merry Band: Chardonnay, “Duke” Osgard and his wife Janet; together with David Morgan and wife Brigitte. Jonathan sits across from the group and accepts another flute of the premium champagne from Jason.**

**MOORE**

**Now that we all have heard the update,**

**let’s agree on a plan.**

**BRIGITTE**

**Yes, marching orders, please. ...But**

**first, I need a refill.**

**Jason, a bottle of champagne in each hand, moves to fill the glasses of all members of the Merry Band.**

**061 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - SUNSET 061**

***SUPERIMPOSE:*  *24 HOURS LATER***

**Over the Pacific Ocean, the sun sinks below the horizon.**

**062 INT. KITCHEN – FLETCHER MANSION – NIGHT 062**

**Harry has his salmon filet on the grill when his phone RINGS. Harry turns down the heat, checks the landline display, then answers, putting it on SPEAKER.**

**HARRY**

**Thanks for bailing me out.**

**INTERCUT WITH:**

**063 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – NIGHT 063**

**026**

**Jonathan is on his iPhone. Jason Ow is serving dinner.**

**MOORE**

**Sent Jason to deliver the cashier’s**

**check personally.**

**HARRY**

**I think they were a little surprised**

**that we came up with a million dol-**

**lars so quickly.**

**MOORE**

**An excessive amount, in my opinion.**

**HARRY**

**Now the real trick will be to keep me**

**out. ...And the scariest part is...I**

**know what that means.**

**MOORE**

**We need to find the murderer.**

**HARRY**

**Which that Deputy D.A. is convinced**

**he already has.**

**MOORE**

**We need to make a list --**

**HARRY**

**-- of anyone who might have a motive**

**to harm me.**

**MOORE**

**Exactly.**

**HARRY**

**I’ve racked my brain about nothing**

**else the last two days. It’s a discour-**

**aging process.**

**MOORE**

**I know. It’s a long list.**

**HARRY**

**And all from memory. Robin Templar,**

**of course, never kept any records –**

**that reckless rogue.**

**027**

**MOORE**

**Let’s make separate lists, starting**

**with that armored car heist in Vegas.**

**064 EXT. MISSION DISTRICT – SAN FRANCISCO – DAY 064**

**Dressed smartly but showing a strategic amount of skin, Chardonnay and Brigitte walk along the sidewalk in the 2400 block of San Francisco’s Mission Street.**

**The women come to a Pawn Shop with a sign reading: *Best Collateral Pawn.***

**With Brigitte leading the way, the two women enter the shop, their appearance drop-dead hot, however their manner is all business; commanding respect.**

**065 EXT. STREET – CARMEL HIGHLANDS – DAY 065**

**David Morgan and “Duke” Osgard ring a doorbell of a mansion,**

**Carmel Highlands’ RESIDENT ONE. The middle-aged lady of the house, answers the doorbell and comes face-to-face with Morgan and Osgard.**

**RESIDENT ONE**

**Yes?**

**DAVID**

**Excuse me, Ma’am, sorry to bother you**

**but we’re friends of one of your neigh-**

**bors – the Fletchers.**

**RESIDENT ONE**

**(sympathetically)**

**Oh, my god, the Fletchers! ...Every-**

**body on the block is talking about it.**

**...That horrible murder!**

**DUKE**

**What we wanted to ask is, if you no-**

**ticed anything unusual the day of the**

**murder?**

**DAVID**

**Any strange vehicles in the area?**

**RESIDENT ONE**

**Vehicles?**

**028**

**DAVID**

**Cars, vans, pickups. ...Anything un-**

**usual?**

**RESIDENT ONE**

**(shaking her head)**

**Sorry. ...I don’t recall seeing any-**

**thing out of the ordinary. ...They**

**seemed like such a lovely couple...of**

**course, I didn’t really know them.**

**...Are you with the police?**

**DUKE**

**No, Ma’am, just friends of the victim.**

**066 INT. BEST COLLATERAL PAWN SHOP – SAN FRANCISCO – DAY 066**

**The young PAWN CLERK is ogling Brigitte’s cleavage as everyone waits for the summoned manager to emerge from the back room.**

**PAWN CLERK**

**Mr. Drifka will be out in a minute.**

**Chardonnay is looking over the impressive array of rifles on the back shelf, including the popular AR-15.**

**CHARDONNAY**

**Nice collection of rifles. ...See**

**you have an AR-15.**

**PAWN CLERK**

**Won’t be here long...they sell fast.**

**Finally, ERVIN DRIFKA emerges and approaches the two women.**

**DRIFKA**

**I’m Ervin Drifka. I understand you**

**want to see me.**

**CHARDONNAY**

**We were hoping you could help us.**

**Chardonnay flashes her police badge. It’s from San Diego but Drifka is too distracted to notice. His focus is on Brigitte’s cleavage.**

**DRIFKA**

**I’ll help in any way I can.**

**029**

**CHARDONNAY**

**Three weeks ago, you sold an Army**

**Model 1911 .45 automatic.**

**DRIFKA**

**I remember.**

**BRIGITTE**

**Do you remember the person you sold**

**it to?**

**DRIFKA**

**All such sales are a matter of record.**

**...I could look it up.**

**BRIGITTE**

**I was wondering if you could identify**

**the purchaser from a photo.**

**DRIFKA**

**I don’t know. ...Over the course of**

**three weeks, I deal with a lot of**

**customers.**

**Brigitte pulls three pictures of Harry from her purse and hands them to Drifka.**

**BRIGITTE**

**This the person who purchased the .45?**

**The Manager exams the face in the pictures.**

**DRIFKA**

**Hard to say. ...Maybe – maybe not.**

**BRIGITTE**

**Think! ...Try to remember.**

**DRIFKA**

**(studying photos)**

**Could be. What’s in it for me?**

**067 ANOTHER ANGLE 067**

**Obviously, the cleavage thing isn’t working. Chardonnay turns to the Pawn Clerk.**

**CHARDONNAY**

**While we’re waiting for Mr. Drifka to**

**(MORE)**

**030**

**CHARDONNAY (Cont’d)**

**regain his memory, mind showing me**

**that AR-15?**

**PAWN CLERK**

**(grabbing rifle)**

**Sure.**

**The clerk hands the rifle to Detective-Sergeant Andrea Parker; who handles the weapon like she knows what it’s all about. Chard works the mechanism several times and announces:**

**CHARDONNAY**

**Doesn’t feel right. When’s the last**

**time this weapon was cleaned?**

**PAWN CLERK**

**You kidding? ...Nobody around here**

**knows how to field strip an AR-15.**

**In a flash, Chardonnay goes to work. After making sure the**

**chamber is cleared, she pushes the takedown pin out; then she pivots the upper receiver away from the lower receiver and pulls the charging handle partially rearward – pulling out the bolt carrier group. She lifts up and pulls out the charging handle from the handle channel.**

**Both Drifka and the Clerk stare as though mesmerized.**

**Next, Chardonnay pushes the pivot pin out and pushes the buffer retainer down. Then she pulls the buffer and spring out of the receiver extension.**

**Quickly, she slips the buffer out of the action spring then examines the spring.**

**CHARDONNAY**

**When the mechanism gets sluggish,**

**it’s usually the spring.**

**(satisfied)**

**This one appears to be okay.**

**Continuing, she pulls out the firing pin and pushes the bolt into the bolt carrier, turning the cam-pin 90 degrees. This allows her to pull the cam-pin out. Next she pulls the bolt**

**out of the bolt carrier. Now she removes the extractor pin – completing the field strip.**

***PRODUCTION NOTE: The whole process takes 60 seconds.***

**031**

**With numerous parts scattered across the display’s countertop, Drifka suddenly regains his memory.**

**DRIFKA**

**Now that I think of it, this is NOT**

**the man to whom I sold the Model 1911**

**automatic.**

**PAWN CLERK**

**(chiming in)**

**Which really isn’t an automatic...but**

**a semi-automatic.**

**BRIGITTE**

**(pointing to pictures)**

**Are you sure. ...It’s important we**

**get this right, one way or the other.**

**DRIFKA**

**(indicating pictures)**

**That ain’t the guy.**

**CHARDONNAY**

**Could you give us a description of**

**the man who made the purchase.**

**DRIFKA**

**No. ...I’m sorry. All I can tell**

**you is - this wasn’t the guy.**

**CHARDONNAY**

**Thank you Mr. Drifka. If you’ll**

**give her a couple minutes, Brigitte**

**will reassemble your rifle.**

**DRIFKA**

**(smiling)**

**She can take as long as she likes.**

**Chard and Brigitte return the smile.**

**068 EXT ANOTHER STREET – CARMEL HIGHLANDS – DAY 068**

**On foot, David Morgan and Duke Osgard are at the front door of another mansion as they speak with RESIDENT TWO, a young maid.**

**RESIDENT TWO**

**It’s funny you should ask about cars.**

**(MORE)**

**032**

**RESIDENT TWO (Cont’d)**

**I remember thinking about it later.**

**It was 12 o’clock and I brought the**

**garbage cans down to the street...**

**it was pickup day.**

**(beat)**

**I stood there in the street when a**

**dark, four-door sedan practically ran**

**me down. ...I kept thinking, why was**

**he driving so fast?**

**DUKE**

**Remember the make or license number?**

**RERSIDENT TWO**

**No...but there was one thing – a**

**rental sticker on the windshield.**

**Duke and David exchange looks.**

**DAVID**

**How do you know it was a *rental***

**sticker?**

**RESIDENT TWO**

**I used to work for a rental car**

**agency, cleaning the cars.**

**(smiling)**

**Believe me, this is a far better**

**job.**

**DUKE**

**Could you tell which agency the**

**rental belonged to?**

**RESIDENT TWO**

**No. ...But they all put their stickers**

**in the same spot on the windshield.**

**...Hard to tell them apart.**

**069 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS –SUNSET 069**

**Another spectacular sunset floats over the Pacific.**

**070 INT. DEN – FLETCHER MANSION – EVENING 070**

**Harry, glass of red wine in hand, stares out, looking stressed, watching the sunset, when suddenly the iPhone on the lamp table beside him RINGS.**

**035**

**Harry checks the display, then answers.**

**HARRY**

**Hi, Jonathan.**

**INTERCUT WITH:**

**071 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – SUNSET 071**

**Jonathan is relaxing in the fantail lounge.**

**MOORE**

**How’s it coming?**

**HARRY**

**I don’t know. ...The worst part is**

**they may be right.**

**MOORE**

**What are you talking about?**

**HARRY**

**Had I spent more time being Harry**

**Fletcher and less being Robin Templar...**

**Nicole would still be alive.**

**MOORE**

**Harry, don’t go there.**

**HARRY**

**No, I as much as killed her, Jonathan.**

**MOORE**

**Harry, no.**

**HARRY**

**I mean, she was everything to me but**

**I...I created this!**

**MOORE**

**(like a Marine)**

**Snap out of it, Soldier! ...Would’a,**

**should’a, could’a? ...Is that where**

**you’re gonna go?! ...You know where**

**that leads. ...It’s a recipe for in-**

**sanity. ...Now listen. ...More than**

**anyone I’ve met, you’ve always played**

**the hand you were dealt and did it**

**(MORE)**

**034**

**MOORE (Cont’d)**

**with honesty and courage. ...No one**

**could ask for more. ...Now is not the**

**time to do any less. You did not do**

**this, Harry! ...Now get it together.**

**Harry pauses, takes a deep breath.**

**HARRY**

**(finally)**

**Yes, sir.**

**Jonathan takes long breath of his own.**

**MOORE**

**Now, I’ve put together a list of**

**some folks who might have a motive**

**for revenge.**

**HARRY**

**I have a similar list.**

**MOORE**

**Good. ...I’ll email you my list**

**and you email me yours. Maybe**

**something will stand out.**

**The two men end their call. Moore is concerned, reflective.**

**Harry puts the glass of wine down, steps out of his den and**

**into his backyard.**

**072 EXT. FLETCHER MANSION – BACKYARD – SWIMMING POOL – EVENING 072**

**Harry drops his clothes and dives into the 25-Meter lap pool and begins swimming furiously, as if his life depended on it.**

**073 INT. MONTEREY REGIONAL AIRPORT (MRY) – DAY 073**

**David and Osgard are going from counter-to-counter of the car rental agencies.**

**074 TIGHTER ANGLE 074**

**DAVID**

**Once we get the list of all rentals**

**of dark, 4-door sedans on the day of**

**the murder off to Jonathan, hopefully,**

**a name will jump out.**

**035**

**The two approach the next rental agency.**

**075 EXT. AERIAL MONTAGE – JACKSON, WYOMING – DAY 075**

**Montage ends on the Teton County Courthouse, Jackson, Wyoming.**

**076 INT. PROSECUTOR’S OFFICE – JACKSON COURT HOUSE – DAY 076**

**Jackson police chief (Eliason) is seated across the desk from the Teton County prosecutor, RONALD LeMIEUX.**

**LeMIEUX**

**We checked the serial numbers on that**

**Colt Peacemaker but couldn’t come up**

**with a registration.**

**CHIEF ELIASON**

**That’s likely because the weapon was**

**manufactured before 1899 and is con-**

**sidered an antique and doesn’t have**

**to be registered. And no background**

**check is required for its purchase.**

**LeMIEUX**

**I see. ...You sure it’s an authentic**

**antique and not a reproduction?**

**CHIEF ELIASON**

**It’s authentic, all right. ...Shoots**

**only black powder cartridges.**

**(beat)**

**Have you set the inquest date?**

**LeMIEUX**

**Tuesday of next week. ...But it’s**

**only a formality. I expect a full**

**acquittal.**

**CHIEF ELIASON**

**Four days. ...Interesting that she**

**ends up with all that money.**

**The Prosecutor shoots the Chief an inquisitive look.**

**CHIEF ELIASON**

**(continuing)**

**Earl’s son died two years ago in**

**Afghanistan and his daughter was**

**recently murdered in California.**

**036**

**LeMIEUX**

**Murdered?! ...That *is* interesting.**

**But the daughter was married. Why**

**wouldn’t the daughter’s husband be**

**entitled to her share?**

**CHIEF ELIASON**

**He’s the prime suspect.**

**LeMieux is taken aback.**

**077 EXT. SWEET CHARITY – SAN FRANCISCO MARINA – EVENING 077**

**The 90-foot yacht is silhouetted in the foreground as the sun is about to disappear over the Pacific**

**078 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – DAY 078**

**Once again the team is gathered in the fantail lounge. Jona-than is seated opposite Chardonnay; Brigitte; and David Morgan. The mood is decidedly less than celebratory.**

**CHARDONNAY**

**I am not a big fan of coincidences.**

**BRIGITTE**

**(shaking her head)**

**This “accident,” killing Nicole’s father,**

**it doesn’t, how do you say, “pass the**

**smell test.”**

**MOORE**

**(nods)**

**That’s why we’ll be looking into it.**

**(beat)**

**Now, where do we stand with males who**

**rented a dark, 4-door sedan at the**

**Monterey Airport?**

**David hands a sheaf of printouts to Moore.**

**DAVID**

**If our *perp* was able to obtain fake**

**credentials for Harry, it’s unlikely**

**he’d use his real name to rent a car.**

**DUKE**

**What we can get from the list is that**

**eight dark,4-door sedans were rented**

**to males on the day of the murder.**

**037**

**BRIGITTE**

**What if the *perp*, as you call him,**

**rented from an agency not located at**

**the airport?**

**DAVID**

**We considered that and concluded it**

**was likely the killer was from out of**

**town with no ties to the community.**

**He would fly in, complete his mission,**

**and get out of *Dodge* quickly as pos-**

**sible.**

**BRIGITTE**

**Dodge?**

**DAVID**

**Take a powder.**

**BRIGITTE**

***Powder?***

**DAVID**

**Yeah, like take French leave.**

**BRIGITTE**

***Pardonnez moi*?**

**DAVID**

**Like get out of town fast.**

**BRIGITTE**

**(laughing)**

**You Americans! You don’t even speak**

**English.**

**MOORE**

**Janet is busy preparing Harry’s de-**

**fense. The rest of us will all help**

**Chardonnay run background checks on**

**the eight names. Make sure to track**

**down each person and make sure they**

**are who they say they are.**

**CHARDONNAY**

**When we get to one we *cannot* track,**

**that’ll be our *perp*.**

**079 EXT. AERIAL – JACKSON, WYOMING – DAY 079**

**038**

**AERIAL ZOOMS IN on Jackson’s Law Enforcement Center – the**

**head-quarters of Chief Eliason.**

**080 INT. POLICE CHIEF’S OFFICE – JACKSON, WYOMING – DAY 080**

**Chief Eliason places a phone call.**

**INTERCUT WITH:**

**081 INT. PROSECUTOR’S OFFICE – MONTEREY COURTHOUSE – DAY 081**

**The phone RINGS and prosecutor Charles “Chuck” Cheek answers on the first ring.**

**CHEEK**

**(into handset)**

**Prosecutor’s office. Cheek speaking.**

**CHIEF ELIASON This is Chief Eliason, Jackson, Wyom-**

**ing Police.**

**CHEEK**

**What can I do for you, Chief?**

**CHIEF ELIASON**

**I’m interested in the Nicole Fletcher**

**case, in which I understand you are**

**the lead prosecutor.**

**CHEEK**

**May I ask, what is your interest?**

**082 EXT. THE MARK HOPKINS – NOB HILL – SAN FRANCISCO – NIGHT 082**

**The Mark Hopkins, across from the Fairmont, is a shining light atop Nob Hill.**

**083 INT. TOP OF THE MARK – NIGHT 083**

**The bar at the *Top-of-the Mark,* arguably offering the finest**

**360 view of the city is jammed.**

**At a table overlooking San Francisco’s East Bay, The Merry Band regroups in their customary manner -- sipping great wines and munching exquisite bites. Present are Jonathan and Chardonnay, David and Brigitte, with Duke Osgard and his former JAG Attorney wife, Janet Fisher Osgard.**

**039**

**DAVID**

**(staring out**

**at the City)**

**I have to admit, I do love seeing**

**her again.**

**BRIGITTE**

**(mocked jealousy)**

**Her? Who is “her”?**

**DAVID**

**(laughs)**

**The city, darling. Of course, the**

**city.**

**MOORE**

**She does have her own magic.**

**BRIGITTE**

**You know, I’ve always wondered, what**

**it really was that brought you all**

**together to work with this....Robin**

**Templar? It can’t just be all the**

**great wine and champagne, can it?**

**CHARDONNAY**

**Actually, it is.**

**MOORE**

**It’s our distinguishing feature.**

**CHARDONNAY**

**I admit I like the camaraderie. Team**

**members are the best. I also like**

**the charities we are able to help.**

**(beat)**

**And then there’s Robin...Harry, of**

**course; although I didn’t know his**

**real name, until recently. ...He’s a**

**truly remarkable man.**

**BRIGITTE**

**You liked him?**

**CHARDONNAY**

**Yes... I mean, no, he was married...**

**(Laughs)**

**Anyway, he was very... charismatic,**

**you know, and...okay, yes, I do love**

**the rush.**

**040**

**BRIGITTE**

**A kind of excitation...different from**

**the work of the police, yes?**

**CHARDONNAY**

**(shrugs)**

**I like doing some justice in ways**

**the badge won’t always let me.**

**BRIGITTE**

**(nods, knowingly)**

**Ah. ...Oui, je sais. Je sais.**

**CHARDONNAY**

**And of course, it was a chance to**

**work with Jonathan...another remark-**

**able man.**

**Jonathan merely smiles.**

**BRIGITTE**

**David says it’s not about the money.**

**DUKE**

**He’s right. In addition to expenses**

**and the gourmet food and wine we**

**could not otherwise afford, I agree**

**with Chardonnay that it’s a good feel-**

**ing to be able to support the chari-**

**ties we do.**

**BRIGITTE**

**You were a fighter pilot.**

**JANET**

**A Navy fighter pilot. The best.**

**Duke smiles and squeezes Janet’s hand, acknowledging her loving accolade.**

**DUKE**

**When I got A-fib and they took me out**

**of the sky, it wasn’t just the flying**

**I missed, it was the fight. The sense**

**of accomplishing a worthwhile mission.**

**And yeah, the danger. ...It just felt**

**right...I admit it. I was and remain**

**...an adrenalin junkie.**

**041**

**CHARDONNAY**

**(interjects)**

**I’ve been meaning to ask, from the**

**Monterey airport, you’ve selected**

**some rental drivers’ licenses, right?**

**DUKE**

**Yes.**

**CHARDONNAY**

**Have we seen if any of them are from**

**Wyoming?**

**This get’s an inquisitive look from all present.**

**084 EXT. MONTEREY COUNTY COURTHOUSE, MONTEREY – DAY 084**

**Once again, we are in Monterey.**

**085 INT. PROSECUTOR’S OFFICE – COUNTY COURTHOUSE – DAY 085**

**In Monterey, Janet Fisher Osgard is seated across the desk**

**from Deputy District Attorney Charles Cheek, whose manner is particularly cagey, even for him.**

**CHEEK**

**Good of you to come. ...I don’t**

**rightly know whether the information**

**I’m about to give you comes under the**

**rules of discovery, but I’m going to**

**share it with you, nevertheless. If**

**you don’t know yet, you’ll find out**

**anyway.**

**JANET**

**What information?**

**CHEEK**

**I received a call from the Jackson,**

**Wyoming, Chief of Police...who had**

**concerns over the death of Nicole’s**

**father, at the hands of his wife.**

**Cheek watches Janet’s reaction carefully, as though expecting some sort of previous knowledge. But Janet is a stone.**

**JANET**

**Concerns?**

**042**

**CHEEK**

**The prosecutor has determined the**

**shooting to have been an accident.**

**JANET**

**But the Chief isn’t convinced?**

**CHEEK**

**The inquest is tomorrow. ...Thought**

**you’d like to know.**

**Janet stares at Cheek for a moment.**

**JANET**

**(deadpan)**

**Mr. Cheek...I could kiss you.**

**An embarrassed Chuck Cheek doesn’t know how to react and reaches for an appropriate answer.**

**CHEEK**

**Well, now, that won’t be necessary.**

**JANET**

**(Smiling)**

**I was being metaphorical.**

**CHEEK**

**(returning**

**the smile)**

**Glad I could be of help.**

**086 EXT. SERIES OF SHOTS – FAIRWAY ONE/PEBBLE BEACH – DAY 086**

**The Lodge at 1700 17-mile Drive, Pebble Beach.**

**087 INT. LIVING ROOM – 2-BEDROOM COTTAGE SUITE – DAY 087**

**David Morgan and wife Brigitte, together with Duke Osgard and wife Janet – are finally together at the luxurious beachfront hotel: Fairway One at the Lodge – where they share a 2-bedroom cottage suite.**

**The day coming to an end, the couples are enjoying hors d’oeuvres and adult beverages.**

**088 ANOTHER ANGLE 088**

**David is on his iPhone.**

**043**

**DAVID**

**(into iPhone)**

**Of the males who rented a dark, 4-**

**door sedan on the day in question,**

**two have Wyoming driver’s licenses.**

**Names are:**

**(checking his Ipad)**

**Ronald McDaniel, from Casper, and**

**Clayton Prince, from Wilson.**

**INTERCUT WITH:**

**089 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – DAY 089**

**Seated in the deck lounge area, Jonathan is on his iPhone.**

**MOORE**

**Neither of those names rings any**

**bells.**

**DAVID**

**What about the addresses...the**

**cities? ...Casper? ...Wilson?**

**MOORE**

**Casper’s a fairly large city. ...Never**

**heard of Wilson.**

**DAVID**

**One other rental of interest caught**

**our attention, but only because of**

**the time frame.**

**(beat)**

**Renter was a Matt B. Masterson, of**

**San Jose, California. Interestingly,**

**he only had the sedan out for ninety**

**minutes. ...Between 11 am and 12:30.**

**MOORE**

**Hmmm. ...Let’s check out this....**

**Masterson.**

**090 BACK TO SCENE 090**

**As David clicks off his iPhone, Osgard checks his watch.**

**DUKE**

**(to wife Janet)**

**Darling. ...What time were our dinner**

**reservations?**

**044**

**JANET**

**In about an hour.**

**DAVID**

**I hope Harry appreciates how much**

**premium champagne we’re willing to**

**chug down on his tab, in order to**

**save him.**

**BRIGITTE**

**(drolly)**

**Yes, it’s quite a sacrifice.**

**CHARDONNAY**

**Someone has to do it.**

**BRIGITTE**

**I am certain he will be very appre-**

**ciative.**

**JANET**

**Only if we succeed.**

**091 INT. THE BENCH RESTAURANT – FAIRWAY ONE LODGE – EVENING 091**

**The Bench Restaurant overlooks the 18th hole of the famous Pebble Beach golf course in the hotel formerly known as the Del Monte Lodge – now called Fairway One at the Lodge.**

**David, Brigitte, Duke and Janet are enjoying drinks and making like a merry band.**

**092 TIGHTER ANGLE 092**

**DAVID**

**(to Osgard)**

**Jonathan wants us to check out this**

**Masterson fella.**

**JANET**

**I’m leaving for Jackson in the morn-**

**ing.**

**DUKE**

**You have to go? ...It’s *that* impor-**

**tant?**

**045**

**JANET**

**It’s important.**

**(explaining)**

**If the death of Nicole’s father was**

**not an accident, then that –**

**DUKE**

**(realization)**

**That could change everything.**

**DAVID**

**Someone might have had a *real* motive**

**for killing Nicole.**

**093 EXT. AERIAL MONTAGE – JACKSON, WYOMING – DAY 093**

**MONTAGE of the Jackson area ends with the Teton County courthouse.**

**094 INT. COURTROOM – JACKSON COURTHOUSE – DAY 094**

**The inquest into the death of Earl Lee has drawn a crowd to the small courtroom, including some press, friends and relatives; the perverse and the curious.**

**Seated in the next to last row is Janet Osgard.**

**INTERCUT WITH:**

**095 ANOTHER ANGLE 095**

**The only witness to the shooting is being sworn in.**

**OATH TAKER #1**

**Do you swear to tell the truth and**

**nothing but the truth?**

**DR. PRINCE**

**(right hand raised)**

**I do.**

**Lowering his hand, Dr. Prince takes the stand.**

**With JUDGE COCKRILL looking on, the prosecutor, Ronald LeMieux rises from his table and approaches the witness.**

**LeMIEUX**

**Please state your name.**

**046**

**DR. PRINCE**

**Dr. Clayton Prince.**

**LeMIEUX**

**And where do you reside?**

**DR. PRINCE**

**3601 Old Pass Road, Wilson, Wyoming**

**Janet’s eyes blink at hearing Dr. Prince’s address, *Wilson*, Wyoming.**

**LeMIEUX**

**You’re Dacia Lee’s psychotherapist?**

**DR. PRINCE**

**Yes.**

**LeMIEUX**

**Now, Dr. Prince...tell us what you saw**

**before and after Earl Lee was fatally**

**shot.**

**DR. PRINCE  
 Dacia had a gun and was trying to**

**shoot herself. Earl was attempting to**

**take it away from her.**

**LeMIEUX**

**By *Earl*, you mean Earl Lee – the victim.**

**DR. PRINCE**

**That’s correct. In any event both par-**

**ties had their hands wrapped around the**

**weapon – struggling for control.**

**FLASHBACK TO:**

**096 INT. BEDROOM – EARL LEE MANSION – JACKSON – DAY 096**

**Earl Lee and wife Dacia are face-to-face struggling over the Colt Peacemaker, which is between them at chest height.**

**Just as it looks like Earl is finally wrestling the gun away from his wife, Dacia tries to jerk it out of his hands.**

**With an ear shattering BOOM, the weapon discharges, the bullet striking the husband in the throat, just under his chin. Earl is dead before he hits the floor, to Dacia’s evident surprise and shock.**

**047**

**097 BACK TO SCENE 097**

**LeMieux picks up the Colt from the evidence bench and shows it to Dr. Prince.**

**LeMIEUX**

**Is this the weapon Mrs. Lee shot**

**her husband with?**

**DR. PRINCE**

**Looks like it.**

**098 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – EVENING 098**

**Gathered in the fantail lounge are: Jonathan, David, Brigitte, and Duke Osgard.**

**Osgard listens on his iPhone..**

**JANET (V.O.)**

**(filtered)**

**Wilson, Wyoming, is...**

**INTERCUT WITH:**

**099 EXT. RUSTY PARROT LODGE – JACKSON – NIGHT 099**

**JANET (V.O.)**

**(filtered)**

**... an upscale suburb of Jackson.**

**CONTINUE INTERCUT:**

**100 INT. SUITE – RUSTY PARROT LODGE – NIGHT 100**

**Janet’s iPhone is to her ear.**

**JANET**

**It’s the home of Doctor Clayton**

**Prince, psychiatrist to the person**

**who shot Nicole’s father.**

**DUKE**

**That being his wife?**

**JANET**

**The inquest is ruling it an accident.**

**But the local police chief thinks the**

**judge made a terrible mistake --**

**048**

**DUKE**

**And that she is getting away with the**

**perfect crime?**

**JANET**

**Not if we can prove otherwise.**

**DUKE**

**How? ...She’s been found innocent.**

**That would be double jeopardy.**

**JANET**

**(smiling)**

**Not so, my dear. “Double jeopardy”**

**does not attach to inquest decisions.**

**Duke smiles.**

**JANET**

**(continued)**

**I’ll call you from Monterey.**

**DUKE**

**Why from Monterey? We’re all in San**

**Francisco.**

**JANET**

**Harry’s preliminary hearing is day**

**after tomorrow.**

**DUKE**

**I’ll try and make it...but first**

**David and I have to check out this**

**Masterson character.**

**101 EXT. SAN JOSE STATE UNIVERSITY – DAY 101**

**Duke drives a rental sedan as he and David pull up in front of the State University and park.**

***SUPERIMPOSE: SAN JOSE STATE UNIVERSITY***

**102 INT/EXT. RENTAL VEHICLE – DAY 102**

**DUKE**

**You sure this is the address?**

**DAVID**

**(checking his Ipad)**

**That’s what it says.**

**049**

**DUKE**

**Onward and upward.**

**Getting out of the rental, they head for the administrative offices.**

**103 INT. ADMINISTRATIVE OFFICE – STATE UNIVERSITY – DAY 103**

**Standing opposite the counter from each other, Duke and David confer with the administrator – FRAN ROBERTS, late 40s, whose severe manner and dour wardrobe undercuts her otherwise attractive features.**

**FRAN ROBERTS**

**Masterson is an adjunct professor of**

**computer science.**

**DAVID**

**We’d like to talk to him.**

**FRAN ROBERTS**

**Professor Masterson has no classes**

**during the Summer Session.**

**DUKE**

**You’re saying that he’s not currently**

**on campus.**

**FRAN ROBERTS**

**That is correct.**

**DAVID**

**Could we have his home address? It’s**

**rather important.**

**FRAN ROBERTS**

**I’m sorry, but we’re not allowed to**

**give out that information.**

**DUKE**

**How disappointing.**

**FRAN ROBERTS**

**(melting a little)**

**However, as I recall, he lives some-**

**where near Cupertino. ...Perhaps he’s**

**in the telephone book.**

**050**

**DUKE**

**Fat chance in this era of cellphones.**

**...But thank you anyway.**

**104 INT/EXT. RENTAL VEHICLE – DAY 104**

**As they pull away from the university, Duke opines:**

**DUKE**

**Maybe we can get Janet to issue a**

**subpoena.**

**105 EXT. SERIES OF SHOTS – MONTEREY – DAY 105**

**MONTAGE ends with the courthouse.**

***SUPERIMPOSE: DAY OF THE PRELIMINARY HEARING***

**106 INT. COURTROOM – MONTEREY – DAY 106**

**Harry Fletcher is seated beside Janet Osgard, at the defense table.**

**Chuck Cheek occupies the prosecutor’s table.**

**Bailiff, PRELIMINARY JUDGE and Court Stenographer are ready.**

**Sergeant Garcia has just been sworn in by OATH TAKER #2. The sergeant takes the stand.**

**Duke, Jonathan, and Chardonnay are among the spectators.**

**The Prosecutor approaches the witness.**

**CHEEK**

**Would you provide your name and oc-**

**cupation for the record.**

**SERGEANT GARCIA**

**Sergeant Lucas Garcia, Monterey**

**County Sheriff’s Department.**

**CHEEK**

**And how long have you been with the**

**department, Sergeant?**

**SERGEANT GARCIA**

**(proudly)**

**Twelve years this coming November.**

**051**

**CHEEK**

**And have you worked many homicides**

**during your law enforcement career?**

**SERGEANT GARCIA**

**Oh, yes sir. ...Many.**

**CHEEK**

**Off the top of your head, would you**

**estimate the number?**

**SERGEANT GARCIA**

**Including homicides where I merely**

**assisted, I would estimate the number**

**to be 45 to 50.**

**CHEEK**

**Tell the court exactly what you did**

**upon arriving at the Fletcher estate,**

**on the day of the murder.**

**SERGEANT GARCIA**

**First thing I did was secure the**

**premises. Only people in or out were**

**the coroner’s people and the forensic**

**team.**

**(beat)**

**The victim appeared to have been shot,**

**so, I had my deputies search the prem-**

**ises for a possible murder weapon.**

**(beat)**

**Then I interviewed the victim’s hus-**

**band, Harry Fletcher.**

**CHEEK**

**Did you find such a weapon?**

**SERGEANT GARCIA**

**Yes, sir. My deputies found an Army**

**Model 1911, .45 automatic pistol. A**

**sniff test indicated that it had been**

**recently fired.**

**Cheek holds up a pistol in a plastic evidence bag.**

**CHEEK**

**Is this the weapon?**

**052**

**SERGEANT GARCIA**

**Appears to be.**

**CHEEK**

**Let the record show we have entered**

**it into evidence as Exhibit A. Did**

**you perform a ballistic test?**

**SERGEANT GARCIA**

**Absolutely.**

**CHEEK**

**And the results?**

**SERGEANT GARCIA**

**It was found to be the murder weapon.**

**CHEEK**

**And Sergeant, where was the murder**

**weapon found?**

**SERGEANT GARCIA**

**Hidden away in a linen closet at the**

**Fletcher home.**

**CHEEK**

**Did you acquire any registration**

**information for this weapon?**

**SERGEANT GARCIA**

**Yes, it is registered to the defend-**

**ant at his home address. It was pur-**

**chased from a San Francisco pawn shop**

**four weeks ago.**

**CHEEK**

**And did you perform a gun residue**

**test on the defendant?**

**SERGEANT GARCIA**

**Yes.**

**CHEEK**

**With what results?**

**SERGEANT GARCIA**

**Mr. Fletcher was found to have gun-**

**shot residue on his hands and cloth-**

**ing, indicating that he had recently**

**fired a weapon.**

**053**

**CHEEK**

**And Sergeant, did the victim show any**

**other wounds besides the gunshot?**

**SERGEANT GARCIA**

**Yes. The victim sustained some**

**fifteen stab wounds, mostly in the**

**upper torso and face area.**

**CHEEK**

**And did you recover a weapon on the**

**premises consistent with those wounds?**

**SERGEANT GARCIA**

**Yes, sir. The dagger, which has been**

**entered as People’s Exhibit B, is a**

**medieval antique.**

**CHEEK**

**And could you determine the provenance**

**of this dagger?**

**SERGEANT GARCIA**

**Yes, it’s a relic of the Knights Temp-**

**lar, dating from thirteenth-century**

**France. The defendant has identified**

**it as his personal property.**

**CHEEK**

**Were there any fingerprints on the**

**dagger?**

**SERGEANT GARCIA**

**No. It was likely wiped clean.**

**JANET**

**Objection!**

**PRELIMINARY JUDGE**

**Sustained.**

**Satisfied, the Prosecutor heads back to his table.**

**CHEEK**

**Your witness, counselor.**

**JANET**

**Sergeant Garcia, did you arrest Mr.**

**Fletcher on the basis of the gunshot**

**residue test?**

**054**

**SERGEANT GARCIA**

**No, because the test was inconclusive.**

**JANET**

**Why? He had residue on his hands, did**

**he not?**

**SERGEANT GARCIA**

**Because he had just previously been to**

**a shooting range – The SFO Gun Club in**

**San Bruno. Which I verified.**

**JANET**

**So, although the test did not exonerate**

**Mr. Fletcher, neither did it indicate**

**guilt, is that correct?**

**SERGEANT GARCIA**

**Yes.**

**JANET**

**No further questions...subject to re-**

**Call later.**

**PRELIMINARY JUDGE**

**(to Garcia)**

**You may step down.**

**CHEEK**

**The people call Dr. Francisco Costa, the**

**County Coroner.**

**PRELIMINARY JUDGE**

**Do you expect your examination to be**

**a lengthy one?**

**CHEEK**

**I do, your honor.**

**PREMILIMINARY JUDGE**

**Since it’s close to lunchtime, court**

**will be in recess until 2 pm.**

**107 EXT. MONTEREY PLAZA HOTEL – CANNERY ROW – DAY 107**

**The unique hotel is located right on the water.**

**108 INT. SCHOONERS COASTAL KITCHEN & BAR – DAY 108**

**055**

**The restaurant, with its spectacular view of Monterey Bay is inside the Monterey Plaza Hotel.**

**109 ANOTHER ANGLE 109**

**Jonathan, Duke, and Chardonnay are seated at a window table, having lunch.**

**DUKE**

**Kinda surprised David and Brigitte**

**aren’t here for the hearing.**

**MOORE**

**They’re in Wyoming. ...Too bad Janet**

**couldn’t join us for lunch.**

**DUKE**

**She said something about quizzing**

**Harry about the timeline and prep-**

**ping to cross examine the coroner.**

**CHARDONNAY**

**What does she think of our chances?**

**Duke shrugs.**

**DUKE**

**When she’s defending a client, you**

**can’t get anything out of her.**

**110 INT. COURTROOM – MONTEREY – DAY 110**

**Once again everyone is back in the courtroom as the preliminary hearing continues.**

**The Prosecutor is questioning Dr. Francisco Costa, the COUNTY CORONER.**

**CHEEK**

**Dr. Costa, once you took control of**

**the body, what was the first thing**

**you did?**

**CORONER**

**Took a liver temperature and then**

**wrote down the ambient temperature**

**and took note of whether the air**

**conditioner was on.**

**056**

**CHEEK**

**Was the air conditioner on?**

**CORONER**

**Yes.**

**CHEEK**

**Based on liver and ambient tempera-**

**ture, and all of your other find-**

**ings, do you have a time of death?**

**CORONER**

**Between 10:30 am and 12 noon on the**

**day in question.**

**CHEEK**

**And the cause of death?**

**CORONER**

**A gunshot wound to the chest by a**

**.45 caliber weapon.**

**CHEEK**

**(puzzled)**

**I’m confused, Dr. Costa. If the**

**gunshot killed her, why the many**

**subsequent knife wounds? In your**

**opinion, what does that indicate?**

**CORONER**

**It indicates that the murder was**

**likely a crime of passion perpe-**

**trated by someone close to the**

**victim.**

**CHEEK**

**In your experience, hasn’t it been**

**found that in the vast majority of**

**such crimes of passion, it’s the**

**spouse or lover that’s eventually**

**proven to be the guilty party?**

**CORONER**

**That’s my experience.**

**JANET**

**(jumping to**

**her feet)**

**Objection!! Opinion...not a fact!!**

**057**

**CHEEK**

**Your honor, I’m sure the Coroner**

**has handled many similar crimes**

**and, as he stated, is basing his**

**opinion on vast experience.**

**PREMILIMINARY JUDGE**

**Overruled.**

**Cheek begins his return to the prosecutor’s table.**

**CHEEK**

**(to Janet)**

**Your witness, counselor.**

***FREEZE FRAME***

**SUPERIMPOSE: TO BE CONTINUED**

**BEGINNING PART 2:**

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

**110 CONTINUED: 110**

**Janet Osgard rises from defendant’s table and approaches the witness.**

**JANET**

**Dr. Costa, how many homicides have**

**you worked in your career?**

**CORONER**

**Hmm. ...Probably about twelve hundred.**

**JANET**

**And in each of those, you made an**

**estimate of the time of death?**

**CORONER**

**Yes, that’s part of the job descrip-**

**tion.**

**JANET**

**And you said the time of death was**

**between 10:30 am and noon.**

**058**

**CORONER**

**Yes.**

**JANET**

**Is there any practical possibility**

**that the time of death was later**

**than 12 noon?**

**CORONER**

**There is always...a possibility.**

**Absent direct temporal evidence –**

**such as, say, surveillance video,**

**we have to estimate a range of**

**time.**

**JANET**

**If you had to give the widest pos-**

**sible practical range, what, in**

**your professional opinion, would**

**be the very latest this time of**

**death could have occurred?**

**CORONER**

**I suppose it could be pushed to**

**1:00 pm. ...Given special circum-**

**stances, perhaps 1:30 at the out-**

**side.**

**JANET**

**Thank you, Dr. Costa...**

**Janet walks back toward her defense table then turns for one more question.**

**“Chuck” Cheek jumps to his feet.**

**CHEEK**

**Redirect, your Honor.**

**The judge nods his acquiescence.**

**CHEEK**

**Of your twelve hundred estimates**

**of time of death, how many of those**

**findings were impeached?**

**CORONER**

**To my knowledge...none.**

**059**

**CHEEK**

**Thank you, Dr. Costa. ...No fur-**

**ther questions.**

**Janet can’t help but shoot “Chuck” Cheek a satisfied smile.**

**Cheek can’t help return a smile of his own before addressing**

**the judge.**

**CHEEK**

**The prosecution rests your honor.**

**PREMILIMINARY JUDGE**

**(to Janet)**

**Does the defense intend to present a**

**defense?**

**JANET**

**Of course, your honor.**

**(beat)**

**I call Dian Fox.**

**DIAN FOX, a pert 25-year-old, rises from among the spectators and comes forward to be sworn in.**

**Cheek is suddenly concerned and rises.**

**CHEEK**

**Objection! This witness is not known**

**to the People, Your Honor. She’s not**

**on the list.**

**JANET**

**Permission to approach?**

**The Judge waves at the two to step forward and she and Cheek crowd the Judge’s bench.**

**JANET**

**Your Honor, I only became aware of**

**this witness’s availability within**

**the last ninety minutes.**

**CHEEK**

**So? For that we should rewrite the**

**rules of discovery?**

**JANET**

**Your Honor, this is a witness with**

**(MORE)**

**060**

**JANET (Cont’d)**

**limited availability, critical to**

**the defense case. This is a hearing,**

**not a trial. We are asking for some**

**latitude.**

**PRELIMINARY JUDGE**

**Alright, I’ll allow it.**

**CHEEK**

**(appalled)**

**Your Honor –**

**PRELIMINARY JUDGE**

**(cutting him off)**

**If you need time to prepare a cross,**

**I’ll give you a continuance. In the**

**meantime, the docket is too full to**

**miss a chance to keep this moving to**

**a conclusion. ...Proceed, Ms. Osgard.**

**JANET**

**Thank you, Your Honor.**

**111 ANOTHER ANGLE 111**

**The Oath Taker approaches.**

**OATH TAKER #2**

**(to Dian)**

**Raise your right hand... Do you swear**

**to tell the truth and nothing but the**

**truth?**

**DIAN FOX**

**I do.**

**Lowering her hand, Dian takes the stand.**

**Janet approaches.**

**JANET**

**Please tell the court your name and**

**occupation.**

**DIAN FOX**

**Dian Fox. I am a flight attendant**

**with United Airlines.**

**061**

**JANET**

**Tell me, Miss Fox...do you recognize**

**the defendant?**

**DIAN FOX**

**Yes, I do.**

**JANET**

**So, you’ve seen him before?**

**DIAN FOX**

**Yes.**

**JANET**

**Under what circumstances did you**

**see the defendant?**

**DIAN FOX**

**He was a passenger on one of my San**

**Francisco-Monterey flights.**

**(adding)**

**He was flying first-class.**

**JANET**

**What was your passenger wearing?**

**Like, did he have a jacket?**

**DIAN FOX**

**Yes, he did.**

**JANET**

**Can you describe the jacket?**

**DIAN FOX**

**It was brown suede with a fringe.**

**Janet returns to the defense table to retrieve some paperwork.**

**Returning to the witness stand, she hands a sheet of paper to Miss Fox.**

**JANET**

**Can you tell the court what this is?**

**DIAN FOX**

**(glancing at sheet)**

**It’s a passenger list.**

**063**

**JANET**

**Is it the passenger list for the San**

**Francisco-Monterey flight in question?**

**...The one where the defendant was a**

**passenger?**

**The flight attendant examines the sheet more closely.**

**DIAN FOX**

**Why, yes. ...It is.**

**JANET**

**And the date of the list is correct.**

**The flight attendant re-examines the sheet.**

**DIAN FOX**

**Yes, it is.**

**JANET**

**Please tell the court what time that**

**flight arrived in Monterey.**

**DIAN FOX**

**Flight left San Francisco at 3:00 pm**

**and arrived in Monterey at 3:55 pm.**

**Cheek looks suddenly sullen. He turns to his Second Chair Colleague and, though he whispers, he is clearly complaining**

**to the effect of “why didn’t you know this?”**

**Jonathan, Duke and Chardonnay smile broadly. Harry looks**

**mostly relieved.**

**JANET**

**Thank you, Miss Fox.**

**(turning to judge)**

**Your honor. This is a certified**

**copy of the passenger list for the**

**date of the murder. Together with**

**the Internet code representing the**

**defendant’s ticket, I would like**

**it entered as defense exhibit “A”.**

**PREMILIMINARY JUDGE**

**Mr. Cheek?**

**CHEEK**

**May I see that, Your Honor?...**

**063**

**The Judge waves to the Bailiff to have him show the exhibit document to the Deputy D.A.**

**Cheek gives the document the once-over. As he suspected, against his fondest hope, the document appears genuine.**

**CHEEK**

**(continuing)**

**...No objection.**

**PREMILIMINARY JUDGE**

**So be it.**

**JANET**

**(to Prosecutor)**

**Your witness, Counselor.**

**A disconcerted Cheek, grudgingly gets himself together.**

**CHEEK**

**Your Honor, given the undeniably**

**exculpatory nature of the evidence**

**here presented, for the furtherance**

**of justice, the People would like to**

**withdraw all charges.**

**PREMILIMINARY JUDGE**

**So ordered. This hearing is over.**

**The Judge hammers his gavel.**

**PREMILIMINARY JUDGE**

**(continuing)**

**Mr. Fletcher, you are free to go.**

**The Merry Band gathers around Harry and share a group hug.**

**CHEEK**

**(to his 2nd chair)**

**I’ll have Garcia’s badge for this**

**screw-up.**

**112 EXT. FAIRWAY ONE AT THE LODGE – PEBBLE BEACH – SUNSET 112**

**The sun goes down over the Pacific.**

**113 INT. LIVING ROOM – 2-BEDROOM COTTAGE SUITE – SUNSET 113**

**Chard, sharing the suite with Duke and Janet, is on the phone.**

**064**

**CHARDONNAY**

**Yeah, everybody is on cloud nine.**

**Janet was brilliant.**

**INTERCUT WITH:**

**114 INT. SUITE – RUSTY PARROT LODGE – NIGHT 114**

**CHARDONNAY**

**(continued)**

**But now we’ve got a lot of work to**

**do.**

**DAVID**

**Exactly. Brigitte and I are shad-**

**owing Mrs. Lee and her...psychia-**

**trist.**

**CHARDONNAY**

**How’s that looking?**

**DAVID**

**Darker than we ever imagined.**

**CHARDONNAY**

**What do you mean?**

**DAVID**

**Only that their relationship goes**

**well beyond that of psychiatrist**

**and patient.**

**CHARDONNAY**

**Wow. ...Hmmm.**

**(beat)**

**Do me a favor. Can you sneak a pic-**

**ture of this psychiatrist and email**

**me a copy?**

**DAVID**

**Will do.**

**115 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – NIGHT 115**

**In the yacht’s lounge area, Duke and Chardonnay are in confer-ence with Jonathan Moore.**

**065**

**MOORE**

**(to Osgard)**

**So, this computer professor lives**

**somewhere near Cupertino?**

**DUKE**

**That’s what I was told.**

**MOORE**

**Doesn’t that ring a bell?**

**DUKE**

**Should it? I’m no longer a Cali-**

**fornian. ...Okay, Cupertino is the**

**headquarters of Apple.**

**MOORE**

**Perhaps this Masterson might be**

**spending his summers working for**

**Apple? ...Wouldn’t that be a nat-**

**ural?**

**DUKE**

**Kind of a long shot.**

**Duke and Chard share a look.**

**CHARDONNAY**

**Better than waiting for a sub-**

**poena.**

**DUKE**

**We’ll check it out in the morning.**

**116 EXT. HOUSE ON OLD PASS ROAD, WILSON, WY – LATE AFTERNOON 116**

**A RENTAL VAN is staked out across the street.**

**117 INT/EXT. RENTAL VAN ON OLD PASS RD. – LATE AFTERNOON 117**

**David and Brigitte wait for Dacia’s psychiatrist to appear.**

**Brigitte holds a Nikon digital camera with a 300MM lens.**

**118 ANOTHER ANGLE 118**

**Suddenly, the psychiatrist appears. He exits the ranch-style house and heads for his car, parked in the driveway.**

**066**

**Brigitte fires away with her long lens Nikon.**

**119 EXT. SERIES OF SHOTS – CUPERTINO – DAY 119**

**Include AERIAL VIEWS the Ridge Vineyards; Stevens Creek County Park; Fujitsu Planetarium; and end with the Apple Inc, HQ.**

**120 INT. APPLE INC LOBBY – DAY 120**

**Chardonnay and Duke try to con their way past the APPLE RECEPTIONIST, of Asian descent.**

**DUKE**

**Hi, we’re here to see Matthew B.**

**Masterson.**

**The Apple receptionist starts to search on her computer screen.**

**RECEPTIONIST**

**He expecting you?**

**DUKE**

**Yes.**

**RECEPTIONIST**

**Who should I say is calling?**

**DUKE**

**Dr. Palmer.**

**RECEPTIONIST**

**(finally)**

**He’s not answering.**

**The Receptionist moves to the one of the administration’s speaker systems and presses a button.**

**RECEPTIONIST**

**Can you page “Bat” Masterson? Have**

**him report to reception.**

**Chardonnay and Duke share a look of realization. She pulls Osgard aside, away from Jenny.**

**CHARDONNAY**

**(in a whisper)**

**“Bat” Masterson? Whose real name**

**is –**

**067**

**DUKE**

**(whispers)**

**Mathew Bartholomew – ace black hat**

**hacker to the Mob. ...A name we know**

**all too well.**

**CHARDONNAY**

**Technical genius. But a moron when**

**it comes to choosing associates.**

**DUKE**

**Most of them ended up in prison. I’m**

**surprised he’s still on the outside.**

**(to Receptionist)**

**Is there a room where we can have**

**a moment alone with Mr. Masterson?**

**RECEPTIONIST**

**(pointing out)**

**Yes. You can use the visitors’**

**conference room.**

**Matt “Bat” Masterson finally enters the lobby where he is greeted by Duke Osgard with a big smile.**

**DUKE**

**Hello, Bartholomew.**

**“Bat” looks Osgard over carefully, realizes something is up. He snaps his fingers as though Osgard’s name was on the tip of his tongue. ...Finally it comes to him.**

**BAT**

**(recognition)**

**I remember. ...Patrick Palmer.**

**Right? Arrested for that armored**

**car heist in Las Vegas.**

**DUKE**

**That’s right...except that the name**

**Palmer was a battle tag. My real**

**name is Louis Osgard. My friends**

**call me Duke.**

**BAT**

**My friends call me “Bat.”**

**Duke indicates the Conference Room.**

**068**

**DUKE**

**Could we have a moment with you in**

**private?**

**Bat hesitates.**

**BAT**

**At this point. ...what the hell.**

**The three step into the conference room.**

**121 INT. VISITORS’ CONFERENCE ROOM – DAY 121**

**Entering the office, Bat turns and faces Chard and Osgard.**

**CHARDONNAY**

**I should have put it together.**

**(beat)**

**Bartholomew William Barclay “Bat”**

**Masterson. ...Old West Lawman,**

**journalist, friend of Wyatt Earp.**

**...Changing your name from Matt**

**Bartholomew to Matt Masterson was**

**a no-brainer.**

**BAT**

**(indicating Chard)**

**Who’s *she??!***

**DUKE**

**Your worst nightmare, if you don’t**

**tell us the truth.**

**BAT**

**Whadda you want to know?**

**122 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – DAY 122**

**Duke and Chardonnay bring Jonathan up to speed.**

**CHARDONNAY**

**Bartholomew is not the *perp*. Had**

**his name changed legally.**

**DUKE**

**He was in Monterey repairing the**

**computer system at the Naval Post-**

**graduate School.**

**069**

**MOORE**

**And you verified that’s why he**

**was there?**

**CHARDONNAY**

**Of course.**

**123 CLOSE ANGLES – IPHONE SCREEN 123**

**Suddenly, Chard’s iPhone makes a BUZZ, announcing an incoming email or text message.**

**The iPhone screen indicates that it’s an email from David, with photo attachment.**

**124 BACK TO SCENE 124**

**CHARDONNAY**

**Brigitte and David are sending a**

**photo of Doctor Prince.**

**MOORE**

**Good.**

**Chard studies the PHOTO, a puzzled expression on her face.**

**CHARDONNAY**

**He looks eerily familiar, but I can’t**

**quite place him.**

**MOORE**

**Let me see...**

**Chardonnay hands the iPhone to Jonathan who takes a look.**

**125 CLOSE ON IPHONE DISPLAY 125**

**With her long lens, Brigitte managed to get a good head shot of the bearded psychiatrist.**

**MOORE (O.S.)**

**(continuing)**

**...It’s the beard.**

**CHARDONNAY**

**It’s a popular look. Seems like**

**every other middle-aged guy has it.**

**070**

**MOORE**

**Also makes a pretty good disguise.**

**126 BACK TO SCENE 126**

**Jonathan hands the iPhone to Duke; who takes a quick glance**

**then pulls his own iPhone from his pocket...and dials.**

**127 EXT. APPLE HEADQUARTERS - CUPERTINO – DAY 127**

**The sign announces where we are.**

**A phone RINGS.**

**128 INT. MASTERSON’S OFFICE – APPLE – DAY 128**

**Bat answers his landline phone.**

**BAT**

**(into handset)**

**Masterson.**

**INTERCUT WITH:**

**129 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – DAY 129**

**DUKE**

**(into iPhone)**

**Bat? ...This is Louis Osgard.**

**BAT**

**Ah, *Duke*. ...What can I do for**

**you?**

**DUKE**

**I have a favor to ask.**

**BAT**

**Name it. ...Anything for you and**

**Chard.**

**DUKE**

**I have a photo of a man with a**

**moustache, goatee beard and glasses.**

**I’d like to see what he looks like**

**without the facial hair and glasses.**

**BAT**

**Is that it? That’s all you want?**

**071**

**DUKE**

**Yeah. That something you can do?**

**BAT**

**Duck soup. Can’t do it today,**

**though. I’ll be on the road. But**

**you can have it tomorrow morning.**

**DUKE**

**That’ll be fine.**

**BAT**

**Email me the photo. ...Just a second,**

**I’ll give you my email address.**

**130 BACK TO SCENE – ANGLE ON DUKE 130**

**Duke is recording the email address in his Ipad.**

**DUKE**

**Got it. ...Thanks Bat.**

**131 EXT. RUSTY PARROT LODGE – JACKSON – NIGHT 131**

**BRIGITTE (V.O.)**

**You and Jonathan never used the**

**battle tags  – *les noms de***

***guerre?*...**

**132 INT. RUSTY PARROT SUITE –NIGHT 132**

**Brigitte and David are getting ready for bed.**

**BRIGITTE**

**(continuing)**

**Was there a reason for that?**

**DAVID**

**We never participated in any of the**

**capers. Me by choice and Jonathan**

**by necessity.**

**BRIGITTE**

**Necessity?**

**DAVID**

**Jonathan was the planner and organ-**

**izer. Back when “The Merry Band” was**

**(MORE)**

**072**

**DAVID (Cont’d)**

**up and running, he was the only one**

**who knew all the team members’ true**

**identities. They didn’t even know**

**each other’s real names or their**

**home towns. That way, if one of**

**them was apprehended, that person**

**could not expose other team members.**

**Not even Harry knew team members’**

**true identities.**

**BRIGITTE**

**Sounds like a military intelligence**

**unit.**

**DAVID**

**Exactly. He was reproducing pri-**

**vately the Force Recon units he ran**

**when he was in the Marines.**

**(beat)**

**Jonathan was the only one who could**

**expose the entire team, therefore he**

**could never go in harm’s way.**

**BRIGITTE**

**Brilliant.**

**(beat)**

**So, Andrea Parker became Chardon-**

**nay Rogers...Louis Osgard, Patrick**

**Palmer...and Harry Fletcher was**

**Robin Templar.**

**DAVID**

**Others were brought in as needed.**

**Of course, when the team went legit**

**there was no longer any need for the**

**battle tags and the real names came**

**out. But some team members still**

**use them...out of habit, I suppose.**

**Brigitte starts to curl up and go to sleep. Her speech gets increasingly slurred.**

**BRIGITTE**

**You are all a funny bunch. ... Most**

**of you. ...I can see why you are**

**with Harry...*C’est la camaraderie.***

**Instead of answering, David merely nods.**

**073**

**BRIGITTE**

**Chardonnay though, she’s *mystérieux*.**

**DAVID**

**Really?**

**BRIGITTE**

**I think she’s got a thing, you know...**

**a thing for Harry.**

**Brigitte is now about half-asleep.**

**DAVID**

**(chuckles)**

**For Harry?**

**BRIGITTE**

***Certainement. ...*She just doesn’t**

**know it yet.**

**(an aside)**

**...But she has great taste.**

**DAVID**

**(amused)**

**How do you know these things?**

**BRIGITTE**

**I’m a woman, silly.**

**Brigitte falls now fast asleep, PURRING like a cat.**

**133 EXT. FANTAIL – 90-FOOT YACHT “SWEET CHARITY” – DAY 133**

**Jason Ow is serving lunch to Duke, Janet, Chardonnay, and Jonathan.**

**Chard’s iPhone makes a BUZZ, announcing an incoming email or text message.**

**The screen indicates that it’s an email from Bat, with photo attachment.**

**CHARDONNAY**

**It’s the photo...from Bat.**

**134 CLOSE ON IPHONE DISPLAY 134**

**Chard quickly brings up the photo of the psychiatrist – without his goatee and glasses.**

**074**

**CHARDONNAY (O.S.)**

**(Gasps in shock)**

**Oh, my god!**

**135 BACK TO SCENE 135**

**Chard suddenly turns an improbable shade of pale and looks positively grim as she hands the iPhone with its photo to Jonathan, who studies the photo.**

**MOORE**

**Looks familiar...but...do I know**

**this guy?**

**CHARDONNAY**

**That is Frederick Van Gent.**

**MOORE**

**(gobsmacked)**

**He’s supposed to be in a South African**

**prison.**

**CHARDONNAY**

**When did he ever do what he’s supposed**

**to?**

**JANET**

**Just who *is* this Frederick Van Gent?**

**CHARDONNAY**

**South African mine owner, business-**

**man, scam artist, thief -- and cold**

**blooded killer.**

**MOORE**

**And a guy that Robin Templar and his**

**Merry Band took down.**

**CHARDONNAY**

**We took him down hard. Took his dia-**

**monds. Put him in prison.**

**MOORE**

**(explains to**

**Duke & Janet)**

**You remember a few years back the**

**great robbery at the Antwerp Diamond**

**Center?**

**They nod.**

**075**

**DUKE**

**Record-setting robbery, as I recall.**

**MOORE**

**Most of the robbers were caught but**

**almost none of the diamonds were re-**

**covered. Years passed. The police**

**had given up trying to learn the**

**identity of the mastermind. ...Case**

**got cold. ...Then Robin and I made**

**a deal with the insurance company**

**and – long story short – the Merry**

**Band, most notably through the cour-**

**age of Chardonnay here, identified**

**Van Gent as the mastermind and track-**

**ed him down in Cape Town, South**

**Africa. ...It was Harry who had him**

**arrested.**

**(beat)**

**I’m only surprised he hasn’t come**

**after me, as well.**

**136 INT. TOP OF THE MARK – NIGHT 136**

**Once again, the iconic bar at the *Top-of-the Mark* is jammed.**

**137 TIGHTER ANGLE 137**

**Enjoying their drinks, Janet and Chardonnay are seated together at a table overlooking San Francisco’s East Bay.**

**JANET**

**Jonathan told me a little about**

**your previous run-in with Van Gent,**

**in South Africa.**

**CHARDONNAY**

**It was not pleasant. ... He tried**

**to kill me. Almost succeeded...**

**Did Jonathan tell you about Paul?**

**JANET**

**I think he mentioned him.**

**CHARDONNAY**

**Yes, well, Paul Venter was an amaz-**

**ing, brilliant man. ...I just hap-**

**pened to fall in love with him...**

**076**

**Chard shakes her head ruefully as she remembers him.**

**CHARDONNAY**

**(continuing)**

**...Paul, in the end, by some ac-**

**counts,** **turned out to be one of the**

**bad guys in that caper. ...I have a**

**different perspective on that, but...**

**Chard shrugs.**

**JANET**

**That must have been devastating.**

**CHARDONNAY**

**Yes. ...You could say that. ...Paul**

**was...the love of my life.**

**JANET**

**Where’s Paul now?**

**CHARDONNAY**

**Oh, he’s dead.**

**JANET**

**I’m sorry. Jonathan didn’t mention**

***that*.**

**CHARDONNAY**

**He died while saving my life.**

**FLASHBACK TO:**

**138 EXT MERCEDES – DE WAAL EXPRESSWAY – CAPE TOWN – DAY 138**

***Scenes from “The Great Diamond Heist Cross-up:”***

**The Mercedes (with cohort Mitzi behind the wheel, Paul in the passenger seat and Chard in the rear) is racing along the expressway in the fast lane at a high rate of speed.**

**139 ANGLE INSIDE MERCEDES – DE WAAL EXPRESSWAY – DAY 139**

**PAUL**

**Head for the airport...time to in-**

**itiate plan “B.”**

**With her left hand, Mitzi reaches into her purse (which is be-side her) and withdraws a small .25 caliber automatic.**

**077**

**MITZI**

**Not before I kill the bitch in the**

**back seat.**

**Gun in her left hand, Mitzi turns in order to pump a number of .25 slugs into Chardonnay.**

**Reacting, Paul grabs Mitzi’s gun, ripping it from her hand and at the same time SHOUTING:**

**PAUL**

**NO!! ...Don’t hurt her!!**

**140 ANOTHER ANGLE 140**

**Suddenly, the Mercedes leaves the expressway at a high rate of speed and crashes into a ravine, bursting into flames.**

**141 ANGLE ON MERCEDES – IN FLAMES 141**

**The only one not wearing a seat belt, Chardonnay, upon impact, is thrown clear. Seeing the flames and realizing her lover is still in the burning Mercedes, she climbs to her feet and**

**rushes to help him.**

**142 ANGLE ON CHARDONNAY 142**

**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. There’s**

**no need to do the same for Mitzi; she was killed instantly**

**upon impact.**

**143 RAVINE – OFF THE DE WAAL EXPRESSWAY 143**

**By the flickering light from the flames, Chardonnay kneels beside the prone and severely burned Paul Venter.**

**CHARDONNAY**

**Paul. ...Stay with me. You’ll sur-**

**vive this. I promise. ...Just stay**

**with me.**

**In pain, in a broken voice, Paul manages to respond.**

**PAUL**

**Listen carefully. ...There’s a hid-**

**den safe in the plane...the contents**

**of which...I want you to have.**

**078**

**CHARDONNAY**

**(emotionally)**

**The contents will be for both of us.**

**PAUL**

**No...it’s over for me.**

**CHARDONNAY**

**(panicky)**

**It’s not over. ...I’ll take care of**

**you.**

**PAUL**

**I...couldn’t allow you...to do that.**

**With that, Venter puts the .25 caliber automatic he took from Mitzi to his head and pulls the trigger.**

**Chardonnay is beside herself with grief.**

**144 BACK TO SCENE – TOP-OF-THE MARK – NIGHT 144**

**CHARDONNAY**

**Whether it was Van Gent or Paul**

**Venter who was actually behind it**

**all doesn’t matter. ...When we took**

**down Van Gent, I thought that was**

**the end of it. ...But here he is.**

**JANET**

**(shaking her**

**head sadly)**

**I had no idea. ...You really do have**

**some...unfinished business with this**

**guy.**

**Chardonnay nods.**

**145** **INT. CONFERENCE ROOM – UNIVERSAL IMPORTS – DAY 145**

**Gathered at the table are Harry, Jonathan, Chardonnay, Duke**

**and wife Janet. Brigitte is on the SPEAKER PHONE, debriefing everyone on the latest.**

**BRIGITTE (O.S.)**

**I have been able to tap my old con-**

**tacts at the Interpol Headquarters**

**in Lyon and...**

**INTERCUT WITH:**

**079**

**146 INT. MORGANS’ SUITE – RUSTY PARROT LODGE – DAY 146**

**David listens as Brigitte speaks into the speaker-phone.**

**BRIGITTE**

**...It is clear that Frederick Van**

**Gent did not get out of prison by**

**any legal means.**

**HARRY**

**Escaped, of course?**

**BRIGITTE**

**About two years ago. He broke out**

**of the C-Max, maximum security pris-**

**on in Pretoria, killing two guards**

**in the process. Somehow he managed**

**to cross into Botswana and then the**

**Namibian wilderness and was never**

**heard from again.**

**DAVID**

**Until now, in Wilson, Wyoming of all**

**places.**

**MOORE**

**This guy has major survival skills.**

**HARRY**

**In wilderness like that? You bet.**

**Sounds almost like somebody we might**

**have trained.**

**BRIGITTE**

**Actually, you may have trained him.**

**...He was in the Royal Netherlands**

**Marines...did a tour in Afghanistan.**

**MOORE**

**I remember those guys. Dutch Marines.**

**...“The Black Devils” they called them-**

**selves...**

**(chuckles)**

**I never thought of them as “Black” -**

**HARRY**

**But Devils they were. A tough unit.**

**...Good as anyone.**

**080**

**DAVID**

**Anyway, people, this is great news –**

**escaped diamond thief and murderer,**

**impersonating a doctor, committing**

**perjury in a homicide inquest. It’s**

**beautiful. ....We know where he lives.**

**...It’s not like we don’t have enough**

**to get him picked up.**

**HARRY**

**Make it happen, David.**

**DAVID**

**Yes, sir. Once we have him in cus-**

**tody, we can take our time hanging**

**the murder charge on him.**

**HARRY**

**Right. ...There’s a United flight**

**from SFO at five-thirty. I’ll be**

**on it.**

**BRIDGET**

**See you tonight, Harry.**

**147 BACK TO SCENE - UNIVERSAL IMPORTS – DAY 147**

**The phones are clicked off.**

**HARRY**

**Forgot to ask if they had anything**

**on Dacia.**

**MOORE**

**My very thought.**

**JANET**

**The whole Dacia-Prince thing sounds**

**incredibly...coincidental.**

**CHARDONNAY**

**Well, I suppose it could all be a**

**coincidence...Not!**

**148 EXT. HOUSE AT 3601 OLD PASS ROAD, WILSON, WY – DAY 148**

**David and Brigitte sit in their rented sedan parked across the street from “Dr. Prince’s” residence, in front of which two**

**Teton County Sheriff’s squad cars are parked. The front door**

**081**

**Of the house is open. Three Deputies are going in and out of the house.**

**DEPUTY COLES approaches David as he sits behind the wheel.**

**DEPUTY COLES**

**Looks like we’re too late.**

**Coles beckons to David. He and Brigitte get out of the car.**

**149 INT. DR. PRINCE’S WILSON HOUSE – DAY 149**

**David joins Coles and the other Deputies in searching the house, which is easy to do, since the place has been stripped bare but for a king-sized mattress on the floor in the bedroom.**

**DAVID**

**If anyone actually lived here,**

**they’re clearly not coming back.**

**150 EXT. EARL LEE ESTATE – JACKSON, WY – DAY 150**

**A plain-color Jackson Police detective’s car and Brigitte’s rental park in driveway of the large ranch-style home on a**

**hill, overlooking the city of Jackson.**

**Brigitte and DETECTIVE CARTER ring the bell at the front**

**door. In a few seconds the door is opened by a beautiful**

**young Chinese woman, MRS. MING, with her two-year-old child beside her, clutching at her dress.**

**MRS. MING**

**Yes?**

**DET. CARTER**

**(showing his badge)**

**Hello, Ma’am, I’m Detective Carter of**

**the Jackson Police. We’re looking for**

**the owner of the house.**

**MRS. MING**

**I am she.**

**Brigitte and the Detective glance at each other with slightly dropped jaws.**

**DET. CARTER**

**Actually, I’m looking for Mrs. Lee.**

**082**

**MRS. MING**

**(Chinese accent;**

**British tinge)**

**Oh, yes, the poor distraught widow.**

**That was so sad. ...I’m sorry, I can**

**see that you are confused. I am Mrs.**

**Ming. We just moved in last night.**

**...My husband isn’t here right now,**

**but would you like to come in and**

**have some tea?**

**Brigitte shakes herself out of her shock.**

**BRIGITTE**

**Yes. ...Yes, please, we would love**

**that...**

**The visitors enter.**

**BRIGITTE**

**(continuing)**

**So, you just moved in, did you?**

**151 EXT/INT. DAVID’S RENTAL CAR – EASTBOUND HIGHWAY 22 – DAY 151**

**David speaks on the hands-free telephone speaker as he drives back toward Jackson.**

**DAVID**

**Have I got a surprise for *you*.**

**INTERCUT WITH:**

**152 INT. BRIGITTE’S RENTAL CAR – PARKED AT LEE MANSION – DAY 152**

**Brigitte, too, is on the speaker phone.**

**BRIGITTE**

**And I for you. You show me yours,**

**I’ll show you mine. I bet mine’s**

**bigger.**

**David hesitates quizzically and laughs.**

**DAVID**

**Whaat?!**

**153 EXT. JACKSON HOLE AIRPORT – EVENING 153**

**The clean, modern woodcraft lines of the terminal nestle before**

**083**

**the snowcapped mountains above.**

**HARRY (V.O.)**

**Okay, let me get this straight,**

**as if...**

**154 INT. JACKSON HOLE AIRPORT – JEDEDIAH’S WHISKY BAR – EVENING 154**

**Harry labors to digest the news as he and Chardonnay sit with David and Brigitte and sip Cowboy Coffees (coffee and whisky combos).**

**HARRY**

**(slowly)**

**...as if my head weren’t already**

**spinning: Van Gent has disappeared.**

**...Dacia is also nowhere to be found**

**and has apparently sold the mansion**

**with the furnishings and the Targhee**

**ranch and resort – that’s basically**

**the entire whole estate for –**

**BRIGITTE**

**- for one hundred million into a for-**

**eign bank account. According to the**

**helpful Mrs. Ming.**

**HARRY**

**Insane. It’s worth five times that.**

**CHARDONNAY**

**Not if you’re on the lam.**

**HARRY**

**Yeah. ...*Fast* is now clearly their**

**priority. And they’ve obviously**

**planned this out meticulously and –**

**CHARDONNAY**

**-- and over a long time.**

**HARRY**

**With a buyer already in place.**

**155 EXT. JACKSON POLICE HEADQUARTERS – NIGHT 155**

**But for a couple of squad cars parked in front, the street is quiet around the police department.**

**084**

**DET. CARTER (V.O.)**

**So you folks understand, we have**

**shared only a...**

**156 INT. JACKSON POLICE DEPARTMENT – CARTER’S DESK – NIGHT 156**

**Harry, Chard, David and Brigitte meet with Det. Carter whose easy, small-western-town manner belies a good investigator’s mind. The lawman checks his notes.**

**DET. CARTER**

**(continuing)**

**...limited amount of information**

**with the family that seems to have**

**bought the estate, but, uh, Mr., uh,**

**Mr. Ming has volunteered to come**

**talk with us.**

**157 INT. JACKSON POLICE DEPARTMENT – OBSERVATION ROOM – NIGHT 157**

**Det. Carter leads Harry, Chard, David and Brigitte into the room, which features a large glass window affording a view into the as-yet empty interview room next door.**

**DET. CARTER**

**Apparently, Mr. Ming is a Chinese**

**businessman based out of Indonesia.**

**I don’t much know yet what’s really**

**going on, but...I think it’s best**

**if you all just stayed out of sight**

**for now.**

**HARRY**

**Agreed. We’ll just watch and wait.**

**DET. CARTER**

**And of course, Mr. Ming thinks that**

**we are just investigating a neigh-**

**bor’s complaint about one of Mrs.**

**Lee’s dogs getting out.**

**HARRY**

**I didn’t know she had dogs.**

**BRIGITTE**

**She doesn’t. I just came up with**

**that to put Mrs. Ming at ease.**

**085**

**HARRY**

**Ah, of course... Break out the pop-**

**corn and let the games begin.**

**158 INT. JACKSON POLICE DEPARTMENT – INTERVIEW ROOM 158**

**As The Merry Band watches from the Observation Room, MR. DAOSHING MING, an Oxford-accented, 40-something Chinese gentleman in an impeccable, gray, Italian suit, is seated at**

**the interview table with Det. Carter.**

**MR. MING**

**Since we are obviously new in the**

**area, when my wife told me that the**

**neighbors had a complaint, I just**

**wanted to come down and make sure**

**we got off on the right foot.**

**DET. CARTER**

**That’s very good of you, Mr. Ming.**

**MR. MING**

**What seems to be the problem, Detec-**

**tive?**

**DET. CARTER**

**Well, we came out responding to a**

**call about Mrs. Lee’s dogs, so natu-**

**rally –**

**MR. MING**

**Sir, we know nothing about any dogs.**

**DET. CARTER**

**Oh, we wouldn’t expect you to. I**

**was just going to say, we’re actu-**

**ally just looking to speak with Mrs.**

**Lee and were surprised when your**

**wife told us she didn’t live there**

**anymore.**

**MR. MING**

**Well, I can certainly help you with**

**that.**

**DET. CARTER**

**You know where she is?**

**086**

**MR. MING**

**I know where she will be tomorrow...**

**Meeting with me at the main office**

**of the Targhee ranch and resort...**

**159 INT. OBSERVATION ROOM 159**

**Harry and Chardonnay share an “a-ha” look with David and Brigitte.**

**160 INT. INTERVIEW ROOM 160**

**MR. MING**

**(continuing)**

**... We’ll take care of final trans-**

**fer logistics. Keys, gate pass**

**codes...you understand. Because**

**of the price, I made the deal very   
quickly.**

**DET. CARTER**

**As I gather, you got quite a bar-**

**gain.**

**MR. MING**

**Mrs. Lee was anxious to remove**

**herself from the scene of her trau-**

**matic and tragic loss. And seren-**

**dipitously, I am the beneficiary.**

**...Life can be strange that way,**

**no?**

**DET. CARTER**

**Indeed.**

**MR. MING**

**Nevertheless, these are some large**

**and complex properties. Everything**

**needs to be wrapped up, just so. As**

**they say, the devil’s in the details.**

**Det. Carter smiles and nods.**

**DET. CARTER**

**Well now, ain’t that the truth.**

**161 INT. OBSERVATION ROOM 161**

**Harry and Chardonnay share an “a-ha” look with David and**

**087**

**Brigitte.**

**Harry’s PHONE RINGS. He sees it’s Jonathan calling from the Universal Imports office. Harry puts it on speaker.**

**HARRY**

**We’re kind of in the middle of it**

**here, Jonathan. Why are you still**

**at the office at this hour?**

**INTERCUT WITH:**

**162 INT. UNIVERSAL IMPORTS – JONATHAN’S OFFICE – NIGHT 162**

**Jonathan is on the landline.**

**MOORE**

**Because it’s bright and early in**

**Cape Town. ...Turns out that your**

**gorgeous young stepmother-in-law,**

**Dacia Lee, maiden name, Dacia**

***Morariu,* is from a family of Roma-**

**nian gypsies.**

**HARRY**

**I suspected Dacia was a Romanian**

**name. But she has no Romanian ac-**

**cent. If anything, I thought she**

**sounded vaguely British. When did**

**the family come to the U.S.?**

**MOORE**

**They didn’t. ...Yes, they emigrated**

**from Romania, but to...guess where?**

**HARRY**

**Oh...no. You’re kidding.**

**MOORE**

**Oh, yes! ...South Africa!**

**HARRY**

**(exhales)**

**How deep it gets.**

**MOORE**

**Four years ago, she was working**

**(MORE)**

**088**

**MOORE (Cont’d)**

**as a bartender in Cape Town. In the**

**diamond district, of course. Did**

**occasional modeling. Then she dis-**

**appears and eventually turns up**

**about two years ago, entering the**

**U.S. on a South African passport.**

**CHARDONNAY**

**Right about when Van Gent escapes**

**from prison.**

**DAVID**

**So, we don’t know the exact details,**

**but, uh –**

**CHARDONNAY**

**Pretty easy to fill in the blanks.**

**BRIGITTE**

**Oh, these people are good.**

**CHARDONNAY**

**As con jobs go, I’ve never seen a**

**better one.**

**DAVID**

**Worthy of a politician.**

**Harry shakes his head, almost in admiration.**

**HARRY**

**They had a perfect plan, really. It**

**was brilliant. By planting Dacia as**

**Earl’s trophy wife, then killing both**

**Earl and Nicole, while framing me,**

**he gets very rich very fast...and**

**by the same stroke, destroys the man**

**who destroyed him. Neat, huh?**

**MOORE**

**But he still has to get away.**

**HARRY**

**That’s the whole point: right now,**

**he thinks he has. Probably plans**

**to slip out immediately to some**

**country that doesn’t extradite.**

**089**

**Visible through the observation window, the Merry Band sees**

**Mr. Ming shake Det. Carter’s hand as he takes his leave.**

**MOORE**

**You’re sure Van Gent doesn’t know**

**he’s been *made?***

**HARRY**

**Oh yeah. I’m sure he thinks we**

**haven’t even connected him. ...He’s**

**that arrogant.**

**CHARDONNAY**

**And he thinks he’s rich.**

**HARRY**

**Let’s keep him thinking all of that.**

**CHARDONNAY**

**We can’t let him see you...or *me*,**

**for that matter.**

**Det. Carter steps into the Observation Room.**

**DET. CARTER**

**I have made an arrangement to meet**

**with Mr. Ming tomorrow at the Targhee**

**ranch and resort where Mrs. Lee ex-**

**pects him at 2:00 pm. So, I’d suggest**

**we coordinate our efforts.**

**HARRY**

**My very intention, Detective...**

**Harry’s visage turns dark, as though overtaken by a deep, raging sorrow.**

**163 EXT. AERIAL VISTA – GRAND TETON RANGE – DAY 163**

**A white Cadillac** **Escalade SUV rolls along the highway that goes up into the high range around the TARGHEE RESORT.**

**164 EXT/INT. CADILLAC ESCALADE ON MOUNTAIN ROAD – DAY 164**

**The Cadillac has dark-tinted windows. Van Gent drives. Dacia**

**is in the passenger seat, excitedly making notes on an Ipad. Van Gent is a little edgy.**

**090**

**DACIA**

**We’re in good time. Ming will just**

**about be there when we arrive.**

**VAN GENT**

**That’s good. We won’t waste any**

**time then. ...Helicopter is stand-**

**ing by.**

**DACIA**

**(excited)**

**Then we’ll just hop over the mountain**

**to the Jackson Hole Airport, where**

**the Lee corporate jet is waiting...and**

**we will have breakfast in Cuba! Out of**

**harm’s way. ...Pretty slick, eh!?**

**VAN GENT**

**After what these insects have put me**

**through. ...I cannot wait.**

**165 EXT. ENTRANCE TO TARGHEE RESORT – DAY 165**

**The Cadillac rolls through the spectacular Teton scenery of the world-class ski, ranch and summer resort.**

**166 INT. JACKSON POLICE DEPT – ADMIN AREA – DAY**

**LUCY, a young, civilian secretary, is busy emailing out reminders about the upcoming Police Department Fundraiser.**

**167 INSERT: CLOSE ON FLYER SHEET 167**

**The email reads: TO: Targhee Admin.**

**RE: Police Department Fundraiser**

**Just a reminder that the Jackson**

**Police Department Ball and Fund-**

**raiser will happen two weeks from**

**this Saturday at the Civic Center**

**Auditorium, 7:30 pm.**

**168 BACK TO SCENE 168**

**Detective Carter enters and hands Lucy an APB FORM.**

**DET. CARTER**

**Lucy, could you scan and email this**

**to the Teton County Sheriff soon as**

**you get a chance?**

**091**

**LUCY**

**No problem, Sir. Let me just finish**

**sending this last flyer and I’ll get**

**it right out.**

**DET. CARTER**

**Thank you.**

**Carter enters his office and shuts the door.**

**169 BACK TO SCENE 169**

**Lucy has scanned the flyer and emails it off to the Targhee Resort Office.**

**170 INSERT: CLOSE ON APB FORM 170**

**It is a standard police APB form on Frederick Van Gent, AKA**

**Dr. Clayton Prince, describing him as an escaped murderer**

**and showing a picture not only of his current appearance**

**with beard and glasses, but also of the digitally cleaned-up look Bat Masterson created.**

**171 BACK TO SCENE 171**

**Lucy dutifully scans the APB Form as well, but just as she**

**is sending it, the PHONE RINGS and she reflexively reaches**

**out and picks up the receiver:**

**LUCY**

**(into handset)**

**Hello, Jackson Police Department,**

**how may I help you?**

**Concentrating on the call, Lucy absentmindedly clicks the SEND button of the computer’s email page.**

**LUCY**

**(continuing)**

**I’ll send a unit to check it out.**

**Once again Lucy’s focus is on the email page of her computer.**

**LUCY**

**(to herself)**

**Damn!!**

**CHARLOTTE, the secretary occupying an adjacent desk, is curious.**

**092**

**CHARLOTTE**

***Damn* what?!!**

**LUCY**

**I mistakenly sent an APB to the**

**Targhee Resort. It was supposed**

**to go to the Sheriff’s Department.**

**172 EXT. TARGHEE RESORT – DAY 172**

**Four white panel vans, looking like local vendor delivery trucks, are parked at the mouth of each of the two access**

**roads to the compound.**

**173 EXT/INT. SERIES OF SHOTS – WHITE PANEL VANS – DAY 173**

**Plain clothes Deputies man each of the Vans.**

**174 EXT/INT. HARRY & CHARD’S VAN – TARGHEE – DAY 174**

**Wearing sunglasses, with hats designed to obscure their faces and dressed in mountain hiking gear, Harry and Chardonnay are sitting in one of the vans; Chard behind the wheel.**

**Harry checks his Sig Sauer 9mm and slides in a clip while Chard does the same with her police-issue Glock-19.**

**Chard notices with raised eyebrow that Harry’s Knights Templar dagger – the very one Van Gent had left stuck in Nicole’s chest, is secured in a sheath strapped to Harry’s belt on the opposite side of the holster for the Sig Sauer.**

**Chard’s gaze lingers for a moment on the anxious Harry. She worries about him.**

**CHARDONNAY**

**Should anything go wrong, we’re not**

**exactly *armed to the teeth.***

**HARRY**

**You know my philosophy--**

**CHARDONNAY**

***Play the hand you’re dealt* – I know.**

**HARRY**

**Besides...what could go wrong?**

**Focusing on the Templar dagger.**

**093**

**CHARDONNAY**

**(accusatory)**

**You’re hoping something will go**

**wrong. Why else would you go to**

**the trouble of bringing the Knights**

**Templar dagger that figured in your**

**wife’s death??!!**

**175 EXT. TARGHEE RESORT – HELIPAD AREA – DAY 175**

**In a clearing in the woods next to the Targhee Office Complex, sits the Lee company helicopter.**

**An SUV enters the space and parks on the opposite side of**

**the clearing, from which point the occupants have good**

**command of the helipad area and all approaches to it.**

**176 EXT/INT DAVID’S SUV – TARGHEE HELIPAD – DAY 176**

**Inside the SUV, David and Brigitte are wearing mountain vacationers’ gear with Glock-19’s at the ready.**

**177 EXT/INT. HARRY & CHARD’S VAN – TARGHEE – DAY 177**

**Det. Carter walks up to Harry and Chard’s van. Chard, in the driver’s seat, rolls the window down. Carter leans on the window.**

**DET. CARTER**

**Ming and Lee are both about a half**

**hour away. Morgan and that French**

**lady are guarding the helicopter,**

**as you requested. Although, as**

**I’ve said, I doubt they’ll see any**

**action. But anyway, I’ve got two**

**men in the office as well and I’ve**

**got two more covering the surround-**

**ing grounds.**

**HARRY**

**Well, hopefully, nobody will *see any***

***action*.**

**DET. CARTER**

**That’s what I’m planning on, Mr.**

**Fletcher.**

**CHARDONNAY**

**Sounds like you’ve got it well in**

**hand, Detective.**

**094**

**DET. CARTER**

**I believe so. ...We run a simple**

**operation in these parts, but... I**

**think we have enough muscle on hand**

**to control one little woman...**

**(beat)**

**Should be fairly smooth, especially**

**since...they don’t know that we**

**know.**

**Carter turns and walks away toward the Reception Office.**

**178 ANOTHER ANGLE 178**

**Chardonnay seems uncharacteristically anxious.**

**CHARDONNAY**

**Do we need to get slapped upside**

**the head or something?**

**Harry looks grim as his fingers caress the Templar Dagger in**

**the sheath on his belt.**

**HARRY**

**Can’t blame me, can you?**

**CHARDONNAY**

**No, and I don’t blame me, either.**

**HARRY**

**We’re not murderers. ...We’re just**

**hoping...for a chance –**

**CHARDONNAY**

**(interjects)**

**Yeah, a chance to get some of ours**

**back. ...I’ve got the same feeling.**

**Harry nods and at the same time realizes it sounds hollow.**

**HARRY**

**Sounds crazy, doesn’t it?**

**CHARDONNAY**

**No. ...Crazy it doesn’t. ...Wrong**

**is what it *does* sound like.**

**Harry, now more sad than grim, shares a look with Chardonnay.**

**095**

**HARRY**

**You’re right. ...Putting a round**

**into Van Gent’s head...as attract-**

**tive as that idea might feel, it**

**wouldn’t bring back what we’ve**

**lost.**

**CHARDONNAY**

**Looks like we’re just going to**

**have to settle for justice.**

**HARRY**

**Whatever that turns out to be.**

**179 EXT. TARGHEE RESORT – NEAR MAIN OFFICE – DAY 179**

**A black Mercedes S-550 pulls up to the Reception area and parks.**

**Out steps Mr. Ming and his associate MR. MAO, a younger Chinese man, carrying a briefcase.**

**180 EXT/INT. HARRY & CHARD’S VAN – DAY 180**

**Harry and Chardonnay watch as Det. Carter emerges from the Reception building, giving Messrs. Ming and Mao a welcoming handshake. The three men enter the building.**

**HARRY**

**And so it begins.**

**181 INT. TARGHEE RESORT MAIN OFFICE – RECEPTION AREA – DAY 181**

**Carter, Ming and Mao enter and go through a door into a side room.**

**182 EXT. MAIN ENTRANCE TO TARGHEE RESORT – DAY 182**

**The white Cadillac Escalade with opaque dark-tinted windows approaches and enters the property.**

**183 EXT/INT. CADILLAC ESCALADE – ON TARGHEE ROADWAY – DAY 183**

**As Van Gent drives up the long, winding drive, Dacia gets an email alert on her Ipad. She brings up the email message.**

**DACIA**

**A flyer for the Policeman’s Ball...**

**that’s funny...and, what’s this?**

**096**

**184 INSERT – DACIA’S LAPTOP SCREEN 184**

**The APB, mistakenly addressed to Dacia’s Targhee Resort email, fills the screen, showing** **Frederick Van Gent, AKA Dr. Clayton Prince, escaped murderer. A picture shows not only his current appearance with beard and glasses, but also the digitally cleaned-up look Bat Masterson created.**

**DACIA (O.S.)**

**Holy shit!...**

**185 EXT. TARGHEE RESORT – MAIN OFFICE – DAY 185**

**The Cadillac arrives and parks in front of the office building.**

**DACIA (O.S.)**

**...Look at this!**

**186 EXT/INT. CADILLAC – VAN GENT AND DACIA**

**Van Gent looks at the laptop screen. He’s been made. He grows pale – but only for a couple of moments. Then he takes a deep breath and becomes very calm.**

**Cool as a snake, his eyes dart around the complex.**

**187 VAN GENT’S POV – FROM CADILLAC 187**

**A sweep of the area shows the “vendor” vans, all with tinted dark windows, parked at strategic points, guarding the two exits.**

**VAN GENT (O.S.)**

**Oh, yes. ...They’ve brought all**

**the king’s men. ...Those vans are**

**not for flower delivery.**

**188 BACK TO SCENE – VAN GENT AND DACIA 188**

**Van Gent evaluates. Hesitates.**

**Dacia holds her breath as she waits. Van Gent finally looks at her.**

**VAN GENT**

**We’re both going in there...to take**

**this meeting. ...Like nothing hap-**

**pened.**

**097**

**DACIA**

**But it’s a trap.**

**VAN GENT**

**Only for me. *You*, they’ve got noth-**

**ing on. You know nothing. ...Get**

**it?**

**DACIA**

**What are you going to do?**

**VAN GENT**

**They expect me to run. That’s what**

**they’re ready for. ...So, I’ll give**

**them something they’re *not* ready**

**for.**

**He makes sure he is armed with his Glock 9mm in a shoulder holster and his SOG Seal Knife 2000.**

**Dacia, on the passenger side, is the first to get out of**

**the parked car, then Van Gent, from the driver’s side.**

**189 EXT/INT. HARRY AND CHARDONNAY’S VAN 189**

**Harry’s eyes pop on seeing Van Gent.**

**HARRY**

**Jackpot.**

**CHARDONNAY**

**It’s him. He’s walking right into**

**it.**

**HARRY**

**Should we...uh?**

**CHARDONNAY**

**(hesitates)**

**Uh... No. No. ...They’ve got this.**

**We don’t want to expose ourselves**

**yet.**

**HARRY**

**(nods)**

**You’re right. ...Let Carter play**

**his hand. ...Cleaner that way.**

**190 INT.** **TARGHEE RESORT MAIN OFFICE – RECEPTION AREA – DAY 190**

**098**

**The only person in the Reception Area is the Targhee Operations Manager, BARNEY KENDRICK, a tanned, fit-looking, 40-something, former ski instructor.**

**Dacia, affecting a breezy, casual and even ditzy manner, enters the reception area, followed closely by Van Gent.**

**Barney greets Dacia with a nervously warm, double-handed handshake.**

**BARNEY**

**Hello, Mrs. Lee, good to see you.**

**Been a while since we’ve had you**

**up here. I’m so sorry about your**

**husband.**

**DACIA**

**Thank you, Barney. ...I’m just**

**carrying on, you know. ...Life**

**goes on...that’s how I look at it.**

**...This is Dr. Prince, my psycho-**

**therapist - helping me through all**

**this. ...So, is Mr. Ming here yet?**

**BARNEY**

**Yes, Ma’am, in the Conference Room.**

**...If you’d care to step this way.**

**Barney holds the door open. Dacia goes through it first.**

**191 INT. TARGHEE RESORT - CONFERENCE ROOM – DAY 191**

**As Dacia steps through the door, she sees Det. Carter and Two Teton County Sheriff’s Deputies pointing drawn guns in her general direction.**

**But to the cops’ utter shock and surprise, behind Dacia, Van Gent has the astonished Barney’s arm pulled up behind his back with a Glock 9mm stuck in the back of his neck.**

**VAN GENT**

**Drop your weapons!. ...Now! All**

**Of them! ...And the phones!**

**DACIA**

**(appearing shocked)**

**Clayton! ...What are you doing?!**

**192 EXT. TARGHEE RESORT – OUTSIDE MAIN OFFICE – DAY 192**

**099**

**The Cadillac still sits in its parked location.**

**Two Horses, ridden by Teenage Girls in Western gear, amble by.**

**A Tourist Family – Man, woman, two kids –slowly drives by with their luggage on the rooftop.**

**193 EXT/INT. HARRY & CHARDONNAY’S VAN – DAY 193**

**Harry, seeing the Cadillac hasn’t moved, nor has anything else,**

**glances at his watch, fingers his radio handset.**

**HARRY**

**Comms have been silent a long**

**time.**

**Chardonnay takes notice, begins to check emails on her iPod.**

**Harry waits. The moments seem to pass slowly.**

**Finally, the door of main office opens.**

**194 ANOTHER ANGLE 194**

**Harry stirs, his eyes focused on the resort entrance.**

**A Sheriff’s Deputy comes lumbering through the door, with a police issue Glock 9mm holstered to his gun belt and carrying**

**a standard issue shotgun.**

**HARRY**

**Whoa, what’s this? ...Oh.**

**The Deputy walks to a white vendor van, labeled on the side panel as *Gordon’s Fine Florals*, gets in and drives away.**

**Harry exhales. Chardonnay, noting Harry’s subtly growing**

**intensity; is also keeping a sharp eye out.**

**195 EXT. HELIPAD AREA – TARGHEE - DAY 195**

**The *flower van* driven by the “Deputy” who just left the office shows up at the edge of the Helipad parking area and stops in the middle of the road.**

**196 EXT/INT. DAVID & BRIGITTE’S VAN – HELIPORT - DAY 196**

**David and Brigitte scan the clearing.**

**100**

**BRIGITTE**

**What’s this?**

**DAVID**

**Police?**

**197 EXT/INT. “FLOWER” VENDOR VAN – HELIPORT – DAY 197**

**The Driver, behind nearly opaque tinted glass, dressed as a deputy, is Van Gent in disguise.**

**Van Gent scans the clearing and recognizes the strategic positioning of the SUVs.**

**VAN GENT**

**(to himself)**

**Okay. ...So they’ve covered their**

**bases.**

**198 EXT/INT. DAVID & BRIGITTE’S VAN – HELIPORT - DAY 198**

**David and Brigitte watch as Van Gent turns the van around.**

**David keys the transmitter on his communications unit.**

**DAVID**

**(on comms)**

**Harry, I’ve got a...a Deputy out**

**here in a van.**

**199 EXT/INT. HARRY & CHARDONNAY’S VAN – DAY 199**

**Harry answers David’s call.**

**HARRY**

**(on comms)**

**Yeah, I saw him come out of the**

**building.**

**Chardonnay finds something shocking on her iPad.**

**CHARDONNAY**

**Harry! I’ve been monitoring**

**Dacia’s email. ...Look at this!**

**HARRY**

**Hold it, David...**

**Harry glances over as Chard sticks the laptop in his face.**

**101**

**200 INSERT: DACIA’S LAPTOP SCREEN 200**

**The screen shows the data mistakenly sent to Dacia: Frederick Van Gent, AKA Dr. Clayton Prince, escaped murderer. A picture shows not only his current appearance with beard and glasses, but also the digitally cleaned-up look Bat Masterson created.**

**201 BACK TO SCENE 201**

**HARRY**

**(continuing)**

**... Okay, we’re blown.**

**202 INT. TARGHEE RECEPTION AREA – DAY 202**

**Harry and Chardonnay come busting through the front door with handguns at the ready.**

**The room is empty. Harry moves quickly, scanning the side rooms. Nothing.**

**Chardonnay moves into the adjacent café-restaurant.**

**203 INT. TARGHEE CAFÉ – DAY 203**

**Chard scans the café. She follows A BANGING SOUND to the walk-in refrigerator and opens the door.**

**204 INT. WALK-IN REFRIGERATOR 204**

**Chardonnay finds a cold and very sheepish-looking Det. Carter, along with two Deputies, one of them freezing in his underwear, as well as Barney Kendrick, Mr. Ming, Mr. Mao and Mrs. Dacia Lee.**

**DACIA**

**Oh, thank God you’re here! ...That**

**horrible man! I can’t believe he**

**did this to me!**

**205 EXT. TARGHEE RESORT – ADMIN BUILDING - DAY 205**

**Harry bursts through the door, running to his van.**

**HARRY**

**(keying his comms)**

**David, that Deputy you saw –**

**102**

**DAVID (V.O.)**

**(filtered radio**

**traffic)**

**Took one look at us then turned**

**around. ...Probably a good couple**

**miles ahead of you by now.**

**206 EXT/INT. HARRY & CHARDONNAY’S VAN – DAY 206**

**Harry jumps into his van, fires up the engine, and roars away from the administration building – heading for the helipad area.**

**207 EXT. HELIPAD AREA – DAY 207**

**As Harry’s van roars into sight, David and Brigitte get out of their SUV and wait. Harry pulls his van up to the helicopter, jumps out of the van and climbs into the pilot’s seat.**

**208 EXT/INT. HELICOPTER – DAY 208**

**Harry does an accelerated pre-flight regimen: He finds the keys in the pilot’s log book checks the switches and warning lights and fires up the engine.**

**Chardonnay arrives in the clearing on a serious-looking Harley-Davidson motorcycle, wearing her Glock-19 on her hip. She**

**pulls up next to the SUV just in time to watch Harry lift off.**

**BRIGITTE**

**Where’d you get the bike?**

**CHARDONNAY**

**Barney, the Resort Manager. ...He**

**wasn’t using it.**

**DAVID**

**(indicates**

**exit road)**

**They went that-a-way.**

**CHARDONNAY**

**Thanks, cowboy.**

**Chardonnay takes off in a cloud of dust.**

**BRIGITTE**

**(throw away)**

**I love it. This is so...*Americaine,***

***non?***

**103**

**209 EXT/INT. HELICOPTER - ABOVE GRAND TETON RANGE – DAY 209**

**Flying the helicopter over the magnificent vistas of the Grand Teton Range, Harry searches the highway below.**

**INTERCUT WITH:**

**210 HARRY’S POV – HIGHWAY BELOW – DAY 210**

**Many multi-colored cars roll down the mountain highway, looking small from Harry’s POV.**

**Suddenly, a likely candidate: a white van in traffic.**

**Harry swings the chopper low, nearly grazing treetops, trying to get a clear view of the white van as it races along the edge of the mountain.**

**Along the sheer side of the mountain, Harry flies at eye level next to the roadway that clings to the mountainside.**

**Finally getting a break in the tree line, Harry gets a clear blink of the van: it’s a Young Couple with Two Kids in the back.**

**Harry pulls the chopper up just in time to avoid hitting the mountain.**

**211 EXT. MOUNTAIN ROAD – CHARDONNAY ON THE HARLEY – DAY 211**

**Chard whips past several cars on the road, looking for the wayward vendor van.**

**212 EXT. TARGHEE RESORT MAIN ENTRANCE ROAD – DAY 212**

**Two Black & White Sheriff’s units come blasting out of the resort, moving down the mountain with LIGHTS and SIRENS.**

**213 EXT. AERIAL SEQUENCE – HARRY IN THE CHOPPER – DAY 213**

**From high up, Harry spots a likely van, moving quickly on the highway.**

**214 EXT/INT. VAN GENT’S “FLORAL” VAN – DAY 214**

**Van Gent, wearing his Deputy disguise, drives intently, honk-**

**ing at a vacationer’s SUV in front of him.**

**Finally, desperate to pass, Van Gent passes the SUV, despite**

**the oncoming traffic, straddling the line and just missing a head-on collision.**

**104**

**215 EXT/INT. HELICOPTER - ABOVE GRAND TETON RANGE – DAY 215**

**Below him Harry spots the likely van moving erratically, making dangerous passes.**

**Harry descends low enough to spot the side of the van: it’s a meat delivery truck. Wrong again.**

**Harry pulls up high and regroups.**

**216 EXT. MOUNTAIN ROAD – CHARDONNAY ON THE HARLEY – DAY 216**

**Chard continues pressing onward, wending her way through vacationers’ traffic.**

**217 EXT/INT. VAN GENT’S VAN – DAY 217**

**Van Gent keeps checking his rearview mirrors as he drives**

**aggressively.**

**218 EXT/INT. HELICOPTER - ABOVE GRAND TETON RANGE – DAY 218**

**Below him, Harry spots another van moving erratically, making dangerous passes.**

**Harry descends low enough to spot the side of the van and the**

**sign which reads: “Gordon’s Fine Florals.” *That’s* Van Gent.**

**219 EXT/INT. VAN GENT’S VAN – DAY 219**

**Van Gent looks to his right and SEES:**

**INTERCUT WITH:**

**220 EXT/INT. HELICOPTER – DAY 220**

**Harry is flying mere feet off the ground – alongside the van.**

**(A) VAN GENT**

**The killer has made eye-contact with his nemesis.**

**(B) HARRY IN THE CHOPPER**

**Glares back at him.**

**With the passenger-side window down, Van Gent points a shotgun at the chopper and FIRES.**

**105**

**(C) HARRY IN THE CHOPPER**

**Gets buckshot blasting a hole in the door of the chopper.**

**He pulls the chopper up higher to evade the attack.**

**Now that he has marked the proper van, Harry flies above it with a clear view of the roadway ahead.**

**CONTINUE INTERCUTS:**

**221 EXT/INT. VAN GENT’S “FLORAL” VAN ON MOUNTAIN ROAD – DAY 221**

**Van Gent speeds along.**

**Harry SEES Van Gent’s roadway has taken him to a TUNNEL. His van disappears from Harry’s view into the Tunnel.**

**Harry rises and flies around to where the Tunnel exits and there he hovers.**

**222 INT. TUNNEL – TETON MPUNTAIN RANGE – DAY 222**

**Van Gent drives to just before the end of the Tunnel, screeches the van to a halt and slides it sideways, so that it blocks nearly the whole Tunnel.**

**Van Gent exits the Van and, waving his arms and flashing the Sheriff’s badge of his disguise, stops the traffic behind him.**

**223 EXT/INT. HELICOPTER – DAY 223**

**Hovering above the road, Harry waits. No white van. Only a silver BMW SUV.**

**He begins to wonder.**

**224 INT. TUNNEL – TETON MOUNTAIN RANGE – DAY 224**

**Chardonnay on the Harley enters the now jammed Tunnel and**

**upon reaching the end, finds the Floral Van blocking most of the exit and a young Man and Woman with Three Children standing around looking stunned and bewildered. Chard approaches them.**

**225 EXT/INT. HELICOPTER – DAY 225**

**Harry’s cell phone RINGS. He answers to a spotty connection.**

**226 OMITTED 226**

**106**

**CHARDONNAY (V.O.)**

**(on phone)**

**Harry!**

**HARRY**

**Chard?**

**INTERCUT WITH:**

**227 INT. TUNNEL – TETON MOUNTAIN RANGE – DAY 227**

**Chardonnay is speaking on her cell as, behind her, the Family whose car was taken sits by the roadway – looking dejected.**

**CHARDONNAY**

**(on her iPhone)**

**Listen, Van Gent switched cars on**

**us. You’re now looking for a silver**

**BMW SUV. ...He left about a minute**

**ago.**

**The phone connection starts to deteriorate.**

**CHARDONNAY**

**(continuing)**

**... He also took some clothes from**

**these people --**

**The phone connection becomes nothing but STATIC.**

**Harry takes the chopper high.**

**228 EXT/INT. HELICOPTER – RETON MOUNTAIN RANGE - DAY 228**

**Once again Harry finds himself scanning the roadway below.**

**And then, *Bingo*, there it is: a Silver BMW SUV. Harry follows.**

**229 EXT/INT. VAN GENT’S BMW SUV – DAY 229**

**Van Gent drives expertly – fast as the BMW will carry him.**

**The BMW whips around curves, accelerates in the straights and does power slides into the corners.**

**Van Gent checks the skies around him, nothing. The rearview mirror shows no one behind.**

**Then, as Van Gent comes around a blind curve, he suddenly has**

**107**

**to brake desperately.**

**230 ROADWAY – BLIND CURVE TETON MOUNTAIN ROAD – DAY 230**

**Harry has put the helicopter down on the ground in a wide**

**space in the road, nearly blocking the entire roadway.**

**Soon as Van Gent brings the BMW to a halt, out of the driver’s window, he opens up with his pump action 12 gauge shotgun.**

**Van Gent pumps six 12-gauge shells into the helicopter, destroy-ing the chopper’s canopy and causing the cockpit interior to catch on fire.**

**Van Gent rolls the BMW forward to get a better look.**

**231 VAN GENT’S POV 231**

**The cockpit is empty.**

**232 ANOTHER ANGLE 232**

**From the protection of a boulder by the roadside, Harry FIRES back with his Sig Sauer 9mm, blowing out the SUV’s windshield and tires and causing Van Gent to duck and roll under the dashboard.**

**This defensive maneuver costs Van Gent the control of the SUV, which, stuck in Drive Gear on flattened tires, now rolls**

**off the roadway.**

**233 EXT. DEEP RAVINE – TETON MOUNTAIN RANGE – DAY 233**

**Tumbling over and over down the ravine, the BMW finally comes**

**to rest on its side, at the bottom.**

**234 ANOTHER ANGLE 234**

**Harry scrambles down the hillside, into the ravine, after the fallen SUV.**

**235 EXT. BOTTOM OF THE RAVINE – DAY 235**

**At the bottom, Harry finds the broken and battered SUV mostly intact, but empty - no trace of Van Gent.**

**Then Harry notices the drops of blood.**

**236 EXT. WOODS – TETON MOUNTAIN RANGE – DAY 236**

**108**

**Van Gent, slightly wounded and breathing hard, is making a**

**run, going deeper into the woods.**

**Harry follows the trail of broken branches and blood.**

**He slides down yet another hill.**

**No trace of Van Gent. Harry can only watch and listen, following his Marine-corp.-trained instincts.**

**237 ROADWAY – BLIND CURVE TETON MOUNTAIN ROAD – DAY 237**

**Chardonnay sits on the Harley, having arrived at the site of**

**the roadway wreckage. She is on her iPhone.**

**CHARDONNAY**

**(on her cell)**

**Yeah, it’s like they slid off the**

**road down into the Mill Creek**

**Ravine.**

**INTERCUT WITH:**

**238 INT. UNIVERSAL IMPORTS – JONATHAN’S OFFICE – DAY 238**

**Jonathan sits before a bank of computers. On one of the screens is a map of the Grand Tetons.**

**MOORE**

**(speaker phone)**

**If they make it to the creek, there**

**is a campground about two *clicks***

**downstream.**

**CHARDONNAY**

**(on iPhone)**

**So I should look for them at the**

**camp?**

**MOORE**

**That would be my guess.**

**CHARDONNAY**

**You’re *guess* is good enough for me.**

**239 EXT. MILL CREEK CAMP – DAY 239**

**Van Gent emerges from the woods into a good-sized clearing – a low-key camping area for backpackers.**

**109**

**Several pup tents are scattered amid the trees. Van Gent**

**keeps moving cautiously as he adjusts the hastily made tourniquet on his calf.**

**Aware that he is leaving a trail of blood droplets, Van**

**Gent comes upon three canoes positioned for launch along**

**the creek shore.**

**Van Gent boards a canoe and shoves off, leaving his blood**

**on the ground.**

**240 EXT. MILL CREEK – GRAND TETON MOUNTAIN RANGE – DAY 240**

**Mill Creek is misnamed; it’s actually a small river. Using**

**the double paddle oar, with shotgun and plenty of shells**

**tucked away in his clothing, Van Gent makes his way down-**

**stream.**

**241 BACK TO SCENE 241**

**Harry arrives at the Mill Creek clearing and studies the**

**ground, looking for the telltale blood droplets.**

**Finally, at the canoe launch, Harry spots what he’s looking**

**for. Without hesitation, he boards one of the other canoes**

**and begins paddling downstream.**

**242 EXT. MILL CREEK – GRAND TETON MOUNTAIN RANGE – DAY 242**

**Paddling fast as he can, Harry nevertheless keeps a cautious**

**eye on the shoreline.**

**243 EXT. SANDY BEACH – MILL CREEK – DAY 243**

**Spotting a good landing area, Van Gent lands the canoe ashore and carefully hides it from view.**

**Shotgun in hand, together with his handgun of choice – a**

**Model 1911 .45 semiautomatic - Van Gent starts climbing up**

**the boulder-strewn shoreline of the creek.**

**244 ANOTHER ANGLE 244**

**Positioning himself atop a large boulder, Van Gent looks down on the creek below.**

**In the distance, Harry Fletcher is SEEN paddling into view.**

**Still wearing the sheriff deputy’s unused handgun on his hip,**

**110**

**Van Gent jams a fresh clip into the .44 caliber semiautomatic and draws a bead on the approaching canoe.**

**245 EXT. FOREST TRAIL – TETON MOUNTAIN RANGE – DAY 245**

**Sans her motorcycle, Chardonnay is running as fast as she can alongside the small river - on a trail too rugged for the motorcycle.**

**246 ANOTHER ANGLE 246**

**Glancing towards the river, Chard notes with satisfaction that she is not far behind Harry’s canoe.**

**247 EXT. ATOP LARGE BOLDER 247**

**As Harry rows within range, Van Gent OPENS FIRE!!!**

**248 EXT. HARRY’S CANOE 248**

**High-powered .45 caliber bullets slam into - and penetrate the canoe, barely missing Harry.**

**Figuring it’s time to jump ship, Harry abandons the canoe and, swimming under water, heads for the shore.**

**249 EXT. AROP LARGE BOLDER 249**

**Van Gent slams a fresh clip into the .45 and prepares to again open up on the vulnerable Harry as he exits the water.**

**250 EXT. FOREST TRAIL 250**

**Sixty-five to seventy yards in the distance, Chard spots Van Gent on the rock ready to pour some lethal lead into Harry.**

**She stops running and, pulling her Glock-19 from her hip and takes aim at the murderer of her friend’s wife.**

**251 POV GLOCK-19s BEAD ON VAN GENT 251**

**Chard’s weapon is pointed directly at Van Gent. Then to allow for the gravitational effect on the bullet at that distance, the aim is changed to approximately ten fingers *above* the target.**

**252 EXT. SANDY BEACH 252**

**Near the sandy beach, never more vulnerable, Harry stands up in the water and slowly walks to shore.**

**111**

**253 EXT. ATOP LARGE BOULDER 253**

**With a bead on Harry, Van Gent is about to open fire when, suddenly, a mostly *spent* bullet rips into his shoulder – followed by the SOUND of the loud REPORT!! (A remarkable**

**shot for a handgun, given the distance).**

**Without its having fired, Van Gent’s .45 caliber handgun**

**slowly falls from his paralyzed arm. The arm, with the**

**mostly *spent* bullet still in it – is bleeding noticeably.**

**254 EXT. SANDY BEACH 254**

**Instinctively, Harry jerks his head towards the SOUND of the REPORT.**

**INTERCUT WITH:**

**255 EXT. CHARDONNAY’S FOREST TRAIL PERCH – DAY 255**

**No sign of Van Gent – but upstream, from Van Gent’s boulder, standing on a large rock of her own, Chardonnay tosses a salute to Harry.**

**They share an intense, acknowledging look, then Harry scrambles up the rocks from whence Van Gent fired, but the South African has faded into the trees, leaving only a few drops of telltale red behind.**

**Watching from her perch, with a look of satisfaction, Chard pretends to blow smoke from the barrel of her gun – then holsters her weapon with a smug observation, which she voices.**

**CHARDONNAY**

**Not a bad shot, if I say so my-**

**self.**

**256 EXT. FOREST TRAIL – DAY 256**

**Working his way downstream on the trail, well-worn by deer, bear, cougar and occasional hunter, Harry follows the blood drops.**

**Several ponderous moments pass as Harry moves through the trees.**

**Just when he seems to have lost the trail, another droplet appears on the ground.**

**257 EXT. FOREST – BASE OF A LARGE TREE – DAY 257**

**112**

**Harry moves on until he finds himself at the base of a huge tree, where a pool of red has gathered.**

**The woods have suddenly gone quiet. Even the birds are still. All Harry can hear is his own heartbeat. Something is very wrong.**

**At the moment he flashes on the realization that he has been lured, he looks up, just in time to see Van Gent perched in the tree directly over him, FIRING his SHOTGUN.**

**Harry steps aside in time to sustain only a flesh wound in the shoulder, but Van Gent falls on him from the tree, wielding a military type knife.**

**258 ANOTHER ANGLE 258**

**Harry, pulls his own knife from its sheath and, in a move trained into him by years in Special Forces, slips the attack**

**in classic martial-arts fashion. He pivots to slam Van Gent into the trunk of the great evergreen and by the same stroke, with all his weight, plunges his Templar Dagger through Van Gent’s trachea until it sticks deep into the tree.**

**Van Gent’s face looks more surprised than terrified, as he finds himself impaled through the neck and nailed to the tree – by the very dagger he had used to kill Harry’s wife.**

**Harry, spent, bloodied and exhausted, catches his breath.**

**He pants as he stares at Van Gent’s popped eyes and grotesquely hung up carcass, scarcely believing he is really dead.**

**To the SOUND of RUSTLING LEAVES, Harry turns to find Chardonnay, tears in her eyes, rushing to hug him.**

**259 ANGLE ON CHARD & HARRY 259**

**CHARDONNAY**

**Thank God! ...Thank God! ...Thank**

**God!**

**He melts into her weeping embrace, responding in kind as she puts her head on his shoulder and with closed eyes, holds him tight for several long moments.**

**Finally, they take a half-step back and look at each other, as if with new eyes. They like what they see.**

**113**

**They turn and walk away together, down toward the clearing of the flat campground, the mountain peaks above them, Harry leaning on her all the way.**

**260 EXT. CAMPGROUND – DAY 260**

**As Harry and Chardonnay enter the camp, she supporting his weight, Four Campers emerge from their tents along the way.**

**Seeing Harry is injured due to being grazed by buckshot in the shoulder, and his thigh bloodied as well, the Campers fashion**

**a stretcher from a cot and carry him to the parking lot.**

**261 EXT. CAMP PARKING LOT – DAY 261**

**Harry and Chardonnay are met by a Sheriff’s SUV, out of which emerge Two Deputies as well as David and Brigitte who immedi-**

**ately go to hug Chardonnay and clasp Harry’s hand as he lies**

**on the improvised stretcher.**

**Everyone looks up to SEE the medevac helicopter touchdown nearby. Two Paramedics step out, clutching a gurney.**

**The Paramedics load Harry onto the gurney.**

**Harry reaches out and grabs onto Chardonnay’s arm.**

**HARRY**

**Stay with me.**

**Her eyes well up again.**

**CHARDONNAY**

**A regiment of Dutch Marines couldn’t**

**keep me away.**

**Harry smiles broadly.**

**The Paramedics load Harry’s gurney and Chardonnay steps aboard with it.**

**Brigitte nudges David, indicates Harry and Chard and gives her husband a knowing look.**

**David, still somewhat bemused, nods.**

**The medevac chopper lifts off as the Campers wave.**

**FADE OUT.**

**114**

**262 EXT. JACKSON POLICE DEPARTMENT – DAY 262**

**The warm brown structure has the character more of a tradi-tional, residential dwelling than an office building.**

**DACIA (O.S.)**

**I first reached out to that man**

**about three, four months ago...**

**263 INT. JACKSON POLICE INTERVIEW ROOM – DAY 263**

**Dacia tells Det. Carter her fabricated tale of woe.**

**DACIA**

**(continuing)**

**... when I began to have emotional**

**problems and I felt I needed a psy-**

**chotherapist.**

**DET. CARTER**

**So you had never met him before?**

**DACIA**

**(indignantly)**

**No. Absolutely not.**

**DET. CARTER**

**So you had no way of knowing that**

**this man who called himself Dr.**

**Clayton Prince was actually Fred-**

**erick Van Gent, a diamond thief**

**and murderer, having escaped from**

**a South Africa prison?**

**DACIA**

**That’s right. As you say, no way**

**of knowing.**

**264 INT. JACKSON POLICE – ADJACENT OBSERVATION ROOM – DAY 264**

**Dacia’s interview is being monitored. Listening in are Janet, Duke, David, Brigitte, Harry (his arm in a sling), and Chardonnay.**

**As the Dacia interview continues, Harry opines:**

**HARRY**

**Does anybody here have the stomach**

**to sit through this?**

**115**

**The Merry Band looks around and realizes the answer is no.**

**HARRY**

**(continuing)**

**I mean this is where Detective**

**Carter tells her that we know**

**she’s Van Gent’s wife, married in**

**South Africa years ago.**

**JANET**

**Then she’ll probably ask for a**

**lawyer.**

**DUKE**

**She’ll need one when she finds out**

**that getting cleared of murder in**

**a coroners’ inquest doesn’t protect**

**her from double jeopardy.**

**CHARDONNAY**

**I know a picturesque setting where**

**they serve obscenely expensive,**

**premium wines.**

**BRIGITTE**

**That include French champagnes?**

**Chard smiles.**

**HARRY**

**I’ll drink to that.**

**Somberly nodding agreement, everyone rises and files out the door, Harry and Chardonnay bringing up the rear.**

**265 INT. POLICE DEPARTMENT HALLWAY – DAY 265**

**As the Merry Band heads for the exit, Harry’s hand manages to touch Chardonnay’s as they walk.**

**Slowly their fingers entwine.**

**HARRY**

**By the way, just where is this *pic-***

***turesque* brasserie?**

**CHARDONNAY**

**Why, it’s docked at the San Fran-**

**cisco Marina, where else?**

**116**

**Judging by the smiles and happy faces, Chard’s suggestion has the unanimous approval of all present.**

**266 EXT. ADMINISTRATION BUILDING – TARGHEE RESORT – DAY 256**

**As the Merry Band exits the building, into the stunning vista**

**of the Grand Tetons, the CAMERA moves-in to SHOW Harry and Chardonnay holding hands. Could this be a new beginning?**

**We’ll have to wait and see.**

**267 EXT. SAN FRANCISCO BAY – DAY 267**

**As CREDITS ROLL we SEE “Sweet Charity” approaching the Golden Gate Bridge.**

**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)**

**117**

**PRODUCTION NOTES:**

**(1) The property referred to as the *Fletcher Estate*, in Carmel Highlands, actually exists (including helicopter and hangar) and belongs to a friend of the writer.**

**(2) Basically a travelogue, the shoot mostly takes place on location using HD digital cameras. All locations exist exactly as described.**

**(3) Some people in the story are real and have given permis-sion for their names to be used.**

**(4) Teleplay has the tacit approval of the Salinas County Sher-iff’s Department and the Teton County Sheriff’s Department (Jackson, WY), for cooperation and assistance.**

**(5) Courtroom and law enforcement procedures are accurate in every detail.**

**(6) Production costs for this episode are kept low due to co-operation and assistance of various restaurants, hotels and resorts. Restaurants provide discounts on food and catering while the resorts provide discounted, upgraded, or free rooms for the cast and crew.**

**Many different restaurants and resorts are used so that no one restaurant or resort does the *heavy lifting.***

**(7) Owners of the world class ski resort, Grand Targhee, the George N. Gillett, Jr. family of Vail Colorado, have given per-mission to film at their Teton mountain resort and to use the name.**

**(8) Estimated budget (with solid TV cast): $3.1 million.**

**NOTE: One of my former mentors, Mike Frankovich, co-sponsor along with Mervyn LeRoy of my membership in The Academy of Motion Pictures Arts & Sciences, once told me that the secret in writing for the crime-drama genre was to have a strong and powerful opening, lots of blood and gunpowder in the middle, with a slam-bang finish – and to give the appearance of keeping them close together. Mike, this is for you.**

**--- Dennis F. Stevens**

**\_\_\_**

**END**