**THE GREAT DIAMOND HEIST CROSS-UP**

**A Robin Templar Caper**

**Inspired by an actual heist**

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

**Story by**

**Dennis F. Stevens**

**Screenplay by**

**Dennis F. Stevens**

**&**

**Peter Szondy**

**Episode Five of a Premiere Event TV Miniseries**

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

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**001**

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

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

**ESTABLISH THE FILM’S MUSICAL THEME**

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

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

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

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

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

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

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

**IN A BIRD’S-EYE VIEW we MOVE TO:**

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

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

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

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

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

***CAPE TOWN***

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

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

**CHARDONNAY ROGERS, 28 – tall and svelte - is sorting through the cases of cut and uncut diamonds. Her facial features speak of Asia and the Mediterranean – a striking blend that translates to**

**002**

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

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

**Behind his desk in the large office, FREDERICK VAN GENT, a very fit 54, is going over some paperwork when there is a KNOCK at the office door.**

**FREDERICK**

**Come in.**

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

**MITZI**

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

**FREDERICK**

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

**the information I requested?**

**MITZI**

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

**Mitzi settles into one of the cushy chairs facing the desk, opens her purse and extracts a manila file folder and a 3X5 memo pad, which she consults.**

**FEDERICK**

**(impatiently)**

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

**...Chardonnay?**

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

**MITZI**

**(Referring to notes)**

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

**cording to her fingerprints, which by**

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

**tain...**

**010 ANOTHER ANGLE ON SCENE 010**

**MITZI**

**(continuing)**

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

**(MORE)**

**003**

**MITZI (Cont’d)**

**American detective by the name of**

**Andrea Parker.**

**FREDERICK**

**You sure?**

**MITZI**

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

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

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

**she’s on a six-week leave.**

**FREDERICK**

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

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

**passport.**

**MITZI**

**Well, that is disturbing.**

**FREDERICK**

**Faking a passport that actually works -**

**with the scrutiny these days –**

**MITZI**

**Not that easy to do. Clearly not an**

**amateur.**

**FREDERICK**

**Obviously, someone sent her.**

**MITZI**

**Someone with resources.**

**FREDERICK**

**Where is she now?**

**MITZI**

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

**diamonds for our next shipment,**

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

**etched inscription.**

**FREDERICK**

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

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

**004**

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

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

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

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

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

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

**MITZI**

**Done.**

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

**FREDERICK**

**How long will it take?**

**Mitzi checks her watch.**

**MITZI**

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

**be dead by noon on Sunday.**

**FREDERICK**

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

**MITZI**

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

**discover the tragic accident.**

**FREDERICK**

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

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

**vault?**

**MITZI**

**Positive.**

**FREDERICK**

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

**want to see him.**

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

**005**

**Chardonnay powers up her cell phone.**

**014 INSERT – CELL PHONE DISPLAY 014**

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

**015 CLOSE ON CHARDONNAY 015**

**Starting to get a little worried.**

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

**The elevator door opens and PAUL VENTER, 35, steps out. He has rugged, outdoorsy good looks and radiates the kind of sophis-ticated charm that could easily reduce most women to a puddle.**

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

**MITZI**

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

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

**PAUL**

**Any idea what he wants?**

**MITZI**

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

**Victoria Falls go?**

**He thinks a moment.**

**PAUL**

**Probably about as dreamy as it gets.**

**MITZI**

**I thought as much, you naughty boy.**

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

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

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

***SUPERIMPOSE:* TWO WEEKS EARLIER**

***FLETCHER ESTATE***

***CARMEL HIGHLANDS, CALIFORNIA***

**006**

**A phone RINGS.**

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

**HARRY FLETCHER, 38, who sometimes goes by the name Robin Templar, is cooking his usual breakfast of open-faced eggs Florentine, with beefsteak tomatoes and sautéed spinach over a tomato slice; all to be poured over a waffle.**

**The sudden RINGING of Harry’s landline PHONE disturbs his con-centration.**

**TEMPLAR**

**(announcing himself**

**into the handset)**

**Fletcher.**

**INTERCUT WITH:**

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

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

***SUPERIMPOSE: SAN FRANCISCO MARINA***

**MOORE (O.S)**

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

**this morning’s paper?**

**CONTINUE INTERCUT:**

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

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

**TEMPLAR**

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

**MOORE**

**Remember that heist of the Antwerp**

**Diamond Center vault that took place**

**a while back?**

**The young Chinese cook and limo driver and *largo al factotum*, JASON OW, is serving Moore a gourmet breakfast.**

**007**

**TEMPLAR**

**Supposedly a hundred million in dia-**

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

**MOORE**

**(glancing at paper)**

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

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

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

**you find that interesting?**

**TEMPLAR**

**I do. ...That was Leonardo, uh –**

**MOORE**

**- Notarbartolo.**

**TEMPLAR**

**Yeah, Leonardo Notarbartolo. He got**

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

**him after only five.**

**MOORE**

**(continued)**

**What does that tell you?**

**TEMPLAR**

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

**you for lunch.**

**021 BACK TO SCENE – KITCHEN 021**

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

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

**TEMPLAR**

**Sweetheart, I’m sorry, but –**

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

**NICOLE**

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

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

**means.**

**008**

**TEMPLAR**

**It’s just business.**

**NICOLE**

**You were wonderful this morning and**

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

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

**about what that Robin Templar is going**

**to do to my Harry.**

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

**NICOLE**

**(continuing)**

**Just come back to me.**

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

**TEMPLAR**

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

**school teacher to be wearing?**

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

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

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

**023 ANGLE ON HELICOPTER HANGAR 023**

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

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

***SUPERIMPOSE: MONTEREY REGIONAL AIRPORT***

**025 ANOTHER ANGLE 025**

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

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

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

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

**009**

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

**SkyWest flight 5317 to San Francisco now**

**boarding.**

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

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

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

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

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

**029 ANOTHER ANGLE 029**

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

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

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

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

**MOORE**

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

**would let this Notarbartolo out early –**

**a mastermind criminal of this magnitude**

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

**them to the unrecovered diamonds.**

**TEMPLAR**

**So, despite insurance company denials,**

**there are unrecovered diamonds.**

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

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

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

***SUPERIMPOSE: SCHIPHOL INTERNATIONAL***

***AIRPORT, AMSTERDAM***

**010**

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

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

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

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

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

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

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

**Chief Insurance Investigator DENICE OLIVER parks her black Mercedes S550 in a reserved zone, and then walks toward the entrance of the police building. She is auburn-haired, forty-something, svelte in a well-tailored skirt and jacket with impeccable taste and a low-key manner that exudes the kind of assurance that is necessary in the heady, polyglot world of international jewel markets. She wears little makeup and her only jewelry is a wedding ring and simple pearl earrings. She answers her RINGING cell PHONE with an accent decidedly British. This woman means business.**

**OLIVER**

**(into cell)**

**Oliver.**

**INTERCUT WITH:**

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

**Jonathan is on his iPhone.**

**MOORE**

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

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

**minutes.**

**OLIVER**

**Very good, Mr. Moore. Looking forward**

**to meeting with you.**

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

**Plain-clothes chief investigators AGIM DE BRUYCHER and PATRICK PEYS join Denice Oliver around the conference table. The at-**

**011**

**tractive Denice Oliver is briefing the two investigators on the forthcoming meeting with Mr. Moore. Peys and De Bruycher both speak excellent English but with a slight Dutch accent.**

**BRUYCHER**

**So, Ms. Oliver, as the Chief Insurance**

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

**OLIVER**

**Of course.**

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

**OLIVER**

**Jonathan Moore... Age 62, is the chief**

**financial officer for Universal Imports,**

**a San Francisco-based multinational**

**company.**

**PEYS**

**(glib)**

**I always thought that was a figment of**

**Ian Fleming’s imagination.**

**OLIVER**

**James Bond’s company was Universal *Exports*.**

**Patrick nods acquiescence.**

**OLIVER**

**(continuing)**

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

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

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

**general. Before that primary duty was**

**planning covert missions.**

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

**BRUYCHER**

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

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

**OLIVER**

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

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

**(MORE)**

**012**

**OLIVER (Cont’d)**

**moored at the San Francisco Marina,**

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

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

**hidden.**

**PEYS**

**So, what does he want?**

**OLIVER**

**(shaking her head)**

**Claims he has the resources necessary**

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

**missing diamonds.**

**PEYS**

**He probably already has the diamonds**

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

**negotiating his finder’s fee without**

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

**knows where the stones are.**

**OLIVER**

**(shaking her head)**

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

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

**radar.**

**BRUYCHER**

**In any event you can be sure we’ll be**

**all over him and if we recover the dia-**

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

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

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

**as the Americans say.**

**038 ANOTHER ANGLE 038**

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

**POLICE SECRETARY**

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

**Oliver.**

**OLIVER**

**Good. Escort him in.**

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

**0013**

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

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

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

**MOORE**

**Good news is that the insurance companies**

**agreed to a thirty-percent recovery fee.**

**TEMPLAR**

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

**MOORE**

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

**TEMPLAR**

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

**MOORE**

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

**expenses.**

**TEMPLAR**

**(smiling)**

**I think we can afford it.**

**MOORE**

**The insurance companies involved are**

**sending a joint letter agreeing to the**

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

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

**The elevator door opens on the 19th floor and the building’s Mailroom Employee hands off the small mail bag to the attractive and efficient receptionist, Ms. MARIANNE VALTON.**

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

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

**MOORE**

**Thank you Ms. Valton.**

**014**

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

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

**And suddenly there it is. The joint letter from the Insurance companies.**

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

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

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

**MOORE**

**(nodding)**

**Time we put together our team.**

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

**Jason Ow pours a premium French champagne for Moore and Fletcher.**

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

**INTERCUT WITH:**

**046 TIGHT ON FIRST PHOTO – CHARDONNAY ROGERS 046**

**MOORE (O.S.)**

**Detective sergeant Andrea Parker, of**

**the San Diego Police Department, who**

**goes by the battletag, Chardonnay**

**Rogers.**

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

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

1. **TIGHT ON SECOND PHOTO – DOUGLAS SHINAMAN**

**MOORE (O.S.)**

**(continuing)**

**Then there’s the Irishman, Sean Easton.**

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

**With us, he’s Douglas Shinaman.**

**015**

**TEMPLAR**

**Good man... Valuable skills.**

**MOORE**

**True. When it comes to opening a lock,**

**I’d rather have him than Harry Houdini**

**himself.**

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

1. **TIGHT ON THIRD PHOTO – RAYANA KAKHIMOVA**

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

**047 ANGLE ON HARRY & JONATHAN 047**

**MOORE**

**Then we have Rayana Kakhimova, our**

**Kazhakstani computer expert.**

**TEMPLAR**

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

**vices for the Cosmodrome spaceport**

**at Baikonur.**

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

1. **TIGHT ON FOURTH PHOTO – ROBIN TEMPLAR**

**MOORE (O.S.)**

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

**team, Harry Fletcher, battletag,**

***Robin Templar.***

**048 BACK TO SCENE 048**

**TEMPLAR**

**You’re forgetting the most important**

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

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

**MOORE**

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

**in harm’s way.**

**016**

**TEMPLAR**

**Maybe that will change.**

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

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

**050 INT. 19TH FLOOR – NIGHT 050**

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

**CHARDONNAY**

**Chardonnay Rogers to see Mr. Jonathan**

**Moore.**

**MS. VALTON**

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

**Marianne checks the roster, then motions to the double doors, leading to the inner sanctum.**

**MS. VALTON**

**(continued)**

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

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

**marked Conference Room.**

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

**Gathered in the conference room, as Chardonnay arrives, are Jonathan, Rayana and, referred to by their aliases, Templar and Shinaman. The conference room is loaded with computers and several HD flat screens.**

**Chard takes her seat.**

**CHARDONNAY**

**Sorry I’m late.**

**(nodding to**

**the team)**

**.. Doug Shinaman, my favorite safe-**

**cracker, good to see you again.**

**Doug smiles at her broadly and answers with his usual Irish lilt.**

**SHINAMAN**

**Chardonnay, m’dear! ...The pleasure, I**

**(MORE)**

**017**

**SHINAMAN (Cont’d)**

**assure you, is entirely mine. We were**

**beginning to wonder if you’d get here**

**or if you had forsaken us for some**

**other band of merry men.**

**Rayana (here and throughout) speaks with a noticeable Russian accent.**

**RAYANA**

**(jokingly)**

**Do not listen to him, he’s full of...**

**What you call it? ...Blarney?**

**CHARDONNAY**

**Yes, that’s why we love him. And**

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

**me all I know about computers.**

**RAYANA**

**Oh, I doubt that.**

**CHARDONNAY**

**No, it’s true. Pity it was all in**

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

**This gets a LAUGH from all present. Chard nods to Robin and Jonathan. They are old friends, indeed.**

**CHARDONNAY**

**(continuing)**

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

**TEMPLAR**

**(smiling)**

**You’re looking good, as always.**

**JONATHAN**

**(warmly)**

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

**here...**

**052 ANOTHER ANGLE 052**

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

**018**

**MOORE**

**(continuing)**

**... The perceived mastermind behind the**

**Antwerp Diamond Centre heist is Leonardo**

**Notarbartolo. Age 63.**

**053 POWERPOINT SCREEN 060**

1. **On the screen is a picture of the actor who plays LEONARDO NOTARBARTOLO.**

**MOORE (O.S.)**

**According to court records, Notar-**

**bartolo’s known cohorts included:**

1. **The PowerPoint screen now shows a picture of the actor who plays PIETRO TAVANO.**

**MOORE (O.S.)**

**Pietro Tavano, known as “Speedy.” ...It**

**seems that they all used only nicknames.**

**SHINAMAN**

**(Irish accent)**

**Really? And here, I thought we in-**

**Vented that.**

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

**MOORE (O.S.)**

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

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

**alarm systems.**

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

**MOORE (O.S.)**

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

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

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

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

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

**MOORE (O.S.)**

**And this elegant-looking gentleman is**

**(MORE)**

**019**

**MOORE (Cont’d)**

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

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

**safe cracker, electrician and all-**

**around mechanic.**

**054 ANGLE ON SHINAMAN 054**

**Doug grins knowingly.**

**SHINAMAN**

**Well, you had to know they’d have one**

**of those, eh?**

**055 BACK TO SCENE 055**

**TEMPLAR**

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

**Moore consults his notes.**

**MOORE**

**Now the following is according to court**

**Records...**

**056 EXT. GEM DISTRICT – ANTWERP DIAMOND CENTRE – DAY 056**

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

**MOORE (V.O.)**

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

**ated two floors below the Diamond Centre**

**and protected by multiple security mecha-**

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

**possible combinations, infrared heat de-**

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

**and a magnetic field.**

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

**MOORE (V.O.)**

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

**Notarbartolo rented a sparsely furnished**

**office which included a safe deposit box**

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

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

**020**

**MOORE (V.O.)**

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

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

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

**merchant.**

**057 INT. SAFE DEPOSIT BOXES – DIAMOND CENTRE VAULT – NIGHT 057**

**MOORE (V.O.)**

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

**Belgium, Notarbartolo’s Cohorts, known**

**as “Speedy,” “Genius,” “King of Keys,”**

**and “Monster,” entered the vault and**

**went to work on the 190 safe deposit**

**boxes. Notarbartolo himself stayed on**

**the street, in the getaway car.**

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

**MOORE (V.0.)**

**Although in the time allotted, the**

**team was only able to penetrate 109 of**

**the 190 reinforced boxes, the robbery**

**was considered a huge success; no**

**alarms; no police; no problems. And**

**the heist wouldn’t be discovered until**

**guards checked the vault on Monday.**

**...But then things started to go wrong.**

**058 INT/EXT RENTAL – E-19 MOTORWAY – NEAR ANTWERP – NIGHT 058**

**Road signs show the automobile is heading for Italy.**

**MOORE (V.O.)**

**Two days later, “Speedy” and Notarbart-**

**olo were *en route* to Italy. ...The rest**

**of the team were transporting the dia-**

**monds. They’d rendezvous outside Milan**

**to divvy it all up. All Notarbartolo**

**had to do was burn the trash bag that**

**contained incriminating evidence,**

**including security camera video tape**

**of the heist.**

**059 INT/EXT RENTAL ON E-19 MOTORWAY 059**

**Suddenly, the rental automobile (with the incriminating trash**

**021**

**bag in the back seat) turns off the E-16 motorway onto a dirt**

**road leading to a dense thicket invisible from the highway, though headlights of passing cars fractured through the trees.**

**The rental comes to a stop and Notarbartolo climbs out.**

**060 EXT. THICKET – OFF THE E-19 MOTORWAY - NIGHT 060**

**Notarbartolo turns to “Speedy,” who is in the passenger seat eating a salami sandwich and looking extremely nervous.**

**NOTARBARTOLO**

**Stay put while I look around for a safe**

**place to burn all this stuff.**

**“Speedy” glances nervously at the trash bag in the back seat and then continues nibbling on the salami sandwich.**

**Notarbartolo turns and disappears into the darkness.**

**061 ANGLE ON “SPEEDY” 061**

**With Notarbartolo gone, “Speedy” panics. He tosses his half- eaten sandwich out the window and then reaches into the back seat and grabs the trash bag.**

**062 ANGLE ON NOTARBARTOLO 062**

**Notarbartolo passes a rusty, dilapidated gate that looks like it hadn’t been touched since the Second World War and comes upon a small pond. He nods approval to himself.**

**NOTARBARtOLO**

**Ah, yes. Very good.**

**With that, he starts back towards the automobile.**

**063 ANGLE ON RENTAL AUTOMOBILE 063**

**Arriving back at the rental, Notarbartolo is stunned by what he sees.**

**The contents of the garbage bag are strewn among the trees with “Speedy” stomping through the mud, hurtling paper into the un-derbrush. Spools of videotape cling to the tree branches like streamers on a Christmas tree. It would take hours to gather everything up and burn it.**

**A panicked “Speedy” cries out.**

**022**

**“SPEEDY”**

**I think someone’s coming.**

**Notarbartolo barks:**

**NOTARTARTOLO**

**Get into the car.**

**“Speedy” does as he is told as Notarbartolo climbs behind the wheel and fires up the engine.**

**064 ANOTHER ANGLE 064**

**As the automobile peels out, heading back to the E-19 Motorway, we MOVE IN on the half-eaten salami sandwich lying on the ground.**

**065 INT. CONFERENCE ROOM – UNIVERSAL IMPORTS – NIGHT 065**

**MOORE**

**Believe it or not, that half-eaten**

**sandwich is what eventually led to**

**their downfall.**

**TEMPLAR**

**Notarbartolo always insisted that it**

**was a diamond merchant who hired him**

**to steal the gems.**

**MOORE**

**(interrupting)**

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

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

**identity.**

**TEMPLAR**

**That means interviewing Leonardo.**

**MOORE**

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

**TEMPLAR**

**You’re the planner. I’ll let you**

**figure that out.**

**MOORE**

**(thoughtfully)**

**Well, the editor of the Jerusalem**

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

**(MORE)**

**023**

**MOORE (Cont’d)**

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

**dentialed to do an interview with**

**Leonardo for the Post.**

**CHARDONNAY**

**(thoughtfully)**

**That would be great, if he’ll go for it.**

**MOORE**

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

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

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

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

**matter of court records.**

**TEMPLAR**

**(to Moore)**

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

**his alleged Jewish diamond merchant.**

**What makes you think Chardonnay can**

**obtain the name?**

**SHINAMAN**

**(proudly)**

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

**why!**

**Jonathan turns to the Russian beauty.**

**MOORE**

**Rayana, Notarbartolo supposedly lives**

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

**iPad and find an address.**

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

**MOORE**

**(to Templar)**

**I’ll have my friend arrange for the in-**

**terview. It’ll give Chardonnay more**

**credibility than doing it on her own.**

**TEMPLAR**

**There’s always the chance Notarbartolo**

**is lying. But we have to start some-**

**where. We need to identify that Jewish**

**Dealer. ...If he exists.**

**024**

**066 EXT. TURIN, ITALY – DAY 066**

**Series of beauty shots to establish.**

***SUPERIMPOSE: TURIN, ITALY***

**067 EXT. NOTARBARTOLO HOME – TURIN, ITALY – DAY 067**

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

**068 ANGLE ON FRONT DOOR 068**

**Chardonnay presses a button and HEARS the internal RINGING of the DOORBELL. The door is promptly opened by MARIA NOTARBARTOLO, at 52, still extremely attractive.**

**CHARDONNAY**

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

**from the Jerusalem Post.**

**MARIA**

**(smiling)**

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

**expecting you. Please come in.**

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

**069 INT. NOTARBARTOLO LIVING ROOM – DAY 069**

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

**He invites her to sit.**

**NOTARBARTOLO**

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

**you Jewish?**

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

**CHARDONNAY**

**Does it make a difference?**

**025**

**NOTARBARTOLO**

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

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

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

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

**CHARDONNAY**

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

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

**NOTARBARTOLO**

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

**CHARDONNAY**

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

**NOTARBARTOLO**

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

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

**CHARDONAY**

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

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

***Canadian* company.**

**NOTARBARTOLO**

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

**are probably gentiles, as well.**

**CHARDONNAY**

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

**that the Post wants your version of**

**the heist.**

**NOTARBARTOLO**

**As long as you understand that I’m not giv-**

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

**matter of public record.**

**CHARDONNAY**

**(nodding)**

**Let’s get started.**

**070 EXT. ANTWERP DIAMOND CENTER – DAY 070**

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

**026**

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

**071 EXT. CAFÉ ON HOVENIERSSTRAAT – SUMMER – DAY 071**

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

**NOTARBARTOLO (V.O.)**

**Every day, billions of dollars in**

**diamonds are transported along the**

**diamond district’s main street...**

**INTERCUT WITH:**

**072 EXT. NOTARBARTOLO’S POV 072**

**SERIES OF SHOTS:**

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

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

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

**NOTARBARTOLO (V.0)**

**(continuing)**

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

**office to office in briefcases, coat**

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

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

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

**the densest concentrations of wealth**

**in the world. ...And that’s why I**

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

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

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

**073 INT. NOTARBARTOLO LIVING ROOM – DAY 073**

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

**027**

**NOTARBARTOLO**

**(continuing)**

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

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

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

**buildings. My purpose was to make**

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

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

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

**never once even considered taking on**

**the Center’s main vault...**

**074 EXT. CAFÉ ON HOVENIERSSTRAAT – SUMMER – DAY 074**

**NOTARBARTOLO (V.O.)**

**(continued)**

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

**one of my Jewish Dealer friends I had**

**met earlier came up to me.**

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

**JEWISH DEALER**

**(to Notarbartolo)**

**I want to talk with you... Let’s take**

**a walk.**

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

**075 EXT. HOVENIERSSTRAAT & SIDE STREET – DIAMOND DISTRICT – DAY 075**

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

**JEWISH DEALER**

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

***big* robbery.**

**076 INT. NOTARBARTOLO LIVING ROOM – DAY 076**

**CHARDONNAY**

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

**Weren’t you suspicious?**

**NOTARBARTOLO**

**I’m always suspicious. But he mentioned**

**some names and said some things; I felt**

**(MORE)**

**028**

**NOTARBARTOLO (Cont’d)**

**I could go forward with him... So,**

**the deal was straightforward. ...For**

**an initial payment of 100,000 euros,**

**I would find the answer to a simple**

**question. ...Could the vault in the**

**Antwerp Diamond Center be robbed? I**

**was pretty sure the answer was no.**

**CHARDONNAY**

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

**NOTARBARTOLO**

**He rented a safe deposit box in the**

**vault to secure his own stash. He**

**considered it a very safe place to**

**keep valuables.**

**077 EXT. ANTWERP DIAMOND CENTER – DAY 077**

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

**NOTARBARTOLO (V.O.)**

**Although photography was strictly for-**

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

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

**scoping out the Center’s security**

**features, which were considerable.**

**078 INT/EXT SERIES OF SHOTS – DIAMOND DISTRICT – DAY 078**

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

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

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

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

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

**029**

**078 EXT. 14-STORY DIAMOND DISTRICT BUILDING – DAY 078**

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

**079 INT. 14 STORY DIAMOND CENTER BUILDING – DAY 079**

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

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

**NOTARBARTOLO (V.O)**

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

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

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

**dialed,...**

**080 INT. NOTARBARTOLO LIVING ROOM – DAY 080**

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

**NOTARBARTOLO**

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

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

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

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

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

**drill bit would set off the embedded**

**seismic alarm, in any event.**

**CHARDONNAY**

**(jokingly)**

**Is that all?**

**NOTARBARTOLO**

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

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

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

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

**armed, the plates formed a magnetic**

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

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

**CHARDONNAY**

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

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

**030**

**NOTARBARTOLO**

**(smiling)**

**And the lock itself required a huge**

**key, some 30 centimeters long,**

**(gestures to show**

**the length)**

**and it was almost impossible to**

**duplicate!**

**081 INT. UNDERGROUND VAULT – DIAMOND CENTER – DAY 081**

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

**INTERCUT WITH:**

**082 INT. VIDEO SECURITY ROOM – DIAMOND CENTER - DAY 082**

**NOTARBARTOLO (V.O.)**

**During business hours, the door was**

**actually left open, leaving only the**

**steel grate to prevent access.**

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

**Notarbartolo and remotely unlocks the steel grate. Notarbartolo steps inside the vault.**

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

**Notarbartolo is surrounded by concrete walls.**

**NOTARBARTOLO (V.O.)**

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

**camera transmitted my movements to the**

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

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

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

**and required a key and combination to**

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

**combinations.**

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

**084 EXT. GRAND HOTEL SITEA – TURIN, ITALY – DAY 084**

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

***SUPERIMPOSE: GRAND HOTEL SITEA***

***TURIN, ITALY***

**031**

**CHARDONNAY (V.O.)**

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

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

**He gives him the photographs to prove**

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

**085 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 085**

**Munching on hors d’oeuvres and sipping Dom Perignon Champagne, Chardonnay, Shinaman, Rayana and Robin Templar are gathered in Templar’s suite, listening intently to Chardonnay’s report.**

**CHARDONNAY**

**(continuing)**

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

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

**at an address just outside Antwerp.**

**086 EXT. ABANDONED WAREHOUSE – OUTSIDE ANTWERP – DAY 086**

**CHARDONNAY (V.O.)**

**When Leonardo arrived, the dealer**

**was waiting for him.**

**Notarbartolo and the Jewish Dealer meet in front of the appar-ently abandoned warehouse. The Jewish Dealer unlocks the warehouse’s battered front door.**

**JEWISH DEALER**

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

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

**087 INT. ABANDONED WAREHOUSE – OUTSIDE ANTWERP – DAY 087**

**Notarbartolo finds himself staring at a massive structure cov-ered with black plastic tarps. The Jewish Dealer pulls back a corner and they duck underneath.**

**088 INT. REPLICA - VAULT ANTECHAMBER – DAY 088**

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

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

**032**

**The Dealer and Notarbartolo walk over to the threesome and the Jewish Dealer introduces them.**

**089 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 089**

**Chardonnay continues with her report, referring to the MUGSHOTS in the folio where appropriate.**

**CHARDONNAY**

**With me, Leonardo used only nicknames,**

**but from court records it seems likely**

**that the *“Genius”* was actually Elio**

**D’Onorio, an alarm system expert; the**

***“Monster”* was actually Ferdinando**

**Finotto, a master lock picker, electri-**

**cian, mechanic and master of just about**

**everything. ...That why they called him**

**the *“monster.”***

**RAYANA**

**Yes, that sounds just like you, Douglas.**

**CHARDONNAY**

**And the third man, of course, was called**

***“The King of Keys.”* Best key forger in**

**the world.**

**090 INT. REPLICA - VAULT ANTECHAMBER – DAY 090**

**KING OF KEYS**

**(to Notarbartolo)**

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

**NOTARBARTOLO**

**That’s not so easy.**

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

**KING OF KEYS**

**That’s not my problem.**

**GENIUS**

**(piping up)**

**Don’t worry. ...I’ll help.**

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

**SHINAMAN**

**(to Chardonnay)**

**(MORE)**

**033**

**SHINAMAN (Cont’d)**

**‘Tis plain they have accomplished the**

**robbery. They had to duplicate the**

**key. But it’s the “how” of it...that’s**

**me question.**

**CHARDONNAY**

**That’s the most interesting part.**

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

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

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

**CHARDONNAY (V.O.)**

**Between the Genius and the Monster,**

**They managed to install a miniature**

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

**head...**

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

**CHARDONNAY**

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

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

**beside the vault...**

**INTERCUT WITH:**

**093 INT. STORAGE ROOM NEXT TO VAULT – DAY 093**

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

**CHARDONNAY (V.O.)**

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

**extinguisher... That’s right. The**

**fire extinguisher was fully func-**

**tional, but...**

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

**EXTINGUISHER – SEALED ELECTRONICS COMPARTMENT**

**CHARDONNAY (V.O.)**

**... a watertight compartment inside**

**(MORE)**

**034**

**CHARDONNAY (Cont’d)**

**housed electronics that recorded the**

**video signal.**

**095 INT. UNDERGROUND VAULT – DIAMOND CENTER – DAY 095**

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

**096 EXTREME CLOSE-UP - VIDEO IMAGE 096**

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

**097 BACK TO INTERCUT 097**

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

**098 EXT. STREETS OF ANTWERP – NEAR DIAMOND CENTER – DAY 098**

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

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

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

**099 EXT. DIAMOND DISTRICT – DAY 099**

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

**CHARDONNAY (V.O.)**

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

**mond mining company, operating mines in**

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

**among other countries. Each month,**

**the rough, unpolished gems are flown**

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

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

**official De Beers distributor; many of**

**which are headquartered in Antwerp.**

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

**035**

**100 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 100**

**TEMPLAR**

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

**heat/motion sensor?**

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

**CHARDONNAY**

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

**This gets a puzzled look from all present.**

**101 INT. UNDERGROUND VAULT – DIAMOND CENTER – DAY 101**

**Notarbartolo is buzzed into the vault.**

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

**Leonardo is alone. From his jacket pocket, he takes out a can of women’s hair spray. He steps away from the safe deposit boxes and pulls out the aerosol can.**

**With an efficient circular movement, he covers the combined heat/motion sensor with a thin coat of transparent, oily mist.**

**CHARDONAY**

**The oily film insulates the sensor**

**from changes in temperature, effect-**

**tively shutting it down.**

**102 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 102**

**Templar nods his head and smiles.**

**TEMPLAR**

**Nice.**

**SHINAMAN**

**It’s a short window. It’s five min-**

**utes he might have. ...Maybe less.**

**103 EXT. DIAMOND DISTRICT – NIGHT 103**

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

**104 EXT. PELIKAANSTRAAT (STREET) – NIGHT 104**

**Notarbartolo drives his rented automobile onto Pelikaanstraat, a road that skirts the District.**

**036**

**Soon, he pulls to the curb and the Monster, the Genius, the King of Keys, and Speedy step out, carrying large duffel bags. Leonardo Notarbartolo stays with the rented vehicle.**

**105 EXT. RUNDOWN OFFICE BUILDING – PELIKAANSTRAAT - NIGHT 105**

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

**106 EXT. PRIVATE GARDEN ADJACENT BACK OF DIAMOND CTR. – NIGHT 106**

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

**THE GENIUS**

**(to the group)**

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

**trict that isn’t under video surveillance.**

**(beat)**

**Now for my ladder.**

**107 ANOTHER ANGLE 107**

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

**108 EXT. SECOND FLOOR TERRACE – DIAMOND DISTRICT – NIGHT 108**

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

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

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

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

**windows. Everyone wears surgical gloves.**

**109 ANOTHER ANGLE 109**

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

**110 INT. STAIRWELL – DIAMOND CENTER BUILDING – NIGHT 110**

**037**

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

**111 INT. VAULT ANTECHAMBER – NIGHT 111**

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

**112 ANOTHER ANGLE 112**

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

**CHARDONNAY (V.O.)**

**It was ingenious the way they disarmed**

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

**mained side by side and active and the**

**magnetic field never wavered.**

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

**CHARDONNAY (V.O.)**

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

**played out a hunch.**

**113 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 113**

**Chardonnay continues her report to Templar, Shinaman and Rayana.**

**CHARDONNAY**

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

**guard usually visited a utility room just**

**before opening the vault.**

**(beat)**

**When they searched the room, they found**

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

**114 INT. SECOND UTLITY ROOM – ANTICHAMBER - NIGHT 114**

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

**038**

**THE GENIUS**

**(chuckles)**

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

**manufacturers know that their precious**

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

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

**made.**

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

**115 INT. VAULT ANTECHAMBER – NIGHT 115**

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

**CHARDONNAY (V.O.)**

**After dialing the combination recorded**

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

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

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

**The Monster turns off the lights.**

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

**116 TIGHTER ANGLE 116**

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

**117 INT/EXT. PELIKAANSTRAAT (STREET) – NIGHT 117**

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

**SPEEDY (V.O.)**

**(over cell phone)**

**We’re in!**

**Leonardo replaces his cell phone on the dashboard and continues monitoring the CALLS from the POLICE SCANNER, also on the dash.**

**118 INT. VAULT ANTECHAMBER – NIGHT 118**

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

**039**

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

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

**CHARDONNAY (V.O.)**

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

**Monster had to disable the remaining**

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

**119 INT. THE VAULT – NIGHT 119**

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

**CHARDONNAY (V.O.)**

**His body was already projecting heat**

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

**infrared sensor wouldn’t last...**

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

**CHARDONNAY (V.O.)**

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

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

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

**to move quickly but keep his heart**

**rate low.**

**120 TIGHTER ANGLE 120**

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

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

**CHARDONNAY (V.O.)**

**An automatic electric pulse is con-**

**stantly shot into the vault and back**

**out along the wires the Monster was**

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

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

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

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

**one, it activated the alarm.**

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

**040**

**Doug Shinaman tops off Chardonnay’s champagne glass and she takes a sip before continuing with her report. Templar is all agog at the slickness of the thieves.**

**TEMPLAR**

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

**later discovered the stripped wires,**

**they guessed that the thieves consid-**

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

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

**exactly what he was doing.**

**SHINAMAN**

**You’re bloody right! Once the copper**

**wires were exposed, he likely clipped**

**a new, precut piece of wire between**

**the inbound and outbound wires.**

**TEMPLAR**

**Yes! That bridge then rerouted the**

**incoming electric pulse over to the**

**outbound wire before the signal reach-**

**ed the sensors!**

**SHINAMAN**

**What happened further down the line**

**would be of no consequence whatever.**

**RAYANA**

**So, the sensors were out of the loop,**

**making it safe for the others to enter.**

**122 INT. THE VAULT – NIGHT 122**

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

**CHARDONNAY (V.O.)**

**Exactly. ...They blinded the heat/motion**

**detector with a styrofoam box and covered**

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

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

**123 ANOTHER ANGLE 123**

**Using their flashlights as the only light source, the thieves indeed go to work.**

**From his duffel bag, the King of Keys pulls out a homemade,**

**041**

**hand-cranked drill and fits it with a thin shaft of metal. He jams the shaft into one of the locks and begins cranking.**

**RAYANA (V.O.)**

**Wait a minute, I have two questions.**

**124 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 124**

**Chardonnay turns to Rayana and smiles.**

**RAYANA**

**If they’ve disabled the light sensors,**

**why are they working by torches –**

**(correcting herself)**

***flashlights* to you?**

**CHARDONNAY**

**And the second question?**

**RAYANA**

**Why hand-cranked drills and not battery-**

**powered ones? ...And why only one drill?**

**SHINAMAN**

**A wee bit of caution’ll not hurt yer.**

**...Covering the light detector with**

**tape and putting a styrofoam box over**

**the heat and motion detectors isn’t**

**the same as cutting the wires. ...And**

**I’m sure cutting the wires would have**

**triggered the alarm.**

**RAYANA**

**And I guess the same caution goes for**

**the hand-cranked drill, as well?**

**CHARDONNAY**

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

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

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

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

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

**more.**

**125 INT. MONTAGE - THE VAULT – NIGHT 125**

**Taking turns working the hand-cranked drill, the locks finally snap, opening the boxes.**

**126 SERIES OF SHOTS 126**

**042**

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

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

**CHARDONNAY (V.O.)**

**Besides the visible gold bars, there**

**were millions in currencies: Israeli,**

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

**all pouring from the breached boxes.**

**But the thieves figured the satchels**

**of diamonds were the mother lode.**

**(beat)**

**But they were running out of time.**

**127 TIGHTER ANGLE 127**

**While the King of Keys continues working the hand-cranked drill, and Speedy empties the contents into the duffel bags, the Mon-ster confronts the Genius.**

**THE MONSTER**

**It’s 5:30. The streets will fill with**

**people soon and we still need to move**

**the bags to the car.**

**THE GENIUS**

**But we’ve only broken into about 110**

**boxes! We still have 80 or so to go.**

**THE MONSTER**

**It’ll take us an hour to get all these**

**bags loaded.**

**THE GENIUS**

**(acquiescing)**

**Alright. ...We better get started.**

**128 INT/EXT. PELIKAANSTRAAT (STREET) – NIGHT 128**

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

**INTERCUT WITH:**

**129 INT. HALLWAY AT ENTRANCE TO RUNDOWN BUILDING – NIGHT 129**

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

**043**

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

**SPEEDY**

**(on his cell)**

**We’re ready to come out.**

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

**NOTARBARTOLO**

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

**The bus comes and goes.**

**NOTARBARTOLO**

**NOW!!**

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

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

**NOTARBARTOLO**

**What’s in the trash bag?**

**THE GENIUS**

**Nothing we wanted to leave behind.**

**THE MONSTER**

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

**it.**

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

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

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

**130 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 130**

**CHARDONNAY**

**Oh, yeah, they were high! Giddy with**

**excitement, on their way to meet in**

**Leonardo’s Antwerp apartment.**

**(beat)**

**But then...**

**131 INT. NOTARBARTOLO’S ANTWERP APARTMENT – MORNING 131**

**044**

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

**CHARDONNAY (V.O.)**

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

**satchels.**

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

**132 TIGHTER ANGLE 132**

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

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

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

**133 WIDER ANGLE 133**

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

**THE GENIUS**

**There are only diamonds in like every**

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

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

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

**NOTARBARTOLO**

**We’ve been set up.**

**134 INT. TEMPLAR’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 134**

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

**room. Shinaman finishes opening another bottle of Veuve Clicquot and tops off Chardonnay and Rayana’s flute glasses. Finally, Templar stops pacing.**

**TEMPLAR**

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

**Jewish Dealer was only the front.**

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

**045**

**CHARDONNAY**

**Now, Leonardo insists that in the**

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

**seen many of those same leather satch-**

**els in the offices of various dealers,**

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

**tory. That’s why he expected the total**

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

**TEMPLAR**

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

**actually got.**

**RAYANA**

**(gleefully)**

**That means there is possibly up to**

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

**(crunching the numbers)**

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

**million.**

**SHINAMAN**

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

**bartolo to reveal the identity of the**

**Jewish dealer and provided the dealer**

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

**CHARDONNAY**

**I’ve got some ideas on that.**

**135 EXT. NOTARBARTOLO HOME – TURIN, ITALY – DAY 135**

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

**136 ANGLE ON FRONT DOOR 136**

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

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

**MARIA**

**Buon giorno, Miss Chardonnay.**

**046**

**CHADONNAY**

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

**meet my associates.**

**(indicating Templar)**

**This is Robin Templar.**

**(indicating Rayana)**

**Rayana Kakhimova.**

**(indicating Shinaman)**

**Douglas Shinaman.**

**(beat)**

**We’d like to speak with Leonardo.**

**MARIA**

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

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

**137 INT. NOTARBARTOLO LIVING ROOM – LATE AFTERNOON 137**

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

**CHARDONNAY**

**(to Notarbartolo)**

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

**you should hear.**

**TEMPLAR**

**(taking over)**

**I have been commissioned to recover**

**the missing diamonds from the Diamond**

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

**NOTARBARTOLO**

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

**them.**

**TEMPLAR**

**But you don’t know who?**

**NOTARBARTOLO**

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

**TEMPLAR**

**Why do you say that?**

**NOTARBARTOLO**

**Because they are able to recruit men**

**(MORE)**

**047**

**NOTARBARTOLO**

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

**King of Keys.**

**TEMPLAR**

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

**the Jewish dealer?**

**NOTARBARTOLO**

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

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

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

**clever people do business.**

**CHARDONNAY**

**But he was never arrested.**

**NOTARBARTOLO**

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

**SHINAMAN**

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

**NOTARBARTOLO**

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

**apartment, the police already knew who**

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

**neighbors who reported them.**

**CHARDONNAY**

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

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

**NOTARBARTOLO**

**They know nothing.**

**RAYANA**

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

**all?**

**NOTARBARTOLO**

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

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

**TEMPLAR**

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

**offer you cannot refuse.**

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

**048**

**138 EXT. CITY OF ANTWERP – SERIES OF SHOTS – DAY 138**

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

**139 EXT. ANTWERP DIAMOND DISTRICT – SERIES OF SHOTS – DAY 139**

**Beauty shots of the Diamond Center including the nearby Keyserlei and Meir shopping districts; the Antwerp Zoo and**

**Antwerp Central Station.**

**140 EXT. HYLLIT HOTEL – ANTWERP DIAMOND DISTRICT – DAY 140**

**To establish the luxury hotel on De Keyserlei (street).**

**141 INT. TEMPLAR’S HYLLIT HOTEL SUITE – DAY 141**

**Chardonnay, Rayana and Shinaman are gathered in Templar’s suite.**

**Even though he has his own cell phone, Templar is on the room phone. Waiting to be connected, Robin comments to the others.**

**TEMPLAR**

**I’ll meet with her in person. I’ll**

**let her know I’ve made a deal with**

**Leonardo.**

**CHARDONNAY**

**She’ll run a background check.**

**TEMPLAR**

**All she’ll find is a fashionable Miami**

**address. ...No sense exposing the**

**rest of you...**

**(finally connected)**

**...Ms. Oliver? ...My name is Robin**

**Templar. I’ve been retained by Jona-**

**than Moore to help recover the alleged**

**missing diamonds from the Antwerp heist.**

**...I was wondering if we could meet?**

**142 EXT. ANTWERP DIAMOND CENTER POLICE DEPARTMENT – DAY 142**

**To establish.**

**143 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM – DAY 143**

**Careful not to leave any finger prints, Templar is seated across the conference table from Ms. Denice A. Oliver.**

**049**

**TEMPLAR**

**You being the chief insurance investi-**

**gator, I felt it my duty to inform you**

**that I have made a deal with Leonardo**

**Notarbartolo to help Mr. Moore and me**

**recover the missing diamonds, if they**

**actually exist.**

**OLIVER**

**And what kind of a deal did you make?**

**TEMPLAR**

**I gave him a percentage of our recovery**

**fee in exchange for revealing the name**

**of the Jewish Dealer.**

**OLIVER**

**(skeptical)**

**Really? ...We’ve been after him to**

**give up that name for years. He was**

**afraid he’d be killed if he did. And**

**you convinced him otherwise?**

**TEMPLAR**

**Five years in prison can change a man’s**

**perspective.**

**OLIVER**

**He no longer fears for his life?**

**TEMPLAR**

**I’m sure he does. But, after enduring**

**the shame of having ended up with noth-**

**ing after all that effort, all that**

**prison time...he wants the money more.**

**If only, perhaps, for his self-respect.**

**OLIVER**

**For his pride as a professional thief?**

**TEMPLAR**

**Exactly. You’ve worked with enough of**

**these people. You understand. Can you**

**imagine the ego it requires to undertake**

**such a massive crime?**

**OLIVER**

**(nods with a wry smile)**

**Grasping the money – that is in itself**

**the badge of honor. It’s everything.**

**050**

**TEMPLAR**

**It is when you’re a thief.**

**OLIVER**

**We should have made a similar deal.**

**(beat)**

**One thing puzzled me. How do you con-**

**vince the Jewish Dealer to talk?**

**Templar smiles like a Cheshire cat and half-shrugs.**

**144 INT. RESTAURANT GRAN DUCA – ANTWERP – NIGHT 144**

**At the Hyllit Hotel’s rooftop restaurant, Gran Duca, Chardonnay, Templar, Rayana and Shinaman are enjoying the French-Italian cuisine (with premium French and Italian wines) as Templar gives his report.**

**CHARDONNAY**

**In hindsight, revealing yourself to**

**this Denice Oliver ...It’s not like**

**you to expose yourself like that...**

**Perhaps you should have let Jonathan**

**handle it.**

**TEMPLAR**

**Jonathan isn’t here. ...Besides, it’s**

**part of my opening gambit to get close**

**to our competition.**

**CHARDONNAY**

**Ah...the two police investigators**

**on the case.**

**TEMPLAR**

**Exactly.**

**FLASHBACK TO:**

**145 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM – DAY 145**

**Templar is across the conference table from Denice Oliver when Detectives Patrick Peys and Agim De Bruycher enter and take seats on each side of her.**

**OLIVER**

**Mr. Templar, these are detectives**

**Patrick Peys and Agim De Bruycher.**

**You wanted to ask them some questions?**

**051**

**TEMPLAR**

**Yes, I’d like to know exactly how you**

**apprehended the *perps?***

**BRUYCHER**

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

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

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

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

**police...**

**146 EXT. THICKET – OFF THE E-19 MOTORWAY - NIGHT 146**

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

**BRUYCHER (V.O.)**

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

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

**He insisted the police investigate,**

**adding that there was videotape thrown**

**all over the place.**

**(beat)**

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

**when the owner added that there were**

**also some white envelopes printed with**

**the words Diamond Center, Antwerp,**

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

**147 INT. CRIME LAB - ANTWERP 147**

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

**BRUYCHER (V.O.)**

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

**be a receipt made out to Leonardo**

**Notarbartolo for a low light surveil-**

**lance system.**

**148 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM 148**

**Smiling at Templar, De Bruycher proudly adds:**

**BRUYCHER**

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

**warrant for Notarbartolo’s Antwerp**

**apartment.**

**149 EXT. THICKET – TIGHT ANGLE ON BRUYCHER 149**

**052**

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

**BRUYCHER (V.O.)**

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

**together with the deli wrapping, that**

**tied him to the robbery.**

**150 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM 150**

**Smiling, De Bruycher cheerfully explains to Templar.**

**BRUYCHER**

**During the search of Notarbartolo’s**

**apartment we found a time-stamped**

**receipt from a local deli for an**

**Antipasto Italiano salami sandwich.**

**151 INT. TEMPLAR’S HYLLIT HOTEL SUITE – NIGHT 151**

**Templar continues briefing Rayana, Doug and Chardonnay on the meeting at the Diamond Center Police station’s conference room.**

**TEMPLAR**

**So, despite Leonardo’s refusal to give**

**up the names of his partners, the police**

**tracked everyone down except for the**

**King of Keys.**

**(beat)**

**Notarbartolo received a 10-year sentence**

**and the Genius, the Monster, and Speedy**

**each got 5 years.**

**(beat)**

**Notarbartolo was released early due to**

**good behavior, or so they hope he thinks.**

**They’re hoping of course he’ll lead them**

**to the eighty million in missing dia-**

**monds. ...But I’m sure he realizes he’s**

**being shadowed.**

**SHINAMAN**

**As are we, since you told them we have**

**the name of the Jewish Dealer.**

**CHARDONNAY**

**Told you I thought it was a mistake.**

**053**

**SHINAMAN**

**Y’ really have a taste for hangin’ it**

**out there, do y’ not, me Boyo?**

**TEMPLAR**

**Call it a gut instinct... And we won’t**

**be so easy to shadow.**

**152 EXT. CAFÉ ON HOVENIERSSTRAAT – ANTWERP – EVENING 152**

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

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

**153 EXT. HOVENIERSSTRAAT & SIDE STREET – EVENING 153**

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

**RAYANA**

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

**get to the railroad station?**

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

**A dark colored van driven by Templar pulls to the curb beside the Dealer. Shinaman and Chardonnay jump out. They grab the Jewish Dealer and toss him into the back. After Rayana and the others climb back in, Templar engages the drive gear and speeds away.**

**154 EXT. ABANDONED FARMHOUSE – OUTSIDE ANTWERP – NIGHT 154**

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

**155 INT. BATHROOM – ABANDONED FARMHOUSE – NIGHT 155**

**Using an excessive amount of duct tape, Shinaman finishes secur-ing the Jewish Dealer to a kitchen chair after which he and Templar lift the chair into the bathtub in which the water is**

**well above the Dealer’s ankles.**

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

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

**054**

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

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

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

**CHARDONNAY**

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

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

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

**only for a second.**

**(beat)**

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

**remove the washcloth. You then have**

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

**person behind the heist.**

**(beat)**

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

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

**we repeat the process... If you’re an-**

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

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

**(beat)**

**Some people have been known to survive**

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

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

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

**(beat)**

**Now, nod if that’s clear.**

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

**But then a hand is raised. Shinaman has a question.**

**CHARDONNAY**

**What is it, Doug?**

**SHINAMAN**

**With all due respect, my friends, we’re**

**in an abandoned farm house, forty miles**

**from where Christ left his shoes. So**

**why not let him scream? There’s none**

**will hear him but us.**

**Chardonnay shrugs.**

**055**

**CHARDONNAY**

**Call it tradition...**

**Chard gives the Dealer a manic smile.**

**CHARDONNAY**

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

**Then, just as Chardonnay is about to nod the go ahead to Rayana, the Dealer’s MUFFLED VOICE is HEARD attempting to scream through the duct tape.**

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

**CHARDONNAY**

**(feigning disappointment)**

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

**JEWISH DEALER**

**(nodding and weep-**

**ing profusely)**

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

**Frederick Van Gent!**

**CHARDONNAY**

**And where do we find this Frederick Van**

**Gent?**

**JEWISH DEALER**

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

**diamond merchant. You can’t miss him.**

**TEMPLAR**

**(nods)**

**Hmmm... I’m familiar with the name.**

**(beat)**

**Doug, go ahead and free one of his hands,**

**and let’s get out of here.**

**156 EXT. ABANDONED FARMHOUSE – NIGHT 156**

**Chardonnay wears a look of accomplishment as she walks alongside Robin toward the nearby vehicle. Rayana and Shinaman walk behind them. Templar regards Chardonnay thoughtfully.**

**TEMPLAR**

**You know, when I was in the Marines,**

**some Washington morons were telling**

**MORE)**

**056**

**TEMPLAR (Cont’d)**

**us to torture people. They were cow-**

**ards really who had never heard a shot**

**fired in anger. Oh, they called it**

**“enhanced interrogation,” but we all**

**knew it was torture.**

**CHARDONNAY**

**Did it work?**

**TEMPLAR**

**Sometimes... But more than half the**

**time they just tell you what you want**

**to hear. And then you just feel bad.**

**RAYANA**

**As you should, because you’ve done**

**a bad thing.**

**TEMPLAR**

**Very true... But...that said...**

**(raises an index**

**finger to Chard)**

**I do love a good threat... Great job.**

**157 EXT. HYLLIT HOTEL – ANTWERP DIAMOND DISTRICT – NIGHT 157**

**To re-establish.**

**158 INT. TEMPLAR’S HYLLIT HOTEL SUITE – NIGHT 158**

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

**TEMPLAR**

**(into iPhone)**

**We need you over here tomorrow to keep**

**De Bruycher and Peys busy. Have them**

**follow you around...**

**INTERCUT WITH:**

**159 EXT. FANTAIL – 90 FOOT SCHOONER “SWEET CHARITY” – DAY 159**

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

**057**

**TEMPLAR (V.O)**

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

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

**out them getting in our way.**

**MOORE**

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

**insufferable nuisance of myself.**

**TEMPLAR**

**I don’t think they know about the rest**

**of the team, but I can’t be sure. These**

**investigators are no dummies. They’re**

**actually damn good. In any event you’ll**

**take over my suite here at the Hyllit.**

**MOORE**

**And if they ask about you?**

**TEMPLAR**

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

**unrecovered diamonds to be found and**

**went back to Miami.**

**MOORE**

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

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

**through that lie.**

**160 BACK TO SCENE 160**

**TEMPLAR**

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

**Bon voyage.**

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

**TEMPLAR**

**Have you worked out an itinerary where**

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

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

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

**RAYANA**

**(thick Russian accent)**

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

**don. ...Douglas and I will remain on**

**the flight which goes on to Cape Town.**

**You and Chardonnay will spend the night**

**(MORE)**

**058**

**RAYANA (Cont’d)**

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

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

**p.m. which arrives in Cape Town at 9:40**

**a.m. ...An 11-hour and 30-minute flight.**

**TEMPLAR**

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

**RAYANA**

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

**class.**

**This gets a frown and slight nod of approval from Templar and a broad smile from the others.**

**161 EXT. SERIES OF SHOTS – LONDON – DAY 161**

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

**162 EXT. HOTEL 41 – LONDON – LATE AFTERNOON 162**

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

**163 INT. LOBBY – HOTEL 41 – LONDON – LATE AFTERNOON 163**

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

**TEMPLAR**

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

**nay Rogers and Robin Templar.**

**(turning to Chard)**

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

**Care to try one of them?**

**Chardonnay nods her approval.**

**164 INT. HOTEL 41 BAR – NIGHT 164**

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

**CHARDONNAY**

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

**TEMPLAR**

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

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

**(MORE)**

**059**

**TEMPLAR (Cont’d)**

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

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

**Waterfront vicinity.**

**(beat)**

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

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

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

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

**Marina Residential Apartments.**

**(beat)**

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

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

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

**balcony and air conditioning.**

**CHARDONNAY**

**Yeah, all that’ll come in handy in**

**Case I decide to raise a family while**

**I’m there.**

**TEMPLAR**

**(beat)**

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

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

**CHARDONNAY**

**(deadpan)**

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

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

**great food and wine?**

**TEMPLAR**

**(just as deadpan)**

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

**165 EXT. CAPE TOWN INTERNATIONAL AIRPORT – MORNING 165**

**Series of shots to establish.**

**166 ANGLE ON RUNWAY 166**

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

**167 EXT. AIRPORT TO CAPE TOWN FREEWAY – MORNING 167**

**A taxicab heads for the city.**

**168 INT/EXT. TAXICAB EN ROUTE CAPE TOWN – MORNING 168**

**060**

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

**169 ANGLE ON GROOTE SCHUUR HOSPITAL – FROM CAB 169**

**TEMPLAR**

**That’s Groote Schuur Hospital where on**

**December 3rd, 1967, Christian Barnard**

**performed the first heart transplant.**

**CHARDONNAY**

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

**it wasn’t your heart, was it?**

**TEMPLAR**

**(mock indignation)**

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

**170 EXT. CAPE TOWN – SERIES OF SHOTS - MORNING 170**

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

**171 INT/EXT TAXICAB – VICTORIA & ALFRED WATERFRONT – MORNING 171**

**The taxi enters the spectacular marina.**

**TEMPLAR**

**This is where Shinaman is staying.**

**172 ANGLE ON TABLE BAY HOTEL 172**

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

**TEMPLAR (V.O.)**

**Three restaurants and a bar-lounge.**

**Rayana booked him a 750 sq. ft. exec-**

**utive suite. He’ll be well taken**

**care of.**

**173 EXT. VICTORIA & ALFRED WATERFRONT MARINA – MORNING 173**

**The taxicab wends its way through the Marina.**

**174 INT/EXT TAXICAB – VICTORIA & ALFRED WATERFRONT – MORNING 174**

**TEMPLAR**

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

**House Boutique Hotel.**

**175 ANGLE ON DOCK HOUSE BOUTIQUE HOTEL 175**

**061**

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

**176 EXT. VICTORIA & ALFRED WATERFRONT MARINA – MORNING 176**

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

**177 INT/EXT TAXICAB – THE ONE & ONLY HOTEL – MORNING 177**

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

**TEMPLAR**

**(to Chardonnay)**

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

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

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

**178 EXT. ANOTHER ANGLE – TAXICAB AT ONE & ONLY, CAPE TOWN 178**

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

**Bellboy takes over the luggage. From his wad of bills, Templar peels off some currency for the driver.**

**TEMPLAR**

**(to driver)**

**The lady has reservations at the Water-**

**front Marina Residential Apartments.**

**Hands the Driver some bills.**

**TEMPLAR**

**Please take good care of her.**

**TAXI DRIVER**

**(impressed with**

**the cash amount)**

**Yes, sir!...**

**(to himself)**

**... I’ll do everything but tuck**

**her in...**

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

**179 INT. REUBENS RESTAURANT – ONE & ONLY, CAPE TOWN – DAY 179**

**Chardonnay, Rayana, Shinaman and Templar are seated at a dis-creet table at Reubens, a brasserie specializing in local cui-sine. While enjoying luncheon fare and an excellent wine from**

**062**

**the Bouchard Finlayson Vineyards, Rayana reports on what she has been able to find out, referring to files on her iPod.**

**180 INSERT: IMAGES ON RAYANA’S LAPTOP: 180**

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

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

**RAYANA (V.O.)**

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

**top players in the international**

**diamond market.**

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

**RAYANA (V.O.)**

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

**is a... how do you say... a very “careful”**

**man.**

**SHINAMAN (V.O.)**

**Translation: he is surrounded by iron-**

**fisted security, is he?**

**RAYANA (V.O.)**

**Correct. Does not travel much. Hard**

**to get to. But he is not without weak-**

**ness.**

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

**RAYANA (V.O.)**

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

**SHINAMAN (V.O.)**

**Oh, is that his gay lover, then?**

**RAYANA (V.O.)**

**No...**

**(laughs)**

**... At least I don’t think so. This is**

**Paul Venter, Van Gent’s right-hand man.**

**TEMPLAR**

**Like a “fixer”?**

**181 BACK TO SCENE – REUBENS 181**

**As the Team peers at the laptop images, Chardonnay seems**

**063**

**unusually fascinated.**

**RAYANA**

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

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

**SHINAMAN**

**To keep the boss’s hands clean?**

**RAYANA**

**(nods)**

**Something like that.**

**TEMPLAR**

**And why is he the weakness?**

**RAYANA**

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

**“the good life.”**

**SHINAMAN**

**Bit of a party dog, then, is he?**

**RAYANA**

**(smiling)**

**You are getting ahead of me. Once a**

**month he does weekend by himself at a**

**five-star hotel in wine country - the**

**Delaire Graff Lodges and Spa, near**

**Stellenbosch.**

**TEMPLAR**

**I know it well. Great place. Inside**

**the hotel there are actually two Mich-**

**elin two-star restaurants.**

**SHINAMAN**

**Not too shabby.**

**TEMPLAR**

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

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

**TEMPLAR**

**(to Chard)**

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

**064**

**CHARDONNAY**

**(entranced)**

**Sure looks like my kind of guy –**

**-- I mean... he reminds me of some-**

**one I knew once. The resemblance is**

**... uncanny.**

**SHINAMAN**

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

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

**CHARDONNAY**

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

**SHINAMAN**

**I’m sorry.**

**CHARDONNAY**

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

**TEMPLAR**

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

**when is this Paul Venter next sched-**

**uled for a visit to Stellenbosch?**

**RAYANA**

**This weekend.**

**TEMPLAR**

**Perfect.**

**(to Chardonnay)**

**We need to get you a wardrobe befit-**

**ting a princess.**

**182 EXT. DELAIRE GRAFF LODGES & SPA – WESTERN CAPE – DAY 182**

**SERIES OF BEAUTY SHOTS to establish the five-star luxury hotel**

**located on the Helshoogte Pass, near Stellenbosch and the**

**Cape’s fertile wine country.**

**183 EXT. OUTDOOR SWIMMING POOL – DELAIRE GRAFF LODGES – DAY 183**

**Wearing a designer bikini, and looking pretty much devastatingly attractive, Chard lies on a lounge chair next to the pool, soaking in the sun while reading the *London Daily Mail*.**

**184 ANOTHER ANGLE 184**

**Directly across the pool in a similar lounge chair and wearing**

**065**

**Speedo trunks is Paul Venter, whom we’ve already met in the opening sequence.**

**185 ANGLE ON PAUL VENTER 185**

**A tuxedoed sommelier, whom we will come to know as COURTNEY, is setting up a bucket of ice on a stand, next to Paul’s lounge**

**065**

**chair. Packed in the ice is a bottle carrying the iconic label of Dom Perignon. Courtney hands Paul a freshly poured glass.**

**186 BACK TO SCENE 186**

**Paul holds up his flute glass filled with Champagne, salutes the gorgeous stranger across the pool, then takes a sip.**

**On the other side of the pool, Chard raises her right arm slightly and wiggles her fingers in a hello manner at the handsome man offering the salute, before returning her attention back to the newspaper.**

**187 INT. Two-STAR RESTAURANT – DELAIRE GRAFF LODGES – EVENING 187**

**Chardonnay, in a stunning designer outfit, is seated alone at one of the hotel’s prominent tables. In an ice bucket next to her table is a bottle of Dom Perignon. Courtney tops off her flute glass as Chard looks over the menu.**

**188 ANOTHER ANGLE 188**

**Paul Venter is escorted to his table by the MAITRE D’; which table happens to be near that of Chardonnay. After being seated, Paul asks a favor of the Maitre d’; indicating the sommelier, who is hovering around Chardonnay.**

**189 TIGHTER ANGLE 189**

**PAUL**

**Please ask Courtney to come and take**

**my wine order.**

**MAITRE D’**

**Yes, sir, Mr. Venter.**

**190 ANGLE ON CHARDONNAY’S TABLE 190**

**The Maitre d’ approaches Chardonnay’s table and whispers to Courtney, indicating Paul Venter’s table. As the Maitre d’ moves away, Courtney respectfully addresses Chardonnay.**

**066**

**COURTNEY**

**Excuse me, Miss Rogers, but an impor-**

**tant guest has asked for my services.**

**...If you’re ready, I will send the**

**head waiter to take your order.**

**CHARDONNAY**

**Thank you, Courtney.**

**191 ANOTHER ANGLE 191**

**Chard smiles as she watches Courtney approach Venter’s table.**

**192 EXT. THE TABLE BAY HOTEL – NIGHT 192**

**To establish.**

**193 INT. THE CAMISSA BRASSERIE – TABLE BAY HOTEL – NIGHT 193**

**In the popular brasserie, Rayana, Shinaman and Templar have finished dinner and are enjoying their after-dinner drinks.**

**SHINAMAN**

**‘Tis I should be there, keeping an eye**

**on her. After all, who is this Paul Ven-**

**ter, anyway?**

**TEMPLAR**

**I’m not sure, but knowing Chardonnay,**

**I’d say he’s probably got more to fear**

**from her than the other way around...**

**She’ll be fine.**

**RAYANA**

**Let us hope so.**

**194 EXT. DELAIRE GRAFF – PATHWAY TO LODGES – NIGHT 194**

**A golf-type cart transports Chard and Paul to Chardonnay’s *Superior Suite.* The cart driver stops in front of the suite**

**and both Paul and Chardonnay disembark.**

**195 INT. CHARDONNAY’S SUITE – DELAIRE GRAFF LODGES – NIGHT 195**

**The entrance door opens and the charismatic Paul follows Chard into the suite. He looks around, impressed.**

**PAUL**

**This is actually bigger than my suite.**

**(MORE)**

**067**

**PAUL (Cont’d)**

**If you don’t mind my asking, how much**

**does it set you back?**

**CHARDONNAY**

**I believe it’s in the neighborhood of**

**$2,500 per night... But I really don’t**

**keep track of these things.**

**Indicating the kitchen refrigerator.**

**CHARDONNAY**

**You’ll find some Montrachet and French**

**champagnes in the fridge. Why don’t**

**you pick one you like while I get**

**some glasses?**

**Paul steps over and opens the refrigerator.**

**196 INSIDE REFRIGERATOR – PAUL’S POV 196**

**The fridge is loaded with wines of iconic labels, including Le Montrachet and Champagnes: Bollinger, Taittinger, Laurent Perrier, Dom Ruinart, Louis Roederer, and Dom Perignon.**

**197 BACK TO SCENE 197**

**PAUL**

**What do you do for a living?**

**CHARDONNAY**

**I used to deal in fine art.**

**PAUL**

**(impressed)**

**You mean like rare paintings?**

**CHARDONNAY**

**Paintings, antiquities. Occasionally,**

**even jewelry. ...But I’m retired. For**

**now, I just want to spend my money liv-**

**ing the good life... How about you?**

**What do you do?**

**PAUL**

**Diamonds. I buy and sell them... But**

**there is so much more to life than**

**money, isn’t there?**

**198 INT. BEDROOM – CHARDONNAY’S DELAIRE GRAFF SUITE – NIGHT 198**

**068**

**Chard, lying on her side, watches Paul sleep and finds herself overcome with the most relaxing sense of peace. She cuddles up next to him and goes into a satisfying sleep**

**199 EXT/INT. MERCEDES – STELLENBOSCH WINE COUNTRY – MORNING 199**

**With Paul behind the wheel of his rare, 35-year-old, long-wheelbase, S-Class customized Mercedes convertible, he and Chardonnay motor their way through the Western Cape’s spectacular wine country.**

**A road sign indicates they are five kilometers outside Stellen-bosch, in the Banhoek Valley. In the distance is the white Cape Dutch architecture of the Zorgvliet Estates winery.**

**PAUL**

**I want to take you for some wine tast-**

**ing later, but first if you don’t mind**

**I need to make a delivery. It won’t**

**take long.**

**The old Mercedes rumbles over a hill as the highway winds through the vineyards.**

**200 EXT. GATE TO** **STELLENBOSCH CHILDREN’S FOUNDATION – DAY 200**

**The Mercedes passes through the gateway and takes a short, wind-ing drive up the hill.**

**201 EXT. STELLENBOSCH CHILDREN’S FOUNDATION – ADMIN CENTER 201**

**In a shaded dale, an Administration Building and Three Classroom Buildings are clustered.**

**203 EXT/INT. MERCEDES & FOUNDATION GROUNDS – DAY 202**

**Chardonnay is a little bewildered as a couple dozen young black African children come running to greet Paul, who gets out, pops the trunk and unloads three boxes of text books.**

**CALVIN, a young black administrator, comes out of the building, shakes Paul’s hand, thanks him and takes over the delivery as the kids swarm around Paul.**

**CALVIN**

**Can you stay a while, Mr. Paul? Join**

**us for some football, perhaps?**

**PAUL**

**(to the Kids)**

**069**

**PAUL (Cont’d)**

**Sorry, fellas, I can’t stay today, but**

**next time we can play a little football**

**and I can go over your economics papers.**

**...It’ll be soon.**

**The Kids obviously love him. Chard sits in the convertible, observing her date with amazement and pleasure.**

**Paul climbs back into the convertible and fires up the engine.**

**PAUL**

**Alright, so, are you ready to taste**

**some phenomenal wines?**

**He drives off.**

**204 EXT/INT. MERCEDES - STELLENBOSCH WINE COUNTRY – DAY 204**

**As Paul drives, he notices Chard staring at him with a slight smile.**

**PAUL**

**What is it?**

**CHARDONNAY**

**Nothing... You just surprised me with**

**that school.**

**PAUL**

**I started the Foundation about five**

**years ago.**

**CHARDONNAY**

**Why do you do it?**

**PAUL**

**Makes me feel good. Not many people**

**know about it. Not even my boss. I**

**don’t think he’d understand.**

**CHARDONNAY**

**Well, I think it’s great.**

**He smiles at her.**

**PAUL**

**Thank you.**

**205 INT. 2-STAR RESTAURANT – DELAIRE GRAFF LODGES – EVENING 205**

**070**

**This time Paul and Chardonnay are dining at the same table; Chard’s table as it so happens. The Sommelier, Courtney, is pouring the Champagne that started it all...Dom Perignon.**

**206 ANOTHER ANGLE 206**

**PAUL**

**Tell me, my dear. ...Do you know**

**anything about diamonds?**

**207 EXT. TABLE MOUNTAIN AERIAL CABLEWAY – DAY 207**

**To establish the tram’s 1086-meter ascent to the top.**

**208 INT/EXT TABLE MOUNTAIN AERIAL CABLEWAY – DAY 208**

**Inside the tram, ascending to the top of one of the Seven Wonders of the modern World, are Chard, Rayana, Shinaman, and Templar. As we ascend, the Merry Band is all agog with the spectacular 360-degree view of Table Mountain and its sur-roundings.**

**TEMPLAR**

**The food up here is not quite Mich-**

**elin rated but I think you’ll agree,**

**the view makes up for it.**

**RAYANA**

**(thick accent)**

**I did check menu, and they have some**

**decent beer and wine.**

**SHINAMAN**

**Well, then it’s hardly a dead loss.**

**209 EXT. TOP OF TABLE MOUNTAIN – DAY 209**

**As the tram touches the top of Table Mountain, the Team arrives at the Table Mountain Restaurant.**

**210 INT. TABLE MOUNTAIN RESTAURANT – DAY 210**

**To establish the restaurant where Chardonnay, Rayana, Shinaman and Templar are enjoying Western Cape cuisine including succu-lent gourmet hamburgers.**

**RAYANA**

**(to Chardonnay)**

**So, what did you tell him when he asked**

**if you knew anything about diamonds?**

**071**

**FLASH BACK:**

**211 INT. RESTAURANT – DELAIRE GRAFF LODGES – EVENING 211**

**IN an ANGLE ON Paul and Chard, Paul is asking the question.**

**PAUL**

**Tell me, my dear. ...Do you know any-**

**thing about diamonds?**

**CHARDONNAY**

**A little... Why do you ask?**

**PAUL**

**I’d like to keep you around. Would**

**you consider coming to work for my**

**boss, Frederick Van Gent?**

**CHARDONNAY**

***The* Frederick Van Gent?**

**PAUL**

**(grinning)**

**The very same.**

**212 BACK TO SCENE 212**

**TEMPLAR**

**Looks like we at least have a foot in**

**the door.**

**SHINAMAN**

**(skeptically)**

**Let’s just be hoping it doesn’t get**

**stomped on.**

**TEMPLAR**

**(to Chard)**

**Where do Van Gent’s diamonds come from**

**and where do they go? That’s the focus.**

**The sooner we know that the better...**

**Meanwhile, on our end, Rayana will be**

**doing her thing.**

**CHARDONNAY**

**Understood.**

**Chardonnay is sitting next to Rayana, turns and speaks to her apart from the others.**

**072**

**CHARDONNAY**

**There’s only one thing that I’m worried**

**about.**

**RAYANA**

**Only one?**

**CHARDONNAY**

**I really like this guy.**

**RAYANA**

**Well, he is good-looking.**

**CHARDONNAY**

**It’s more than that. When I was in**

**college, I was going to get married.**

**...Patrick McKaye. Star athlete,**

**brilliant medical student...wanted to**

**work with Doctors Without Borders...**

**Help people around the world. ... We**

**were very deeply in love... One summer**

**night, he was running late on his way**

**to pick me up. His convertible got**

**broadsided by a semi. Died on the**

**highway... It was a long time ago, but**

**it’s not the kind of thing you ever**

**really get over.**

**RAYANA**

**I did not know... I’m...so sorry to**

**hear that... but –**

**CHARDONNAY**

**Rayana... Paul Venter looks exactly**

**like him... Spittin’ image... It feels**

**just like ...well, like being with**

**Patrick... What’s really weird...he**

**moves like him, even smells like him.**

**Rayana listens with empathy.**

**RAYANA**

**Smells like him? ...Chard, my dear,**

**as they say in the U.S. ... you have**

**“got it bad.”**

**CHARDONNAY**

**And he’s sweet... I told you about**

**his foundation... It’s the first time**

**(MORE)**

**073**

**CHARDONNAY (Cont’d)**

**I’ve had these feelings since...**

**(tears up)**

**I can feel myself falling for him!**

**RAYANA**

**Sounds like what you would call “great**

**guy.” ... I am so sorry. ...Now I’m**

**really worried for you.**

**213 INT. CHARDONNAY’S MARINA RESIDENTIAL APARTMENT – DAY 219**

**Inside Chardonnay’s posh apartment, the PHONE is RINGING. The door to the apartment opens and Chardonnay enters, returning her card key to her purse. She rushes over and picks up the phone’s handset.**

**CHARDONNAY**

**Hello?**

**214 EXT. THE VAN GENT BUILDING – FINANCIAL DISTRICT – DAY 214**

**Over a beauty shot of the building, WE HEAR the VOICE of Paul Venter.**

**PAUL (V.O.)**

**It’s Paul. ...You should’ve given me**

**your iPhone number. It took some doing**

**to track you down.**

**CHARDONNAY (V.O.)**

**I’m glad you made the effort.**

**215 INT. PAUL’S OFFICE – VAN GENT BUILDING – DAY 215**

**Paul is on the phone in his relatively modest office adjacent to Frederick Van Gent’s much larger domain.**

**PAUL**

**Suppose I pick you up in two and-a-**

**half hours and drive you down to Cape**

**Point, where I hope to show you some**

**terrific scenery and the Cape of Good**

**Hope.**

**216 BACK TO: CHARDONNAY’S MARINA RESIDENTIAL APARTMENT 216**

**CHARDONNAY**

**Delightful! I’ll meet you out front**

**in exactly two and-a-half hours.**

**074**

**217 EXT. MAIN ENTRANCE – MARINA RESIDENTIAL APTS. – DAY 217**

**Chardonnay is waiting where she said she would be when Paul’s old Mercedes pulls up to the curb, she enters and they drive off.**

**218 EXT. ATLANTIC COASTAL HIGHWAY – SOUTH OF CAPE TOWN – DAY 218**

**Paul’s Mercedes travels southbound along the roadway carved from the mountainside bordering the Atlantic Ocean.**

**219 INT/EXT. MERCEDES – ATLANTIC COASTAL HIGHWAY – DAY 219**

**Chardonnay and Paul enjoy each other’s company as they drive.**

**PAUL**

**And another thing about diamonds, they**

**repel water. If you spray a diamond**

**with water and it beads up, then it’s**

**probably real.**

**CHARDONNAY**

**I’ve heard that. Didn’t know whether**

**it was true. I’ve also heard that**

**they accept hydrocarbons, such as wax**

**or grease.**

**PAUL**

**Even I didn’t know that, but it makes**

**perfect sense. ...You must come to work**

**for the Van Gent Diamond Works.**

**CHARDONNAY**

**(smiling)**

**We’ll see.**

**PAUL**

**Chardonnay, I won’t take no for an answer.**

**220 EXT. ATLANTIC COASTAL HIGHWAY – SOUTH OF CAPE TOWN – DAY 220**

**The Mercedes continues its journey towards Cape Point.**

**221 EXT. CAPE POINT – SOUTH AFRICA – DAY 221**

**AERIAL VIEW**

**MUSIC UP; as WE FLY over the rugged coastline of the Western Cape’s (most southwesterly) tip of Africa, 60 km south of Cape Town. We come to rest on the carved out, concrete tourist**

**075**

**attraction overlooking the Cape of Good Hope, where the Indian and Atlantic Oceans meet.**

**222 EXT. TOURIST ATTRACTION – DAY 222**

**Paul and Chardonnay join a young, black couple at the popular tourist spot. The two couples take each other’s pictures with the ocean and rugged coastline in the background.**

**223 EXT. FLYING DUTCHMAN FUNICULAR – CAPE POINT – DAY 223**

**Paul and Chard ascend a hilltop towards the Two Oceans Restaurant, overlooking the Cape Point coastline.**

**224 EXT. TWO OCEANS RESTAURANT – DAY 224**

**To establish the iconic Cape Point restaurant with its’ wooden**

**deck that looks out on the most stunning view of South Africa.**

**225 INT/EXT. TWO OCEANS RESTAURANT – DAY 225**

**Paul and Chardonnay are seated at a prime window seat overlook-ing the ocean and coastline below. As they sip a local Stellen-bosch white, Paul has a clay fish with calamari and Chard a Sicilian prawn linguine dish.**

**PAUL**

**Some years back, the company purchased a**

**diamond mine along the lower Orange River.**

**(beat)**

**From the mine we ship out both uncut and**

**polished diamonds to our vaults at the**

**Antwerp diamond district. ...From there,**

**they are shipped to the world’s diamond**

**merchants in Tel Aviv, New York, London,**

***et cetera*.**

**CHARDONNAY**

**But only when De Beers gives the nod,**

**and at the prices they set?**

**PAUL**

**(impressed)**

**You do have some knowledge of diamonds.**

**Although we’re not officially a signa-**

**tory to the De Beers agreement, we find**

**it best to play by their rules... It’s**

**all about controlling the number of**

**diamonds that are on the market at any**

**one time.**

**076**

**CHARDONNAY**

**Thus controlling the price... If all**

**available diamonds were to hit the**

**market at the same time, they’d be as**

**valuable as rock salt.**

**PAUL**

**(grinning)**

**Well, I wouldn’t go that far, but you**

**get the idea.**

**CHARDONNAY**

**I seem to recall the Antwerp Diamond**

**Center was robbed a few years back.**

**PAUL**

**(nodding)**

**We were among those hit. Fortunately**

**insurance covered our losses.**

**226 EXT. THE ONE & ONLY HOTEL, CAPE TOWN – NIGHT 226**

**Reestablish.**

**227 INT. TEMPLAR’S ONE & ONLY HOTEL SUITE – NIGHT 227**

**The team (Chardonnay, Rayana, Shinaman, Templar) is gathered in Templar’s luxury suite. The hors d’oeuvres and champagne lie untouched on the sideboard. Chard has everyone’s attention as she gives her report.**

**CHARDONNAY**

**(to Rayana)**

**We need to find out all we can about**

**this diamond mine on the lower Orange**

**River.**

**Rayana nods her understanding**

**CHARDONNAY**

**I’m meeting Frederick Van Gent tomor-**

**row morning.**

**TEMPLAR**

**(abruptly)**

**Give me your iPhone.**

**As she does so, Templar replaces her sophisticated iPhone with an ordinary cell phone.**

**077**

**TEMPLAR**

**This is a prepaid, *burner* phone. Use**

**it from now on.**

**(to group)**

**No iPhones for anyone. From now on**

**we use *burner* phones.**

**With that, Templar passes out prepaid cell phones to the team.**

**228 INT/EXT CAPE TOWN TAXICAB – DE WAAL EXPRESSWAY – DAY 228**

**With Chardonnay in the back seat, the taxi wends its way around the picturesque mountain road overlooking the tall monuments to**

**power and wealth, among them the Van Gent building. The taxi swings off the expressway at an interchange and heads toward the monuments.**

**229 EXT. CAPE TOWN FINANCIAL/DIAMOND DISTRICT – DAY 229**

**The taxi pulls up in front of the towering Van Gent building.**

**Chard climbs out, pays the driver and enters the building.**

**230 INT. LOBBY – VAN GENT BUILDING – DAY 230**

**In order to get to the elevators, everyone has to pass between the information and security desks; the latter with two armed guards keeping an eye on the building’s array of video monitors.**

**231 ANGLE ON INFORMATION DESK 231**

**Chard approaches the young man at the information desk.**

**CHARDONNAY**

**Excuse me –**

**(checking his name tag)**

**– Mr. Naude. ...I have an appointment**

**with Mr. Paul Venter. I wonder if you**

**can tell me how to find his office.**

**YOUNG NAUDE is clearly appreciative of Chard’s good looks.**

**YOUNG NAUDE**

**(smiling)**

**His office is on the top floor, next to**

**that of Frederick Van Gent.**

**Chardonnay looks around the lobby and then returns Naude’s charming smile with one of her own.**

**078**

**CHARDONNAY**

**Tell me, do all the offices in the build-**

**ing belong to the Van Gent Company?**

**YOUNG NAUDE**

**Oh, no, Ma’am. ...They only lease the**

**top three floors.**

**CHARDONNAY**

**(taken aback)**

**Three floors...out of what? Twenty-five**

**or thirty?**

**YOUNG NAUDE**

**Thirty.**

**CHARDONNAY**

**But the Van Gent name is on the build-**

**ing?**

**YOUNG NAUDE**

**They pay extra for that. ...It’s like a**

**sponsorship. ...a sports arena being**

**named after a big company.**

**CHARDONNAY**

**I get it. ...Sponsorship.**

**Chard moves toward the elevators.**

**232 INT. ELEVATOR BANK – VAN GENT BUILDING – DAY 232**

**Like most tall buildings the Van Gent building has different sets of elevators; one set covers the first 16 floors, and the second set floors 17 through 30 – bypassing the first 16.**

**Chardonnay lights the button of an elevator that will take her to the top floor.**

**233 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 233**

**The elevator door opens and Chardonnay Rogers steps into a lob-by reminiscent of the Universal Imports office in San Francisco, only the sign on the wall reads: VAN GENT DIAMONDS.**

**Sitting behind her desk is the attractive young receptionist-secretary, Mitzi Morgan. Mitzi smiles at Chard, who is slipping on her chic, designer gloves.**

**079**

**MITZI**

**May I help you?**

**CHARDONNAY**

**I have an appointment with Paul Venter.**

**Mitzi looks the tall, slinky Chardonnay up and down.**

**MITZI**

**You would be Ms. Rogers?**

**234 INT. SECRETARIAL ROW – OUTER OFFICES – VAN GENT BLDG. – DAY 234**

**Chardonnay passes a long row of desks where the secretaries sit, handpicked for their looks as well as their skill with the com-puter keyboard. Things are quiet, although it’s not yet lunch-**

**time. Most of the desks are empty and look as though they**

**haven’t been used in some time. She comes to an office marked: PAUL VENTER, ASSISTANT TO MR. VAN GENT.**

**235 ANOTHER ANGLE 235**

**As she approaches, Paul’s office, his door opens and he pops out with a broad smile on his face.**

**PAUL**

**Ms. Rogers! ...So glad you accepted**

**my offer. ...Please come in.**

**He holds the office door open and gestures for Chard to enter.**

**236 INT. VENTER’S OFFICE – VAN GENT BLDG. – DAY 236**

**Chardonnay enters the modest office befitting an executive as-sistant to the president. Paul closes the door and they both take a step closer to each other, apparently of equal minds.**

**At first their lips touch softly...then with much more passion. One thing is obvious. Chardonnay is no longer just doing her job. This is real for her. Breaking their embrace, Paul finally gets down to business.**

**PAUL**

**You’re going to meet the man himself,**

**Frederick Van Gent. ...He’s agreed to**

**hire you part time to sort and grade**

**our diamonds.**

**CHARDONNAY**

**But I thought you needed a secretary?**

**(MORE)**

**080**

**CHARDONNAY (Cont’d)**

**...I’m no gemologist. You need someone**

**board-certified, do you not?**

**PAUL**

**That’s alright. ...I’ll teach you every**

**thing you need to know...then we’ll**

**get you certified.**

**(smiling)**

**And by the way, don’t tell Van Gent how**

**well off you are or that you really don’t**

**need the job. ...He’ll think you’re here**

**to steal his diamonds.**

**This manages to bring a smile to Chard’s uneasy expression.**

**237 INT. VAN GENT’S OFFICE – DAY 237**

**There is a KNOCK at the DOOR but then without waiting for an answer, Paul, followed by Chardonnay, enters the large office.**

**Frederick Van Gent rises from behind his massive desk and with a broad smile greets his visitors.**

**FREDERICK**

**(to Chardonnay)**

**You must be the Chardonnay Rogers that**

**Paul has been telling me about.**

**Chard nods, returning the mile.**

**FREDERICK**

**So you’re going to help us sort some**

**diamonds. It’s a tedious job and**

**we’re thankful to have you aboard.**

**Chard shoots a look at Paul then replies.**

**CHARDONNAY**

**I could use the extra money.**

**Paul allows himself a smile of satisfaction.**

**238 EXT. DIAMOND DISTRICT – ANTWERP - DAY 238**

**To reestablish.**

**239 EXT. CAFÉ ON HOVENIERSSTRAAT – SUMMER – DAY 239**

**Jonathan Moore is seated on purpose at a highly visible side-**

**081**

**walk table at the popular café, sipping his espresso.**

**INTERCUT WITH:**

**240 ANOTHER ANGLE 240**

**Across - and half a block up the street, Patrick Peys is behind the wheel and Agim De Bruycher in the passenger seat of a parked, nondescript car used primarily for surveillance.**

**De Bruycher has his 20-power binoculars focused on Jonathan.**

**BRUYCHER**

**(to Peys)**

**He’s been there 20 minutes, had two es-**

**pressos, and no one has approached him.**

**PEYS**

**Maybe it’s time we had a chat.**

**241 BACK TO SCENE – JONATHAN’S SIDEWALK TABLE 241**

**Jonathan finishes his espresso and is about to leave when Peys and De Bruycher settle into the table’s two empty chairs.**

**PEYS**

**Hello, Mr. Moore.**

**BRUYCHER**

**What a coincidence running into you.**

**MOORE**

**(smiling)**

**Yes, isn’t it?**

**PEYS**

**Tell me, Mr. Moore, what’s happened with**

**your partner in the recovery, Simon Tem-**

**plar?.**

**MOORE**

**If you mean Robin Templar? He’s returned**

**to his home in Miami, convinced that**

**there are no diamonds to be recovered.**

**PEYS**

**So, you’re working alone?**

**MOORE**

**Yes... I’m not as pessimistic as Mr.**

**Templar.**

**082**

**BRUYCHER**

**Any leads?**

**MOORE**

**Making some progress.**

**Peys and Bruycher merely exchange looks.**

**242 EXT. VAN GENT BUILDING – CAPE TOWN – DAY 242**

**To reestablish.**

**243 EXT. ENTRANCE – VAN GENT BUILDING – DAY 243**

**Chardonnay exits the Van Gent Building, her burner cell phone to her ear and some text books in her other arm.**

**244 EXT. SERIES OF SHOTS - BELMOND MOUNT NELSON HOTEL – DAY 244**

**To establish the fife-star hotel built in 1899 and named for naval hero Lord Horatio Nelson.**

**245 EXT. TERRACE – MOUNT NELSON HOTEL – DAY 245**

**Seated at a table overlooking the hotel’s beautiful garden, Templar is having afternoon tea; which is served with delicate finger sandwiches, freshly baked scones and preserves. Nearby is a buffet table laden with sweet confections such as delectable cakes and milk tarts.**

**Templar takes an incoming call on his iphone.**

**INTERCUT WITH:**

**246 EXT. STREET OUTSIDE VAN GENT BUILDING – DAY 246**

**With a taxi parked at the curb and her burner phone to her ear, Chardonnay waits patiently for an answer on the other end of her call. Finally –**

**TEMPLAR**

**(into iPhone)**

**Hello?**

**CHARDONNAY**

**Where are you? Took long enough to**

**answer.**

**TEMPLAR**

**I’m having afternoon tea at the *Nellie.***

**083**

**CHARDONNAY**

**I beg your pardon?**

**TEMPLAR**

**The Mount Nelson Hotel. ...Sorry but, in**

**keeping with the décor, I had my iPhone**

**in the vibration mode. ...Didn’t feel it**

**at first.**

**CHARDONNAY**

**Thought you’d like to know that Frederick**

**Van Gent only leases the top three floors**

**of the building that bears his name. He**

**pays a premium to stick his name on it.**

**TEMPLAR**

**Hmmm. I’ll pass it along to Rayana.**

**... Are you hired?**

**CHARDONNAY**

**Start tomorrow.**

**TEMPLAR**

**Doing what?**

**CHARDONNAY**

**Sorting and classifying their diamonds**

**prior to shipping.**

**TEMPLAR**

**Really? ...You’re not a gemologist.**

**CHARDONNAY**

**Paul’s going to train me. ...Help me**

**get my certification.**

**TEMPLAR**

**(thoughtfully)**

**Van Gent is planning on using you and**

**not just as a diamond sorter. The**

**question is, *how* and *why*. You just**

**be very careful, going into that lion’s**

**den.**

**CHARDONNAY**

**Don’t worry. I’ll be okay... I’ve got-**

**ten really close to Paul Venter. If**

**something was coming down, he’d protect**

**me.**

**084**

**Templar hesitates. Thinks.**

**TEMPLAR**

**Chard. ...I don’t know how else to say**

**this, but...you’re scaring the livin’**

**bejeezus out of me.**

**CHARDONNAY**

**Robin, I’ve got it under control.**

**TEMPLAR**

**No, you don’t! The man works for the**

**Godfather!**

**CHARDONNAY**

**He’s only an assistant! A glorified**

**secretary. He wouldn’t be included in**

**a criminal scheme.**

**TEMPLAR**

**And you know this for a fact?**

**CHARDONNAY**

**He cares about other things. ...He’s**

**got his foundation. You should see**

**how he interacts with those kids, and**

**...you don’t understand. I’ll be fine.**

**With that, Chard takes the burner phone from her ear and snaps it off, terminating her conversation. She then climbs into the backseat of the taxi and the taxi takes off down the street.**

**247 EXT. TERRACE – MOUNT NELSON HOTEL – DAY 247**

**Templar’s freshly baked scone is suddenly not so attractive anymore. Chard has upset him more than he showed her.**

**He notices his cell phone is vibrating. He answers.**

**TEMPLAR**

**Hello? ...Jonathan? How’s the weather**

**in Antwerp?**

**INTERCUT WITH:**

**248 INT. TEMPLAR/JONATHAN’S HYLLIT HOTEL SUITE – DAY 248**

**With his cell phone to his ear and sipping a flute glass filled with chilled Champagne, Jonathan Moore gives Templar his report.**

**085**

**MOORE**

**Kind of chilly, based on my chat with**

**Patrick Peys and Agim De Bruycher. You**

**were right. These are bright cops. I**

**figure we’ve got 24, maybe 36 hours be-**

**fore they figure out where you are. I**

**did a dance for them; I don’t think**

**they bought it.**

**TEMPLAR**

**Figure another day to fly down here and**

**that will give us 36 to 48 hours to pre-**

**pare for them.**

**MOORE**

**Sorry I can’t hold them here longer.**

**TEMPLAR**

**It’s okay. ...You’ve given us a good**

**head start.**

**(beat)**

**... I just need time to figure out why**

**they hired Chardonnay to sort and grade**

**their diamonds.**

**MOORE**

**(puzzled)**

**How’s that??**

**TEMPLAR**

**Nothing.**

**With that, Templar clicks off his cell phone and stuffing it back in his pocket goes to work on his scone.**

**249 INT. CHARDONNAY’S MARINA RESIDENTIAL APARTMENT – DAY 249**

**The door to the apartment opens and, text books in hand, Chard-onnay enters her luxurious apartment just as her *burner* cell phone RINGS. She tosses her three diamond industry text books on the couch and answers the call.**

**CHARDONNAY**

**(into cell phone)**

**Hello?**

**250 EXT. THE TABLE BAY HOTEL – DAY 250**

**To establish the luxurious five-star hotel.**

**086**

**SHINAMAN (V.O.)**

**Hello, Luv. ...How did your meeting**

**with Van Gent go?**

**CHARDONNAY (V.O.)**

**He seems nice enough.**

**SHINAMAN (V.O.)**

**They be the ones that bear watching.**

**251 INT. SHINAMAN’S TABLE BAY EXECUTIVE SUITE – DAY 251**

**Seated on the couch of his 760-square-foot suite, sipping Cham-pagne, Shinaman has his cell phone to his ear.**

**SHINAMAN**

**(continuing)**

**You know he’ll be running a background**

**check.**

**INTERCUT WITH:**

**252 CHARDONNAY’S CAPE TOWN APARTMENT 252**

**Chardonnay continues on her burner phone.**

**CHARDONNAY**

**It’ll take them some time. Today I**

**wore gloves. But I’m going to be sort-**

**ing diamonds and you can’t do that in**

**gloves. So, eventually they’ll catch**

**up with me.**

**SHINAMAN**

**One thing that bothers me: why pick**

**you to sort their diamonds?**

**CHARDONNAY**

**I’m not sure. I think Paul just wants**

**an excuse to keep me from leaving town.**

**Says he’ll train me and get me board**

**certified.**

**SHINAMAN**

**So, you think he’s got a...a fancy**

**for you?**

**CHARDONNAY**

**Oh, I know he does.**

**087**

**SHINAMAN**

**What about you, m’dear? ...Rayana**

**tells me you’ve *got it bad*.**

**CHARDONNAY**

**She’s right...and I will find a way to**

**to keep Paul in my life after we take**

**this Van Gent down.**

**SHINAMAN**

**(frowning)**

**Well...I always have loved your optim-**

**ism.**

**CHARDONNAY**

**Anyway, they gave me three text books**

**to study, all about the diamond**

**industry, and...also some blank GIA**

**grading reports to look over.**

**SHINAMAN**

**Wait. ...You say they gave you some**

**blank GIA grading reports?**

**Chardonnay picks up and thumbs through the blank reports.**

**CHARDONNAY**

**That’s right.**

**Shinaman slams his free hand to his forehead.**

**SHINAMAN**

**Oh, Darlin’...you know there’s an**

**international database of all board-**

**certified graders, whether they’re**

**from GIA or any of the other groups.**

**...Now if you go and sign Chardonnay**

**Rogers to a grading report, what do**

**you reckon that will set off, eh?**

**CHARDONNAY**

**(suddenly getting**

**the picture)**

**A whole lot of alarms.**

**SHINAMAN**

**And those diamonds are confiscated**

**and treated thereafter like conflict**

**...or blood diamonds.**

**088**

**CHARDONNAY**

**But they wouldn’t ask me to forge**

**someone else’s signature.**

**SHINAMAN**

**That’s true. They don’t know you well**

**enough.**

**(beat)**

**Besides, attached to the report is the**

**very gemologist’s photo ID.**

**CHARDONNAY**

**They check the names against the data-**

**base. Do they also check the signa-**

**tures or mostly rely on the photo ID?**

**SHINAMAN**

**Doesn’t matter. Either way it’s a**

**risk we can’t afford.**

**CHARDONNAY**

**On the off chance that there’s a board-**

**certified gemologist out there by the**

**name of Chardonnay Rogers, have Rayana**

**check the database.**

**253 EXT. THE GARDENS – CAPE TOWN – EARLY EVENING 253**

**Rayana, Shinaman and Templar walk through Cape Town’s *Gardens*, an iconic botanical landscape to the south of city center and home to the five-star Mount Nelson Hotel. At nighttime the gardens are lit but not so much as to distract from the surrounding city lights.**

**TEMPLAR**

**(to Rayana)**

**So, there’s a *Charlemagne* Rogers that**

**is board certified?**

**RAYANA**

**Yes, but interesting part is that she**

**signs her name as “C. Rogers.”**

**SHINAMAN**

**That is interesting.**

**(to Rayana)**

**What were you able to find out about**

**Van Gent’s Orange River diamond mine?**

**089**

**RAYANA**

**Appears the mine played out two years**

**ago. Today it doesn’t produce enough**

**to pay rent on the office space.**

**254 EXT. VAN GENT BUILDING – DAY 254**

**To establish the new day.**

**255 INT. WALK-IN BANK-TYPE VAULT – VAN GENT BUILDING - DAY 255**

**In the vault, two floors below Paul and Van Gent’s offices, Venter shows Chardonnay what he’s looking for in a diamond sorter. WE FOLLOW them as he leads her through trays and trays of rough, cut, and polished diamonds.**

**PAUL**

**Many of these diamonds will go out on**

**our next De Beers shipment to Antwerp.**

**But Van Gent wants to hold back any**

**diamonds with laser inscriptions.**

**CHARDONNAY**

**Yes, the Blue Nile text you loaned me**

**said the inscriptions are normally found**

**on the stone’s *girdle*, whatever that is.**

**Paul pulls out his 25X jeweler’s glass and putting the piece to his eye picks up one cut and polished diamond after another, looking for an inscription. Finally, he finds one.**

**Passing the jeweler’s glass to Chard he points to the section of the diamond where she will find the inscription number.**

**PAUL**

**Here. ...Take a look.**

**Accepting the jeweler’s glass and putting it to her eye, Chard takes her look.**

**256 INSERT – LASER INSCRIPTION 256**

**The etched number comes into focus.**

**257 BACK TO SCENE 257**

**CHARDONNAY**

**(looking up)**

**I see.**

**090**

**She hands the jeweler’s glass back to Paul who refuses it with a wave of the hand.**

**PAUL**

**It’s yours. ...Just make sure no**

**laser inscription diamonds are in-**

**cluded in the shipment.**

**258 EXT. AERIAL – ROBBEN ISLAND – STOCK FOOTAGE – DAY 258**

**A stunning shot of Robben Island with Table Mountain in the background establishes the Island and maximum-security prison.**

***SUPERIMPOSE: ROBBEN ISLAND***

***WHERE NELSON MANDELA SPENT***

***18 YEARS OF HIS 27 YEAR SENTENCE***

**259 EXT. ROBBEN ISLAND PRISON – DAY 259**

**Rayana, Shinaman and Templar are among nine other tour members visiting the prison, now a museum. The Robben Island Tour Guide is leading the tour group inside...to Mandela’s cell.**

**260 INT. MANDELA’S CELL – ROBBEN ISLAND – DAY 260**

**The 7-sq.ft., 0.6-meter-wide cell is so small that barely two people could fit inside, leaving the tourists to line up for a peek inside. Templar’s burner CELL phone RINGS and he drops out of the line and steps off by himself before answering.**

**TEMPLAR**

**Hello?**

**261 EXT. TABLE BAY – STOCK - DAY 261**

**A live beauty shot to establish the bay and harbor with Table Mountain firmly pictured in the background.**

**CHARDONNAY (V.O.)**

**Robin, De Beers handles Van Gent’s**

**shipments to their vaults at the Antwerp**

**Diamond Center. Now listen to this: Van**

**Gent’s only instruction to me: make**

**sure no laser inscription diamonds are**

**included in the shipment.**

**TEMPLAR (V.O.)**

**That *is* interesting.**

**INTERCUT WITH:**

**091**

**262 INT. CHARDONNAY’S MARINA RESIDENTIAL APARTMENT – DAY 262**

**Chardonnay has her *burner* pressed to her ear.**

**CHARDONNAY**

**Did you know the Van Gent Company owns**

**a twin-engine turboprop?**

**TEMPLAR**

**Yes. ...Rayana found out this morning.**

**It’s a Hawker Beechcraft with a range**

**of about 2,000 miles; holds 11 passen-**

**gers and even on a bad day can fly as**

**high as 35,000 feet. ...Why do you**

**ask?**

**CHARDONNAY**

**I’m being invited to spend the next**

**few days with Paul at Victoria Falls.**

**263 ANGLE ON TEMPLAR – ROBBEN ISLAND PRISON – DAY 263**

**TEMPLAR**

**(agitated)**

**And he’s borrowing the company air-**

**craft?!**

**CHARDONNAY**

**I’ve always wanted to see the Falls.**

**Templar is aghast.**

**TEMPLAR**

**You can’t go!**

**CHARDONNAY**

**(annoyed)**

**What?!**

**TEMPLAR**

**Hear me out! ...Paul Venter is a li-**

**censed pilot. Frederick Van Gent is**

**not.**

**CHARDONNAY**

**So what? You’re so wrong about Paul.**

**TEMPLAR**

**Come on, Chard! You know better!**

**...You’re a cop!**

**092**

**CHARDONNAY**

**I’m also a woman and I know him better!**

**TEMPLAR**

**The old Chardonnay, the clear-headed**

**one, would realize that your judgment**

**is no longer sound.**

**On the verge of an emotional breakdown, Chard shouts out a PRIMEVAL ROAR.**

**CHARDONNAY**

**AAAAH!!...**

**She takes a moment, reins herself in; speaks calmly.**

**CHARDONNAY**

**Okay, Robin. So help me, I will prove**

**you wrong.**

**Before he can say another word, she hangs up.**

**264 BACK TO SCENE – ROBBEN ISLAND 264**

**After having peeked into Mandela’s cell, Shinaman joins with Templar just after Chardonnay has terminated their call.**

**SHINAMAN**

**Well, at least these side trips make**

**us look like tourists...**

**It doesn’t take a psychiatrist to see that Templar is upset about something.**

**SHINAMAN**

**So, what’s the brutal news?**

**TEMPLAR**

**(utterly aghast)**

**That damn woman is going to get herself**

**killed.**

**265 EXT. HAWKER BEECHCRAFT – AT ALTITUDE – STOCK – DAY 265**

**Stock footage shows the Hawker Beechcraft King Air 350 flying at its optimum altitude for distance.**

***SUPERIMPOSE: A TUESDAY IN LATE FEBRUARY***

***At 28,000 Feet***

**093**

**266 INT. HAWKER BEECHCRAFT – PASSENGER SECTION – DAY 266**

**The passenger compartment is empty.**

**267 INT. HAWKER BEECHCRAFT – COCKPIT – DAY 267**

**Paul Venter is piloting the aircraft by himself, with Chard seated in the co-pilot’s seat.**

**PAUL**

**Instead of flying straight to the**

**Falls, we’ll stop and refuel in Bula-**

**wayo. ...We carry enough fuel to make**

**it to the Falls but wouldn’t have the**

**required reserve.**

**CHARDONNAY**

**What’s the range of a bird like this?**

**PAUL**

**About 1,800 nautical miles or 3,000 kilo-**

**meters. ...That’s roughly 2,000 miles to**

**you, give or take.**

**CHARDONNAY**

**Nautical miles, miles, kilometers.**

**...it’s all too confusing for me. Can**

**we have lunch in Bulawayo?**

**PAUL**

**Thought maybe we’d pack a picnic basket,**

**rent a car and drive down to the Matopo**

**National Park and have lunch at World’s**

**View, the grave site of Cecil Rhodes.**

**CHARDONNAY**

**Fabulous.**

**268 EXT. ONE & ONLY – CAPE TOWN – DAY 268**

**Reestablish.**

**269 INT. REUBENS RESTAURANT – ONE & ONLY HOTEL, CAPETOWN – DAY 269**

**Templar and Shinaman are already seated at their usual, discreet table when Rayana enters and takes her seat beside them.**

**RAYANA**

**I managed to hack into De Beers ship-**

**(MORE)**

**094**

**RAYANA (Cont’d)**

**ping orders for the past six months**

**and the next four weeks. Van Gent**

**has been shipping around 1.5 million**

**dollars a month in diamonds, to their**

**vaults in Antwerp.**

**SHINAMAN**

**Imagine that... and all from a mine**

**that’s been squeezed dry like a lemon.**

**RAYANA**

**The next shipment goes out Tuesday**

**morning.**

**SHINAMAN**

**Oh, they’re some savage clever bas-**

**tards! They’re shipping the insured,**

**unrecovered diamonds back to them-**

**selves as having been newly mined.**

**(beat)**

**But short of robbing the shipment,**

**how do we prove it and get our re-**

**covery fee.**

**TEMPLAR**

**We may not have to... Instead, let’s**

**put in a call to Patrick Peys and Agim**

**De Bruycher.**

**RAYANA**

**(recalling)**

**That is other thing I was going to**

**tell you. Peys and Bruycher have re-**

**servations on a flight for Cape Town,**

**leaving first thing in the morning.**

**270 EXT. MATOPO HILLS – ZIMBABWE – DAY 270**

**Paul (carrying a picnic basket) and Chardonnay are climbing up the hill toward the grave site of Cecil John Rhodes.**

***SUPERIMPOSE: MATOBO HILLS***

***Bulawayo, Zimbabwe***

**271 EXT. RHODES’ GRAVE – WORLD’S VIEW – MATOBO HILLS – DAY 271**

**The iron slab covering Rhodes’ remains simply reads: HERE LIE THE REMAINS OF CECIL JOHN RHODES.**

**095**

**CAMERA pulls back to REVEAL Paul (picnic basket in hand) and Chardonnay standing beside the grave.**

**272 ANOTHER VIEW – WORLD’S VIEW 272**

**The barren, golden landscape is strewn with many boulders, some the size of a small house.**

**A HUGE PLAQUE reminds visitors that this is Malindidzimu (the hill of the spirits), a burial ground for those killed in the first Matabele war.**

**273 ANOTHER ANGLE 273**

**Using a much smaller set of boulders as chairs and table, Paul and Chard finally settle to their late lunch of cold chicken, and Western Cape white wine.**

**Chard is taken with the beauty of the place and SIGHS as she takes it in.**

**CHARDONNAY**

**I’m glad you brought me here.**

**PAUL**

**I’m glad you agreed to come.**

**(beat)**

**Tonight we’ll stay at the Safari Club**

**Hotel.**

**CHARDONNAY**

**(surprised)**

**I thought we were staying at the**

**Victoria Falls Hotel.**

**PAUL**

**We’ll be staying there *tomorrow* night.**

**We’ll be getting into Victoria Falls**

**too late for *high tea* which, besides**

**the view and proximity to the Falls,**

**is the reason for staying there. So,**

**I thought we’d spend tonight at the**

**Club.**

**CHARDONNAY**

**(smiles)**

**You know best.**

**274 EXT. VICTORIA FALLS – ZIMBABWE – LATE AFTERNOON 274**

**096**

**SERIES OF SHOTS: The town, the Falls, and five or six of the best hotels.**

***SUPERIMPOSE: VICTORIA FALLS***

**275 EXT. ROADWAY – VICTORIA FALLS – LATE AFTERNOON 275**

**A monumental statue of Stanley Livingston stands next to the Falls as Paul and Chardonnay pass by in their rented Land Rover.**

**276 EXT. GAME RESERVE – VICTORIA FALLS – LATE AFTERNOON 276**

**The Land Rover is on the game reserve’s two-lane blacktop heading westward alongside the Zimbabwe, upriver from the Falls.**

**277 INT/EXT LAND ROVER – GAME RESERVE – LATE AFTERNOON 277**

**Paul is driving. Chard is in the passenger seat.**

**PAUL**

**The Safari Club has only 20 rooms.**

**And it’s in a game reserve. ..You’ll**

**see all kinds of animals, maybe even**

**an elephant or two.**

**278 EXT. VICTORIA FALLS SAFARI CLUB – LATE AFTERNOON 278**

**Beauty shots to establish the Safari Club and adjacent (much larger) Safari Lodge.**

**279 EXT. SAFARI CLUB ENTRANCE – LATE AFTERNOON 279**

**The Land Rover pulls in front of one of the Falls’ newer hotels and the bellboy and parking lot attendant are immediately on the scene, doing their jobs.**

**280 EXT. PATIO OF SAFARI CLUB RESTAURANT – EARLY EVENING 280**

**Seated at a patio table so as to get a better view of the nearby wild animals, Paul and Chard are enjoying a delightful dinner, with some Western Cape wine, of course.**

**INTERCUT WITH:**

**281 EXT. VARIOUS ANIMALS – STOCK FOOTAGE – EARLY EVENING 281**

**Many animals take water from the nearby manmade pond, including a mother and two baby elephants. Although cautious, the animals seem to know that they are protected and will not be harmed.**

**097**

**Paul spots a special animal and points it out to Chard. It is a sable antelope.**

**PAUL**

**Look! ...There’s a sable antelope.**

**CHARDONNAY**

**(spotting it)**

**It’s beautiful.**

**PAUL**

**They’re an interesting animal. They**

**run in herds. But when one of them is**

**hurt...wounded by a hunter or mauled**

**by a lion, the lead bulls turn on it**

**and drive it from the herd.**

**CHARDONNAY**

**Shameful...but why?**

**PAUL**

**Just like in our society, beauty is**

**rewarded. The maimed and ugly are**

**outcasts.**

**CHARDONNAY**

**That’s a terrible attitude.**

**PAUL**

**It’s a fact of life.**

**282 INT. SAFARI CLUB SUITE – NIGHT 282**

**Lying in the luxurious suite’s king-size bed, Paul senses that Chard is disturbed.**

**PAUL**

**What is it?**

**It takes a moment, but Chardonnay finally answers.**

**CHARSONNAY**

**It’s what you said this afternoon.**

**PAUL**

**Said? ...About what?**

**CHARDONNAY**

**The sable antelope.**

**098**

**PAUL**

**What about it?**

**CHARDONNAY**

**I don’t believe in casting out the**

**maimed or wounded. ...What if you**

**were wounded? ...Do you think I**

**would cast you aside?**

**PAUL**

**It’s the smart thing to do. ...But**

**not to worry. If I were ever in that**

**position I would take the decision**

**away from you by killing myself.**

**CHARDONNAY**

**Surely you’re joking?**

**In an attempt to relieve the tension, Paul laughs and agrees with Chard that he was joking all along.**

**PAUL**

**Of course, my love. ...I’m surprised**

**you took me seriously.**

**Smiling, Chardonnay wraps her arms around Paul and pulls him towards her with serious intent.**

**283 EXT. SERIES OF SHOTS – VICTORIA FALLS – MORNING 283**

**Beauty shots of the water flowing over the falls.**

**284 EXT. SERIES OF SHOTS - THE VICTORIA FALLS HOTEL – DAY 284**

**The grand ole dame is featured.**

**285 INT. LOBBY – VICTORIA FALLS HOTEL – DAY 285**

**Paul and Chardonnay check in.**

**286 EXT. THE FALLS – DAY 286**

**Paul and Chard view the spectacular falls; the bridge over the Zambezi; and the narrow gorge of rushing water below the falls.**

**287 INT. HIGH TEA – VICTORIA FALLS HOTEL – AFTERNOON 287**

**Just like high tea at the *Nellie*, Paul and Chard are having tea with finger food, scones and the like.**

**099**

**288 TIGHTER ANGLE – PAUL & CHARD 288**

**PAUL**

**(sipping tea)**

**Tomorrow, we’ll refuel in Kimberley,**

**have lunch at the Kimberley Club after**

**which I’ll show you the hole.**

**CHARDONNAY**

**The *hole?***

**PAUL**

**Where De Beers got started.**

**289 EXT. SERIES OF SHOTS - KIMBERLEY – DAY 289**

**The beauty shots feature the BIG HOLE of the legendary, open pit diamond mine; the adjacent museum, together with other notable attractions, and ending with the Kimberley Club.**

**290 EXT. ANOTHER ANGLE - KIMBERLEY CLUB BOUTIQUE HOTEL – DAY 297**

***SUPERIMPOSE: Thursday: Late February***

***THE KIMBERLEY CLUB***

***Founded in 1881***

**The exclusive gentlemen’s club, founded as the social diamond in the rough setting of a dusty, chaotic mining town is now a four-star boutique hotel offering 21 rooms and three dining areas.**

**291 INT. DINING ROOM – KIMBERLEY CLUB – DAY 291**

**Paul and Chardonnay are having a late lunch at the Club: tradi-tional turtle soup and pork belly roast, mutton cutlets and aspic of foie gras. The waiter tops off Chard’s wine glass with a Cape classic. Paul places his hand over his glass and shakes his head.**

**PAUL**

**(explaining)**

**Flight status... I’m piloting a plane.**

**PAUL**

**(to Chardonnay)**

**In the beginning, in order to dine**

**here and enjoy the club’s facilities,**

**you had to hold a mining interest in**

**what is now referred to as the Big**

**Hole.**

**100**

**CHARDONNAY**

**Which interests Cecil Rhodes took over**

**in forming the De Beers company?**

**PAUL**

**More or less.**

**Despite her better judgment, Chard decides to get personal.**

**CHARDONNAY**

**You know, one thing about Van Gent**

**puzzles me.**

**PAUL**

**What’s that?**

**CHARDONNAY**

**Well, I’ve heard that the Van Gent mine**

**on the Orange River played out six years**

**ago...**

**Venter is visibly taken aback.**

**CHARDONNAY**

**... So where is the company getting**

**the diamonds it’s been shipping to Ant-**

**werp, Tel Aviv, London, and New York?**

**PAUL**

**(recovers)**

**That rumor about the mine playing out**

**is old news. Where did you hear about**

**it?**

**CHARDONNAY**

**That *rumor*, as you call it, surfaced**

**when I mentioned I was going to work**

**for the Van Gent Company,**

**PAUL**

**Who, specifically, told you?**

**CHARDONNAY**

**(brushing it off)**

**Some fellow residents in my apartment**

**complex. ...Are you telling me it’s not**

**true?**

**101**

**PAUL**

**Partially true... That’s how rumors**

**get started.**

**CHARDONNAY**

**So, what happened?**

**PAUL**

**Started with the *“use it or lose it*”**

**provision in the last Mineral Bill. If**

**you don’t produce, you relinquish your**

**property.**

**CHARDONNAY**

**(shocked)**

**They’d confiscate the mine?**

**PAUL**

**(nods)**

**The bill was designed to punish the big**

**companies like De Beers, Petra, Trans**

**Hex and Diamondcorp. In 2009, De Beers**

**had shut down 60% of its operations...**

**Unfortunately, other companies, like**

**Van Gent, were caught up as well.**

**CHARDONNAY**

**What was supposed to be the bill’s pur-**

**pose?**

**PAUL**

**To attract foreign investment... and**

**black-owned mining companies, in**

**particular.**

**CHARDONNAY**

**That still doesn’t explain how the ru-**

**mor got started.**

**PAUL**

**You mean the rumor about the mine play-**

**ing out?**

**CHARDONNAY**

**What else have we been talking about?**

**292 EXT. LOWER ORANGE RIVER MINE (STOCK) – DAY 292**

**This once alluvial mine has been converted to kimberlite style mining.**

**102**

**PAUL (V.O.)**

**The mine hadn’t exactly played out,**

**but the pipes were getting so deep**

**that the gems were getting costly to**

**dig out.**

**(beat)**

**That’s when Van Gent got the idea to**

**use the mine as collateral for the**

**secret purchase of a coastal mine in**

**Namibia.**

**293 EXT. NAMIBIA COASTAL MINE (STOCK) – DAY 293**

**This is a working coastal diamond mine.**

**CHARDONNAY (V.O.)**

**Ah...by listing the Namibia diamonds**

**as coming from the Orange River mine,**

**Van Gent was able to hold on to his**

**Orange River claim.**

**PAUL**

**(smiling)**

**So, you’re not just a pretty face.**

**Chardonnay smiles and sips some of the Cape wine in her glass.**

**294 EXT. CAPE TOWN – NIGHT 294**

**SERIES OF SHOTS: Cape Town landmarks establishing the city at night.**

***SUPERIMPOSE: THURSDAY EVENING***

***FIVE & ONE-HALF YEARS***

***AFTER THE HEIST***

**295 EXT. THE ONE & ONLY HOTEL – CAPE TOWN – NIGHT 295**

**Reestablish.**

**296 INT. TEMPLAR’S ONE & ONLY HOTEL SUITE – NIGHT 296**

**Rayana and Shinaman are meeting with Templar to discuss strategy.**

**RAYANA**

**(thick accent)**

**I am very worried... I am next to**

**myself.**

**103**

**SHINAMAN**

**Oh, you mean, *beside yourself*?**

**RAYANA**

**Yes! That is the expression in En-**

**glish – I am *beside myself* with worry.**

**SHINAMAN**

**You’re far from alone, m’dear. More’s**

**the pity.**

**A KNOCK at the DOOR sends Rayana and Shinaman ducking out of sight while Templar answers.**

**Opening the door, Templar is taken aback to discover Chardonnay standing in front of him. He quickly pulls her into the room, checks the hallway, and then closes the door.**

**TEMPLAR**

**You took a big chance coming here. By**

**now they’ve got to have someone shadow-**

**ing you.**

**CHARDONNAY**

**They do. She’s probably still follow-**

**ing the taxi she thinks I got into.**

**TEMPLAR**

**She?**

**CHARDONNAY**

**Mitzi. ...The receptionist for the Van**

**Gent Company.**

**297 ANOTHER ANGLE 297**

**Rayana and Shinaman emerge from the suite’s bedroom and give Chardonnay a warm welcome. Chard turns to Templar.**

**CHARDONNAY**

**I took a chance on this meeting because**

**of some concerns I have that we may be**

**going about this all wrong.**

**TEMPLAR**

**I’m listening.**

**It’s obvious that Rayana and Shinaman are listening, as well.**

**104**

**CHARDONNAY**

**We need Jonathan to go back to the insur-**

**ance people and negotiate a new deal.**

**SHINMAN**

**For what purpose?**

**CHARDONNAY**

**To increase our percentage of the un-**

**recovered diamonds from 35% to at least**

**50%.**

**RAYANA**

**Why?**

**CHARDONNAY**

**Because I believe that, from the begin-**

**ning, the stolen gems have always been**

**commingled with the company’s legitimate**

**diamonds.**

**TEMPLAR**

**You’re worried that the stolen gems**

**won’t be distinguishable from the legit-**

**imate ones?**

**RAYANA**

**Exactly! How do we know the difference?**

**SHINAMAN**

**I always said we should just hijack the**

**whole damn De Beers shipment and keep it**

**all! ...Now that would fund our favor-**

**ite charities for a long time to come.**

**TEMPLAR**

**Problem is Chard is correct. We could**

**end up with *zip*, especially if Peys and**

**De Bruycher have *their* way.**

**CHARDONNAY**

**I know how we can positively claim re-**

**covery on a portion of the unrecovered**

**gems... and that’s why I suggest Jona-**

**than renegotiate our deal. *Fifty* per-**

**cent of something is better than *100%***

**of nothing.**

**(turning to Rayana)**

**Rayana, I want you to get on your iPad**

**(MORE)**

**105**

**CHARDONNAY (Cont’d)**

**and dig up all you can on Van Gent’s**

**purchase of a coastal mine in Namibia.**

**Rayana nods as Templar understands what needs to be done, he patiently, if reluctantly, gives Chard her marching orders.**

**TEMPLAR**

**It would be helpful if we had a loca-**

**tion on the bulk of unrecovered dia-**

**monds. If not in the vault, then**

**where are they?**

**298 EXT. CAPE TOWN – MORNING 298**

**To establish the new day.**

**299 EXT. THE VAN GENT BUILDING – MORNING 299**

**To reestablish.**

***SUPERIMPOSE: FRIDAY MORNING***

**300 INT. WALK-IN BANK-TYPE VAULT – DAY 300**

**In the Van Gent vault, using her jewelers glass, Chardonnay is busy sorting diamonds when, suddenly, the vault door is slammed shut.**

**Light still on, Chard rushes to the vault door and attempts to open it...without success.**

**301 TIGHTER ANGLE 301**

**After examining the lock from the inside, with a grim expression Chard pulls out her cell phone and attempts to dial...only to get a NO SIGNAL message on the display. Dismayed, she returns to her work; but with one significant difference.**

**302 BACK TO SCENE – VAULT 302**

**Chard removes the diamonds from the pouches designated for ship-ment and replaces them with the diamonds she had set aside.**

**303** **INT. REUBENS RESTAURANT – ONE & ONLY, CAPE TOWN – DAY 303**

**At their usual table, Templar and Shinaman are having drinks when Rayana joins them for a late lunch.**

**106**

**TEMPLAR**

**How’s it coming?**

**RAYANA**

**Slowly. This Van Gent is slippery.**

**I am having to hack through many**

**layers. ...Many false fronts.**

**Templar gets on his burner phone and hits a number on the autodial. We HEAR the PHONE continuing to RING on the other end. Finally, with a grim expression, Templar CLICKS OFF his cell.**

**TEMPLAR**

**She’s not answering.**

**Shinaman and Rayana try to remain cool.**

**304 INSIDE THE VAULT 304**

**Finally, Chardonnay finds what she is looking for; hidden behind a panel, a locked safe within the vault. She tries to open it. Can’t.**

**305 INT. LOBBY – VAN GENT BUILDING – EVENING 305**

**Paul Venter and Mitzi Morgan pass the security and information desk as they exit the building.**

**MITZI**

**They’ll discover the body sometime Mon-**

**day, when De Beers comes by to pick up**

**the diamonds for Tuesday’s shipment to**

**Antwerp.**

**PAUL**

**If she’s actually a detective-sergeant,**

**placed upon us by who knows who, some-**

**body is likely to make a noise.**

**MITZI**

**That *noise*, as you call it, will fall**

**solely on Van Gent, as we planned.**

**PAUL**

**Nevertheless, you’d better be there**

**when they open the vault to make sure**

**she doesn’t leave anything incrimina-**

**ting.**

**107**

**306 INT. ANTWERP DIAMOND CENTER POLICE CONFERENCE ROOM – DAY 306**

**Jonathan Moore is seated opposite Ms. Oliver at the conference table.**

***SUPERIMPOSE: SATURDAY***

**OLIVER**

**My dear Mr. Moore... I’ve checked with**

**the insurance companies I represent and**

**I’m sorry but the answer is no... And,**

**frankly, I agree with them.**

**(beat)**

**My father, who had this job before me,**

**always said, *If you make a bad deal***

***you hug it all the harder.***

**MOORE**

**Well. You can’t blame one for trying.**

**307 INT. LOBBY – VAN GENT BUILDING – EVENING 307**

**Templar is addressing Young Naude at the information desk.**

**TEMPLAR**

**A Chardonnay Rogers reported for work**

**with the Van Gent Company, yesterday**

**morning. She hasn’t been seen since.**

**I wonder if you have a record of her**

**logging in or out.**

**YOUNG NAUDE**

**Sorry sir. ...The building doesn’t keep**

**records of comings or goings.**

**TEMPLAR**

**Well...thank you anyway.**

**Templar is walking towards the entrance when his burn cellular RINGS. Continuing his walk, he answers.**

**TEMPLAR**

**(into cellular)**

**Yes?**

**INTERCUT WITH:**

**308 INT. JONATHAN’S HYLLIT SUITE – ANTWERP – DAY 308**

**108**

**MOORE**

**(into his cell)**

**Sorry, Robin... The insurance compa-**

**nies refuse to renegotiate terms.**

**TEMPLAR**

**Can’t worry about that now. Chard is**

**missing.**

**MOORE**

**That *is* bad news. Far worse than the**

**fact Peys and De Bruycher are headed**

**your way.**

**Templar slows his pace almost to a stop before exiting the building.**

**TEMPLAR**

**We know about that. Rayana has confirma-**

**tion of their flight.**

**MOORE**

**Should have known she’d be on top of it.**

**TEMPLAR**

**It’s time for you to get back to San**

**Francisco. Hold things down from there.**

**309 INT. TEMPLAR’S ONE & ONLY HOTEL SUITE – NIGHT 309**

**Rayana and Shinaman are with Templar in his One & Only suite. The mood is grim and for possibly the first time, the drinks remain on the side board and are not being served.**

**RAYANA**

**By now they probably got her prints and**

**know who she is.**

**SHINAMAN**

**If she’s not already dead, they’re prob-**

**ably holding her in one of those bloody**

**top floor offices. I say we go up there**

**and kick some arse.**

**RAYANA**

**I concur.**

**Suddenly a KNOCK at the DOOR. Templar rises and moves to answer as Rayana and Shinaman duck out of sight into the bedroom.**

**109**

**Cautiously, Templar opens the door**

**310 ANOTHER ANGLE 310**

**Standing before him with a wide grin on her face and a leather satchel in her hand is Chardonnay Rogers.**

**CHARDONNAY**

**Sorry if I caused you any concern,**

**but I couldn’t sneak out of the build-**

**ing until they reduced the number of**

**guards in the lobby.**

**TEMPLAR**

**(both relief & anger)**

**You could have phoned!**

**CHARDONNAY**

**Too busy dodging security.**

**Rayana and Shinaman emerge from the bedroom and joyful hugs are exchanged. The mood has suddenly done a one-eighty as Templar moves to the suite’s bar and pulls a bottle of premium French champagne from the refrigerator.**

**SHINAMAN**

**(indicating satchel)**

**What’ve you got there?**

**Chard moves to the bar, opens the leather satchel and in front of the stunned group lets the large-carat, cut and polished, diamonds flow onto the countertop.**

**CHARDONNAY**

**These are the diamonds that were suppose-**

**ed to be shipped by De Beers. They’re**

**clean... no etched serial numbers.**

**TEMPLAR**

**Afraid I don’t understand.**

**CHARDONNAY**

**The diamonds De Beers will pick up on**

**Monday all have etched serial numbers**

**that can be traced back to the Ant-**

**werp Diamond heist.**

**110**

**SHINAMAN**

**Imagine what great good our favorite**

**charities can do with this. ...After**

**deducting our rightful fee, of course.**

**CHARDONNAY**

**Anyone hungry besides me?**

**311 INT. REUBENS RESTAURANT – ONE & ONLY HOTEL – Night 311**

**Seated at the usual table, Chard, Rayana, Shinaman and Templar are now able to enjoy some adult beverages with their gourmet meals.**

**RAYANA**

**One thing I don’t understand is, how**

**did you get out of the vault?**

**SHINAMAN**

**It was Harry Houdini, as I recall, who**

**famously said, *safes are built to keep***

***people from getting in, not getting***

***out.***

**CHARDONNAY**

**It’s easy when you know how.**

**SHINAMAN**

**(laughs jovially)**

**I’ve taught you well, then, m’dear,**

**haven’t I?**

**312 EXT. CAPE TOWN INTERNATIONAL AIRPORT – DAY 312**

**An establishing shot or two.**

***SUPERIMPOSE: SUNDAY***

**313 ANGLE ON RUNWAY 313**

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

**314 INT. LOBBY – CAPE TOWN INTERNATIONAL AIRPORT – DAY 314**

**As Patrick Peys and Agim De Bruycher enter the airport waiting area, they are surprised to be greeted by Robin Templar, him-self. After the traditional handshakes, the three continue**

**towards the baggage area.**

**111**

**315 ANOTHER ANGLE 315**

**BRUYCHER**

**Look, Templar, Fletcher...whatever your**

**name is, I’m not surprised to find you**

***here*...by here I mean Cape Town. But I**

**confess, I am rather surprised to find**

**you *here*, at the airport.**

**TEMPLAR**

**(to both)**

**Look, you two. ...I’m about to make you**

**superstars among your peers. All I ask**

**is just don’t screw it up...for both our**

**sakes.**

**The two cops share a glance.**

**TEMPLAR**

**(beat)**

**Once we gather your bags, I’ll introduce**

**you to the rest of the team.**

**316 EXT. THE ONE & ONLY HOTEL, CAPE TOWN – DAY 316**

**Reestablish.**

**317 INT. TEMPLAR’S ONE & ONLY HOTEL SUITE – DAY 317**

**As guests of Templar, Patrick Peys and Agim De Bruycher are being introduced to a life style far beyond their reach as mere government employees. Both are enjoying the finest French Champagne and hors d’oeuvres.**

**Then, a KNOCK at the DOOR.**

**TEMPLAR**

**(to Peys & Bruycher)**

**That would be Cape Town Chief of Police**

**Wayne le Roux... I invited him to join**

**us, since you two have little, if any**

**legal authority in South Africa.**

**Chardonnay answers the door.**

**CHARDONNAY**

**Hello, Chief Le Roux. ...You’re right**

**on time.**

**112**

**In uniform, Cape Town police Chief WAYNE LE ROUX enters and joins the group.**

**318 EXT. SERIES OF SHOTS - CAPE TOWN – MORNING 318**

**New shots of the city establish the morning of a new day.**

**319 EXT. VAN GENT BUILDING – CAPE TOWN – DAY 319**

**An armored car pulls to the curb in front of the Van Gent build-ing and two armed guards climb out while the driver remains behind the wheel.**

**At the entrance to the building, the two armed guards are joined by Chief Le Roux, Patrick Peys, Agim De Bruycher, Chardonnay Rogers, Douglas Shinaman, Robin Templar, and two Cape Town Police officers. Together, the group enters the building.**

**320 INT. ELEVATOR – VAN GENT BUILDING – DAY 320**

**Ascending to the top floor, everyone is jammed into a single**

**elevator. Chardonnay addresses her team, who are behind her,**

**as she faces the door.**

**CHARDONNAY**

**You guys gotta back off. It was Van**

**Gent locked me in the vault. Paul had**

**nothing to do with it.**

**Behind Chardonnay, Robin and Doug roll their eyes and share a collective shrug at Chard’s evident naiveté.**

**321 INT. LOBBY – VAN GENT BUILDING – DAY 321**

**At the information desk, Young Naude is on the phone.**

**YOUNG NAUDE**

**Thought you’d like to know, there’s a**

**pack of people who look like they**

**know what they’re doing heading for**

**your floor. ...Besides the De Beers**

**guards, there is the Chief and of**

**Police and two uniformed officers.**

**322 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 322**

**It’s Mitzi who is on the receiving end of Young Naude’s call.**

**113**

**MITZI**

**(into handset)**

**Thanks, Naude. ...I owe you.**

**Mitzi immediately hangs up and hastily dials another number.**

**323 EXT. DE WAAL EXPRESSWAY – VENTER’S MERCEDES – DAY 323**

**Paul’s Mercedes is headed towards the financial district.**

**324 INT/EXT. PAUL VENTER’S MERCEDES – ON EXPRESSWAY – DAY 324**

**Paul answers his cell phone.**

**INTERCUT WITH:**

**325 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 325**

**Mitzi is on the other end of the call to Paul.**

**MITZI**

**I don’t know what to make of it, but**

**a number of police officers are accom-**

**panying the De Beers guards for this**

**morning’s pickup.**

**PAUL**

**I’ll be there in ten minutes.**

**MITZI**

**The plane ready to go, just in case?**

**PAUL**

**It’s ready.**

**MITZI**

**Diamonds aboard?**

**PAUL**

**Yes. ...And 300,000 in U.S. dollars.**

**326 BACK TO SCENE – TOP FLOOR RECEPTION 326**

**The elevator door opens and everyone enters the top floor recep-tion area. Chief le Roux steps forward and addresses Mitzi.**

**CHIEF LE ROUX**

**(indicating guards)**

**These men are here to pick up your De**

**(MORE)**

**114**

**CHIEF LE ROUX**

**Beers shipment. Would you or Mr. Van**

**Gent mind opening the vault for them?**

**MITZI**

**Mr. Van Gent isn’t here.**

**Mitzi suddenly spots Chardonnay at the back of the group and becomes visibly shaken.**

**With an impatient gesture the chief of police addresses Mitzi.**

**CHIEF LE ROUX**

**Then...?**

**She rises from behind her reception desk.**

**MITZI**

**The vault is two floors below.**

**Everyone heads for the elevator.**

**327 INT. VAULT ROOM – VAN GENT BLD. – DAY 327**

**Mitzi works the tumblers to the walk-in vault. In no time she has the massive vault door open allowing the Two De Beers Guards to enter.**

**The Guards find the locked and marked package in its usual place and take possession. Carrying the marked package, they head for the secured elevator.**

**328 ANOTHER ANGLE 328**

**With the De Beers guards leaving, Mitzi starts to close and lock the vault when le Roux stops her. The Chief then nods to Shin-aman (wearing a fanny pack) and Chardonnay, who enter the vault.**

**329 INT. WALK-IN BANK-TYPE VAULT – DAY 329**

**Chard pulls apart the panel which reveals the hidden safe and steps aside so that Shinaman can go to work. He briefly exam-**

**ines the tumbler lock. Allowing himself a smile, Shinaman pulls a stethoscope from his fanny pack and does his thing.**

**330 INSERT – COMBINATION LOCK – SMALL SAFE 330**

**With the business end of the stethoscope pressed to the steel next to the combination lock, Shinaman’s skillful fingers manipulate the tumblers.**

**115**

**331 BACK TO SCENE 331**

**Finally, Shinaman jerks the stethoscope’s tentacles from his ears and maneuvers the safe’s lever. The safe’s door swings open.**

**SHINAMAN**

**(disappointed)**

**Too easy.**

**Chard and Shinaman exit the vault so that the two Uniformed Po-lice Officers can take possession of the small safe’s contents.**

**What they come up with are leather satchels full of cut and polished diamonds.**

**Chard grabs the 25X jeweler’s glass from a shelf in the vault, pulls one of the diamonds from the satchel in Chief le Roux’s hand and takes a look.**

**Satisfied, she pulls out another diamond and takes a look; then another and another. Finally, she looks at Peys and De Bruycher.**

**CHARDONNAY**

**They’re etched with serial numbers.**

**Shinaman and Templar allow themselves a smile.**

**TEMPLAR**

**(to De Bruycher)**

**If any of those numbers match up with**

**the Diamond Center heist, they’re part**

**of the recovery. ...Sorry to cut you**

**boys out of getting the reward for**

**yourselves...but you do get the glory.**

**De Bruycher doesn’t look all that unhappy.**

**BRUYCHER**

**Glad you won. As police officers, we**

**probably wouldn’t have been allowed to**

**accept the reward, in any event.**

**332 ANOTHER ANGLE 332**

**The elevator door opens and Paul Venter enters the vault room.**  **Both Chardonnay and Mitzi urgently step forward to greet him. For the first time, Chard sees Miss Morgan as a competitor. Before anyone can say anything, Chief Roux’s VOICE booms out.**

**116**

**CHIEF LE ROUX (to Venter)**

**And you would be?**

**PAUL**

**Paul Venter. I’m an assistant to Fred-**

**erick Van Gent.**

**The Chief motions Paul over and points out the previously hidden small safe.**

**CHIEF LE ROUX**

**What can you tell us about this safe**

**full of diamonds we found in the vault?**

**Paul and Mitzi exchange a quick look.**

**PAUL**

**(glancing at safe)**

**I can tell you nothing. I’ve never seen**

**it before.**

**De Bruycher’s iPhone RINGS. He answers.**

**BRUYCHER**

**De Bruycher.**

**(listening)**

**Got it. Thank you.**

**Clicking off his cell, De Bruycher turns to Chief le Roux.**

**BRUYCHER**

**The insurance company’s chief investi-**

**gator is emailing a list of the serial**

**numbers etched on some of the unrecover-**

**ed diamonds... We’ll soon know if our**

**suspicions are correct.**

**333 ANOTHER ANGLE 333**

**Again the secured elevator door opens and Frederick Van Gent enters the vault room.**

**FREDERICK**

**What’s going on here?**

**CHIEF LE ROUX**

**Mr. Van Gent... Good of you to join us.**

**Would you do me a favor and step over**

**here?**

**117**

**Van Gent does as told. The police chief points to the small safe within the vault.**

**CHIEF LE ROUX**

**Do you know anything about this safe**

**or its contents?**

**Van Gent looks inside the vault then turns back to le Roux.**

**FREDERICK**

**Never saw it before.**

**The Chief then indicates Patrick Peys and Agim De Bruycher.**

**CHIEF LE ROUX**

**Then you won’t mind if these investi-**

**gators take charge and inventory the**

**contents while you accompany me to my**

**office... at least until we sort out**

**this whole mess.**

**FREDERICK**

**If you insist.**

**CHIEF LE ROUX**

**I insist.**

**(turning to Paul)**

**I would appreciate it if you would ac-**

**company me, as well.**

**PAUL**

**Absolutely, Chief... May I take my own**

**car and meet you at police headquarters?**

**Chardonnay pipes up.**

**CHARDONNAY**

**Sir?!... I’ll accompany him... make sure**

**he doesn’t lose his way.**

**Templar and Shinaman are pained at this but try to hide it.**

**CHIEF LE ROUX**

**I suppose that will be all right.**

**FREDERICK**

**Do you see any reason why Miss Morgan**

**cannot return to her receptionist desk.**

**...After all, we have a business to**

**run.**

**118**

**CHIEF LE ROUX**

**She can go.**

**With that, Mitzi wastes no time heading for the open door of the secured elevator. The door closes before the others have a chance of reaching the lift. Everyone but Peys and De Bruycher (who have their work cut out for them) wait patiently for the elevator to return.**

**Templar’s cell phone RINGS.**

**TEMPLAR**

**(answering)**

**Yes, Rayana?**

**334 INT. RAYANA’S ROOM – DOCK HOUSE BOUTIQUE HOTEL – DAY 334**

**An excited Rayana is on the phone while at her high-powered laptop surrounded by ring binders, Manila folders and reports.**

**RAYANA**

**(Usual thick accent)**

**Robin, listen, I have breakthrough!**

**335 INT. LOBBY – VAN GENT BUILDING – DAY 335**

**Paul and Chard walk toward the exit.**

**CHARDONNAY**

**We’ll catch a cab.**

**336 INT. ELEVATOR LOBBY BY BANK-TYPE VAULT 336**

**Templar is on the phone.**

**RAYANA (V.O.)**

**The Van Gent Company is not owned by**

**Frederick Van Gent! The real owner**

**is Paul Venter!**

**Templar suddenly realizes Chard’s immediate danger. He turns frantically to Shinaman.**

**337 EXT. VAN GENT BUILDING – DAY 337**

**As Paul and Chard step out onto the sidewalk, suddenly Paul’s old Mercedes convertible whips around the corner, pulling up in front of Chard and Paul.**

**Behind the wheel, Mitzi shouts out.**

**119**

**MITZI**

**Paul! Get in!**

**Paul jumps, hurtling over the door and landing in the passenger seat. But Chard, although surprised, is equally agile. She quickly leaps and lands in the rear seat just as the Mercedes roars away from the curb.**

**CHARDONNAY**

**Paul! ...What the hell...?**

**338 INT. ELEVATOR BANK – VAN GENT BUILDING – DAY 338**

**Frederick Van Gent is under no restraints as he and Chief Le Roux exit one of the elevators.**

**CHIEF LE ROUX**

**(to Frederick)**

**Appreciate your cooperation and I’m**

**sure we’ll have the whole thing**

**cleared up within the hour.**

**339 INT/EXT. PAUL’S MERCEDES – DE WAAL EXPRESSWAY – DAY 339**

**The Mercedes, with Mitzi behind the wheel, Paul in the passenger seat and a confused Chard in the rear, is racing along the expressway in the fast lane at high speed.**

**They take the off ramp at a SIGN indicating the DIRECTION TO THE AIRPORT. Chardonnay is flabbergasted.**

**CHARDONNAY**

**Paul!...**

**340 ANGLE INSIDE MERCEDES – DE WAAL EXPRESSWAY – DAY 340**

**CHARDONNAY**

**... This isn’t the road to the police**

**station!**

**MITZI**

**(to Paul)**

**Time for plan “B.”**

**Chardonnay draws her police-issue Glock-19 semi automatic.**

**CHARDONNAY**

**Stop this car now!**

**Mitzi, reacts, reaches into her purse and withdraws a small .25**

**120**

**caliber semi automatic. Gun in hand, Mitzi quickly turns toward Chardonnay.**

**Paul reacts instantly.**

**PAUL**

**(shouting)**

**NO!!...**

**He grabs for Mitzi’s gun, trying to wrest it from her.**

**PAUL**

**... Don’t hurt her!!**

**In the struggle, Mitzi loses control of both the gun and the wheel.**

**341 EXT. MERCEDES ON DE WAAL EXPRESSWAY – DAY 341**

**Suddenly, the Mercedes goes flying off the expressway at a high rate of speed and crashes into a ravine, bursting into flames.**

**342 ANGLE ON MERCEDES – IN FLAMES 342**

**Upon impact, Chardonnay, the only one not wearing a seat belt, is thrown clear of the convertible. Dazed and bloodied, Chard gets up, sees the flames and realizes her lover is still in the burning Mercedes. She climbs to her feet and rushes to help.**

**343 ANGLE ON CHARDONNAY 343**

**Reaching the Mercedes, Chard opens the passenger door, unbuckles the seatbelt and drags Paul from the burning vehicle; resulting in severe burns to her own hands and arms. It’s too late for Mitzi; she was killed instantly.**

**344 EXT. RAVINE – OFF THE DE WAAL EXPRESSWAY 344**

**Chardonnay, with the flickering light of the flames, kneels in the ravine beside the prone and severely burned Paul Venter.**

**PAUL**

**I’m sorry, Chard... You deserve better.**

**CHARDONNAY**

**Paul... Hang in there. You’ll survive**

**this. I give you my word... Just stay**

**with me.**

**123**

**Suffering in agony and continuing in a broken voice, Paul re-sponds.**

**PAUL**

**Listen... There’s a hidden safe...**

**in the plane... I want you to have the**

**contents.**

**CHARDONNAY**

**(emotionally)**

**The contents will be for both of us.**

**PAUL**

**No... it’s over for me. I am a sable**

**antelope at heart.**

**CHARDONNAY**

**(panicky)**

**What?... It’s not over. ...I’ll take**

**care of you.**

**PAUL**

**I...couldn’t allow you...to do that.**

**With that, the wounded *antelope* puts the .25 caliber semi auto-matic he took from Mitzi Morgan to his temple and pulls the trigger, SPATTERING the both of them with his brains and blood.**

**CHARDONNAY**

**(shrieking**

**No! Paul, no! ...Why did you...?**

**Chardonnay is beside herself with grief and weeps like a rain-storm as the car and everything around her goes up in flames and smoke.**

**FADE IN:**

**345 EXT. CAPE TOWN POLICE HEADQUARTERS – DAY 345**

**To establish.**

**346 INT. CHIEF LE ROUX’S OFFICE – POLICE HEADQUARTERS – DAY 346**

**The Chief’s phone RINGS at Metro Police Headquarters, 101 Hert-zog Blvd., Cape Town, Western Cape. Wayne le Roux answers.**

**CHIEF LE ROUX**

**Chief le Roux.**

**122**

**347 INT. VAULT ROOM – VAN GENT BLDG. – DAY 347**

**Using the 25X jewelers glass, it’s Peys who reads off the etched numbers of the diamonds to the two uniformed policemen, while De Bruycher is on his cell phone to Chief le Roux.**

**BRUYCHER**

**The numbers match.**

**348 BACK TO SCENE – CHIEF LE ROUX’S OFFICE 348**

**CHIEF LE ROUX**

**Thanks.**

**The Chief hangs up the phone and his big frame merely does a half turn, looking Frederick Van Gent in the eye.**

**Van Gent’s eyes drop. Knowing he’s cooked, he cannot look the chief in the eye.**

**349 EXT. MONTAGE OF SAN FRANCISCO – MORNING 349**

**Morning beauty shots of San Francisco landmarks.**

**350 EXT. SAN FRANCISCO FINANCIAL DISTRICT – MORNING 350**

**To establish.**

**351 INT. 19TH FLOOR – OFFICE BUILDING – MORNING 351**

**The elevator door opens on the 19th floor and the UPS COURIER enters bearing a medium size box. He addresses the receptionist, Ms. Valton.**

**UPS COURIER**

**Registered package from South Africa**

**for Mr. Jonathan Moore.**

**Placing the package on the counter the courier offers the ubiquitous electronic device for Ms. Valton’s signature.**

**352 INT. MOORE’S OFFICE AT UNIVERSAL IMPORTS – DAY 352**

**There’s a KNOCK at the door.**

**MOORE**

**Come in.**

**Marianne Valton enters carrying the package.**

**123**

**MS. VALTON**

**Package from Mr. Fletcher.**

**MOORE**

**Great. ...Let’s open it and see what**

**he sent.**

**Taking a box cutter from a desk drawer, Jonathan opens the box. First he takes a look at the paperwork inside.**

**MOORE**

**(to Ms. Valton)**

**Lot of customs stamps listing the con-**

**tents as cubic zirconia imitation dia-**

**monds. Value listed as US eight hundred**

**thousand dollars, with the duty prepaid.**

**MS. VALTON**

**Why would Mr. Fletcher send us phony**

**diamonds?**

**Moore finds himself with a small smile that can’t help growing into a wide grin.**

**MOORE**

**I don’t think he would.**

**Opening the package Jonathan discovers a number of leather satchels. Opening one of the satchels, he discovers what looks**

**like cut and polished diamonds.**

**MOORE**

**(to Ms. Valton)**

**Get me a glass of water.**

**Next, Jonathan takes the shallow bowl on his desk and dumps out the cookies and candy, replacing them with the contents of the satchel.**

**Ms. Valton returns from the wet bar with the glass of water.**

**MS. VALTON**

**What are you going to do?**

**MOORE**

**See if my hunch is right.**

**Jonathan pours some of the water onto the diamonds.**

**124**

**353 ISERT – THE DIAMONDS (CGI) 353**

**Being repelled, the water beads.**

**354 BACK TO SCENE 354**

**A satisfied smile just seems to get even wider on Jonathan’s face.**

**MOORE**

**If the other satchels are the same,**

**we likely have from $8 to $10 million**

**here.**

**Ms. Valton’s eyes widen.**

**MS. VALTON**

**(smiling)**

**I have a feeling this is going to be**

**our best caper ever.**

**ScreenCraft Reader’s Report**

***Logline / Synopsis:*** *A group of professional thieves attempt to recover stolen diamonds*

*for an insurance company in exchange for a percent of their net worth, but run into complications along the way, such as a member of the crew falling in love with an*

*important contact who may know more than he’s letting on.*

***FEEDBACK***

*The Great Diamond Heist Cross-up* is an engaging script in the vein of such films as

*Ocean’s 11, Thomas Crown Affair, Italian Job* and more. The heist aspect of the plot

succeeds because the writer has familiarized himself with the original story, which adds

a layer of authenticity most scripts don’t usually achieve. The way in which our heroes

go about uncovering the truth and infiltrating Van Gent’s business is wildly entertaining.

It’s always fun to watch a movie or television show where the characters are great at

what they do, and *The Great Diamond Heist Cross-up* is no exception. Further, the

premise – which centers on a group of thieves having to solve a previous heist – offers a

nice twist to the genre. Overall, the script has potential to be a really fun feature film.

**Analyst: 7E512**

**125**

**PRODUCTION NOTES:**

**NOTE 1: Much of this film is purposely set in South Africa’s Western**

**Cape to take advantage of the generous 25% cash rebate on films shot in South Africa. If South African crews are used the rebate extends to scenes filmed in Namibia and Zimbabwe; provided the majority of the production takes place in South Africa. For more information on this rebate, contact David Wicht: david.wicht@filmafrike.com**

**NOTE 2: Except for some filming in San Francisco, Carmel, Turin, and**

**in Antwerp (second unit scenes) most scenes can be filmed under the provisions of the current film rebate provisions. The Diamond Center vault can be recreated in Cape Town.**

**NOTE 3: Post production, including music, can be done in Cape Town**

**facilities; which expenses are covered under the cash rebate**

**program.**

**NOTE 4: The screenplay is designed to produce feature film produc-**

**tion values on a TV movie budget.**

**NOTE 5: Following a successful TV airing of episodes one and two, there is no doubt that The Great Diamond Heist Cross-up**

**could stand alone as a feature film.**

**--- Dennis F. Stevens**

**END**