**THE FRENCH AFFAIRE CROSS-UP**

**A Robin Templar Caper (Part 5)**

**Inspired by an actual event**

**Story and Screenplay By**

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**1st Draft Shooting Script**

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**001**

**001 EXT. SERIES OF SHOTS – PARIS, FRANCE – DAY 001**

**Beauty shots of Paris landmarks including the Eiffel Tower and the Champs Elysees with the Arc de Triomphe in the near distance.**

**002 ANGLE ON AVENUE MONTAIGNE 002**

**CAMERA focuses on one of the avenues branching off the Champs Elysees and TRACKS down the street past the office buildings housing many of France’s largest corporations and coming to rest on the Hotel Plaza Athenee.**

**Across the street from the hotel is a 3-story residence almost large enough to be confused with one of the office buildings.**

**003 EXT. AVENUE MONTAIGNE RESIDENCE – DAY 003**

**To establish that it is indeed a huge single family residence on the tree lined avenue near the Place de l’Alma.**

**004 INT. DEN – AVE. MONTAIGNE RESIDENCE – DAY 004**

**LALOU ROTHSCHILD GANCIA, an attractive, shapely woman in her early thirties; is typing on her computer when her husband PIERO GANCIA enters. Piero is a handsome man of Italian descent in his late thirties.**

**LALOU**

**(looking up)**

**Bonjour, cheri.**

**PIERO**

**Ciao Bella. Working on your latest**

**screenplay? ...What is it? ...Another**

**Luc Besson type story?**

**LALOU**

**No, mi amore. ...it’s a Lalou Roths-**

**child-Gancia type story.**

**PIERO**

**What are they paying you for this one?**

**LALOU**

**The usual. ...Sixty thousand U.S. dol-**

**lars for the first draft; another**

**Twenty-five thousand if they go for a**

**(MORE)**

**002**

**LALOU (Cont.)**

**second draft and seventy-five hundred**

**for each polish.**

**PIERO**

**What about a rewrite?**

**LALOU**

**They’ve never felt it necessary to re-**

**quest a rewrite on any of my previous**

**screenplays but, should this be a first,**

**the agreed upon fee is thirty-five thou-**

**sand.**

**PIERO**

**Assuming that, as in the past, it takes**

**you approximately five weeks to crank out**

**a first draft, this should leave you**

**with plenty of money to live on without**

**having to tap into the family fortune;**

**which I know you would go to any length**

**to avoid.**

**Climbing to her feet, Lalou is trying to understand what she’s hearing.**

**LALOU**

**(confused)**

**Je ne comprends pas.**

**PIERO**

**All you need to understand is that I**

**have a mistress who is pregnant with my**

**child and whom I intend to marry just**

**as soon as our divorce is final.**

**LALOU**

**(stunned)**

**You’re *divorcing* me?!**

**005 EXT. HIGHWAY TO PORT DE VERSAILLES – DAY 005**

**The late model Mercedes is racing along the French countryside, doing at least 20 miles an-hour above the speed limit.**

***SUPERIMPOSE: TWO WEEKS LATER***

**INTERCUT WITH:**

**003**

**006 INT/EXT. MERCEDES – HIGHWAY TO PORTE DE VERSAILLES – DAY 006**

**Behind the wheel is a very upset but determined Lalou. Ahead the highway takes a fairly sharp turn to the left.**

**Without reducing its speed, the Mercedes is traveling way too fast to negotiate the curve.**

**007 ANOTHER ANGLE 007**

**We HEAR more of the crash than we actually SEE.**

**008 EXT. GABLE ESTATES MANSION – DAY 008**

**To establish the $15 plus million Leucadendra Drive Rothschild residence with it guest house in the rear.**

***SUPERIMPOSE: THE ROTHSCHILD ESTATE***

***GABLE ESTATES***

***MIAMI, FLORIDA***

**009 INT. DEN - ROTHSCHILD MANSION – DAY 009**

**Sitting in her favorite stuffed chair, MARCELLE ROTHSCHILD is making a call on her land line.**

**010 EXT. SERIES OF SHOTS – S.F. FINANCIAL DISTRICT – DAY 010**

**To establish the San Francisco Financial District Building wherein the international firm of Universal Imports occupies the 19th floor.**

**We HEAR the SOUND of a phone RINGING.**

**011 INT. RECEPTION AREA – UNIVERSAL IMPORTS – DAY 011**

**MARIANNE VALTAN answers the phone.**

**MISS VALTAN**

**Universal Imports.**

**(beat)**

**Robin Templar?? ...One moment.**

**Marianne flips the intercom switch.**

**MISS VALTAN**

**(continuing)**

**Mr. Fletcher. ...A Mrs. Rothschild is**

**calling for Robin Templar on line two.**

**004**

**012 INT. CEO OFFICE OF HARRY FLETCHER – DAY 012**

**FLETCHER**

**Thank you, Miss Valtan. ...I’ll take**

**the call.**

**HARRY FLETCHER picks up the phone’s handset and presses the button for line two.**

**FLETCHER**

**Mrs. Rothschild. ...Robin Templar. What**

**can I do for you?**

**INTERCUT WITH:**

**013 INT. DEN - ROTHSCHILD MANSION – DAY 013**

**MRS. ROTHSCHILD**

**I need your help in finding my daughter.**

**FLETCHER**

**What about your daughter?**

**MRS. ROTHSCHILD**

**Her name is Lalou Gancia. She lives in**

**Paris with her husband, Piero Gancia.**

**FLETCHER**

**The Formula One driver?**

**MRS. ROTHSCHILD**

**That’s him.**

**(beat)**

**Police found her Mercedes on the high-**

**way to Versailles. It apparently left**

**the highway at a high rate of speed.**

**(beat)**

**Her blood was found at the scene but**

**she was nowhere to be found. ...Brake**

**line was found to have been perforated.**

**FLETCHER**

**Is there a reason she was headed for**

**Versailles?**

**MRS. ROTHSCHILD**

**She’s a very successful screenwriter.**

**Whenever she’d get stressed out over her**

**(MORE)**

**005**

**MRS. ROTHSCHILD (Cont.)**

**work, she would check into the Trianon**

**Hotel and Spa, across from the Palace.**

**FLETCHER**

**How badly was the Mercedes damaged?**

**MRS. ROTHSCHILD**

**Police surmise that despite the blood,**

**she could have possibly survived.**

**(beat)**

**I know you’re a good...but *resourceful***

**man. By *resourceful*...I think you know**

**what I mean. ...If anyone can find Lalou,**

**it’s you. ...Just name your fee.**

**FLETCHER**

**Let me look into it. I’ll get back to**

**you. ...And for you, Mrs. Rothschild,**

**there will be no fee.**

**014 EXT. SAN FRANCISCO MARINA – NEAR SUNSET 014**

**To establish the marina and the 90 foot, twin mast schooner moored on the end of one of its many piers.**

**015 EXT. 90 FOOT SCHOONER – SWEET CHARITY – NEAR SUNSET 015**

**The name on the fantail indicates the 90 foot schooner is *Sweet Charity*, out of San Francisco.**

**016 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – NEAR SUNSET 016**

**The young Chinese cook, limo driver and all around good guy, JASON OW, is serving a gourmet dinner to JONATHAN MOORE and Harry Fletcher. Jonathan is a gray haired, distinguished, physically fit black man who appears to be in his early 60s, with the trim build and manner of an ex-Marine.**

**MOORE**

**This the same Mrs. Rothschild from**

**whom you rent your Gable Estates guest**

**house...under the name Robin Templar?**

**FLETCHER**

**One and the same.**

**(beat)**

**Look, Jonathan. ...I want you to handle**

**this.**

**006**

**MOORE**

**(confused)**

**I don’t understand. ...I’m a planner, not**

**a field man.**

**FLETCHER**

**Don’t you understand you’re now part of**

**the *team?* You went in harm’s way dur-**

**ing the diamond heist caper, and one day**

**you’ll go in harm’s way again. Only**

**this assignment doesn’t require robbing**

**an armored car or a Las Vegas casino.**

**It only involves--**

**MOORE**

**(interrupting)**

**I know...tracking down a missing young**

**lady who disappeared under mysterious**

**circumstances.**

**FLETCHER**

**(smiling)**

**Your planning days are not over...just**

**put on hold.**

**017 EXT. CHAS. DE GAULLE AIRPORT – 25KM OUTSIDE PARIS – DAY 017**

**A U.S. carrier Boeing 747 settles onto the runway and rolls out.**

**018 INT. AIRPORT RENTAL CAR STAND – DE GAULLE – DAY 018**

**Jonathan is seen signing the rental agreement.**

**019 INT/EXT. JONATHAN’S FORD MUSTANG RENTAL – AIRPORT – DAY 019**

**Jonathan drives away from the rental agency’s lot and disappears from the Chas. de Gaulle airport.**

**020 EXT. HIGHWAY TO PORTE DE VERSAILLES – DAY 020**

**The rental Mustang is approaching the curve where Lalou Roths-child Gancia careened off the highway.**

**021 INT/EXT. JONATHAN’S FORD MUSTANG RENTAL – AIRPORT – DAY 021**

**Jonathan takes note as he passes the curve where the accident occurred.**

**022 EXT. LEFT HAND CURVE ON HIGHWAY TO VERSAILLES – DAY 022**

**007**

**CAMERA HOLDS on the crash site. All evidence of the Mercedes has been removed and there’s little evidence of the crash.**

**023 EXT. SERIES OF SHOTS - CITY OF VERSAILLES – DAY 023**

**Beauty shots of the Trianon Palace and nearby Trianon Hotel and Spa.**

**024 EXT. NATIONAL POLICE HEADQUARTERS – VERSAILLES – DAY 024**

**To establish the Versailles *police nationale* headquarters, which also houses the Police Judiciaire protecting the Trianon Palace.**

***SUPERIMPOSE: POLICE NATIONALE HEADQUARTERS***

***VERSAILLES, FRANCE***

**025 INT. OFFICE OF LIEUTENANT BRIDGET PICARD – DAY 025**

**The beautiful 30 year-old brunette detective, Lieutenant BRIDGET PICARD, is showing Jonathan a series of 8X10 color photos of the crash site and badly damaged Mercedes.**

**BRIDGET**

**We only became involved because of the**

**high profile nature of the possible**

**victim.**

**MOORE**

**Just how *high profile* is she?**

**BRIDGET**

**She’s a prolific and highly respected**

**screenwriter and heir to a fortune;**

**which she shares with her mother,**

**Marcelle Rothschild – whom, I under-**

**stand is your client.**

**MOORE**

**You’ve done your homework.**

**BRIDGET**

**We’ve exhausted all avenues in attempt-**

**ing to find her...or her body. You’ve**

**got your work cut out.**

**MOORE**

**You expect foul play?**

**008**

**BRIDGET**

**A perforated brake line might suggest**

**that.**

**MOORE**

**Husband a suspect?**

**BRIDGET**

**As American law enforcement is prone to**

**say, he’s a *person of interest* and being**

**questioned, as we speak.**

**MOORE**

**What would be his motive?**

**BRIDGET**

**Ahh!! Une belle jeune fille by the**

**name of Delphine Tautou**

**MOORE**

**(smiling)**

**I see...Well, keep me informed?**

**BRIDGET**

**Tant que je suis ici.**

**(explaining)**

**At the end of the week, I’m being trans-**

**ferred to the National Police Headquar-**

**ters in the City of Bordeaux.**

**MOORE**

**A promotion?**

**BRIDGET**

**(smiling)**

**So I’m told.**

**026 EXT. AVENUE MONTAIGNE RESIDENCE – DAY 026**

**To re-establish the famous tree lined street. .**

**027 TIGHTER ANGLE 027**

**Jonathan presses the doorbell button and waits. Shortly, crack-ing the door open, is a stunningly attractive young woman who turns out to be DELPHINE TAUTOU, the pregnant mistress, which pregnancy doesn’t yet show.**

**009**

**DELPHINE**

**(through the crack)**

**Yes?**

**MOORE**

**I’m investigating the disappearance of**

**Madame Lalou Gancia. I wonder if I might**

**speak with her husband, Piero Gancia?**

**DELPHINE**

**I don’t understand. The Police Nation-**

**ale have already questioned the both of**

**us.**

**MOORE**

**I’m not with the Police Nationale. I’m**

**commissioned by Lalou’s mother...to in-**

**vestigate her disappearance.**

**(beat)**

**Let me take a guess. ...You must be**

**Delphine Tautou.**

**Without denying Fletcher’s allegation, Delphine opens the door fully and motions with her head for Jonathan to enter.**

**028 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 028**

**Jonathan is escorted into the library by Delphine, where Piero Gancia is working at his desk.**

**DELPHINE**

**Piero, this is Mr. Moore. He wishes a**

**word with you. ...He’s been commission-**

**ed by Marcelle to find her daughter.**

**Piero rises from his desk to shake hands with Jonathan.**

**PIERO**

**I certainly wish you success, Mr. Moore.**

**...We’re sick with grief worrying about**

**her.**

**MOORE**

**It’s a pleasure meeting you, sir. I’m**

**a big Formula One fan and have actually**

**seen you drive at Watkins Glenn. ...You**

**came in second.**

**010**

**PIERO**

**I’m looking forward to retiring in a**

**couple years...spend my retirement pro-**

**moting my family’s wine business.**

**MOORE**

**The Gancia label is well known as repre-**

**senting some of the finest wines in all**

**of Italy.**

**PIERO**

**You a wine aficionado, Mr. Moore?**

**MOORE**

**Been known to imbibe...on occasion.**

**PIERO**

**I gather you’re not here to discuss**

**wine?**

**MOORE**

**No, I’m not, Mr. Gancia.**

**(beat)**

**Can you think of any reason why your**

**wife might purposely disappear?**

**PIERO**

**Purposely, you say.**

**Jonathan nods.**

**PIERO**

**(continuing)**

**The morning of the crash, I told her**

**that I was filing for divorce. ...She**

**seemed terribly upset.**

**(beat)**

**Could be she just didn’t want to be**

**around when they served the papers.**

**029 EXT. HOTEL PLAZA ATHENEE – EVENING 029**

**To establish one of the finest hotels in Paris.**

**030 INT. JONATHAN’S SUITE – HOTEL PLAZA – EVENING 030**

**Imbibing with a flute glass of premium Champagne, Jonathan is on his cell phone.**

**011**

**MOORE**

**(into cell)**

**Lieutenant Picard? ...Jonathan Moore.**

**...Did showing Mrs. Gancia’s photo to**

**the desk clerks produce any results?**

**INTERCUT WITH:**

**031 INT. OFFICE OF LIEUTENANT BRIDGET PICARD – EVENING 031**

**BRIDGET**

**There’s no evidence of her having**

**checked into any surrounding hotels,**

**including the Trianon Hotel and Spa.**

**MOORE**

**She could have caught the train back**

**to Paris.**

**BRIDGET**

**If she wanted to voyage incognito, that**

**would be the way to do it.**

**(beat)**

**Or, she could have been followed in her**

**Mercedes by her husband who then con-**

**fronted her after the accident.**

**MOORE**

**Why would he want her to disappear?**

**BRIDGET**

**I was thinking more like he didn’t want**

**the body found.**

**MOORE**

**Assuming he’s responsible for the failed**

**brake line.**

**BRIDGET**

**Pour le moment, il est le principal sus-**

**pect.**

**MOORE**

**Wouldn’t hurt to check airline records**

**for any female passengers named Roths-**

**child flying out of the Paris area on**

**the date of the Mercedes crash or the**

**week after.**

**012**

**BRIDGET**

**Desolee, Mr. Moore. ...You may be on to**

**something, but that request would take**

**a lot more clout than I’m capable of.**

**032 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 032**

**To establish a large home with its four car garage and adjacent helicopter hanger located on an isolated bluff overlooking the**

**Pacific Ocean at the western end of Highlands Dr., just north of Carmel Highlands. PRODUCTION NOTE: Estate actually exists.**

***SUPERIMPOSE: FLETCHER ESTATE***

***CARMEL HIGHLANDS, CALIFORNIA***

**We HEAR the SOUND of a phone RINGING.**

**033 INT. BEDROOM – FLETCHER ESTATE – DAY 033**

**The RINGING landline awakens Harry Fletcher and his gorgeous wife, NICOLE. Before answering the phone, Harry glances at the clock on the nightstand.**

**034 ANGLE ON CLOCK 034**

**The time is 5:20 a.m.**

**035 BACK TO SCENE 035**

**Fletcher picks up and puts the phone’s handset to his ear.**

**FLETCHER**

**(into phone)**

**Hello. ...Jonathan?**

**INTERCUT WITH:**

**036 INT. JONATHAN’S SUITE – HOTEL PLAZA ATHENEE – NIGHT 036**

**MOORE**

**Sorry to wake you but I’ve been on the**

**go ever since I arrived here and need**

**some sleep.**

**FLETCHER**

**I understand. What can I do for you?**

**013**

**MOORE**

**While she was in Boston, Detective-**

**Sergeant Andrea Parker established a**

**solid relationship with FBI agent name**

**of Bill Cassidy.**

**FLETCHER**

**That’s my understanding.**

**MOORE**

**To go further, I need the kind of pull**

**only the FBI can exert.**

**FLETCHER**

**Go on.**

**MOORE**

**I need to eliminate the possibility that**

**Mrs. Gancia has left the Paris area by**

**airline. To board an airline today, you**

**need positive identification. Assuming**

**Mrs. Gancia still has identification in**

**her maiden name--**

**FLETCHER**

**(interrupting)**

**You want the FBI to check all airline**

**flights departing the Paris area for a**

**passenger named Lalou Rothschild on the**

**dates immediately following the crash**

**of the Mercedes.**

**MOORE**

**You’re a mind reader.**

**037 EXT. SERIES OF SHOTS – PARIS – DAY 037**

**Beauty shots of additional Paris landmarks – ending with Notre Dame Cathedral.**

**038 EXT. NOTRE DAME CATHEDRAL – DAY 038**

**Alone, Jonathan Moore is seen entering the Cathedral.**

**039 INT. NOTRE DAME CATHEDRAL – DAY 039**

**Jonathan stands looking around, obviously impressed by the architecture he is witnessing, and perhaps even the spirit many feel inside the landmark.**

**014**

**040 EXT. LE TOUR D’ARGENT RESTAURANT – PARIS – DAY 040**

**To establish the oldest continuing restaurant in Paris, taking up the entire top floor of a six story building.**

**041 INT. LE TOUR D’ARGENT RESTAURANT – PARIS – DAY 041**

**Seated at a window seat with a view overlooking the rear of Notre Dame are Jonathan and Bridget Picard.**

**The d’Argent WAITER is taking their luncheon orders.**

**WAITER**

**Vous avez decide?**

**MOORE**

**Duck, bien entendu, s’il vous plait.**

**...I’ll have a juicy breast of duck.**

**with a medium rare lamb chop on the**

**side.**

**WAITER**

**And you Madame?**

**BRIDGET**

**Sons delicieux. Je vais avoir le meme.**

**MOORE**

**And a bottle of Bollinger RD to start**

**with...followed with a bottle of the**

**recently released Jadot Le Montrachet.**

**WAITER**

**Excellent choix.**

**As the Waiter moves away to fill the order, Bridget starts the conversation.**

**BRIDGET**

**So you have the FBI searching airline**

**records for any passengers named Roths-**

**child? ..Don’t know how you managed**

**it, but I’m impressed. ...When do you**

**expect to get the results?**

**MOORE**

**Even the FBI couldn’t make the search a**

**top priority, so it could take several**

**days.**

**015**

**BRIDGET**

**(sadly)**

**I’ll probably be in Bordeaux, by that**

**time.**

**MOORE**

**I’ll try and keep you posted.**

**(beat)**

**You said that there was no activity on**

**Lalou’s credit card accounts.**

**BRIDGET**

**Correct.**

**MOORE**

**If she’s alive, then she must be using**

**cash. The question is how much did she**

**have on her.**

**BRIDGET**

**If she were going to stay at the Trianon**

**Hotel for any length of time, she’d need**

**a bundle...it’s a very expensive spa.**

**042 ANOTHER ANGLE 042**

**The conversation is interrupted by the Waiter who returns with the bottle of Bollinger (Recently Disgorged) Champagne, a stand-ing ice bucket and two flute glasses. The Waiter shows the label to Jonathan and Bridget then proceeds to open the bottle. Once opened, the Waiter pours about an ounce into Jonathan’s glass for him to sample. Jonathan nods his approval and both glasses are filled to a proper level and the bottle placed in the ice bucket.**

**WAITER**

**Enjoy.**

**As the waiter moves away, the conversation continues.**

**043 BACK TO SCENE 043**

**BRIDGET**

**I still say c’est un corps we’re look-**

**ing for.**

**MOORE**

**That assumption would suggest that Piero**

**(MORE)**

**016**

**MOORE (Cont.)**

**was involved up to his neck. ...During**

**my interview, brief as it was, I didn’t**

**detect any sign of deception. ...On the**

**contrary, I thought he was very forth-**

**coming.**

**BRIDGET**

**But you can’t deny that his young mis-**

**tress is one hell of a motive.**

**MOORE**

**I don’t deny. ...Delphine Tautou is in-**

**deed the type of woman men tend to**

**lose-the-use of themselves over.**

**044 EXT. PLACE DE LA CONCORDE – DAY 044**

**Walking along the Rue de Rivoli passing the Place de la Con-corde, Jonathan Moore is on his cell phone.**

**INTERCUT WITH:**

**045 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 045**

**Seated at his library desk, Piero Gancia is on the other end of Jonathan’s call.**

**MOORE**

**Do you know how much cash Lalou might**

**have had on her at the time of her ac-**

**cident?**

**PIERO**

**Don’t know about cash...but she likely**

**had a large check on her.**

**MOORE**

**How large?**

**PIERO**

**She was halfway finished with her latest**

**screenplay for Europa Corp. Her contract**

**called for an advance of €15,000 when**

**that occurred.**

**MOORE**

**Can you check with her bank and see if**

**that check has been deposited?**

**017**

**PIERO**

**Look, Mr. Moore...I’d like to help but**

**she had her own checking account. The**

**bank’s hardly going to give me that**

**information without a court order.**

**MOORE**

**I see. ...Which bank did she have her**

**account?**

**046 INT. JONATHAN’S SUITE – HOTEL PLAZA ATHENEE – EVENING 046**

**Alone in his suite, once again Jonathan is on his cell.**

**INTERCUT WITH:**

**047 INT. OFFICE OF LIEUTENANT BRIDGET PICARD – EVENING 047**

**Bridget answers her cell phone.**

**BRIDGET**

**(into cell)**

**Lieutenant Picard.**

**MOORE**

**Jonathan...I’ll bet you’re still at**

**the office.**

**BRIDGET**

**That great lunch today put me behind**

**schedule. ...Lot to get caught up on.**

**MOORE**

**Hate to add to your burden...but this**

**is important.**

**BRIDGET**

**What is it you need?**

**MOORE**

**First thing tomorrow, go to the Barclay**

**Bank on Rue Saint Honore, flash your**

**badge, and check on Mrs. Gancia’s check-**

**ing account.**

**BRIDGET**

**What’re you looking for?**

**048 EXT. Cafe Beaubourg – DAY 048**

**018**

**Seated at the popular sidewalk café at 43 rue Saint-Merri (just off rue St-Honoré), Jonathan is sipping coffee and slapping butter on his croissant when he is joined by Lieutenant Picard.**

**Picard, who usually wears a chic suit, with her badge clipped to her pants belt, is now dressed in her full police uniform.**

**BRIDGET**

**(sitting down)**

**You were right, Mr. Moore. Instead of**

**depositing the check, she cashed it.**

**...€15,000. ...According to the time**

**stamp, she did this before departing**

**for Versailles.**

**MOORE**

**So she had it on her at the time of**

**the crash.**

**BRIDGET**

**Il semblerait donc.**

**MOORE**

**Unless the FBI can come up with some-**

**thing, this is going to make it ex-**

**tremely difficult to track her down.**

**The two sit in deep thought, overlooking the Pompidou Centre and assorted mime artists, musicians, fire-eaters, puppeteers and comics performing on the Esplanade in front of the museum.**

**049 INT. JONATHAN’S SUITE – HOTEL PLAZA ATHENEE – NIGHT 049**

**Jonathan’s CELL phone RINGS. Clicking it on, he puts it to his ear.**

**050 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 050**

**FLETCHER (V.O.)**

**Jonathan. ...Just got a call from**

**Detective-Sergeant Andrea Parker.**

**There’s good news and bad news.**

**051 INT. KITCHEN - FLETCHER ESTATE – DAWN 051**

**Cell phone to his ear, gourmet HARRY FLETCHER is cooking an elaborate breakfast with absolute focus. He definitely is a man who can walk and chew gum at the same time.**

**INTERCUT WITH:**

**019**

**052 INT. JONATHAN’S SUITE – HOTEL PLAZA ATHENEE – NIGHT 052**

**MOORE**

**Might as well hear the bad news first.**

**FLETCHER**

**There’s no record of anyone named Lalou**

**Gancia or Lalou Rothschild boarding a**

**flight in the greater Paris area.**

**MOORE**

**That is disappointing.**

**(beat)**

**You said there’s some good news.**

**FLETCHER**

**A Delphine Tautou purchased a TGV 1st**

**class ticket from Paris to Bordeaux.**

**MOORE**

**That is interesting. ...What’s a TGV**

**ticket?**

**FLETCHER**

**High speed train service. ...The trip**

**from Paris to Bordeaux takes 3 hours**

**40 minutes and costs $135.00 one way.**

**MOORE**

**There’s something very strange, here.**

**FLETCHER**

**And what might that be?**

**MOORE**

**In order to reserve a first class tick-**

**et, whoever made the purchase had to**

**give a name, if not show identifica-**

**tion. ...If she wanted to travel incog-**

**nito, why not make up a fictitious name**

**or travel second class where no names**

**are recorded.**

**FLETCHER**

**That is strange. ...Perhaps the real**

**Delphine Tautou booked the trip.**

**MOORE**

**I hardly think so.**

**020**

**FLETCHER**

**What’re you going to do?**

**MOORE**

**I’ll call you from Bordeaux.**

**053 EXT. HOTEL SOFITEL AQUITANIA – BORDEAUX – DAY 053**

**To establish the 5-star Accor Group luxury hotel.**

**054 INT. LOBBY – HOTEL SOFITEL AQUITANIA – DAY 054**

**The CAMERA MOVES through the lobby and comes to rest on Jona-than, who is addressing the attractive young SOFITEL CLERK.**

**MOORE**

**Jonathan Moore. ...I have a reserve-**

**tion.**

**The Clerk checks the computer and then addresses Jonathan.**

**SOFITEL CLERK**

**Oui, Monsieur Moore. Your suite is**

**ready.**

**055 INT. JONATHAN’S SUITE – SOFITEL AQUITANIA – DAY 055**

**Carrying Jonathan’s luggage, the SOFITEL BELL BOY leads him into the large suite, hands over the cardkey, accepts a gratuity, and**

**leaves. Jonathan looks around, taking in the mini fridge, desk, sofa – before moving to the bedroom and the two queen-size beds.**

**Both rooms have a 42-inch flat screen HD television set.**

**Jonathan searches for and finds the local area phone book and settles on the couch, thumbing through the pages.**

**056 EXT. HOTEL SOFITEL AQUITANIA – BORDEAUX – NIGHT 056**

**To establish the hotel at night.**

**057 INT. LE TALBOT BAR – SOFITEL AQUITANIA – NIGHT 057**

**Jonathan is enjoying an adult beverage at the nearly full bar when he is approached by the MAITRE D’ restaurateur.**

**MAITRE D’**

**Monsieur Moore? ...Votre table est prete.**

**Taking his beverage with him, Jonathan follows the Maitre d’.**

**021**

**058 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 058**

**To establish the large home with its four car garage and adjacent helicopter hanger.**

**We HEAR the SOUND of a phone RINGING.**

**059 INT. BEDROOM – FLETCHER ESTATE – DAWN 059**

**The RINGING landline PHONE awakens Harry Fletcher and Nicole. Fletcher reaches for the phone on the nightstand.**

**FLETCHER**

**Hello.**

**INTECUT WITH:**

**060 INT. LE FLORE RESTAURANT – SOFITEL AQUITANIA – NIGHT 060**

**The high-end restaurant is full. Seated at a small but very nice table, against the wall, Jonathan is on his cell phone while at the same time working on the lamb chop entrée before him.**

**MOORE**

**Sorry to call you so early, but this**

**eight hour time difference is difficult**

**to deal with.**

**Harry turns to his curious wife.**

**FLETCHER**

**(Whispering to Nicole)**

**It’s Jonathan.**

**(into phone)**

**No problem. ...How’re you doing?**

**MOORE**

**I *think* I’ve traced her to Bordeaux.**

**...That’s where I am now.**

**FLETCHER**

**You *think*, but you’re not sure?**

**MOORE**

**You’ll recall, the evening of the disap-**

**pearance, a woman calling herself Delph-**

**ine Tautou reserved a first class ticket**

**on the train from Paris to Bordeaux.**

**022**

**FLETCHER**

**Interesting. ...But a little thin...**

**Sure it wasn’t the original Delphine**

**who made the booking?**

**MOORE**

**Positive. I checked. ...I’m in the**

**process of tracking her down.**

**FLETCHER**

**And how, might I ask, are you going**

**about that?**

**MOORE**

**Spent the afternoon phoning local**

**hotels and resorts, asking to speak**

**with a Delphine Tautou. ...To cover all**

**bases, if I got a negative response to**

**that name, I asked for a Lalou Roths-**

**child or a Lalou Gancia.**

**FLETCHER**

**Do I assume that so far you’ve had**

**little success?**

**MOORE**

**(defensively)**

**Still have some calls to make.**

**061 EXT. SERIES OF SHOTS – BORDEAUX WINE COUNTRY – DAY 061**

**Beauty shots showing the five first growth wineries of Bordeaux (Mouton Rothschild, Lafite Rothschild, Chateau Latour, Chateau Margaux; and Chateau Haut Brion together with the special classified Chateau d’Yquem.**

**062 INT. JONATHAN’S SUITE – SOFITEL AQUITANIA – DAY 062**

**Seated on the sofa and using his iPhone, Jonathan is making calls. We LISTEN in.**

**MOORE**

**(into cell phone)**

**Mademoiselle Daphine Tautou, s’il vous**

**plait.**

**(long pause)**

**What’s that? ...No one there by that**

**name? Sorry...forgive the call.**

**023**

**Jonathan recycles his on-off cell phone switch and checking the phone book in front of him dials yet another, waiting patiently until the phone call is answered.**

**INTERCUT WITH:**

**063 INT. DESK – LES PRES D’EUGENIE – EUGENIE LES BAINS – DAY 063**

**The LES PRES CLERK answers Jonathan’s call.**

**LES PRES CLERK**

**(into phone handset)**

**Hôtel Les Pres d’Eugenie. Comment puis–**

**je vous aider?**

**MOORE**

**I wish to speak with Mademoiselle**

**Tautou.**

**LES PRES CLERK**

**Un instant.**

**Jonathan is waiting patiently. ...Finally, the Clerk comes back on the line.**

**LES PRES CLERK**

**Desole, Monsieur...but Mille. Tautou is**

**not in her room. She may be having**

**breakfast. Would you like me to trans-**

**fer your call?**

**MOORE**

**(calmly)**

**No. ...I’ll call back later.**

**064 INT. LOBBY – HOTEL SOFITEL AQUITANIA – DAY 064**

**Jonathan is speaking with the attractive young Sofitel Clerk**

**MOORE**

**What can you tell me about the Les**

**Pres d’Eugenie resort and how do I get**

**there?**

**SOFITEL CLERK**

**It’s in the township of Eugenie Les**

**Bains and rather isolated. The town-**

**ship is named for Empress Eugenie de**

**Montijo.**

**024**

**MOORE**

**Married to Napoleon III, as I recall.**

**SOFITEL CLERK**

**(impressed)**

**Tres bien, M. Moore.**

**MOORE**

**...Namesake for the woman’s hat worn**

**by Greta Garbo in the early ‘30s which**

**drooped over one eye with its brim**

**folded sharply at both sides, often**

**with an ostrich plume streaming from**

**behind.**

**SOFITEL CLERK**

**(beside herself)**

**And you’re asking ME, about Les Pres**

**d’Eugenie?**

**MOORE**

**(smiling)**

**Just want to know how to get there.**

**065 EXT. SERIES OF SHOTS – LES PRES D’EUGENIE RESORT – DAY 065**

**Beauty shots to establish the elaborate resort & Spa, located in the remote township of Eugenie Les Bains.**

**066 INT. LOBBY OF LES PRES D’EUGENIE RESORT – DAY 066**

**Jonathan walks up to the Resort desk and announces himself to the attractive, young RESORT CLERK.**

**MOORE**

**Moore. ...I have a reservation.**

**The Clerk types the name *Moore* on her keyboard**

**RESORT CLERK**

**Oui, Monsieur Moore. I show you as**

**staying with us for one week?**

**MOORE**

**Give or take a day or two. ...I’ll let**

**you know soon. ...Fair enough?**

**RESORT CLERK**

**Tres bien.**

**025**

**She types a notation on the computer keyboard and then turns back to Jonathan.**

**RESORT CLERK**

**Would you like to sign up for tomorrow’s**

**Michel Guérard’s cooking class? There’s**

**room for one more.**

**MOORE**

**Sounds interesting. ...Tell me about it.**

**RESORT CLERK**

**The class is held once a month, except**

**for December and it’s in English – and**

**hands on. ...You’ll actually be cooking**

**several dishes.**

**MOORE**

**Does Chef Guérard actually teach the**

**class himself.**

**RESORT CLERK**

**No, it’s taught by one of the res-**

**taurant’s most experienced chefs who**

**speaks fluent English.**

**Moore**

**When does it start and how long does**

**it last?**

**RESORT CLERK**

**Starts at 10 a.m. and ends around 3 p.m.**

**(beat)**

**Shall I sign you up, M. Moore?**

**MOORE**

**Just one more thing. ...Is Delphine**

**Tautou signed up for the class?**

**RESORT CLERK**

**(hesitantly)**

**Well. ...I shouldn’t, but let me check.**

**More typing on the keyboard.**

**RESORT CLERK**

**(looking up)**

**Yes, ...Mille Tautou *is* signed up.**

**026**

**067 EXT. GROUNDS – LES PRES D’EUGENIE – DAY 067**

**With the snowy peaks of the Pyrenees glinting in the distance, the BELL BOY, carrying the luggage, leads the way as Jonathan follows along the path to the Couvent des Herbes, a separate building in a secluded corner of the gorgeous grounds.**

**068 INT. JONATHAN’S COUVENT DES HERBES SUITE – DAY 068**

**The door opens and the Bellboy enters with Jonathan on his heels. The suite consists of two rooms, a bedroom and living room with fireplace. Jonathan looks the room over while the Bellboy places the luggage in the bedroom. As the Bellboy starts to leave, Jonathan slips him €5.00 and asks:**

**MOORE**

**Tell me son, do you know Delphine**

**Tautou? ...She’s a guest here.**

**BELLBOY**

**(brightening)**

**Oui. ...She’s a nice lady.**

**MOORE**

**Do you know what time she usually**

**has dinner?**

**BELLBOY**

**Nine o’clock exactly.**

**069 EXT. MAIN BUILDING – LES PTRS D’EUGENIE – NIGHT 069**

**Beauty shot of the resort lit up at night.**

**070 INT. DINING ROOM – LES PRES D’EUGENIE – NIGHT 070**

**Entering the Michel Guerard Michelin 3-star restaurant, Jonathan approaches the GUERARD MAITRE D’ restaurateur who greets him with a warm smile.**

**GUERARD MAITRE D’**

**Evening sir. Table for one?**

**Jonathan slips the Maitre d’ a €20 bill and requests:**

**MOORE**

**Seat me as close to Miss Delphine**

**Tautou as possible.**

**027**

**The Maitre d’ pockets the bill, grabs a menu and wine list then nods for Jonathan to follow him to a table.**

**071 ANOTHER ANGLE 072**

**Jonathan is seated at a table adjacent to the young lady we re-cognize as Lalou Rothschild Gancia, who is giving her order to the GUERARD WAITER.**

**LALOU**

**I’ll have this evening’s *cuisine***

***minceur* special.**

**(checking wine list)**

**And let’s go for the Jadot Le Montra-**

**chet.**

**The Guerard Waiter types the order on his handheld computer**

**while nodding approvingly – and then collects the menu and wine list turning his attention to Jonathan’s table, Lalou’s order already having been transferred to the kitchen staff.**

**072 ANGLE ON JONATHAN 072**

**GUERARD WAITER**

**Have we decided, sir?**

**MOORE**

**Not quite. ...But I do have a question.**

**...What is *cuisine minceur*?**

**GUERARD WAITER**

**It’s Chef Guerard’s philosophy of light-**

**er food. What he calls a spirit of he-**

**donistic refinement proving it is possi-**

**ble to eat well while staying slim and**

**healthy and never feeling starved or de-**

**prived.**

**MOORE**

**Interesting. ...Give me a few minutes.**

**GUERARD WAITER**

**Very well, sir.**

**The Waiter then turns away – to check on another table.**

**073 ANGLE ON JONATHAN & LALOU 073**

**Surprisingly, Jonathan HEARS Lalou’s VOICE.**

**028**

**LALOU (O.S.)**

**Sorry, sir. But I couldn’t help over-**

**hearing.**

**Jonathan turns to face Lalou directly.**

**LALOU**

**(continuing)**

**If you’re worried about the *cuisine***

***minceur menus*, don’t be. The entrees**

**are full of flavor and absolutely mouth**

**watering.**

**MOORE**

**Thank you. ...I’m hoping to learn more**

**about Chef Guerard’s methods at tomor-**

**row’s cooking class.**

**LALOU**

**(surprised)**

**Really? ...I’m also signed up.**

**MOORE**

**I’m really looking forward to it.**

**LALOU**

**So am I. ...Would you care to join me?**

**...It would free up a table for another**

**diner.**

**MOORE**

**Thank you. ...It will make my dining**

**experience all the more enjoyable.**

**Leaving his menu and wine list behind, Jonathan makes the move to Lalou’s table.**

**074 ANGLE ON LALOU’S TABLE 074**

**Once seated, both introduce themselves and shake hands.**

**MOORE**

**Jonathan Moore. ...From San Francisco.**

**LALOU**

**Delphine Tautou. ...From Paris.**

**Lalou signals the Waiter, who quickly returns to their table.**

**029**

**LALOU**

**(to waiter)**

**M. Moore will have the *cuisine min-***

***ceur,* as well.**

**The Waiter types the order on his handheld device and then looks up to see if there are any additional orders he might enter.**

**MOORE**

**(to waiter)**

**I noticed that you have a Jordan Cali-**

**fornia Cabernet on your wine list.**

**The waiter nods in the affirmative.**

**MOORE**

**(continuing)**

**Let’s give it a try.**

**The Waiter makes another note on his handheld device.**

**GUERARD WAITER**

**Good choice. ...One of my favorite**

**American Cabs.**

**As the Waiter moves away, Jonathan explains.**

**MOORE**

**(smiling)**

**Overheard you ordering the Le Montra-**

**chet. ...Thought we’d have our own *Judg-***

***ment of Paris*...American – French wine**

**competition.**

**LALOU**

**(returning smile)**

**So, you’re a wine aficionado as well as**

**a very charming individual.**

**(beat)**

**But the *Judgment of Paris* compared**

**white wines with other whites and reds**

**with reds.**

**MOORE**

**True, and the California wines beat hell**

**out of France’s best.**

**LALOU**

**So they did.**

**030**

**075 INT. JONATHAN’S COUVENT DES HERBES SUITE – DAY 075**

**Back in his suite, after dinner, Jonathan is on his cell phone.**

**076 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 076**

**To establish. We HEAR the SOUND of a PHONE RINGING.**

**077 INT. KITCHEN - FLETCHER ESTATE – DAWN 077**

**Cooking another of his famous gourmet breakfasts, Harry Fletcher answers his RINGING landline phone – juggling both the cooking and phone call.**

**FLETCHER**

**Hello.**

**078 INT. JONATHAN’S COUVENT DES HERBES SUITE – NIGHT 078**

**MOORE**

**Jonathan here. ...Thought you’d like**

**to let Mrs. Rothschild know that I’ve**

**made contact with Lalou Rothschild**

**Gancia and that she’s alive. ...As for**

**her well-being, that’s another issue.**

**079 EXT. SERIES OF SHOTS - GROUNDS – D’EUGENIE – DAWN 079**

**Beauty shots of the gorgeous tree lined grounds to establish the beginning of a new day**

**080 INT. JONATHAN’S COUVENT DES HERBES SUITE – MORNING 080**

**Jonathan is asleep in one of the two queen-size beds when the clock alarm on the bed stand SOUNDS. His ex-marine instincts kick in and he springs awake and instantly shuts it off.**

**081 EXT. GROUNDS – D’EUGENIE – MORNING 081**

**Jonathan is following the flower-lined garden path and tall trees to the rustic building where the cooking school is held.**

**082 INT. D’EUGENIE COOKING SCHOOL BUILDING – MORNING 082**

**The cooking school is located in a bright high-ceilinged space with windows on all sides, gleaming with stainless steel appliances and state of the art equipment offset by a warm wooden ceiling and burnished copper lamps.**

**031**

**A few students have already arrived when Jonathan enters.**

**083 JONATHAN’S POV: 083**

**Student stations are arranged in a semicircle around the instructor’s station, each with its own work space, an ultra modern induction hob, chopping board and battery of knives.**

**084 BACK TO SCENE 084**

**Jonathan watches as Lalou selects her student station and then hurries to secure one the remaining stations next to hers.**

**085 ANGLE ON LALOU & JONATHAN’S WORK STATIONS 085**

**As Jonathan takes the station next to Lalou, he is greeted warmly by the lady he had met the night before.**

**But there is no time for chit-chat as the young COOKING INSTRUCTOR is taking his position and demanding the students’ attention.**

**COOKING INSTRUCTOR**

**Welcome amateur and professional chefs.**

**...This morning we will be making a**

**dish of scallops with orange blossom**

**sauce and local lands chicken stuffed**

**with herby goats’ cheese and foie gras.**

**(beat)**

**This afternoon, we will cook up a citrus**

**soufflé, blanquette de veau, and a duck**

**dish. The duck will perhaps be the most**

**challenging since we will have to learn**

**how to deal with that layer of off-put-**

**ting fat that is just under the skin.**

**(beat)**

**Alright...let’s get started.**

**086 EXT. GABLE ESTATES MANSION – NIGHT 086**

**To establish the Leucadendra Drive Rothschild residence.**

**087 INT. DEN – GABLE ESTATES MANSION – NIGHT 087**

**The elderly Mrs. Rothschild is reading an Agatha Christie novel when the landline phone on the stand next to her RINGS.**

**Putting the Christie book aside, the grand ole dame picks up the handset and places it to her ear.**

**032**

**MRS. ROTHSCHILD**

**Hello.**

**088 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - NIGHT 088**

**To establish.**

**FLETCHER (O.S.)**

**Mrs. Rothschild? ...Robin Templar**

**089 INT. ELABORATE DEN/OFFICE – FLETCHER ESTATE – NIGHT 089**

**In the posh home office, Harry Fletcher is on a *burn*, prepaid cell phone in a call to the greater Miami area.**

**INTERCUT WITH:**

**090 INT. DEN – GABLE ESTATES MANSION – NIGHT 090**

**MRS. ROTHSCHILD**

**Mr. Templar. ...You have news of my**

**daughter?**

**FLETCHER**

**I have. ...But it’s not all good, I’m**

**afraid.**

**(beat)**

**Lalou is staying at a resort in the**

**Bordeaux region of France. ...What’s**

**disturbing is that she is using another**

**person’s name.**

**MRS. ROTHSCHILD**

**Is she in good health.**

**FLETCHER**

**It would appear so...at least physic-**

**cally.**

**MRS. ROTHSCHILD**

**You mean there might be some mental**

**issues?**

**FLETCHER**

**That’s what we’re trying to find out.**

**MRS. Rothschild**

**Bordeaux makes sense. She grew up there**

**(more)**

**033**

**MRS. ROTHSCHILD (Cont.)**

**and still has relatives in the area.**

**(beat)**

**I don’t understand. ...Why would she**

**change her name like that?**

**FLETCHER**

**Is there any history of her having done**

**so in the past?**

**MRS. ROTHSCHILD**

**She’s always had a vivid imagination,**

**that what makes her a successful screen**

**writer.**

**(beat)**

**As a child, she used to dress up and**

**pretend to be other people...I just**

**chalked it up to the movies she loved**

**so much.**

**091 INT. D’EUGENIE COOKING SCHOOL BUILDING – MORNING 091**

**The morning’s dishes complete, the Cooking Instructor issues instructions.**

**COOKING INSTRUCTOR**

**I will come by each station and taste**

**every dish, giving you my overall opin-**

**ion and how the dish might have been**

**improved. ...Then you can eat as much**

**as you’d like. The leftovers will be**

**put in proper containers and donated**

**to those in the village who are down on**

**their luck. Nothing is thrown away.**

**(beat)**

**After which we will meet back here at**

**1:30 p.m. for the afternoon session.**

**092 EXT. NATIONAL POLICE HEADQUARTERS – BORDEAUX – EVENING 092**

**To establish the *police nationale* headquarters, which also houses the Police Judiciaire at 87 Rue Abbé de l’Epée, 33000 Bordeaux.**

***SUPERIMPOSE: POLICE NATIONALE HEADQUARTERS***

***BORDEAUX, FRANCE***

**093 INT. OFFICE OF LIEUTENANT PICARD – EVENING 093**

**034**

**Jonathan enters the office is greeted warmly by Lieutenant Bridget Picard.**

**BRIDGET**

**Jonathan, cher ami. Imagine my sur-**

**prise when told you were in the build-**

**ing.**

**MOORE**

**Thought I’d bring you up to date on La-**

**lou Rothschild Gancia and I couldn’t**

**think of a better way to do so than in**

**person. ...I called ahead and was told**

**you tended to work late.**

**BRIDGET**

**I’m glad you’re here...gives me a chance**

**to take you to dinner.**

**(smiling)**

**We’ll stick the department with the bill.**

**094 EXT. RESTAURANT ST. JAMES – BORDEAUX – EVENING 094**

**To establish.**

**095 INT. PODIUM OF MAITRE D’– ST.JAMES LOBBY – EVENING 095**

**Bridget, in plain clothes, and Jonathan approach the female MAITRE D’ of the restaurant.**

**BRIDGET**

**(to female maitre d’)**

**Est-ce qu’il vous reste par hasard une**

**bonne table… sans réservation ?**

**MAÎTRE D’**

**Nous gardons toujours une table réservée**

**pour vous, Lieutenant Picard...surtout**

**le vendredi soir.**

**The Maitre d’ leads the way to the dining room.**

**096 INT. DINING AREA – RESTAURANT ST. JAMES – EVENING 096**

**The Maitre d’ ushers Bridget and Jonathan to their table where they are seated facing one another.**

**097 ANGLE ON BRIDGET & JONATHAN 097**

**035**

**BRIDGET**

**As you know by now, nobody in France**

**dines before 9 p.m. – so if you arrive**

**early reservations are not necessary.**

**(beat)**

**Now, you were going to bring me up to**

**date on the Gancia case. ...You’ve**

**located her?**

**MOORE**

**I have. ...In fact, we’ve become fairly**

**friendly.**

**(beat)**

**She’s at the Les Pres d’Eugenie.**

**BRIDGET**

**Rather expensive...but I suppose she can**

**afford it. Best food in all of France.**

**MOORE**

**(nodding)**

**Something I can attest to.**

**BRIDGET**

**Don’t tell me you’re staying there?**

**MOORE**

**I needed to get close in order to find**

**out what is happening to her or what**

**she’s up to.**

**BRIDGET**

**One thing that might be helpful.**

**Jonathan waits for the lieutenant to go on.**

**BRIDGET**

**(continuing)**

**The forensics report on the perforated**

**brake line came back as deliberately**

**caused. ...No way it was an accident.**

**MOORE**

**(stunned)**

**That means someone tried to kill her.**

**BRIDGET**

**As you Americans say...I’ll give you**

**three guesses as to who.**

**036**

**098 EXT. MAIN BUILDING – LES PRES D’EUGENIE – NIGHT 098**

**Beauty shot of the resort lit up at night.**

**099 EXT. COUVENT DES HERBES BUILDING – NIGHT 099**

**To establish.**

**100 INT. LALOU’S SUITE – COUVENT DES HERBES BUILDING – NIGHT 100**

**Lalou is seated on the living room sofa, watching a television with disinterest and absorbed in a mystery by Agatha Christie when there is a KNOCK on her door. Curious, she puts down the book and moves to find out who’s at the door.**

**101 ANGLE ON DOOR 101**

**LALOU**

**(calling out)**

**Who’s there?!**

**A voice from the other side of the door answers:**

**MOORE (O.S.)**

**It’s Jonathan Moore. ...I know it’s**

**late but I have to talk to you.**

**Although reluctant to do so, she nevertheless opens the door.**

**102 ANOTHER ANGLE 102**

**The gray-haired Jonathan Moore is standing before her.**

**MOORE**

**May I come in? ...It’s important.**

**LALOU**

**(surprised)**

**Mr. Moore. ...I guess it would be all**

**right.**

**Lalou opens the door and indicates for Jonathan to enter.**

**103 LOBBY OF LES PRES D’EUGENIE RESORT – NIGHT 103**

**Still in her plain clothes suit, Lieutenant Bridget Picard is pacing impatiently up and down the lobby.**

**104 INT. LALOU’S SUITE – COUVENT DES HERBES BUILDING – NIGHT 104**

**037**

**Seated together on the sofa, Jonathan turns to Lalou in order to explain the reason for his late night intrusion.**

**MOORE**

**I’m afraid I haven’t been honest, and**

**I’d like to correct that right now.**

**LALOU**

**(puzzled)**

**I don’t understand...but I’m waiting for**

**your explanation.**

**MOORE**

**I’ve been commissioned by your mother to**

**find you.**

**LALOU**

**Ma Mere?! ...Why should she want to**

**find me. I’m not missing.**

**MOORE**

**But you are...whether you realize it or**

**not.**

**(explaining)**

**Someone tried to kill you and you fled**

**using someone else’s name. It’s my**

**job to find out why you were targeted**

**and why you don’t remember your true**

**identity.**

**LALOU**

**You’re inferring that I’m not Delphine**

**Tautou?**

**MOORE**

**That’s exactly what I’m inferring.**

**LALOU**

**Surely you’re jesting. If I’m not Delph-**

**ine Tautou, who am I?**

**MOORE**

**You’re an accomplished, married screen-**

**writer by the name of Lalou Rothschild**

**Gancia.**

**LALOU**

**And someone is trying to kill me?!**

**038**

**MOORE**

**That’s what the police believe.**

**(beat)**

**There’s a Police Nationale lieutenant in**

**the lobby that will verify everything**

**I’m telling you. ...You mind if I bring**

**her up? ...Perhaps we can get to the**

**bottom of this.**

**Almost comatose with incomprehension, Lalou slowly nods.**

**LALOU**

**What are the chances that I’m really**

**this Lalou Rothschild Gancia?**

**MOORE**

**One hundred percent.**

**105 LOBBY OF LES PRES D’EUGENIE RESORT – NIGHT 105**

**Bridget is still pacing up and down the lobby when suddenly her CELL phone RINGS. She CLICKS it on and places it to her ear.**

**BRIDGET**

**(into cell)**

**Hello.**

**(beat)**

**Be right there.**

**Clicking off the cell, she heads for the exit.**

**106 BACK TO SCENE - LALOU’S SUITE – NIGHT 106**

**Jonathan turns to Lalou and explains:**

**MOORE**

**You were in an automobile accident.**

**Your blood was found on the broken**

**steering wheel, yet as I look at you**

**I see no noticeable head wounds.**

**(beat)**

**The accident appears to have been**

**caused by a perforated brake line.**

**Lalou suddenly appears to understand.**

**LALOU**

**So that’s why you think someone might**

**have tried to kill me.**

**039**

**MOORE**

**There are only three possibilities.**

**...One, you yourself planned and exe-**

**cuted the accident and purposely dis-**

**appeared under another name to get**

**back at – or blame your husband.**

**LALOU**

**You said there were three possibil-**

**ities.**

**MOORE**

**Someone tried to kill you and during**

**the accident you bumped your head hard**

**enough on the steering wheel to cause**

**amnesia.**

**LALOU**

**But the lack of a head injury places**

**doubt on that theory.**

**(beat)**

**And the third explanation?**

**MOORE**

**Someone tried to kill you and until you**

**find out who, you have decided to dis-**

**appear and to stick it to your husband**

**and purposely chose the name Delphine**

**Tautou to hide behind.**

**LALOU**

**And in that scenario, I’m supposed to**

**have left my blood on the steering**

**wheel...possibly from blooding my nose.**

**MOORE**

**Something like that.**

**107 ANOTHER ANGLE 107**

**At this point there is a KNOCK at the DOOR. Jonathan moves to the door opens it and invites LT. Picard into the suite.**

**MOORE**

**(to Lalou)**

**This is Lieutenant Picard. She’s on**

**your side in wanting to help you to**

**learn the truth. I’m hoping you will**

**do everything possible to assist her.**

**040**

**LALOU**

**And just how do you propose to do that?**

**MOORE**

**By putting you under hypnosis.**

**LALOU**

**(upset)**

**You want to do a ‘Bridey Murphy’ on me?!**

**...Why would I let you do that?**

**MOORE**

**To find out the truth.**

**(shifting train**

**of thought)**

**It’s interesting that you reference**

**Bridey Murphy.**

**(explaining)**

**My method for putting someone under is**

**based upon the technique used by Bridey**

**Murphy’s hypnotist, Morey Bernstein.**

**BRIDGET**

**(confused)**

**Who is Bridey Murphy?**

**MOORE**

**(to Bridget)**

**Nineteen fifty-six movie starring**

**Teresa Wright as a person who under**

**hypnosis appeared to have lived a pre-**

**vious life**

**(beat)**

**Recalling such a movie indicates a lot**

**about her long-term memory...which**

**would appear to be intact.**

**LALOU**

**(shouting out)**

**All right!! ...Do your hypnosis!!**

**MOORE**

**I would prefer to do it with a psychi-**

**atist present. ...One that can not**

**only monitor the session but prescribe**

**a certain sedative that helps induce**

**hypnosis.**

**041**

**LALOU**

**May I suggest that we set the session**

**for tomorrow, just after lunch? That**

**should give you time to find your psy-**

**chiatrist.**

**Jonathan and Bridget exchange looks.**

**MOORE**

**(nodding)**

**Tomorrow it is. ...First thing after**

**lunch.**

**108 INT. JONATHAN’S COUVENT DES HERBES SUITE – NIGHT 108**

**The door opens to Jonathan’s suite and he and Bridget enter.**

**MOORE**

**Should be some champagne in the fridge.**

**BRIDGET**

**Ca sonne bien.**

**MOORE**

**You might as well stay with me tonight.**

**You can have the bedroom...I’ll take**

**the couch. It folds into a bed.**

**BRIDGET**

**(hesitantly)**

**Don’t know...doesn’t seem right.**

**Jonathan turns and faces the lieutenant.**

**109 ANOTHER ANGLE 109**

**MOORE**

**Look. ...You’re like the daughter I**

**never had. Everything I would have**

**wanted her to be,**

**BRIDGET**

**You were never married?**

**MOORE**

**Only to the Corps.**

**BRIDGET**

**The Corps.?**

**042**

**MOORE**

**Marine Corps.**

**BRIDGET**

**I’ll bet there’s a lot in your past**

**that would surprise me.**

**MOORE**

**(wryly)**

**Of that you can be sure.**

**(turning away)**

**Let me get the champagne.**

**Jonathan moves towards the wet bar and its fridge.**

**BRIDGET**

**And, yes. ...I’d love to spend the**

**night.**

**FADE OUT**

**110 EXT. SERIES OF SHOTS - GROUNDS – D’EUGENIE – DAWN 110**

**Beauty shots of the gorgeous tree lined grounds to establish the beginning of a new day**

**111 INT. MERE POULE CAFÉ – LES PRES D’EUGENIE – MORNING 111**

**Bridget and Jonathan are enjoying a breakfast of toasted sour-dough slices topped with seeds and anchovies and luscious home-made cakes under glass domes. And, oh yes, freshly ground dark roast coffee.**

**BRIDGET**

**I better let Capitaine Legrand know**

**where I am and what I’m doing.**

**(explaining)**

**When I fail to show up this morning,**

**he’s likely to put out a search party**

**unless he knows I’m all right.**

**MOORE**

**Sounds like a good man.**

**(beat)**

**Maybe Legrand can help find a psychi-**

**atrist.**

**112 INT. HALLWAY OUTSIDE LALOU’S DES HERBES SUITE – DAY 112**

**Jonathan is pressing the doorbell but getting no answer. He**

**043**

**tries KNOCKING. Still no answer. He pulls out his cell phone and dials.**

**INTERCUT WITH:**

**113 INT. DESK - LOBBY OF LES PRES D’EUGENIE RESORT – DAY 113**

**The Desk Clerk answers the phone.**

**DESK CLERK**

**Les Pres d’Eugenie. Comment puis-je**

**vous aider?**

**MOORE**

**This is Jonathan Moore. I’m trying to**

**locate Mille Delphine Tautou. Would you**

**happen to know where she might be?**

**DESK CLERK**

**Oui, M. Moore. ...Delphine Tautou**

**checked out earlier this morning.**

**MOORE**

**(taken aback)**

**Checked out? ...You sure?**

**DESK CLERK**

**Yes, Mr. Moore.**

**114 INT. JONATHAN’S COUVENT DES HERBES SUITE – DAY 114**

**Jonathan enters the suite just as Bridget (sitting on the couch) is clicking off her cell phone.**

**MOORE**

**She’s gone!**

**BRIDGET**

**Delphine?**

**MOORE**

**(upset)**

**Who else?**

**BRIDGET**

**She leave a forwarding address?**

**MOORE**

**Only the Avenue Montaigne residence.**

**044**

**BRIDGET**

**I’ll help, of course, but if anyone**

**can track her down it’s you.**

**115 EXT. NATIONAL POLICE HEADQUARTERS – BORDEAUX – DAY 115**

**To establish the *police nationale* headquarters.**

**116 INT. OFFICE OF CAPITAINE LEGRAND – DAY 116**

**Behind his desk, Capitaine ADRIAN LEGRAND hangs up his phone and turns to the seated LT. Picard and Jonathan Moore.**

**LEGRAND**

**Unfortunately, the rental car has no Lo-**

**Jack or other tracking device.**

**MOORE**

**That leaves only one thing we can do.**

**Legrand looks at him curiously.**

**MOORE**

**(continuing)**

***Ping* her cell phone.**

**BRIDGET**

**But that would take a court order.**

**MOORE**

**(impatiently)**

**Then get one!**

**Legrand picks up the handset of his phone and begins dialing a number.**

**LEGRAND**

**I’ll see what I can do. But it might**

**take some time.**

**117 EXT. SERIES OF SHOTS - RIQUEWIHR – ALSACE, FRANCE – DAY 117**

**Beauty shots of the picturesque medieval city of Riquewihr including the world famous wineries: Dopff & Irion and Hugel et Fils.**

***SUPERIMPOSE: RIQUEWIHR, ALSACE***

**118 EXT. RIQUEWIHR CITY PARKING LOT – DAY 118**

**045**

**Vehicle travel is limited in the hillside township thus cars of non-residents mostly park in a large lot at the small township’s entrance.**

**119 INT/EXT. JONATHAN’S ALSACE RENTAL CAR – DAY 119**

**In the township parking lot, Jonathan is seated in his rental automobile looking at Lalou’s possible rental and checking the license number with the one he has writer on a sheet of paper.**

**120 ANOTHER ANGLE 120**

**The numbers match.**

**121 EXT. SERIES OF SHOTS – CITY OF COLMAR, ALSACE – DAY 121**

**Beauty shots to establish the City of Colmar, France.**

***SUPERIMPOSE: COLMAR, ALSACE***

**Last shot ends on the Comfort Hotel Expo Colmar – a nice hotel just off the D83 motorway - with ample free parking and large, comfortable rooms.**

**122 INT. JONATHAN’S ROOM – COMFORT EXPO – COLMAR – DAY 122**

**Jonathan is relaxing on the king-size bed, his cell phone to his ear.**

**INTERCUT WITH:**

**123 INT. OFFICE OF LIEUTENANT BRIDGET PICARD – DAY 123**

**The beautiful 30 year-old detective, Lieutenant Bridget Picard, is on the other end of Jonathan’s call.**

**BRIDGET**

**Spoke with Piero Gancia. He knows of no**

**one in the Riquewihr or Colmar area that**

**his wife might know or be friendly with.**

**MOORE**

**There are several hotels and a few bed**

**and breakfast locations in Riquewihr.**

**I’ve checked most of them and no one of**

**her description is staying in any of them.**

**...If she’s holed up with a friend, it**

**will be impossible to flush her out.**

**(MORE)**

**046**

**MOORE (Cont.)**

**(beat)**

**All I can do is keep an eye on the res-**

**taurants. Eventually, she may want to**

**avail herself of a gourmet meal.**

**124 EXT. GABLE ESTATES MANSION – DAY 124**

**To establish the Leucadendra Drive Rothschild residence. We HEAR the SOUND of a phone RINGING.**

**125 INT. DEN - ROTHSCHILD MANSION – DAY 125**

**Mrs. Marcelle Rothschild answers the ringing phone.**

**MRS. ROTHSCHILD**

**Hello.**

**INTERCUT WITH:**

**126 INT. ELABORATE DEN/OFFICE – FLETCHER ESTATE – DAY 126**

**In the posh home office, Harry Fletcher is on a *burn*, prepaid cell phone in a call to the greater Miami area.**

**FLETCHER**

**Mrs. Rothschild. Robin Templar here.**

**This is very important. ...Does Lalou**

**know anyone who might currently be**

**living in Alsace? ...Specifically,**

**Riquewihr or Colmar?**

**MRS. ROTHSCHILD**

**I don’t believe so. ...Wait a minute.**

**While attending the university, she**

**told me she was dating the son of the**

**owner of the Hugel winery. Isn’t that**

**in Riquewihr?**

**FLETCHER**

**Indeed it is.**

**127 EXT. COMFORT EXPO HOTEL – COLMAR – NIGHT 127**

**To establish the hotel lit up at night. We HEAR the SOUND of a phone RINGING.**

**128 INT. JONATHAN’S ROOM – COMFORT EXPO – COLMAR – NIGHT 128**

**Jonathan is sound asleep as his cell PHONE continues to RING.**

**047**

**Finally, wakes and clicks on the iPhone.**

**MOORE**

**Hello.**

**INTERCUT WITH:**

**129 INT. ELABORATE DEN/OFFICE – FLETCHER ESTATE – DAY 129**

**FLETCHER**

**(into phone)**

**Jonathan. I think I know where you**

**can find Mrs. Gancia.**

**MOORE**

**Couldn’t this news have waited ‘til**

**morning?**

**FLETCHER**

**Just a little payback.**

**MOORE**

**Fair enough. ...So where is she?**

**130 EXT. MAISON HUGEL WINERY – RIQUEWIHR – DAY 130**

**To establish the winery founded by Jean Hugel.**

**131 INT. TASTING ROOM - MAISON HUGEL WINERY – DAY 131**

**Jonathan enters the tasting room and moves to the large rectan-gular tasting bar where he is greeted by the TASTING WAITRESS.**

**MOORE**

**I’m here to meet with Etienne Hugel.**

**The Waitress points to an adjacent room.**

**TASTING WAITRESS**

**In his office.**

**Jonathan moves to the closed door of the office.**

**132` ANOTHER ANGLE 132**

**Without knocking, Jonathan opens the door and comes face-to-face with Jean Hugel’s son, ETIENNE ... and Mrs. Lalou Rothschild Gancia**

**048**

**133 EXT. BRASSERIE LE GROGNARD – RIQUEWIHR – DAY 133**

**To establish the popular cellar restaurant, catering to locals, located at 12 Rue des Ecuries Seigneuriales.**

**134 INT. BRASSEIE LE GROGNARD – RIQUEWIHR – DAY 134**

**Lalou and Jonathan are enjoying delicious burgers and wine at the French pub, bistro, and wine bar.**

**LALOU**

**There are 36 restaurants in the small**

**city of Riquewihr. Some are expensive,**

**most are not. ...This is one of my**

**favorites.**

**Jonathan takes another bite of his burger.**

**MOORE**

**I can see why. ...This is delicious.**

**LALOU**

**I suppose you want to know why I ran.**

**MOORE**

**That would be a good start.**

**LALOU**

**I’m not sure I understand, myself.**

**(beat)**

**I know I was frightened.**

**MOORE**

**Of what?**

**LALOU**

**Perhaps of learning the truth.**

**MOORE**

**If we’re talking truth, then we have**

**to deal with the fact that you knew of**

**this place and of Etienne Hugel...as**

**Delphine Tautou...not Lalou Gancia.**

**(beat)**

**How do you explain that?**

**LALOU**

**(taken aback)**

**I can’t.**

**049**

**135 EXT. SCENIC RIQUEWIHR STREET – DAY 135**

**Jonathan and Lalou’s conversation is continued.**

**MOORE**

**I’ve read of amnesia cases similar to**

**what has happened to you.**

**(beat)**

**But the police are not likely to buy it.**

**They’ll think you’re making the whole**

**thing up.**

**(beat)**

**If you’re telling the truth, we need to**

**know *why* you became Delphine Tautou.**

**(beat)**

**I should think you would want to find**

**out.**

**LALOU**

**I do.**

**MOORE**

**Then come back with me to Bordeaux**

**where you can undergo hypnosis in a**

**safe environment with proper medical**

**oversight.**

**LALOU**

**(acquiescing)**

**If you think that will get to the bot-**

**tom of it, then I’ll do it.**

**MOORE**

**Good.**

**(beat)**

**We’ll turn our rentals in at the Stras-**

**bourg airport and take the next flight**

**out to Bordeaux.**

**136 EXT. RIQUEWIHR POLICE STATION – DAY 136**

**Piero Gancia is conferring with several local police officers one of which is the STATION CAPTAIN.**

***SUPERIMPOSE: POLICE STATION***

***RIQUEWIHR, ALSACE***

**The Formula One driver is showing the officers two photographs of his wife Lalou Rothschild Gancia.**

**050**

**137 INSERT: PHOTOGRAPH #1 – LALOU 137**

**Lalou is standing next to Piero who is dressed in his racing gear and standing next to his formula one race car.**

**PIERO (O.S.)**

**You sure you haven’t seen her? Take a**

**close look at this next photo.**

**138 INSERT: PHOTOGRAPH #2 – LALOU 138**

**A head and shoulders close-up of Lalou.**

**139 BACK TO SCENE 139**

**The Station Captain and other officers are shaking their heads.**

**STATION CAPTAIN**

**If you care to leave the photos, I’ll**

**make some copies and pass them around.**

**PIERO**

**That’s very kind of you, Captain.**

**Piero hands over the photos.**

**140 EXT. ROAD FROM RIQUEWIHR TO STRASBOURG – DAY 140**

**On a back road, Jonathan’s Strasbourg rental is following Lalou’s rental heading north. Suddenly Lalou’s rental starts accelerating at a high rate of speed.**

**141 INT/EXT. JONATHAN’S RENTAL – ROAD TO STRASBOURG – DAY 141**

**Alarmed, Jonathan pushes down on his accelerator in an attempt to keep up with Lalou’s fleeing automobile.**

**INTERCUT WITH:**

**142 ANGLE ON LALOU’S RENTAL 142**

**It looks as if Lalou is losing control.**

**Jonathan is falling further behind.**

**It’s obvious to Jonathan that Lalou’s rental is out of control and about to crash. Suddenly the out of control vehicle leaves the highway.**

**051**

**143 EXT. CRASH SITE 143**

**Lalou’s rental careens down the embankment finally coming to rest against a tree.**

**144 ANGLE ON JONATHAN’S RENTAL 144**

**Jonathan’s rental pulls up to the crash site; stops and exiting his vehicle Jonathan rushes down the embankment towards Lalou’s disabled rental.**

**145 TIGHT ON LALOU’S VEHICLE 145**

**Jonathan rushes to the driver’s side of the vehicle and forces the door open and is relieved to find Lalou conscious.**

**Since there’s no sign of fire or additional danger, instead of pulling her out of the car Jonathan leaves Lalou seated behind the steering wheel.**

**LALOU**

**(relieved)**

**Mr. Moore. ...I couldn’t stop it. The**

**car just kept accelerating. I pressed**

**on the brakes but nothing happened.**

**MOORE**

**Did you attempt to shut off the key?**

**LALOU**

**No. ...I didn’t want to lose the power**

**steering.**

**MOORE**

**(nodding)**

**Good head work.**

**Jonathan pulls out his iPhone and begins an Internet search.**

**LALOU**

**What’re you doing?**

**MOORE**

**Calling the police.**

**LALOU**

**You think that’s wise?**

**MOORE**

**Why do you ask?**

**052**

**LALOU**

**The car is stolen from a rental lot.**

**Taken aback, Jonathan nevertheless goes into action.**

**MOORE**

**Can you walk?**

**Lalou nods.**

**MOORE**

**Then climb up the hill and wait for me**

**in my car.**

**LALOU**

**(climbing out)**

**What’re you going to do?**

**MOORE**

**Grab your luggage and wipe the vehicle**

**of any prints.**

**146 EXT. STRASBOURG INTERNATIONAL AIRPORT – ALSACE – DAY 146**

**To establish.**

**147 EXT. RUNWAY – STRASBOURG INTERNATIONAL AIRPORT – DAY 147**

**An Air France A-300 Airbus is seen lifting off the runway.**

**148 INT. FIRST CLASS – AIRBUS CABIN – DAY 148**

**Lalou and Jonathan are seated side by side in first class.**

**MOORE**

**(to Lalou)**

**I called LT Picard about the stolen**

**rental. She’s agreed to take care of**

**it for now.**

**LALOU**

**For now?**

**MOORE**

**You’re probably going to be held account-**

**able. But not until after the hypnotism**

**and we get to the bottom of who’s trying**

**to kill you.**

**053**

**149 EXT. OUTSIDE TERMINAL – BORDEAUX AIRPORT – DAY 149**

**As Lalou and Jonathan exit the terminal building at the Bordeaux International Airport, they are greeted by LT Bridget Picard.**

**BRIDGET**

**Bienvenue A. Bordeaux. ...I made**

**a reservation for both of you at the**

**Sofitel Aquitania.**

**MOORE**

**Thanks for picking us up.**

**Carrying their own luggage, Lalou and Jonathan follow Bridget to the curb where the lieutenant’s marked patrol car is parked.**

**150 EXT. SOFITEL AQUITANIA – BORDEAUX – DAY 150**

**To establish. The marked police car is parked in front.**

**151 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 151**

**The door to the suite opens and Bridget helps Lalou carry her bags into the room.**

**BRIDGET**

**After you’re settled in, meet Jonathan**

**and me in the adjoining suite.**

**Lalou nods.**

**152 INT. JONATHAN’S SUITE – SOFITEL AQUITANIA – DAY 152**

**The door to Jonathan’s suite is ajar, awaiting Bridget’s entry.**

**Jonathan is on the phone ordering room service when LT Picard finally enters.**

**MOORE**

**(into phone)**

**Send up a bottle of Taittinger Comtes**

**de Champagne Rose; together with some**

**finger food. ...And include a tin of**

**Caspian Sea Beluga with something tasty**

**to put it on.**

**(beat)**

**Thank you.**

**Hanging up the phone, Jonathan turns to Bridget.**

**054**

**MOORE**

**Were you able to find a doctor willing**

**to monitor the hypnosis sessions?**

**BRIDGET**

**I believe so.**

**MOORE**

**Does he understand what we’re doing?**

**BRIDGET**

***He* is a *she*...and yes, she understands.**

**(explaining)**

**She’s a certified psychiatrist who often**

**works with the police. I asked her about administering the drug and although not a**

**hypnotist, she understood exactly what**

**was needed.**

**MOORE**

**She sounds perfect.**

**153 ANOTHER ANGLE 153**

**At this point there is a KNOCK on the door.**

**BRIDGET**

**That must be Lalou.**

**Bridget moves to the door; opens it and invites Lalou into the suite.**

**LALOU**

**So, when do we begin our *Search for***

***Bridey Murphy* sessions?**

**BRIDGET**

**I was just telling Jonathan that our**

**psychiatrist will make herself avail-**

**able this weekend and on Monday, if**

**necessary.**

**MOORE**

**Good.**

**(to Lalou)**

**That’ll give us a couple days to visit**

**the wine country. Be a shame to come**

**all this way and miss visiting some of**

**the First Growths.**

**055**

**BRIDGET**

**While I won’t be able to accompany you,**

**I can arrange for you to join an excel-**

**lent tour.**

**Jonathan looks to Lalou for a reaction.**

**Lalou shrugs and nods as if to say, “Why not.”**

**154 EXT. SERIES OF SHOTS – HAUT MEDOC PREMIUM WINERIES – DAY 154**

**To music.**

**An older model ten passenger Ford Van is seen wending its way through the Haut Medoc – with stops at various wineries.**

**INTERCUT WITH:**

**Jonathan and Lalou are seen at several wineries, including Mouton-Rothschild,**

**Lafite-Rothschild,**

**Margaux,**

**and Latour.**

**155 INT. MOUTON-ROTHSCHILD – BARREL ROOM – DAY 155**

**At Mouton-Rothschild, Lalou is greeted warmly by the Cellar Master who apparently recognizes Lalou and insists on pulling a barrel sample of the current vintage for her approval. Using a glass pipette known as a “barrel thief,” the Cellar Master delivers a sample of the vintage into Lalou’s wine glass.**

**The Cellar Master is obviously pleased when, after taking a sip, Lalou nods her approval.**

**156 EXT. SOFITEL AQUITQNA – NIGHT 156**

**To establish the time of day.**

**157 INT. LE FLORE RESTAURANT – SOFITEL AQUITANIA – NIGHT 157**

**Lalou and Jonathan are enjoying an adult beverage when they are joined by LT Picard; in plain clothes, as usual.**

**158 TIGHTER ANGLE 158**

**056**

**BRIDGET**

**(sitting down)**

**Desolee que je suis en retard –**

**(to Lalou)**

**but I have news concerning your acci-**

**dent in Alsace. ...Seems your husband**

**was in Riquewihr looking for you at**

**the same time you were there.**

**MOORE**

**(thoughtfully)**

**That *is* interesting. ...Shouldn’t be**

**difficult for a racecar driver to jim-**

**my an accelerator so as to eventually**

**have it jam in a high speed position.**

**BRIDGET**

**(nodding)**

**My thinking precisely.**

**159 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 159**

**To establish the dawn of a new day.**

**160 EXT. SERIES OF SHOTS - HAUT MEDOC & GRAVES – SUNRISE 160**

**Morning beauty shots of more classic wineries in the Haut Medoc and Graves regions of Bordeaux. This time we include Chateau d’Yquem and Haut Brion; the latter both located in the Graves area of Bordeaux.**

**161 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 161**

**Bridget and OLIVIA SCHYLER are already with Mrs. Lalou Roths-child Gancia, who is outstretched on the couch, when there is a KNOCK at the DOOR. Bridget moves to the door, opens it, and greets Jonathan Moore.**

**BRIDGET**

**Come in Jonathan...we’ve been waiting**

**for you.**

**(turning to Olivia)**

**I’d like you to meet Doctor Olivia**

**Schyler.**

**Jonathan, carrying a brief case, steps up and shakes hands with the very attractive French psychiatrist who appears to be in her early thirties.**

**057**

**MOORE**

**(introducing himself)**

**Jonathan Moore.**

**OLIVIA**

**Olivia Schyler. ...Pleased to meet you.**

**...Bridget has told me a great deal**

**about you.**

**MOORE**

**I appreciate your willingness to moni-**

**tor these sessions. ...I’m trained in**

**putting people under and asking ques-**

**tions, not necessarily looking out for**

**their best interests. ...That will be**

**your job.**

**OLIVIA**

**So LT Picard has explained.**

**(adding)**

**Being able to hypnotize someone is a**

**special skill...one which I lack,**

**although I have tried.**

**(beat)**

**Not only will I be monitoring you but,**

**hopefully, learning as well.**

**MOORE**

**Fair enough.**

**(adding)**

**Did you bring the medication?**

**OLIVIA**

**Already administered.**

**Jonathan glances at the couch and spots the sophisticated, movie style, tape recorder already set up.**

**MOORE**

**Nice recorder. ...Yours?**

**OLIVIA**

**Bridget brought it. ...Belongs to the**

***POLICE NATIONALE***

**Jonathan looks down at the drowsy Lalou, lying on the couch.**

**MOORE**

**Then let’s get started.**

**058**

**Jonathan points to a single, low wattage lamp.**

**MOORE**

**Except for that one lamp, turn off all**

**the lights.**

**Bridget complies and session one begins.**

**Jonathan opens his briefcase, takes out a candle, a stand for the candle, and a book of matches. Then he pulls up a chair, placing it parallel to the couch and sits facing Lalou – his head only about three feet from hers. He lights the candle, which illuminates bright in the rooms dim light. Then he holds the candle at a 45-degree angle above and in front of Lalou’s head and not more than 18 inches from her eyes. Then, in a deep, soothing voice he speaks.**

**MOORE**

**(softly)**

**Keep your eyes on the flame. Focus**

**your attention on the bright, glowing**

**core of the flame, and in a few moments**

**I will begin to count from one to two.**

**(pause)**

**When I count ‘One,’ you will close your**

**eyes but continue to see the flame in**

**your imagination. And as I talk to you,**

**you will become sleepier and sleepier,**

**because for you the flame is a symbol**

**of sleep. ...**

**(pause)**

**Whether you actually look into the flame**

**or merely see the flame in your mind’s**

**eye, you will grow sleepy – your limbs**

**will become heavy, your eyelids will get**

**heavier and heavier, and you will want**

**to drift off into a pleasant sleep.**

**(beat)**

**The flame means sleep. Flame and sleep.**

**Flame and sleep.**

**162 ANGLE ON BRIDGET & OLIVIA 162**

**Olivia leans towards Bridget and whispers.**

**OLIVIA**

**He just gave her a post hypnotic sug-**

**gestion which can be used to more eas-**

**ily put her under in future sessions.**

**059**

**163 BACK TO SCENE 163**

**MOORE**

**When I reach the count of two, you will**

**open your eyes and look directly at the**

**flame. But as you do you will notice**

**that the very glance at the actual**

**flame makes you even sleepier; it will**

**impress even more deeply into the sub-**

**conscious that the flame means sleep and**

**a signal for you to drift into a pleas-**

**ant, relaxing sleep as I continue to**

**talk to you.**

**(beat)**

**Do you understand my instructions?**

**In a sleepy voice Lalou responds.**

**LALOU**

**I understand.**

**Jonathan begins the count.**

**MOORE**

**One.**

**164 ANGLE ON BRIDGET & OLIVIA 164**

**Once again Olivia leans in next to Bridget so as to tell her what is happening and why.**

**OLIVIA**

**(whispering)**

**He shouldn’t need to go through this**

**elaborate process in future sessions.**

**She will be preprogrammed to go under**

**Quickly – without medication.**

**165 BACK TO SCENE 165**

**Jonathan is talking to his subject.**

**MOORE**

**I want to speak with Lalou Rothschild.**

**...Is this Lalou?**

**LALOU**

**(hesitantly)**

**Lalou...I know that name...I’m not sure.**

**060**

**MOORE**

**I only wish to speak to Lalou.**

**In a voice with much more authority, Lalou answers.**

**LALOU**

**I am Lalou Rothschild. What is it you**

**want?**

**MOORE**

**We are going to turn back through time**

**and space, just like turning back the**

**pages of a book.**

**(beat)**

**Let’s go back to that time in your**

**life just before you met Piero Gancia.**

**...What was your life like? Were you**

**happy? Or were you sad?**

**Lalou speaks slowly and thoughtfully, consistent with the dream-like state she’s in.**

**LALOU**

**Heureux...tres heureux.**

**MOORE**

**Were there many men in your life? If**

**so, were you fond of them...perhaps**

**one in particular?**

**LALOU**

**There was Claude.**

**MOORE**

**Who was Claude? ...Tell me about your**

**time with Claude.**

**LALOU**

**Claude Terrail...he’s a TV director.**

**(beat)**

**It was assumed we would be married**

**soon as his career took off.**

**166 INT. LALOU’S PARIS – SAINT GERMAIN APARTMENT – DAY 166**

**The apartment, located in an upscale section of Paris, is quite luxurious. Lalou and her mother Marcelle Rothschild are having a conversation.**

**061**

**MRS. ROTHSCHILD**

**As much as I enjoy spending time with**

**you, I must return to Miami. The care-**

**takers get sloppy in their work when**

**I’m not around to direct them.**

**(sadly)**

**I had hoped to stay until the marriage,**

**but it looks as though that’s not going**

**to happen anytime soon.**

**LALOU**

**Claude is feeling a little inadequate.**

**He hates the idea of me supporting him.**

**The thought doesn’t sit well with his**

**male ego.**

**MRS. ROTHSCHILD**

**I understand. ...But all that really**

**matters is that you love him and that**

**he makes you happy and is fun to be**

**with.**

**LALOU**

**I feel comfortable around him.**

**MRS. ROTHCHILD**

**Comfortable is nice. ...Being in love**

**is even better.**

**LALOU**

**(defensively)**

**He’s very good to me and treats me well.**

**Besides, he’s madly in love with me.**

**MRS. ROTHSCHILD**

**It would be helpful if you were madly**

**in love with *him.***

**167 EXT. MONTE CARLO, MONACO – (STOCK) – DAY 167**

**Stock footage establishing the city during a Grand Prix race.**

**168 EXT. SERIES OF SHOTS – (STOCK RACING FOOTAGE) – DAY 168**

**A series of stock footage shots show Formula One autos racing clockwise through the coastal streets of Monte Carlo which have been set aside for such occasion.**

**169 EXT. TRACKSIDE STANDS – MONTE CARLO RACE CIRCUIT – DAY 169**

**062**

**Lalou Rothschild and CLAUDE TERRAIL are seated in the finish line VIP stands watching the end of the race. They almost have to shout at one another to be HEARD above the noise of the high-performance engines. Terrail can best be described as a good-looking, steady man in his late twenties.**

**LALOU**

**I don’t believe you would bring me all**

**the way to Monte Carlo to watch a Grand**

**Prix race unless you had a good reason.**

**CLAUDE**

**I’ve been hired to direct a document-**

**tary of the finish of this season’s**

**Grand Prix races. ...I start with next**

**week’s Formula One race in Spain.**

**LALOU**

**Claude...that’s great! I know you’ll**

**do a terrific job.**

**CLAUDE**

**Best news is, when the film is finish-**

**ed and I get paid, we can get married.**

**LALOU**

**Do we have to wait that long?**

**CLAUDE**

**It will only be six or eight months;**

**hardly a lifetime.**

**LALOU**

**Perhaps for you.**

**170 EXT. FINISH LINE – STOCK – DAY 170**

**In front of the VIP stand a man is waving the checkered flag as the winning racer roars across the finish line.**

**171 BACK TO SCENE 171**

**Claude’s hand pulls Lalou to her feet.**

**CLAUDE**

**Come, I have a winner’s circle pass.**

**Let’s meet the winner.**

**172 EXT. WINNER’S CIRCLE – MONTE CARLO GRAND PRIX – DAY 172**

**063**

**On the podium, Piero Gancia and the racing TEAM MANAGER of the Italian Auto Manufacturer whose Formula One racer Piero Gancia drives – are hugging each other and accepting the champagne filled winner’s trophy.**

**Into this exciting environment, Claude Terrail guides a fasci-nated Lalou Rothschild.**

**Flashing his coveted winner’s circle pass, Claude and Lalou are permitted into the inner circle.**

**173 ANOTHER ANGLE 173**

**From the winner’s platform holding Piero and the CEO, Piero looks down and spots Lalou standing beside Claude Terrail.**

**Fascinated, Lalou cannot take her eyes off the dashing race car driver – dressed in his colorful racing gear with its sponsor’s patches.**

**Piero points to Lalou and then motions for her to join him on the platform.**

**An excited Lalou cannot help herself. In response to Piero’s beckoning, she breaks from Terrail’s side and rushes for the platform where she is helped upon the podium.**

**174 TIGHTER ANGLE 174**

**Standing beside Piero, to the cheers of the crowd, the race car driver offers Lalou a sip of champagne from the winner’s cup. While taking her sip, her eyes never leave those of Piero.**

**175 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 175**

**Jonathan is now asking Lalou specific questions.**

**LALOU**

**I recognized Piero for what he was; an**

**exciting but perhaps dangerous person-**

**ality. ...But I couldn’t help myself.**

**MOORE**

**And Claude Terrail?**

**LALOU**

**Safety. ...He represents the tradition-**

**al marriage where everyone raises a fam-**

**ily and lives happily ever after.**

**064**

**MOORE**

**And life with a man like Piero Gancia?**

**LALOU**

**A constant rush with no guarantees.**

**Jonathan starts to bring Lalou out of her hypnotic trance.**

**MOORE**

**Now rest and relax. Clear your mind**

**completely, you’re coming back to the**

**present time and place. ...Now you’re**

**at the present time and place. You’re**

**perfectly relaxed, you’re perfectly**

**comfortable. I shall start counting**

**toward three. When I reach the count**

**of three, you will awaken and feel**

**fine. ..One...two...three!**

**Lalou is awake, alert and apparently relaxed.**

**MOORE**

**(continuing)**

**You remember my name?**

**LALOU**

**You are Jonathan Moore.**

**MOORE**

**And your name is...?**

**LALOU**

**Delphine Tautou, of course.**

**(beat)**

**Why don’t I remember anything of our**

**session?**

**MOORE**

**That’s to be expected. I didn’t tell**

**you to remember. When I think it’s**

**time, I will command you to remember.**

**The first session ends as Jonathan turns off the Nagra recorder and rises from his chair; turning to Bridget and Olivia.**

**MOORE**

**(to Olivia)**

**Why don’t you take Lalou to lunch.**

**(MORE)**

**065**

**MOORE (Cont.)**

**...Keep track of your receipts; to-**

**gether with your fee, I will see that**

**you’re promptly reimbursed.**

**OLIVIA**

**I’d be delighted to have lunch with Mrs.**

**Gancia. Or whatever she prefers to call**

**herself.**

**MOORE**

**LT Picard and I are scheduled to have**

**lunch with Capitaine Legrand.**

**(beat)**

**We’ll meet back here at 1:30?**

**OLIVIA**

**1:30 it is.**

**176 EXT. NATIONAL POLICE HEADQUARTERS – BORDEAUX – DAY 176**

**To establish the *police nationale* headquarters.**

**177 INT. OFFICE OF CAPITAINE LEGRAND – DAY 177**

**LT Picard and Jonathan Moore are seated in front of the small desk, facing Legrand.**

**LEGRAND**

**It would be helpful if we were to meet**

**like this at the end of each session.**

**MOORE**

**Helpful to whom, sir.**

**LEGRAND**

**Let’s just say that as long as I’m allow-**

**ing LT Picard to work this case, I want**

**to be kept informed and that includes the**

**right to debrief the both of you at the**

**end of each session.**

**BRIDGET**

**Compris, monsieur.**

**LEGRAND**

**And you, *Major* Moore?**

**Jonathan nods in the affirmative.**

**066**

**Legrand tosses Jonathan a copy of the French paper devoted to sports, L’Equipe. The newspaper is open to a specific page.**

**LEGRAND**

**You might be interested in the photo**

**on page three.**

**Jonathan picks up the paper and looks at the photo.**

**178 INSERT: 178**

**The photo is that of Piero Gancia and Delphine Tautou together on a winner’s circle platform following a win at Monza, Italy.**

**179 BACK TO SCENE. 178**

**MOORE**

**(studying picture)**

**Delphine Tautou.**

**LEGRAND**

**That was taken at last weekend’s race.**

**BRIDGET**

**Piero must have flown directly from**

**Strasburg to Malan, then drove or taken**

**the train north to Monza in time for**

**the race.**

**FLASHBACK TO:**

**180 EXT/INT. SERIES OF SHOTS – MILAN-MALPENSA AIRPORT – DAY 180**

**Shots establishing the popular airport 25 miles northwest of Milano.**

***SUPERIMPOSE: MILAN-MALPENSA AIRPORT***

**181 INT. PASSINGER LOUNGE – MILAN-MALPENSA AIRPORT – DAY 181**

**Departing the plane and schlepping his own carryon luggage, Piero Gancia enters the passenger lounge.**

**He seems genuinely surprised to find Delphine Tautou there to greet him. He steps in front of her and demands:**

**PIERO**

**Delphine. ...What are you doing here?**

**067**

**DELPHINE**

**(all charm)**

**Do you think I would miss seeing you**

**race at Monza?**

**She motions for piero to follow her.**

**DELPHINE**

**Come. ...I’ve rented a car.**

**182 EXT. SERIES OF SHOTS – AUTODROME NAZIONALE MONZA, ITALY 182**

**Series of shots establishing the famous racing venue.**

**183 ANGLE ON TRACK – DAY 183**

**The Formula One (Grand Prix) race is underway.**

**Exciting STOCK FOOTAGE shows the Formula One race cars twisting their way through the course reaching speeds as high as 220 miles per hour.**

**184 EXT. STRAIGHTAWAY TO FINISH LINE – DAY 184**

**Two race cars, one from team Mercedes and one from team Ferrari, ROAR out of the curve and race side-by-side towards the finish line.**

**The excited RACE ANNOUNCER’s VOICE comes over the SPEAKERS.**

**RACE ANNOUNCER (V.O.)**

**Ladies and gentlemen...it’s neck and**

**neck between Lewis Hamilton of team**

**Mercedes and Piero Gancia of team**

**Ferrari. ...It’s anybody’s guess who**

**will cross the finish line first.**

**Nearing the finish line it looks like the Ferrari might nudge out the Mercedes.**

**185 EXT. FINISH LINE – DAY 185**

**In a down to the wire finish the Ferrari edges out the Mercedes and crosses the finish line first.**

**RACE ANNOUNCER (V.O.)**

**(with excitement)**

**And it’s Gancia of team Ferrari who**

**takes the flag!!**

**068**

**186 EXT. GRANDSTANDS – VIP SECTION – DAY 186**

**Wearing a VIP pass around her neck, Delphine is on her feet, applauding loudly. Then, as the remaining 18 or so Formula One racers cross the finish, she rushes towards the winners circle.**

**187 EXT. WINNER’S CIRCLE – AUTODROME, MONZA, ITALY – DAY 187**

**Piero is on the podium with the Ferrari Team Manager, accepting the first place winner’s cup. He reaches down and helps Delphine upon the platform. A Photographer steps up and snaps the photo printed in the L’Equipe newspaper.**

**188 FREEZE FRAME: 188**

**Hold on photograph as printed in paper – for 3-seconds.**

**189 EXT. HOTEL DE LA VILLE – MONZA – DAY 189**

**To establish Monza’s luxury hotel.**

**190 INT. DERBY GRILL – HOTEL DE LA VILLE – NIGHT 190**

**Known for its great food, Piero and Delphine are dining at the Hotel de la Ville’s restaurant – The Derby Grill.**

**191 ANGLE ON PIERO & DELPHINE – NIGHT 191**

**The couple is enjoying the catch of the day – probably from nearby Lake Como.**

**DELPHINE**

**Instead of flying out of Milan...why**

**don’t we drive to Venice and fly out**

**of Marco Polo International.**

**(beat)**

**It’s only a two and-a-half hour drive**

**and I understand some of the views are**

**quite breathtaking.**

**PIERO**

**(nodding)**

**Yes, they are. I’ve made the drive**

**several times. You pass by the two**

**southern forks of Lake Como and then**

**stop in Verona for lunch.**

**(beat)**

**If we leave here by 9 a.m., even with**

**(MORE)**

**069**

**PIERO (Cont.)**

**a stopover for lunch, we should be in**

**Venice around noon. I have a friend**

**with a sail boat we can borrow.**

**...Should be fun. ...We’ll stay at the**

**Hotel Danieli.**

**192 EXT. PARKING LOT – HOTEL DE LA VILLE – MONZA – DAY 192**

**Piero tosses his and Delphine’s luggage into the back of the white Ford F-150 4X2 Platinum rental then climbs into the passenger side while Delphine climbs in behind the wheel and fires up the engine. The truck is seen exiting the lot.**

**193 EXT. SERIES OF SHOTS – FORD F-150 – ENROUTE VENICE – DAY 193**

**Scenic shots of the white F-150 Ford truck traveling past Lake Como and other scenic locations – in route to Venice.**

**194 EXT. SERIES OF SHOTS – VENICE, ITALY – DAY 194**

**This series of quick shots covers all the iconic stock footage of Venice necessary to establish where we are.**

**195 EXT. 42 FOOT YACHT SAILING IN THE WATERS OFF VENICE – DAY 195**

**Piero is at the helm of the fully automated yacht when Delphine Tautou steps before him and begins removing her clothing.**

**Piero presses a button and the sails begin to drop. Another button and the anchor begins to drop.**

**Piero cannot help himself. Standing before his beautiful nude mistress, soon his clothing begins falling to the deck.**

**END FLASHBACK:**

**196 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 196**

**Except for the small lamp, the lights have been turned off. Jonathan turns on the Nagra recorder and begins the sequence. The candle is lit and held at a 45-fegree angle above and in front of Lalou’s head – 18 inches from her eyes. Then, in a deep, soothing voice Jonathan begins to speak and the second session begins.**

**MOORE**

**Keep your eyes on the flame. Focus**

**(MORE)**

**070**

**MOORE (Cont.)**

**your attention on the bright, glowing**

**core of the flame, as I begin to count**

**from one...to two. ...The flame means**

**sleep. Flame and sleep. Flame and**

**sleep.**

**(pause)**

**ONE.**

**Lalou’s eyes close.**

**MOORE**

**(continuing)**

**Although your eyes are closed, you con-**

**tinue to see the flame. You are drift-**

**ing off into a pleasant sleep. Flame**

**and sleep. Flame and sleep.**

**(long pause)**

**TWO.**

**Lalou’s eyes open and look directly at the flame.**

**MOORE**

**I want to speak with Lalou Rothschild.**

**Is this Lalou?**

**LALOU**

**I am Lalou Rothschild. What is it you**

**want?**

**MOORE**

**We are going to turn back through time**

**and space, just like turning back the**

**pages of a book.**

**(beat)**

**Let’s go back to that time in your**

**life just after you met Piero Gancia for**

**the first time.**

**(beat)**

**In the winner’s circle, you are stand-**

**ing with him on the podium...sipping**

**champagne from the winner’s cup.**

**Convinced that Lalou is under the spell of hypnosis, Jonathan begins his questioning.**

**MOORE**

**You were about to be married to film**

**(MORE)**

**071**

**MOORE (Cont.)**

**director Claude Terrail when you met**

**racing driver Piero Gancia. How did**

**Piero come into your life?**

**Once again, Lalou speaks slowly and thoughtfully, consistent with the dreamlike state she’s in.**

**LALOU**

**Drinking champagne from the trophy cup**

**and looking into his eyes...I knew my**

**life had changed. ...I didn’t care if**

**he were married or not...fortunately**

**he was not.**

**FLASHBACK TO:**

**197 EXT. WINNER’S CIRCLE – MONTE CARLO GRAND PRIX – DAY 197**

**Standing on the platform beside Piero, to the cheers of the crowd, the racecar driver offers Lalou a sip of champagne from the winner’s cup.**

**While taking her sip, her eyes never leave those of Piero. In her excitement she barely hears the words the dashing young man is whispering into her ear.**

**PIERO**

**You are so beautiful. I must know your**

**name.**

**LALOU**

**I am Lalou Rothschild.**

**PIERO**

**Mai paura, Lalou. Ci vediamo presto!**

**Arriverderci!**

**Returning the champagne filled trophy cup to Piero, Lalou finally comes out of her dream state.**

**LALOU**

**And why would I fear never meeting you**

**again?**

**PIERO**

**(taken aback)**

**Consider it merely a figure of speech.**

**...But I must know where you live.**

**072**

**LALOU**

**I have an apartment on Quai de la Tour-**

**nelle near Saint Germain.**

**As Lalou exits the stage to rejoin her boyfriend, Piero calls after her.**

**PIERO**

**I will find you, Lalou Rothschild.**

**198 EXT. LALOU’S PARIS – SAINT GERMAIN APARTMENT – DAY 198**

**To establish.**

**199 INT. KITCHEN – LALOU’S PARIS APARTMENT – DAY 199**

**Lalou enters the kitchen to find her housekeeper, ADRIENNE GILLAIN, cooking lunch.**

**ADRIENNE**

**Welcome back, Madame Rothschild. How**

**was Monte Carlo?**

**LALOU**

**(dreamy eyed)**

**Wonderful, Adrienne, just wonderful.**

**ADRIENNE**

**Your mother left for Miami yesterday.**

**LALOU**

**She couldn’t wait until I returned?**

**ADRIENNE**

**She came here for a wedding. Since that**

**isn’t going to happen anytime soon, she**

**saw no reason to stay.**

**LALOU**

**You sound as though you’re on her side.**

**ADRIENNE**

**Your mother and I both agree that Claude**

**Terrail is a good person. ...We know he**

**loves you that you care for him. Your**

**mother’s fear is that you will do some-**

**thing foolish. ...She doesn’t want to be**

**around when that happens.**

**073**

**LALOU**

**What does she mean *foolish?***

**ADRIENNE**

**Claude, like most decent men, will only**

**marry you when he is capable of caring**

**for you in the style to which you’re ac-**

**customed.**

**LALOU**

**(patiently)**

**So?**

**ADRIENNE**

**(blurting out)**

**Your mother fears that you’ll tire of**

**waiting and meet someone less suited!!**

**But then, instead of being angry, Lalou breaks out in laughter.**

**LALOU**

**(finally)**

**Typical Jewish mother’s *guilt trip*.**

**200 EXT. RESTAURANT LA TOUR D’ARGENT – PARIS – NIGHT 200**

**To establish the restaurant known as the Silver Tower.**

**201 INT. RESTAURANT LA TOUR D’ARGENT – NIGHT 201**

**Seated at a window table, Claude is explaining to Lalou his busy, upcoming schedule.**

**LALOU**

**So, you’re in Spain next week followed**

**by Italy, and then Belgium. ...How long**

**will you be gone?**

**CLAUDE**

**We’re doing the shoot in three – four**

**week stages. I’ll be back in Paris for**

**four days between each of the three**

**stages.**

**LALOU**

**(a thought)**

**Perhaps I can visit you on the set,**

**from time-to-time...perhaps during the**

**races?**

**074**

**CLAUDE**

**Not a good idea. ...You know how busy**

**I’ll be.**

**LALOU**

**(acquiescing)**

**Bien entendu. Quelle idee stupide.**

**202 EXT. LALOU’S PARIS – SAINT GERMAIN APARTMENT – NIGHT 202**

**A taxi cab pulls up outside Lalou’s apartment.**

**203 INT. PARIS TAXI – OUTSIDE LALOU’S APARTMENT – NIGHT 203**

**Before getting out, Lalou turns to Claude and asks:**

**LALOU**

**You’re welcome to come up for a night-**

**cap. ...Promise I won’t molest you.**

**CLAUDE**

**Always the kidder. ...One of the rea-**

**sons I love you so much.**

**LALOU**

**I’m serious. I have a bottle of Hen-**

**nessy Paradis Cognac. What better after**

**dinner drink could you ask for?**

**CLAUDE**

**Sounds tempting. ...But I’ve got to go**

**home and pack. My flight leaves 8 a.m.**

**(checking his watch)**

**That’s only a few hours.**

**LALOU**

**(teasingly)**

**You could catch a later flight.**

**CLAUDE**

**With thirty crew members depending on**

**me? You know better.**

**LALOU**

**(disappointment)**

**If you’re willing to turn down a Paradis**

**Cognac...followed by a possible *pousse***

***café,* then you better not miss your**

**flight.**

**075**

**Lalou exits the cab, then turns back to Claude.**

**LALOU**

**(smiling)**

**I can spend the night alone. ...God**

**knows I’ve had plenty of practice.**

**204 INT. LALOU’S PARIS – SAINT GERMAIN APARTMENT – NIGHT 204**

**The light in the apartment is already on when Lalou opens the door and enters the living room.**

**She HEARS conversation coming from the Kitchen.**

**205 INT. KITCHEN – LALOU’S PARIS APARTMENT – NIGHT 205**

**The door to the kitchen opens and Lalou enters. The over easy eggs in Adrienne’s skillet are done and she adds them to the crisp bacon and croissant on the plate. She all but dismisses Lalou’s entry as she places the plate next to the glass of orange juice and cup of coffee – on the kitchen table.**

**ADRIENNE**

**Bonjour Lalou. ...We’ve been waiting**

**for you.**

**Lalou’s eyes fall on the recipient of the eggs and bacon. It is none other than the dashing Formula One racer - Piero Gancia, seated at the table.**

**Piero jumps to his feet and addresses Lalou.**

**PIERO**

**I finally found you. ...I apologize**

**for the lateness of the hour. But I’ve**

**been waiting for you for hours. Your**

**housekeeper would not give me your cell**

**number --**

**(looking at Adrienne)**

**Afraid I would interrupt your date—**

**(back to Lalou)**

**I only have a couple days before flying**

**to Spain. ...I was hoping you’d spend**

**them with me.**

**206 EXT. SERIES OF SHOTS – PARIS LANDMARKS – DAWN 206**

**To MUSIC, six or seven quick shots of Paris landmarks we haven’t previously seen.**

**076**

**207 EXT. LE BOURGET AIRPORT – PARIS – MORNING 207**

**To establish.**

**208 EXT. TARMAC – LE BOURGET – PARIS – MORNING 208**

**Lalou and Piero are walking out on the tarmac.**

**LALOU**

**So, what are we doing here?**

**PIERO**

**We’re going to fly to Reims and have**

**lunch at Le Millenaire Restaurant.**

**As Lalou and Piero approach the twin engine Hawker Beechcraft King Air 350, Piero motions for Lalou to help remove the tie down lines and wheel chocks.**

**209 ANOTHER ANGLE 209**

**LALOU**

**Might I ask whose plane this is?**

**PIERO**

**(with a smile)**

**Mine.**

**Piero moves to door of the passenger cabin and pulling out a key opens the door. He motions to Lalou.**

**PIERO**

**Come on, let’s get aboard.**

**LALOU**

**(taken aback)**

**You’re the pilot...multi engine rated?**

**Nodding, Piero again smiles, smugly.**

**210 EXT. HAWKER BEECHCRAFT – AT ALTITUDE – STOCK – DAY 210**

**Stock footage shows the Hawker Beechcraft King Air 350 flying less than its optimum altitude due to the short distance from Paris to Reims.**

**211 INT. HAWKER BEECHCRAFT – PASSENGER SECTION – DAY 211**

**CAMERA SWEEP of the plane’s interior reveals no passengers.**

**077**

**212 INT. HAWKER BEECHCRAFT – COCKPIT – DAY 212**

**Piero Gancia is piloting the King Air 350 turboprop with Lalou seated in the co-pilot’s seat.**

**PIERO**

**I haven’t yet kicked in the auto pilot,**

**would you like to take the controls?**

**LALOU**

**(excited)**

**You’re kidding...of course I would.**

**She places her hands on the control wheel as Piero removes his hand from his own wheel. Then she places her feet on the rud-der/brakes and to her delight takes complete control of the aircraft.**

**PIERO**

**The air distance from Le Bourget to**

**Reims is only 131 kilometers. We**

**barely get airborne before we have to**

**prepare for landing.**

**(beat)**

**Unless you want to land the aircraft,**

**I’ll have to take over in about four or**

**five minutes.**

**Lalou is truly enjoying herself.**

**LALOU**

**You can do the landing...just give me**

**my four or five minutes.**

**213 EXT. SERIES OF SHOTS – REIMS, FRANCE – DAY 213**

**Quick shots of the iconic wineries of Reims ending up at the Notre Dame de Reims Cathedral.**

**Lalou and Piero are standing in front of the Our Lady of Reims Cathedral.**

**214 ANOTHER ANGLE 214**

**Piero points to the arch of the cathedral above the entrance.**

**PIERO**

**See that cannonball sticking out of**

**the archway?**

**078**

**Lalou looks at the spot where Piero is pointing. Suddenly her face lights up.**

**LALOU**

**Yes...I see it.**

**(to Piero)**

**How the hell did that get up there?**

**PIERO**

**They say it was put there by Big Bertha,**

**during World War I.**

**LALOU**

**WOW!!**

**PIERO**

**Come on, you’ve got to see the statue of**

**Joan of Arc.**

**With that, Piero leads Lalou to the left side of the cathedral and the bronze stature of Joan of Arc on horseback.**

**215 ANGLE ON STATUE 215**

**LALOU (O.S.)**

**That is impressive. But why is her**

**statue here and not in Orleans or one**

**of her other known battle grounds.**

**INTERCUT WITH:**

**216 ANGLE ON LALOU & PIERO 216**

**PIERO**

**You’re asking me? I’m Italian. You’re**

**French. You’re the one who should be ex-**

**plaining to *me* why her statue is here.**

**LALOU**

**I’ll bet my mother would know.**

**(explaining)**

**Instead of teaching us history, we were**

**taught how to be tolerant and that armed**

**conflict and violence is bad.**

**PIERO**

**(poignantly)**

**Is that why your screenplays are so full**

**of mayhem? ...You’re tweaking the system.**

**079**

**217 EXT. LE MILLENAIRE RESTAURANT – REIMS – DAY 217**

**To establish the popular restaurant at 4-6 Rue Berlin, Reims.**

**218 INT. LE MILLENAIRE – DAY 218**

**Piero and Lalou approach the Maitre d’ of the crowded restau-rant. Piero apologetically asks for a table.**

**PIERO**

**Mi scuso. Forgot to make a reserve-**

**tion. Do you think you could see your**

**way clear to secure us a prime table?**

**MAITRE D’**

**Impossible! ...We are booked solid!**

**...Perhaps next week.**

**It is then that the Maitre d’ recognizes the gentleman standing before him. His eyes widen.**

**MAITRE D’**

**Excusez-moi Monsieur Gancia...Of course**

**we have a prime table for you. It will**

**only be a matter of five or ten minutes.**

**...If you and your guest will wait at**

**the bar, the first drinks will be on me.**

**PIERO**

**Very kind of you.**

**219 INT. BAR – LA MILLENAIRE – DAY 219**

**As Piero and Lalou enter the bar, Piero is recognized by many of the patrons who all want to shake his hand and get an autograph.**

**220 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 220**

**Before bringing his subject out of her trance, Jonathan asks one final question.**

**MOORE**

**Did you realize you were in love with**

**Piero at this time...there in the bar**

**of Le Millenaire?**

**LALOU**

**(after a pause)**

**Yes.**

**080**

**Jonathan starts to bring Lalou out of her hypnotic trance.**

**MOORE**

**Now rest and relax. Clear your mind**

**completely, you’re coming back to the**

**present time and place. ...Now you’re**

**at the present time and place. You’re**

**perfectly relaxed, you’re perfectly**

**comfortable. I shall start counting**

**toward three. When I reach the count**

**of three, you will awaken and feel**

**fine. ..One...two...three!**

**Lalou is awake, alert and apparently relaxed; ending the second session.**

**MOORE**

**Do you remember my name?**

**LALOU**

**You are Jonathan Moore.**

**MOORE**

**And your name is...?**

**LALOU**

**Delphine Tautou.**

**221 INT. OFFICE OF CAPITAINE LEGRAND – DAY 221**

**MOORE**

**We don’t have much time. ...I’d like**

**to squeeze in one more session before**

**dinner.**

**BRIDGET**

**I find it difficult to believe that**

**Piero Gancia is in any way responsible**

**for his wife’s accident. He’s just too**

**charming.**

**LEGRAND**

**Perhaps too charming to be real?**

**(beat)**

**I’ve worked homicide for a long time...**

**The one thing I’ve learned is that some**

**murderers are very charming and outgo-**

**ing. And others are methodical and**

**(MORE)**

**081**

**LEGRAND (Cont.)**

**cunning. ...The point is, we could be**

**dealing with either. We need to keep**

**our options open.**

**BRIDGET**

**Lalou Gancia staging her own accident,**

**being one of those options.**

**Everyone exchanges looks.**

**222 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 222**

**Lalou is already in her hypnotic trance and Jonathan, putting the candle aside, is taking her back to where the last session left off as the third session begins.**

**MOORE**

**You are now back at the La Millenaire**

**Restaurant, in Reims. ...What do you**

**remember?**

**223 INT. BAR – LA MILLENAIRE RESTAURANT - REIMS – DAY 223**

**At the bar, Lalou and Piero are sipping champagne when the Maitre d’ approaches to inform them that their table is ready. Taking their champagne with them, Lalou and Piero follow the Maitre d’ towards the dining area. Along the way, Piero runs into a woman who truly seems to know him by more than his appearances on television or from his picture in a magazine. She, of course, is Delphine Tautou.**

**DELPHINE**

**Piero. ...What a surprise. What brings**

**you to Reims? Thought you were suppose-**

**ed to be in Spain.**

**Ever the gentlemen, Piero never considers leaving Lalou out of the conversation.**

**PIERO**

**Delphine Tautou, meet Lalou Rothschild.**

**Lalou extends her right hand for Delphine to shake, but the out-stretched hand is ignored. She immediately dislikes Delphine and retrieves her outstretched hand. Delphine confronts Piero.**

**DELPHINE**

**And just who is this bitch?**

**082**

**PIERO**

**She happens to be the woman I’m with.**

**...Now get out of my way.**

**In shock, Delphine steps aside.**

**224 INT. DINING AREA – LA MILLENAIRE RESTAURANT - DAY 224**

**Seated at a prime table and looking over the menu, Lalou asks the obvious question.**

**LALOU**

**Who was that terrible woman?**

**PIERO**

**Just another race fan groupie. Her**

**father is a highly respected mechanic**

**who owns a number of garages special-**

**izing in racing automobiles.**

**LALOU**

**Are they all as aggressive?**

**PIERO**

**They can be. ...But Delphine is harm-**

**less. She’s actually a pretty decent**

**woman...once you get to know her.**

**LALOU**

**And you know her well?**

**PIERO**

**Only through her father.**

**225 INT/EXT. PIERO’S RENTAL CAR ON ROAD TO EPERNAY – DAY 225**

**LALOU**

**Where are we headed now?**

**PIERO**

**Little town called Epernay.**

**LALOU**

**I’ve read about Epernay. Home of Moet**

**et Chandon, Dom Ruinart, Dom Perignon**

**champagnes and the Abbey of Hautvillers**

**where Dom Perignon...who accidentally**

**invented champagne...is buried.**

**083**

**226 EXT. L’ORANGERIE & GROUNDS – MOET ET CHANDON – DAY 226**

**Lalou and Piero are walking around the large reflecting pool and white reception building located just across the street from the Moet & Chandon winery, in Epernay. Lalou is in awe.**

**LALOU**

**My, what a beautiful setting. Why is**

**it I’ve never been here before?**

**PIERO**

**Building is called L’Orangerie. It’s**

**the site of many a fashionable wedding**

**with a catered gourmet meal, all wash-**

**ed down by the finest of wines.**

**(beat)**

**Would you like to have your wedding**

**in such a place?**

**LALOU**

**Who wouldn’t.**

**PIERO**

**But would you like your wedding to**

**take place here?**

**LALOU**

**(smiling)**

**Absolument!**

**PIERO**

**Then you shall have it.**

**LALOU**

**(uncomprehending)**

**Have what?**

**PIERO**

**It’s settled. ...We shall be married**

**here?**

**LALOU**

**(incredulously)**

***MARRIED*?! You and me? ...I told you I**

**am engaged to Claude Terrail**

**PIERO**

**Claude is a decent man. I have a feel-**

**(MORE)**

**084**

**PIERO (Cont.)**

**ing he will forgive you.**

**(beat)**

**I’ve arranged for a civil authority to**

**marry us this evening. I’ve already**

**invited several winery executives from**

**the region and arranged for a grand**

**catered dinner.**

**LALOU**

**Afraid you’ve overlooked a few minor**

**details.**

**PIERO**

**(innocently)**

**And what might they be?**

**LALOU**

**At least 10 days before the wedding,**

**you need to post the marriage banns.**

**If there are no canonical or civil le-**

**gal impediments to the marriage then**

**you can proceed with the ceremony.**

**PIERO**

**So our marriage won’t be legal for at**

**least ten days. ...What else?**

**Lalou figures she’s got Piero on her next obstacle.**

**LALOU**

**(coyly)**

**Since you’re not a French citizen,**

**the requirement is that you must be at**

**least a 40 day resident of the district**

**– or *department* – in which you are get-**

**ting married.**

**(smiling)**

**I suppose you’re going to tell me**

**you’re a resident of Epernay?**

**PIERO**

**Not of the city.**

**(smiling)**

**But I do own a rather large vineyard**

**on the shore of the River Marne. It’s**

**been in the family since the days of**

**Dom Perignon himself.**

**085**

**Lalou’s reaction is one of surprise.**

**PIERO**

**There’s a house on the property. It’s**

**not much, but it’s my official French**

**residence. ...And it’s within the same**

***department* as Epernay.**

**LALOU**

**(sarcastically)**

**How convenient.**

**PIERO**

**You’ll need some kind of wedding gown**

**and I’ll need a tuxedo. ...We better**

**hurry before the stores close.**

**227 EXT. L’ORANGERIE – MOET ET CHANDON – EPERNAY – SUNDOWN 227**

**To establish the beautiful, well lit premises across the street from the Moët et Chandon winery.**

**MUSIC is HEARD from inside as several women dressed in beautiful gowns and their escorts in tuxedos are entering the white build-ing located next to the large reflecting pool.**

**228 EXT. CHATEAU LES CRAYERES – REIMS, FRANCE – NIGHT 228**

**To establish the magical setting of the 5-star, castle-like hotel: Château Les Crayeres, located at 64 Boulevard Henry Vasnier, Reims, France.**

**229 INT. LALOU & PIERO’S CHATEAU LES CRAYERES SUITE – NIGHT 229**

**In their two room suite, the champagne bottle is open as Piero grabs two glasses and fills them half way, handing one to Lalou. Then, facing her, he touches his glass to hers. A toast.**

**PIERO**

**Here’s to us, Chéri. ...May you always**

**be happy.**

**LALOU**

**May you never disappoint me.**

**With that, they take a sip of their champagne. Putting their glasses down, Lalou falls into her lover’s arms.**

**230 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 230**

**086**

**Ending the third session, Jonathan is bringing Lalou out of her trance. The recorder is turned off and Jonathan’s soothing voice is giving commands.**

**MOORE**

**Now rest and relax. Clear your mind**

**completely, you’re coming back to the**

**present time and place. ...Now you’re**

**at the present time and place. You’re**

**perfectly relaxed, you’re perfectly**

**comfortable.**

**231 EXT. NATIONAL POLICE HEADQUARTERS – BORDEAUX – NIGHT 231**

**To establish the *police nationale* headquarters at night.**

**232 INT. OFFICE OF CAPITAINE LEGRAND – NIGHT 232**

**Once again Jonathan and LT Picard are being debriefed by Legrand.**

**LEGRAND**

**I’m curious as to why you break up the**

**sessions. Why not get it all done in a**

**single session.**

**MOORE**

**Hypnotism is not without some inherent**

**danger to the subject’s mind. That’s**

**why we have a psychiatrist, the lovely**

**Olivia Schyler, overseeing the sessions.**

**(beat)**

**The longer the sessions, the more diffi-**

**cult it is to bring the subject out of**

**the trance.**

**LEGRAND**

**How many sessions are left?**

**MOORE**

**I would think only two.**

**LEGRAND**

**And how long will this take?**

**MOORE**

**I would like to get them all in tomor-**

**row; one in the morning and one in the**

**afternoon.**

**087**

**233 EXT. SERIES OF SHOTS – BORDEAUX – DAWN 233**

**Beauty shots of Bordeaux city landmarks to mark the beginning of a new day.**

**234 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 234**

**Jonathan already has Lalou in a trance when there is a KNOCK at the door. The suite’s door is opened by Olivia, who greets LT Picard. The fourth session is about to begin.**

**235 EXT. HOTEL PLAZA ATHENEE – AVENUE MONTAIGNE – DAY 235**

**We HEAR the soothing voice of Jonathan Moore.**

**MOORE (v.O.)**

**I want to hear how you and Piero decid-**

**ed to purchase the Avenue Montaigne**

**mansion.**

**236 ANOTHER ANGLE 236**

**A cab pulls up and drops Lalou and Piero off in front of the Plaza Athenee.**

**LALOU (V.O.)**

**We were to have dinner at the Michel**

**Guérard restaurant when I first noticed**

**the mansion.**

**(beat)**

**It was a small, three-story building**

**across from the Plaza Athenee and just**

**up the street. within walking distance**

**of the Champs Elysees.**

**Lalou spots the charming three story building. Noticing his wife’s preoccupation, Piero speaks out.**

**PIERO**

**(concerned)**

**What is it, ma cherie?**

**LALOU**

**See that three-story building just up**

**the street? ...The one with the under-**

**ground garage.**

**Piero looks where Lalou is looking.**

**088**

**PIERO**

**I see it.**

**LALOU**

**Don’t you think that would make a fine**

**home for us? ...I read where the entire**

**building is for sale.**

**PIERO**

**In this neighborhood, the price must be**

**astronomical.**

**LALOU**

**With a little help from you, I could**

**probably cover most of the cost.**

**PIERO**

**Why would we ever need such a palace.**

**LALOU**

**I think it would be nice.**

**PIERO**

**Nice??**

**LALOU**

**We certainly can’t live in that rundown**

**River Marne shack you call your official**

**residence, and while my Saint Germain**

**apartment is fine for now, when we start**

**to have children - what with Adrienne**

**and a cook, it’s just not going to be**

**big enough. We’ll need a large place of**

**our own.**

**PIERO**

**Kids...a cook.**

**(thinking it over)**

**Hadn’t thought of that.**

**LALOU**

**Well you better start.**

**PIERO**

**(adamantly)**

**As for buying a mansion, we’ll find one**

**that I can afford...and can purchase on**

**my own.**

**089**

**LALOU**

**(feisty)**

**Whatever dwelling we decide upon, we’ll**

**go together on the purchase price.**

**Piero takes Lalou’s head in his hands and plants a kiss on her lips.**

**PIERO**

**My dearest...I shall love you always.**

**237 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 237**

**Lalou is on the couch, under Jonathan’s spell. She continues speaking in her trance-like voice.**

**LALOU**

**(in trance)**

**We ended up purchasing the mansion on**

**Avenue Montaigne and life there was**

**like a dream. ...Piero continued his**

**formula one racing career and I occa-**

**sionally turned out an action filled**

**screenplay.**

**MOORE**

**Did you attend his races?**

**A happy expression crosses her face,**

**LALOU**

**Oh yes. Almost every one.**

**(hesitantly)**

**...At least at first.**

**238 EXT. SERIES OF SHOTS – MONTREAL, CANADA – DAY 238**

**STOCK beauty shots featuring landmarks of the Canadian city of Montreal, ending up with the Formula One race track and the huge crowd gathered for the Grand Prix race which with its engines ROARING at HIGH PITCH is nearing the final laps.**

***SUPERIMPOSE: MONTREAL GRAND PRIX***

***MONTREAL, CANADA***

**239 EXT. SERIES OF SHOTS – MONTREAL GRAND PRIX – DAY 239**

**Exciting STOCK FOOTAGE shows the Formula One race cars twisting their way through the course reaching speeds as high as 220 MPH.**

**090**

**240 EXT. STRAIGHTAWAY TO FINISH LINE – DAY 240**

**Two race cars, one from team Mercedes and one from team Ferrari, ROAR out of the curve and race side-by-side towards the finish.**

**The excited RACE ANNOUNCER’s VOICE comes over the SPEAKERS.**

**RACE ANNOUNCER (V.O.)**

**Ladies and gentlemen...it’s neck and**

**neck between the Lewis Hamilton of team**

**Mercedes and Piero Gancia of team**

**Ferrari. ...It’s anybody’s guess who**

**will cross the finish line first.**

**Nearing the finish line it looks like the Ferrari might nudge out the Mercedes.**

**241 EXT. FINISH LINE – DAY 241**

**In a down to the wire finish the Ferrari edges out the Mercedes and crosses the finish line first.**

**RACE ANNOUNCER (V.O.)**

**(with excitement)**

**And it’s Gancia of team Ferrari who**

**takes the flag!!**

**242 EXT. GRANDSTANDS – VIP SECTION – DAY 242**

**Wearing a VIP pass around her neck, an excited Lalou is on her feet, applauding loudly. Then, as the remaining 18 or so Formula One racers cross the finish, she rushes towards the winners circle.**

**243 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 243**

**Still in her trance, Lalou is reminiscing – explaining the finer points of Grand Prix racing.**

**LALOU**

**(in trance)**

**The season consisted of 21 races**

**across 34 weeks. ...Seven sets of races**

**were back-to-back. It started in**

**Australia in March and ended in Abu**

**Dhabi the end of November.**

**244 EXT. WINNER’S CIRCLE – MONTREAL GRAND PRIX – DAY 244**

**091**

**Piero is on the podium with the Ferrari Team Manager, accepting the first place trophy. He looks down at Lalou who looks up at him and gestures – imitating with her right hand drinking cham-pagne out of a winner’s cup.**

**LALOU (V.O.)**

**The Association was in the process for**

**changing from a winner’s cup to a win-**

**ner’s trophy. Sometimes you got a cup**

**with champagne provided by Moet et Chan-**

**don and other times you got the trophy.**

**Piero understands the gesture and smiles, holding up his trophy for her and shrugging.**

**245 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 245**

**Jonathan is asking Lalou one of his occasional questions.**

**MOORE**

**(smooth, deep voice)**

**Can I assume that you looked forward to**

**these races?**

**LALOU**

**(in trance)**

**Oh, yes. ...The most happiest of times.**

**246 EXT. SERIES OF SHOTS - SILVERSTONE, ENGLAND – DAY 246**

**Beauty shots of Silverstone including the golf club, fancy hotels, restaurants and camp grounds – ending up on the massive Silverstone Circuit, Grand Prix race track where a Formula One race is under way.**

***SUPERIMPOSE: SILVERSTONE GRAND PRIX***

***SILVERSTONE, ENGLAND***

**247 EXT. SERIES OF SHOTS – SILVERSTONE GRAND PRIX – DAY 247**

**Exciting STOCK FOOTAGE shows the Formula One race cars twisting their way through the course.**

**Over the race footage, we HEAR the VOICES of Jonathan and Lalou, the latter still in her trance.**

**MOORE (V.O.)**

**Weren’t you concerned for Piero’s**

**(MORE)**

**092**

**MOORE (Cont.)**

**safety during these races? ...After**

**all, they’re often reaching speeds in**

**excess of 220 miles per hour.**

**LALOU (V.O.)**

**(in trance)**

**Always a little concerned...but not**

**obsessively. Piero isn’t a risk taker.**

**...Instead he drives a professional**

**race, win or lose.**

**248 OTHER ANGLES OF THE RACE (STOCK FOOTAGE) 248**

**The HIGH PITCH NOISE of the ENGINES are heard as the Formula One racers shift gears, going into hairpin curves and then entering straight stretches.**

**249 EXT. STRAIGHTAWAY TO FINISH LINE – DAY 249**

**Once again, two race cars, one from team Mercedes and one from team Ferrari, ROAR out of the curve and race side-by-side towards the finish line.**

**The excited RACE ANNOUNCER’s VOICE comes over the SPEAKERS.**

**RACE ANNOUNCER (V.O.)**

**Ladies and gentlemen...We’ve seen this**

**before. It’s neck and neck between**

**Lewis Hamilton of team Mercedes and**

**Piero Gancia of team Ferrari. ...It’s**

**anybody’s guess who will cross the**

**finish line first.**

**Nearing the finish line, this time it looks like the Mercedes might nudge out the Ferrari.**

**250 EXT. FINISH LINE – DAY 250**

**In a down to the wire finish the Mercedes edges out the Ferrari and crosses the finish line first.**

**RACE ANNOUNCER (V.O.)**

**(with excitement)**

**And it’s Lewis Hamilton of team Merc-**

**des who takes the flag!!**

**251 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 251**

**093**

**Lying on the couch, still in her trance, Lalou looks happy and peaceful.**

**LALOU**

**(in trance)**

**Out of a season’s 21 races, Piero may**

**only win four. But as long as he**

**consistently places in the top three,**

**he has a chance at winning the world**

**championship cup...without winning a**

**single race.**

**MOORE**

**(smooth, deep voice)**

**But I imagine he wins his share.**

**LALOU**

**(smiling)**

**He’s having a terrific season.**

**252 EXT. SERIES OF SHOTS – STOCK - AUSTIN, TEXAS – DAY 252**

**Beauty shots of Austin, Texas – ending with the *circuit of the Americas* Grand Prix race track, where a Formula One race is under way.**

***SUPERIMPOSE: UNITED STATES GRAND PRIX***

***AUSTIN, TEXAS USA***

**253 EXT. ANGLES OF THE AUSTIN GRAND PRIX (STOCK FOOTAGE) - DAY 253**

**Once again, the HIGH PITCH NOISE of the ENGINES is heard as the Formula One racers shift gears, going into hairpin curves and then entering straight stretches.**

**254 EXT. STRAIGHTAWAY TO FINISH LINE – DAY 254**

**This time one race car is seen ROARING out of the final curve**

**and heading for the finish line. It is a Ferrari. A little back, but too far to close the gap, other Formula One cars enter the straightaway and give chase.**

**RACE ANNOUNCER (V.O.)**

**Ladies and gentlemen, it looks like it**

**will be Piero Gancia of Team Ferrari**

**who will take the checkered flag.**

**(beat)**

**Lewis Hamilton of Team Mercedes will**

**take second.**

**094**

**255 EXT. WINNER’S CIRCLE – AUSTIN GRAND PRIX – DAY 255**

**Once again, Piero is on the podium with the Ferrari Team Manager, accepting the first place winner’s cup. He looks down at Lalou and motions her to join him on the podium as the Moet et Chandon representative fills the winner’s cup with champagne.**

**256 EXT. TIGHTER ANGLE 256**

**Joining Piero and the Team Manager on stage, Lalou is photo-graphed by several photographers as she stands joyfully next to Piero - sipping champagne from the winner’s cup.**

**257 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 257**

**Jonathan is still asking Lalou the occasional question.**

**MOORE**

**You were so happy...when did it start**

**to go wrong?**

**LALOU**

**(in trance)**

**When my writing career started to con-**

**sume the majority of my time and I could**

**no longer attend every race. ...Fact is,**

**I didn’t attend most races.**

**(beat)**

**That’s when he became vulnerable to the**

**charms of that vixen, Delphine Tautou.**

**MOORE**

**And how did you find out?**

**LALOU**

**I started running across pictures of**

**them together in sports magazines.**

**FLASHBACK TO:**

**258 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 258**

**Piero and Lalou are lying in bed when Lalou initiates the con-frontation.**

**LALOU**

**Dis-moi cheri. Is that Delphine Tautou**

**still chasing you?**

**095**

**PIERO**

**What makes you ask?**

**LALOU**

**Saw a photo in *Road & Track Magazine* of**

**the two of you sipping champagne out of**

**one of your trophy cups.**

**PIERO**

**She hangs around her dad a lot.**

**LALOU**

**I understand the groupie situation; es-**

**pecially with a good looking driver such**

**as yourself – one who has a shot at win-**

**ning the season.**

**PIERO**

**Believe me, I’m just being sociable.**

**LALOU**

**I believe you...until you give me rea-**

**son not to. ...I would be devastated if**

**I thought you were screwing her.**

**PIERO**

**There’s no reason for you to be upset.**

**LALOU**

**I hope not.**

**259 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 259**

**Jonathan’s soft voice continues to speak to the prone Lalou.**

**MOORE**

**(speaking slowly)**

**I want you to tell me how the second**

**confrontation with Piero, over Delphine,**

**came about.**

**CUT TO:**

**260 EXT. SIDEWALK NEWSPAPER-MAGAZINE VENDOR – PARIS – DAY 260**

**Lalou is walking past a sidewalk newsstand when she spots a picture of Piero and Delphine on the cover of a popular car magazine. She stops and grabs the magazine.**

**261 BACK TO SCENE 261**

**096**

**LALOU (V.O.)**

**(in trance)**

**I learned that the term *sick to your***

***stomach* is actually a fairly accurate**

**medical description for a wife’s con-**

**dition when she suddenly realizes her**

**husband has been unfaithful.**

**262 INSERT: EXTREME CLOSE-UP ON MAGAZINE PAGES 262**

**Without reading the commentary, the photos tell the story.**

**267 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 267**

**LALOU (V.O.)**

**(in trance)**

**It wasn’t a confrontation so much as**

**a discussion.**

**Lalou and Piero are discussing the photos.**

**PIERO**

**I won’t lie to you... Delphine and I**

**did have an affair.**

**LALOU**

**Is it over?**

**There is a long pause as Piero confronts the question.**

**PIERO**

**I don’t know.**

**LALOU**

**Want a divorce?**

**PIERO**

**No. ...Do you?**

**LALOU**

**You cannot have us both.**

**(anger building)**

**I ought to have seen it coming. You’re**

**tired of me and perhaps I should have**

**tried harder, but I was so sure you**

**loved me. ...I believed in you.**

**PIERO**

**But I do love you.**

**097**

**LALOU**

**Then give us a year without Delphine**

**in our lives. ...If, in the end you**

**cannot do it and feel you must go to**

**Delphine...well then, you can go.**

**...At least you will have tried.**

**PIERO**

**You don’t understand. I don’t have a**

**year. My friends think there should**

**be a divorce...soon as possible.**

**Realization is slowly setting in. Suddenly:**

**LALOU**

**She’s pregnant!!**

**Piero nods slowly.**

**Lalou collapses in a dead faint. Piero rushes to her.**

**268 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 268**

**Lalou is in bed with the family doctor, BENOIT NEMETH, doing a thorough examination.**

**Piero and the housekeeper, Adrienne Gillain, anxiously looks on.**

**Finally, Dr. Benoit turns and delivers his assessment.**

**DR. BENOIT**

**She’s a very sick young lady. She’s**

**going to need complete rest.**

**PIERO**

**(truly concerned)**

**But Dr. Benoit...what’s the nature of**

**her illness?**

**DR. BENOIT**

**She has suffered a mental collapse.**

**She will need considerable care...some**

**of which I can provide; but most of**

**which will have to come from other**

**mental health professionals.**

**ADRIENNE**

**It’s serious??**

**098**

**DR. BENOIT**

**Very serious.**

**269 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 269**

**In her *trance voice*, Lalou is describing what she remembers.**

**LALOU**

**If Piero had thrown himself on my mer-**

**cy, if he had told me that he loved**

**Delphine and wanted her and couldn’t**

**live without her, I would have probably**

**agreed to anything he wanted.**

**Lying on the couch, Lalou suddenly becomes highly agitated; tossing about and calling out.**

**LALOU**

**Je ne dois pas fou...I simply mustn’t**

**go mad.!!**

**As Lalou becomes more and more agitated, Olivia motions for Jonathan to bring her out of her trance. Moore nods agreement. He talks to Lalou in a most soothing but commanding voice.**

**MOORE**

**Lalou...listen to my voice. I will**

**count to three and then snap my fingers**

**twice at which time you will awake calm**

**and refreshed. ...one...two...three.**

**We see and HEAR the Sound of Jonathan snapping his fingers TWICE.**

**But Lalou is not responding nor calming down. She continues tossing about in an agitated state.**

**LALOU**

**(in trance)**

**Je ne dois pas fou!!**

**Jonathan grabs the lit candle and holds it in the usual posi-tion, 18 inches from her eyes.**

**MOORE**

**Now rest and relax. Clear your mind**

**completely, you’re coming back to the**

**present time and place. ...Now you’re**

**(MORE)**

**099**

**MOORE (Cont.)**

**at the present time and place. You’re**

**perfectly relaxed, you’re perfectly**

**comfortable. I shall start counting**

**toward three. When I reach the count**

**of three, you will awaken and feel**

**fine. ..One...two...three!**

**Lalou finally comes out of her trance...calm and relaxed thus ending session number four.**

**With a sigh of relief, Jonathan rises from his chair and turns the session over to Olivia Schyler who begins her questioning.**

**OLIVIA**

**Lalou. ...Do you remember any part of**

**what you’ve just revealed to Mr. Moore**

**under hypnosis?**

**LALOU**

**(shaking her head)**

**No.**

**Olivia and Jonathan exchange glances.**

**270 INT. OFFICE OF CAPITAINE LEGRAND – DAY 270**

**Jonathan and LT Picard are once again undergoing their debrief-ing with Capitaine Legrand**

**LEGRAND**

**I don’t buy it. How could she not re-**

**member anything about who she really is**

**after describing minute details of her**

**life as Lalou Rothschild Gancia under**

**hypnosis?**

**MOORE**

**My theory is that in this last session**

**she started to realize the truth and**

**that’s one of the reasons she became so**

**agitated.**

**LEGRAND**

**One of the reasons?**

**BRIDGET**

**She was reliving a very bad experience.**

**(MORE)**

**100**

**BRIDGET (Cont.)**

**Du point de vue de la femme, I suggest**

**that any wife given similar news would**

**have trouble dealing with it.**

**MOORE**

**That could very well be part of it, but**

**I agree with the psychiatrist, that the**

**session went too long.**

**LEGRAND**

**So, are you holding a session this af-**

**ternoon?**

**MOORE**

**Dr. Schyler has authorized a short ses-**

**sion.**

**LEGRAND**

**This will be the fifth session?**

**Jonathan nods.**

**LEGRAND**

**Tell me, before we break for lunch,**

**will this afternoon’s session tell us**

**whether she tampered with her own**

**brake line...possibly to implicate**

**her husband?**

**LT Picard looks at Jonathan, who merely shrugs in return.**

**BRIDGET**

**(to Legrand)**

**Il pourrait.**

**271 EXT. BORDEAUX INTERNATIONAL AIRPORT – DAY 271**

**The Hawker Beechcraft King Air 350 touches down and rolls out on the airport runway.**

**272 INT. AIRPORT RENTAL CAR AREA – BORDEAUX AIRPORT – DAY 272**

**Piero Gancia is seen signing the rental contract.**

**273 EXT. BORDEAUX AIRPORT EXIT – DAY 273**

**Piero is seen exiting the airport, driving a luxury vehicle.**

**101**

**274 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 274**

**On the couch, with Jonathan seated on his chair facing her, Lalou recalls what she would not be able to recall if not under hypnosis. The fifth session has begun.**

**MOORE**

**Do you remember your recent illness?**

**LALOU**

**Yes. It was horrible. ...I was bed-**

**ridden for a week. Dr. Nemeth and my**

**housekeeper, Adrienne, were very con-**

**cerned.**

**275 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 275**

**With Adrienne standing beside him, Dr. Benoit Nemeth is giving the bedridden Lalou a thorough examination. Finally, he pulls the stethoscope from his ears and turns to the housekeeper.**

**DR. BENOIT**

**(smiling)**

**She’s improved considerably. I think**

**it’s time to get her on her feet. She**

**needs to take a walk. A stroll up the**

**street to the Champs Elysees would be**

**just the thing. ...You’ll go with her,**

**of course.**

**(to Lalou)**

**I’ll let your husband know the good**

**news.**

**276 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 276**

**Piero is working at his desk when Dr. Benoit Nemeth enters. Piero jumps to his feet and greets the doctor anxiously.**

**DR. BENOIT**

**Your wife is recovering nicely. I ex-**

**pect her to be fully functional in a**

**couple of days.**

**A greatly relieved Piero takes the doctor’s hand and pumps it enthusiastically.**

**PIERO**

**Mille Grazie, doctor. That’s what I’ve**

**been waiting to hear.**

**102**

**As the doctor turns to leave, Piero walks with him.**

**PIERO**

**(continuing)**

**I’ll walk you out.**

**277 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 277**

**Adrienne is helping Lalou out of bed.**

**ADRIENNE**

**We need to get you dressed.**

**278 INT/EXT. DOOR - ENTRANCE TO AVE. MONTAIGNE MANSION – DAY 278**

**Piero opens the door to allow Dr. Nemeth to exit. He is sur-prised to find Delphine Tautou outside - about to ring the doorbell.**

**As the doctor leaves, Piero invites Delphine in, closing the door behind her.**

**PIERO**

**We can talk in the library.**

**279 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 279**

**Lalou, dressed in a chic designer outfit and using the large wall mirror is working on her hair.**

**LALOU**

**(to Adrienne)**

**I could use a week at the Trianon Re-**

**sort & Spa, in Versailles.**

**ADRIENNE**

**Shall I pack your bag?**

**LALOU**

**(spirits high)**

**Not today, Adrienne. ...Today we’re go-**

**ing to have lunch at L’Alsace Brasserie**

**on the Champs Elysees.**

**(beat)**

**After that, we’ll take the Mercedes to**

**the offices of the Europa Corp. where**

**I’ll drop off my script and pick up a**

**check for 15,000 euros.**

**103**

**ADRIENNE**

**You seem like your old self. ...Does**

**that mean you have put the unpleasant-**

**ness between you and Mr. Gancia behind**

**you?**

**LALOU**

**It does. ...Piero has agreed to stay**

**with me and never see that Delphine**

**Tautou again.**

**ADRIENNE**

**(surprised)**

**He has?? Did he tell you that himself.**

**LALOU**

**He didn’t need to. I knew he loved me**

**and would choose me in the end.**

**(beat)**

**Now, let’s go to lunch.**

**280 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 280**

**In the library, standing next to Piero’s desk, Delphine Tautou goes to work on the handsome Formula One driver.**

**Pinning him against the large desk, while kissing him passion-ately, Delphine begins by unbuckling Piero’s belt, then unzip-ing his trousers, and finally undoing the button underneath the belt that secures the suit pants to his body. Naturally, despite Piero’s obvious resistance, this last move results in Piero’s pants falling to his ankles.**

**281 INT. STAIRCASE – MONTAIGNE AVE. MANSION – DAY 281**

**Adrienne and Lalou are walking down the wide staircase to the main floor when Lalou HEARS VOICES coming from the library.**

**LALOU**

**(to Adrienne)**

**Piero is in the library with someone.**

**...I’ll tell him where we’re going for**

**lunch.**

**ADRIENNE**

**Maybe we shouldn’t interrupt. Perhaps**

**it would be best to wait until we return**

**and then tell him where we have been.**

**104**

**LALOU**

**Nonsense. ...He might want to join us.**

**Leaving Adrienne behind, Lalou heads for the library.**

**282 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 282**

**With his pants hanging around his ankles and Delphine’s arms wrapped around his neck, forcing passionate kisses upon his lips, and apparently about to drop down and drop his shorts, as well, despite his efforts to resist, Piero appears helpless.**

**It’s at this point that Lalou enters.**

**283 LALOU’S POV: 283**

**She is stunned by the scene before her. Piero’s back to her, all Lalou sees is that her husband’s shorts have joined his trousers and Delphine is now kneeling before him, her head mere inches from his manhood.**

**284 ANOTHER ANGLE 284**

**What Lalou cannot see is that Piero is pushing his mistress’s head away from his swelling manhood.**

**Noticing Lalou’s intrusion, a surprised Piero calls out.**

**PIERO**

**Lalou!! ...It’s not what you think.**

**But Lalou turns and flees.**

**285 INT. HALLWAY/STAIRCASE – OUTSIDE LIBRARY – DAY 285**

**Exiting the library, Lalou spots Adrienne sitting on the bench**

**waiting for her. She barks orders to the housekeeper as she storms up the staircase.**

**LALOU**

**(to Adrienne)**

**Bring me my script. It’s on my desk**

**in the den. Then bring the Mercedes**

**around to the front. I’m going to my**

**room and pack.**

**286 ANOTHER ANGLE 286**

**The door to the library is ajar and having overheard the orders**

**105**

**given to the housekeeper, Delphine now enters the hallway.**

**DELPHINE**

**You get the script and help with the**

**packing. ...I’ll get the Mercedes.**

**Adrienne is hesitant but agrees to do as Delphine says.**

**287 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 287**

**Lalou is tossing clothing into two suitcases when Adrienne enters holding the screenplay.**

**Lalou takes the screenplay and stuffs it into her large purse.**

**ADRIENNE**

**Delphine is bringing the Mercedes around**

**to the front.**

**LALOU**

**I know, I overheard part of your conver-**

**sation with her.**

**ADRIENNE**

**Perhaps she’s not the wicked witch you**

**think she is. Maybe it’s your husband.**

**LALOU**

**(flatly)**

**Peut-etre.**

**ADRIENNE**

**Where will you go?**

**LALOU**

**The Trianon Palace Resort & Spa.**

**ADRIENNE**

**You want me to come with you?**

**LALOU**

**No, Adrienne. I want you to stay and**

**help Piero in any way you can. ...I**

**will only be gone for a week.**

**(explaining)**

**I need to gather my thoughts. For**

**that...I must be alone.**

**288 EXT. AVENUE MONTAIGNE RESIDENCE – DAY 288**

**106**

**Adrienne helps load the luggage into the Mercedes, parked in front of the mansion, and then watches as Lalou climbs behind the wheel and drives off.**

**289 EXT. ROAD N12 – PARIS TO VERSAILLES – DAY 289**

**The Mercedes is seen traveling westward on the freeway.**

**290 INT/EXT. MERCEDES – WESTBOUND ON ROAD N12 – DAY 290**

**Road signs indicate the highway is N12 and the speed limit is 115 km. Suddenly we SEE a sign reading “SHARP CURVE AHEAD” “SPEED LIMIT 65 km.”**

**Lalou takes her foot of the gas pedal and slams it on the brake pedal.**

**291 ANGLE ON BRAKE PEDAL 291**

**Lalou presses the brake pedal only to find that it goes to the floor without slowing the Mercedes. She pumps it several times but to no avail.**

**292 BACK TO SCENE 292**

**Now racing into the curve, the Mercedes loses control and leaves the freeway in a spectacular crash which is mostly shown on screen by Lalou’s expressions and SOUND effects.**

**293 EXT. MERCEDES CRASH SITE – N12 PARIS TO VERSAILLES – DAY 293**

**Lalou is unconscious in the driver’s seat, locked in by her seat belt. The steering wheel is bent and there is a matching lump and bruise on Lalou’s forehead. The wound is bloody, indicating a possible cut.**

**294 ANOTHER ANGLE 294**

**A car pulls to the side of the road next to the wreck and a young man and woman climb out to see if they can lend aid and assistance. They head for the Mercedes.**

**295 BACK TO SCENE 295**

**The YOUNG DOCTOR arrives first and begins examining the unconscious Lalou. The YOUNG NURSE arrives just behind him.**

**YOUNG NURSE**

**Is she going to be alright?**

**107**

**The doctor is examining the pupils of Lalou’s eyes.**

**YOUNG DOCTOR**

**I’m not sure. ...She’s had a nasty**

**blow to the head.**

**Suddenly, Lalou begins to regain consciousness. Her eyes open and she gazes into the eyes of the doctor.**

**YOUNG DOCTOR**

**Good, you’re awake. ...Can you see me?**

**Lalou nods.**

**YOUNG DOCTOR**

**What is your name?**

**LALOU**

**Delphine Tautou.**

**YOUNG DOCTOR**

**We need to get you to a hospital.**

**LALOU**

**(resisting the idea)**

**No! ...Just take me to the Versailles**

**train station.**

**(checking her purse)**

**I must have some money. ...I’ll pay**

**you.**

**Lalou rummages through her large purse finally coming up with a wad of Euros. She seems genuinely surprised by the amount.**

**She pulls out €500 and offers it to the doctor.**

**LALOU**

**This is yours. All you have to do is**

**get me and my luggage to the train**

**station.**

**The doctor looks to his wife for guidance.**

**YOUNG NURSE**

**(shrugging)**

**Why not. There doesn’t appear to be**

**any gunshots nor anything we need to**

**report.**

**108**

**The nurse grabs the €500 and socks it away giving her husband little say in the matter.**

**YOUNG DOCTOR**

**(acquiescing)**

**Grab the luggage.**

**Unbuckling her seatbelt, the doctor lifts Lalou from the driver’s seat and carries her towards his car.**

**296 EXT. VERSAILLES STREET – NEAR TRAIN STATION – DAY 296**

**The Doctor’s car makes the turn onto the side street leading to the train station.**

**297 INT/EXT DOCTOR’S AUTOMOBILE – VERSAILLES STREET – DAY 297**

**The Nurse is driving with the Doctor and Lalou in the back seat.**

**YOUNG DOCTOR**

**(to Lalou)**

**I don’t like this...you should be in a**

**hospital.**

**LALOU**

**Something very strange is happening to**

**me. While I’m finding out what, I can-**

**not be stuck in a hospital.**

**298 EXT. VERSAILLES TRAIN STATION – DAY 208**

**The doctor’s car pulls into the train station.**

**299 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 299**

**Jonathan’s soothing VOICE is awakening Lalou from her hypnotic trance, ending session number five.**

**MOORE**

**Lalou...listen to my voice. I will**

**count to three and then snap my fingers**

**twice at which time you will awake calm**

**and refreshed. ...one...two--**

**We see and HEAR the Sound of Jonathan snapping his fingers TWICE.**

**Once again Lalou comes out of her trance...calm and relaxed and the fifth session comes to an end.**

**109**

**MOORE**

**Do you know who I am?**

**LALOU**

**Of course. You’re Jonathan Moore.**

**MOORE**

**And you are?**

**LALOU**

**I don’t know what to believe. While**

**you people keep calling me Lalou Gancia,**

**to me I am still Delphine Tautou.**

**MOORE**

**This evening, we are going to attempt**

**to let you know exactly who you are.**

**LALOU**

**(encouraged)**

**I’ll finally know the truth?**

**MOORE**

**I think so.**

**300 INT. OFFICE OF CAPITAINE LEGRAND – NIGHT 300**

**MOORE**

**(to Legrand)**

**I think we have, what we Americans re-**

**fer to as the *smoking gun.***

**BRIDGET**

**But it won’t be easy to prove. We’ll**

**need your help**

**LEGRAND**

**How can I help?**

**MOORE**

**Track the movements of Delphine Tautou**

**since Mrs. Gancia’s crash.**

**BRIDGET**

**We know Piero Gancia was in Alsace fol-**

**lowing the crash. But what if Delphine**

**was there, as well?**

**110**

**MOORE**

**To be fair, he may not have been aware**

**of her presence.**

**LEGRAND**

**Speaking of Mr. Gancia, he’s currently**

**here in Bordeaux? ...Flew in on his**

**Hawker King Air 350.**

**Bridget and Jonathan exchange looks.**

**MOORE**

**(to Legrand)**

**It’s late. If you’ll excuse us, LT**

**Picard and I need to get back to Lalou.**

**It’s time for the final session...the**

**one in which, hopefully, she will re-**

**member who she really is.**

**301 INT. LALOU’S SUITE – SOFITEL AQUITANIA – NIGHT 301**

**In the darkened room, Lalou is lying on the couch, completely under Jonathan’s spell.**

**LT Picard and Dr. Olivia Schyler look on anxiously as Jonathan begins bringing Lalou out of her spell.**

**MOORE**

**Now rest and relax. Clear your mind**

**completely, you’re coming back to the**

**present time and place. ...Now you’re**

**at the present time and place. You’re**

**perfectly relaxed, you’re perfectly com-**

**fortable. When you awake, you will re-**

**call everything you have told me. I**

**repeat...when you awake, you will remem-**

**ber everything.**

**(pause)**

**I will count to three and then snap my**

**fingers twice at which time you will**

**awake calm and refreshed. ...one...two.**

**We see and HEAR the Sound of Jonathan snapping his fingers TWICE.**

**Once again Lalou comes out of her trance...calm and relaxed.**

**MOORE**

**Do you know who I am?**

**111**

**LALOU**

**You’re Jonathan Moore.**

**MOORE**

**And you are?**

**LALOU**

**Lalou Rothschild Gancia, of course.**

**Dr. Schyler and LT Picard exchange delighted looks and broad smiles.**

**302 INT. LE FLORE RESTAURANT – SOFITEL AQUITANA – NIGHT 302**

**Dr. Olivia Schyler, LT Bridget Picard, Lalou Gancia, and Jona-than Moore are enjoying a gourmet meal with wine pairing, when they spot Piero entering the restaurant.**

**304 ANOTHER ANGLE 304**

**MOORE**

**Oh, oh. ...Here comes trouble.**

**BRIDGET**

**I don’t think so.**

**PIERO**

**(to Lalou)**

**It took me a lot of phone calls, but**

**I’ve finally caught up with you.**

**Jonathan starts to rise but Bridget places her hand on his arm and by so doing pleads with him to remain seated.**

**PIERO**

**I’ve made a terrible mess of things...**

**But I’ll do anything to make it up to**

**you, if you’ll give me the chance.**

**305 TIGHT ON LALOU 305**

**The CAMERA intimately picks up Lalou’s fight not to jump up and forgive her husband. Instead she shows no emotion.**

**306 BACK TO SCENE 306**

**BRIDGET**

**(breaking the spell)**

**Won’t you join us, Mr. Gancia?**

**112**

**PIERO**

**Grazie.**

**Piero grabs an unused chair from an adjacent table pulls it up and joins the foursome, sitting next to Lalou.**

**Ignoring the others, Piero focuses his attention only on Lalou.**

**PIERO**

**Here’s the plan. ...You and I will re-**

**main together. I will, of course, pay**

**Delphine an obscene amount in child**

**Support with the understanding that any**

**relationship between us is over.**

**Lalou remains stoic.**

**PIERO**

**(calmly)**

**At least give me your thoughts...Dimmi**

**cosa ne pensi?**

**Suddenly Lalou breaks her silence.**

**LALOU**

**You’re a rock star in your own right,**

**and a good looking one at that. How do**

**you know this won’t happen to you**

**again?**

**PIERO**

**(thoughtfully)**

**I don’t. ...But in the end, I will al-**

**ways return to you. ...That’s all I can**

**promise.**

**LALOU**

**(smiling)**

**Just keep your affairs out of the mag-**

**azines. ...And wear a condom!**

**PIERO**

**Deal.**

**Lalou reaches over and gives her husband a big hug.**

**307 INT. JONATHAN’S SUITE – SOFITEL AQUITANIA – NIGHT 307**

**LT Picard to pouring chilled Veuve Clicquot champagne into**

**113**

**proper flute glasses. When finished, she fills her own glass and proposes a toast.**

**BRIDGET**

**To Lalou and Piero. ...May they always**

**be happy...together.**

**MOORE**

**The operative word, of course is ‘to-**

**gether.’**

**To cheers, everyone gathered (Jonathan, Bridget, Lalou, Piero, and Dr. Olivia Schyler) take a sip of their champagne.**

**Suddenly, there is a KNOCK at the DOOR. Bridget assumes the responsibility for seeing who could be calling at this late hour.**

**308 ANOTHER ANGLE 308**

**Bridget opens the door. Standing in front of her is her boss, Capitaine Legrand. Stifling a reaction to salute, Lt. Picard invites him in.**

**BRIDGET**

**Capitaine. ...Comme dans.**

**Spotting the police captain, Jonathan moves to greet him.**

**MOORE**

**Capitaine Legrand. Will you join us in**

**a glass of champagne? ...We just had a**

**toast to the long and successful mar-**

**riage of Lalou and Piero.**

**LEGRAND**

**I’d be delighted.**

**Bridget pours a glass of the Clicquot for her boss.**

**309 TIGHTER ANGLE 309**

**LEGRAND**

**(to Jonathan)**

**You and LT Picard were right.**

**(beat)**

**Delphine Tautou was in Alsace the same**

**time you were.**

**114**

**MOORE**

**That cinches it. ...She worked around**

**her father’s motor garage throughout**

**her youth. Tampering with that brake**

**line and gas pedal would have been**

**child’s play.**

**Bridget moves in and hands Legrand his glass of champagne.**

**LEGRAND**

**However, it won’t be easy to prove.**

**...Despite the reconciliation, a clever**

**attorney would argue that an action**

**writer like Lalou would know how to**

**stage such events in order to place**

**blame on her husband.**

**310 INT. LALOU’S SUITE – SOFITEL AQUITANIA – NIGHT 310**

**Back in Lalou’s suite and alone, Piero turns and takes his wife into his arms. Just then, his CELL phone RINGS. He breaks off the embrace and answers.**

**PIERO**

**(into cell)**

**Gancia.**

**Piero listens to the apparent conversation on the other end of the call. Finally, he responds.**

**PIERO**

**Si Signore. I’ll be there. You can**

**count on me.**

**Piero clicks off his cell phone and turns to Lalou.**

**PIERO**

**Lalou, ma cherie, I hope you won’t mind**

**but something has come up that requires**

**a change in our travel plans.**

**With only a puzzled expression, Lalou doesn’t say anything.**

**PIERO**

**(referring to call)**

**That was the racing team coordinator.**

**Seems a driver has become ill and since**

**I don’t have a race this weekend, he**

**wants me to drive in the 24-hour Le Mans.**

**115**

**LALOU**

**I don’t understand. Le Mans is not a**

**formula one race.**

**PIERO**

**A race car is a race car. ...Being gone**

**from home so long, I’m sure you have a**

**lot to catch up on.**

**LALOU**

**Yes. ...My script.**

**PIERO**

**I’ll have the concierge arrange for you**

**to return to Paris on the next available**

**flight.**

**(beat)**

**I need to go back to my hotel and pack.**

**...Later this afternoon, I’ll fly the**

**Hawker 350 to Le Mans.**

**With that, the two resume their passionate embrace.**

**311 INT. LOBBY – SOFITEL AQUITANIA – BORDEAUX – DAY 311**

**At the concierge desk, the CONCIERGE hands Lalou her airline confirmation.**

**CONCIERGE**

**Your flight leaves in an hour and fifty**

**minutes. The hotel shuttle will take**

**you to the airport.**

**312 EXT. SOFITEL AQUITANIA – BORDEAUX – DAY 312**

**With the Bellboy schlepping her luggage, Lalou approaches the SHUTTLE DRIVER, who in turn carefully loads Lalou’s bags into the rear of the van.**

**313 ANOTHER ANGLE 313**

**Unnoticeable is the dark SUV parked across the street.**

**314 INT/EXT DARK SUV – STREET ACROSS FROM SOFITEL – DAY 314**

**Inside the parked SUV, Delphine Tautou puts the binoculars to her eyes and studies the scene across the street.**

**315 INT/EXT AIRPORT SHUTTLE - DAY 315**

**116**

**Lalou enters the shuttle and joins one other passenger, in the seats just behind the driver.**

**Lalou looks around and concludes that she and the young lady next to her are the only ones making this trip to the airport.**

**The Shuttle Driver enters and after climbing into his driver’s seat closes the door and fires up the engine.**

**316 EXT. FREEWAY TO BORDEAUX AIRPORT – DAY 316**

**The airport shuttle comes into view.**

**317 INT/EXT AIRPORT SHUTTLE – FREEWAY TO AIRPORT – DAY 317**

**The Shuttle Driver is communicating with Lalou, seated behind him, catching glimpses of her in his rear view mirror.**

**SHUTTLE DRIVER**

**In my younger days, I was a race car**

**driver myself. My wife never attended**

**the races. Hated the profession;**

**thought those attending were there to**

**witness a crash; something I never**

**understood.**

**(beat)**

**I always thought they were there to**

**witness the skill of the drivers and**

**state of-the-art vehicles they drove.**

**(beat)**

**Tell me, Madame Gancia, do you attend**

**your husband’s races?**

**LALOU**

**I’m not *afraid* to attend, if that’s**

**what you’re asking. The fact I don’t**

**often attend as many races as I did in**

**the beginning is because I have a ca-**

**reer of my own. And chasing all over**

**the world doesn’t excite me all that**

**much, anymore.**

**SHUTTLE DRIVER**

**Understood. If I lived in Paris, I**

**wouldn’t be chasing all over the world**

**either.**

**318 EXT. FREEWAY TO BORDEAUX AIRPORT – DAY 318**

**117**

**The CAMERA picks up the dark colored SUV following the airport shuttle. ...Suddenly, the SUV accelerates, pulling alongside the shuttle.**

**319 ANOTHER ANGLE 319**

**Once alongside, the SUV swerves towards the shuttle in hopes of forcing it off the road and into the rocky gully.**

**INTERCUT WITH:**

**320 INT/EXT AIRPORT SHUTTLE – FREEWAY TO AIRPORT – DAY 320**

**But the Shuttle Driver spots the SUV turning into him and he instinctively swerves as far to the edge of the road as possible while at the same time slamming on his brakes.**

**The severe momentum of the SUV cannot be countered in time and it leaves the highway at a high rate of speed smashing into a large boulder in the gully.**

**The dust settling, one thing is obvious, the airport shuttle is unscathed and the SUV a total wreck.**

**321 EXT. SERIES OF SHOTS - YNDO LUXURY HOTEL – BORDEAUX – DAY 321**

**To establish the chic boutique, art-deco hotel two blocks from the Triangle area and walking distance to the Opera House; located at 108 Rue Abbe de Grance, 33000 Bordeaux.**

**We HEAR the sound of a PHONE RINGING.**

**322 INT. PIERO’S SUITE – YNDO HOTEL – DAY 322**

**Piero is packing his bags as the room phone RINGS.**

**PIERO**

**(answering)**

**Ciao?**

**(long pause)**

**I’ll be right there.**

**323 EXT. HOPITAL DE BORDEAUX – DAY 323**

**To establish the hospital at 12 Rue Dubernet.**

**324 INT. WAITING ROOM - BORDEAUX HOSPITAL – DAY 324**

**Lalou, Jonathan, and LT Picard are pacing up and down in the**

**118**

**waiting room when Capitaine Legrand enters.**

**LEGRAND**

**Delphine Tautou is undergoing surgery.**

**...Earlier, she was calling for Piero**

**Gancia...but despite the fact I called**

**him, so far he hasn’t shown.**

**BRIDGET**

**I’m sure he will, if for no other rea-**

**son than to find out why she did what**

**she did.**

**LEGRAND**

**I can tell you that. ...She and Piero**

**were in it together from the beginning.**

**...He wanted out of his marriage.**

**BRIDGET**

**Sorry, but I don’t accept that theory.**

**LALOU**

**Neither do I.**

**325 ANOTHER ANGLE 325**

**At this point a PHYSICIAN (wearing *scrubs*) enters. Naturally, he has everyone’s attention.**

**MOORE**

**How’s she doing, doctor?**

**PHYSICIAN**

**We’ve done all we can.**

**LEGRAND**

**Will she live?**

**The doctor’s eyes lower and his head shakes almost in impercep-tibly.**

**Everyone takes pause at this news. Finally Bridget asks:**

**BRIDGET**

**Not being far enough along, I suppose**

**there’s no way to save the baby.**

**PHYSICIAN**

**Baby?**

**119**

**LALOU**

**Yes. ...She was pregnant.**

**PHYSICIAN**

**I assure you...she is not pregnant.**

**Everyone exchanges puzzled looks.**

**236 INT. INTENSIVE CARE – HOPITAUX DE BORDEAUX – DAY 326**

**With all manner of tubes invading her body, Jonathan Moore, Lalou Rothschild Gancia, LT Bridget Picard, Capitaine Adrian Legrand, and the physician are gathered around the bedside of Delphine Tautou. Sinking fast, Delphine is attempting to explain herself; struggling with her breathing and speech.**

**DELPHINE**

**(breathlessly)**

**I know. ...I’ve botched it. ...What**

**with...a smashed spleen...liver and**

**pancreas...and collapsed lung...I’ve**

**probably got less than...thirty min-**

**utes to live.**

**327 ANOTHER ANGLE 327**

**At this point, Piero Gancia enters the intensive care unit. Spotting Piero, Delphine motions for him to come closer. Obedi-ently, he does as asked.**

**328 TIGHT ON PIERO & DELPHINE 328**

**PIERO**

**What are you doing in Bordeaux? ...How**

**did you get yourself in this condition?**

**DELPHINE**

**(breathlessly)**

**I realized...you deeply loved her...but**

**having no...children of your own...I**

**did what I thought...might get you to**

**...leave her.**

**PIERO**

**You thought you could get me to marry**

**you because you bore my child? ...And**

**when that wasn’t working out you decid-**

**ed to get rid of Lalou altogether?**

**120**

**DELPHINE**

**(nodding)**

**Not a smart decision...was it?**

**PIERO**

**I don’t know. It *almost* worked.**

**The mistress smiles but then as Piero watches, the smiles fades into a blank stare, her eyes still open.**

**329 WIDER ANGLE 329**

**The doctor rushes forward, puts his stethoscope to her heart and listens. Finally, the physician closes her eyes then turns to those gathered and slowly shakes his head.**

**The mood inside the intensive care unit is sober.**

**330 EXT. HOPITAUX DE BORDEAUX – DAY 330**

**Arm-in-arm, Piero and Lalou exit the hospital.**

**LALOU**

**(checking her watch)**

**I seemed to have missed my Paris flight.**

**PIERO**

**(smiling)**

**Then I suppose you’ll just have to ac-**

**company me to Le Mans.**

**LALOU**

**In the Hawker Sky King?**

**PIERO**

**What else?**

**LALOU**

**Only if once airborne, I can take the**

**controls.**

**PIERO**

**Deal.**

**They hang onto each other – even tighter.**

**331 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAY 331**

**We HEAR the RINGING of a landline PHONE.**

**121**

**332 INT. DINING ROOM – DAY 332**

**As the landline PHONE RINGS, Harry and wife Nicole are enjoying a gourmet dinner, an hour or so before sundown. Reluctantly, Harry climbs to his feet and answers.**

**FLETCHER**

**Hello?**

**INTERCUT WITH:**

**333 INT. JONATHAN’S SUITE – SOFITEL AQUITANIA – DAY 333**

**MOORE**

**(into his cell)**

**Hello, Harry. ...Hope I’m not disturb-**

**ing you. I purposely picked an hour**

**when I knew you’d still be awake.**

**FLETCHER**

**Your timing hasn’t changed. I’m having**

**dinner with Nicole and my barbequed**

**sockeye salmon is getting cold. What’s**

**on your mind?**

**MOORE**

**Tell Marcelle Rothschild that her daugh-**

**ter is alive and well and to expect a**

**call within a day or two.**

**FLETCHER**

**(brightly)**

**Good job, Jonathan.**

**(scornfully)**

**Now catch the next flight to San Fran-**

**cisco and get back to your *day* job.**

**MOORE**

**Aye, aye, sir. ...But first I need to**

**take some friends to dinner...on Uni-**

**versal Imports *nickel*, of course.**

**334 EXT. MAIN BUILDING – LES PRES D’EUGENIE – NIGHT 334**

**Beauty shot of the resort lit up at night.**

**335 INT. GUERARD DINING ROOM – LES PRES D’EUGENIE – NIGHT 335**

**Seated at a prime table at Michel Guerard’s Michelin 3-star**

**122**

**restaurant, a joyous Jonathan Moore, LT Bridget Picard, Cap-itaine Adrian Legrand, and psychiatrist Olivia Schyler, are enjoying a meal of a lifetime - together with an appropriate wine pairing, of course.**

**LT Picard stands, her glass raised.**

**BRIDGET**

**A toast to Piero and Lalou Gancia. May**

**they always be winners in life’s strug-**

**gle for happiness.**

**Filled wine glasses are raised and sips of the nectar allowed to roll over the tongue.**

**FLASHBACK TO:**

**336 EXT. WINNER’S CIRCLE – AUSTIN, TEXAS – DAY 336**

**To robust cheers and applause, joining Piero and the Ferrari Team Manager on stage, Lalou is being photographed by several photographers as she stands joyfully next to Piero - sipping champagne from the winner’s *cup*.**

***SUPERIMPOSE: THE WORLD CHAMPION THAT***

***YEAR WAS LEWIS HAMILTON,***

***OF TEAM MERCEDES.***

**FADE TO BLACK**

**The incident upon which “The French**

**Affair Cross-up” is loosely based:**

**Whereas writer Dennis F. Stevens acknowledged that “The Great Art Heist Cross-up” is based on the actual March 1990 robbery of Boston’s Gardner Museum, he further ac-knowledges that “The French Affair/Cross-up” is inspired by Agatha Christie’s disap-pearance in 1926.**

**To refresh one’s memory, on December 3, 1926, British mystery author** [**Agatha Christie**](http://www.agathachristie.com/) **(1890-1976) disappeared from her home. Her car was found abandoned several miles away, with some of her clothes and identification scattered around inside.  There were signs that the car was deliberately run down Newlands corner with its brakes off. There were rumors that the brakes may have been tampered with.**

**The disappearance**

**of Agatha Christie**

**Page Two**

**Her husband, Colonel Archie Christie, told reporters that she was suffering from a ner-vous breakdown, but suspicion was immediately raised that perhaps the Colonel had done away with his wife, like one of the plots in his wife’s mystery novels. Rumors of his infidelity spurred the gossip—and caused police to tap his phone. For eleven days, the nation was riveted as the newspapers speculated about what had happened to the author.**

**When she was eventually discovered at a resort spa in Harrogate she claimed to been suffering from temporary amnesia.  What led Agatha Christie to leave her home that cold December night? Even today, her biographers differ on what exactly happened during those two weeks in December 1926.**

**By the date of her disappearance, Agatha Christie had published more than ten novels and short stories, each more successful than the last. Her first book *The Mysterious Affair at Styles* was finally accepted for publication in 1919, and with it, the world was introduced to Belgian detective Hercule Poirot.  1926 should have been the greatest year of Agatha’s life, because it was the year that tour-de-force *The Murder of Roger Ackroyd* was published.  But instead, it turned into her *annus horribilis*.**

**Just prior to taking an Italian holiday, her husband Archie told Agatha that after twelve years of marriage, he had fallen in love with another woman, Nancy Neele, and wanted a divorce.  Agatha pleaded with Archie to give their marriage another chance, and he reluctantly agreed.**

**On that fateful day in December, Archie had told Agatha he was going to spend the weekend with some friends and would not be coming home.  At 9:45 that Friday night, she told her secretary that she was going out, got into the car and drove to Newland Downs, where she left the car.  From there, she walked back into town and caught the train to London.  She then took a train to Harrogate and checked into the Hydro spa and Resort under the name of Theresa Neele; the surname of Archie’s mistress.**

**Meanwhile, the police continued looking for her. As time went on, and the police were convinced that it was foul play, the newspaper reports got bigger.  Eventually, re-porters discovered that Archie had spent the weekend in the country with friends—and in the company of a mysterious woman.**

**It wasn’t until several of the spa’s patrons noticed the resemblance between their fellow guest Mrs. Neele and the pictures of Agatha in the paper that the mystery was solved.  Archie arrived at the Hydro Resort & Spa in Harrogate and issued a statement that Agatha was suffering from amnesia.**

**The disappearance**

**of Agatha Christie**

**Page Three**

**When the press got wind of the fact that Mrs. Agatha Christie was not dead in a ditch but had been enjoying herself for eleven days at the spa in Yorkshire, they were livid.  Anyone who remembers the outcry after the Runaway Bride in Georgia was found can imagine what it must have been like in England at the time. The press was immediately suspicious of the Christie’s story that Agatha had amnesia, temporary or otherwise.  Not even several statements from psychiatrists who apparently examined Agatha swayed the press and the public.**

**So what really happened? Was it an elaborate publicity stunt to increase sales of her books or was it that Agatha had simply had an emotional breakdown, and tried a last desperate attempt to save her marriage – which backfired?**

**Christie seems to have been in a fugue state while she was in Harrogate; one part of her mind was aware of what was going on in the newspapers, but another part of her clearly thought she was Mrs. Neele, the mistress. No one who was thinking rationally would have come up with such a scheme. If Agatha had been plotting one of her novels, she wouldn’t have left so many holes in the plan.**

**Unlike in our story, any chance that Agatha had of repairing her marriage to Archie end-ed after the incident.  The embarrassment and humiliation of being considered a sus-pect was too much for Archie.  The Christies were divorced, and Archie married his mistress Nancy Neele. Agatha also remarried – to an archeologist named Lord Max Mallowan, who was fifteen years younger than she. All indications are that it was a very happy marriage.**

**Until her death in 1976, Agatha refused to discuss what actually happened that unhappy December – fifty years earlier.**

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**XXXX**