**THE GREAT WINE FRAUD CROSS-UP**

**A Robin Templar Caper (Part 7 of 7)**

**Inspired by actual events**

**Story and Screenplay By**

**Dennis F. Stevens**

**1st Draft Shooting Script**

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**Applied for electronically** [**cinemaarts@prodigy.net**](mailto:cinemaarts@prodigy.net)

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**001**

**001 EXT. SERIES OF SHOTS – WINERIES – NAPA & SONOMA – DAY 001**

**Beauty shots establishing a number of iconic Napa and Sonoma, California, wineries.**

**002 INT. LABORATORY – HIGH-END SONOMA WINERY – DAY 002**

**The attractive MARGAUXSTRONG in her mid to late twenties, is busy blending the contents of three pintsize glass beakers marked: Merlot, Cabernet Franc, and Petit Verdot - into a larger beaker half filled with a dark, red wine and marked Cabernet Sauvignon.**

**After mixing the blend, she takes a sip, rolls the liquid around her tongue, then swallows. Her expression is one of delight.**

**003 ANOTHER ANGLE 003**

**At this point the SONOMA WINEMAKER enters the lab and addresses Margeaux.**

**SONOMA WINEMAKER**

**(saddened)**

**Margeaux, afraid the time has finally**

**come. As you’re well aware, the owner’s**

**son has just graduated from UC Davis**

**and will be replacing you in 30 days.**

**MARGAUX**

**Don’t fret, that was understood when you**

**put me in charge of your lab four years**

**ago.**

**SONOMA WINEMAKER**

**Yeah, but four years ago you didn’t have**

**a three year old son to take care of.**

**MARGAUX**

**You’re not responsible for my indiscre-**

**tions.**

**SONOMA WINEMAKER**

**I know that – but damnit! ...You’re the**

**best lab oenologist I’ve ever known and**

**I hate to lose you. ...Of course, I’ll**

**write you a great letter of recommenda-**

**tion, but as I understand it, the compe-**

**tition is pretty stiff and there aren’t**

**many jobs out there.**

**002**

**MARGAUX**

**You’re a great winemaker. Been a plea-**

**sure working for you. I’ve learned a**

**lot. But don’t worry about me...I’m a**

**survivor. ...I’ll get by.**

**004 EXT. SERIES OF SHOTS - HOLMBY HILLS/BEVERLY HILLS – DAY 004**

**Beauty shots establish the wealthy communities of Beverly Hills and the adjacent, even wealthier residential district of Holmby Hills, to the west. The sign Of *Beverly Hills* is prominently displayed as is the iconic post office and Beverly Hills Hotel.**

**Final shot ends up on a Holmby Hills estate slightly west of the Playboy Mansion, just off Sunset Blvd.**

***SUPERIMPOSE: HOLMBY HILLS***

***NEAR THE PLAYBOY MAN*SION**

**005 EXT. MANSION AT 232 SO. MAPLETON DR. – HOLMBY HILLS – DAY 005**

**To establish.**

**006 INT. DEN – MAPLETON DRIVE MANSION – DAY 006**

**TONYA JORDAN, a beautiful woman in her late twenties is in the home’s large den – behind the elaborate wet bar, opening a bot-tle of a ruby colored wine identified by the tower on the label as a Chateau Latour. The room has enough cushy, stuffed chairs to comfortably seat twelve in front of a 50 inch flat screen HD TV hanging on the wall. Beside each stuffed chair is a small end table, large enough to convert into a place setting should food be served while watching a movie on the big screen TV.**

**Sitting in one of the recliners, reading the *Wine Spectator* magazine, is NICOLAS JORDAN, a charismatic, handsome man in his early thirties. The TV is off and an empty wine glass is on the table beside him.**

**The bottle of Latour now open, Tonya comes from behind the bar and pours a small amount of the ruby colored wine into her husband’s glass. Nicolas sniffs the aroma and checks its legs before taking a sip. Letting the wine roll off his tongue and down his throat, he turns to his wife and nods approvingly.**

**NICOLAS**

**Excellent choice, my dear.**

**003**

**Tonya then pours an additional 6 ounces of the claret into her husband’s glass before settling into the stuffed chair beside him, and filling her own glass.**

**TONYA**

**Anything interesting in the *Spectator*?**

**Nicolas hands his wife half of the paper while commenting.**

**NICOLAS**

**Yeah. ...A *work wanted* ad from Margaux**

**Strong. ...She just lost her job.**

**TONYA**

**That’s terrible. ...Doesn’t she have a**

**three year-old son to care for? Is**

**there anything you can do to help her?**

**A thinking Nicolas slowly nods - thoughtfully.**

**NICOLAS**

**Possibly.**

**007 EXT. SERIES OF SHOTS – YOUNTVILLE, CALOFORNIA – DAY 007**

**Beauty shots of Yountville including the beautiful countryside, local restaurants, wineries, and the Domaine Chandon winery.**

***SUPERIMPOSE: YOUNTVILLE, CALIFORNIA***

**008 EXT. Apartment complex – Yountville – DAY 008**

**To establish a modest, but well kept two-bedroom apartment complex with individual apartments averaging 800 square feet.**

**009 INT. MARGAUXSTRONG’S YOUNTVILLE APARTMENT – DAY 009**

**Inside the sparsely furnished, immaculate apartment Margaux is on the floor beside her 3-year old son, WALTER “Walt” STRONG applying crayon colors to a popular coloring book. Suddenly, the DOORBELL SOUNDS.**

**Margaux climbs to her feet and heads for the apartment’s front door.**

**010 EXT. FRONT DOOR – ZELMA’S YOUNTVILLE APARTMENT – DAY 010**

**The door opens and Margaux finds herself facing our own Nicolas Jordan.**

**004**

**MARGAUX**

**(pleasantly surprised)**

**Nicolas? ...To what do I owe the plea-**

**sure?**

**NICOLAS**

**I’m here to take you to lunch.**

**MARGAUX**

**I’ll need to call my son’s sitter.**

**NICOLAS**

**By all means, make the call.**

**011 EXT. THE FRENCH LAUNDRY RESTAURANT – YOUNTVILLE – DAY 011**

**To establish.**

**012 INT. THE FRENCH LAUNDRY RESTAURANT – DAY 012**

**At the popular restaurant, Nicolas Jordan and Margaux Strong are being seated at one of the prime, much sought after tables.**

**013 TIGHTER ANGLE 013**

**Margaux and Nicolas are looking over their menus and the remark-able wine list.**

**MARGAUX**

**Last I heard you were into wine futures**

**and acting as a rare wine broker. How’s**

**that working out?**

**NICOLAS**

**Competitive, but it beats merely living**

**off my inheritance or the money my wife**

**makes from her real estate business.**

**MARGAUX**

**I read where Tonya was doing quite well**

**selling those high-end properties.**

**NICOLAS**

**When you’re selling $10 to $15 million**

**dollar properties, you only need to sell**

**one or two a year to be *doing quite well*.**

**MARGAUX**

**Good work if you can get it.**

**005**

**NICOLAS**

**Speaking of work...how’re you doing?**

**MARGAUX**

**It might take awhile but I’ll find**

**something.**

**NICOLAS**

**In the meantime, how would you like to**

**work for me?**

**MARGAUX**

**(surprised)**

**Doing what? ...I’m a lab rat. An oeno-**

**logist whose specialty is blending dif-**

**ferent wines to get the maximum out of**

**the grapes at hand. ...One thing I’m**

**not is a salesperson or broker of rare**

**wines.**

**NICOLAS**

**I know that...and you’re just the per-**

**son I’m looking for.**

**014 ANOTHER ANGLE 014**

**At this point the conversation is interrupted by the attractive waitress, ERIN.**

**ERIN**

**My name is Erin. ...Have you decided?**

**Or would you like more time.**

**MARGAUX**

**(indicating Nicolas)**

**Since Mr. Jordan is buying, we’ll have**

**the prix fixe with the wine pairing.**

**ERIN**

**(approvingly)**

**Excellent choice.**

**015 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 015**

**To establish a gated 4,000 sq. ft. estate, with pool, located on a quiet residential street in the Brentwood area of Los Angeles.**

***SUPERIMPOSE: BRENTWOOD, CALIFORNIA***

***30 DAYS LATER***

**006**

**Margaux pulls up to the estate in her white Ford F-150 truck, the back of which is loaded with personal belongings.**

**In the rear cab, secured in a car seat, is Margaux’s 3-year-old son Walter.**

**016 ANOTHER ANGLE 016**

**Climbing out of his Mercedes, which is parked on the street in front of the gated estate, Nicolas greets Margaux.**

**NICOLAS**

**Rushed right over when I got your mes-**

**sage that you were on the I-5, south-**

**bound from San Fernando.**

**Nicolas hands Margaux a set of keys and two remote *clickers*.**

**NICOLAS**

**(continuing)**

**Here are the keys to the house and two**

**remote devices...one to open the gate**

**and the other the garage. ...Don’t ask**

**me which is which.**

**(beat)**

**Grab your son, I’ll show you inside.**

**017 INT. LABORATORY – INSIDE BRENTWOOD ESTATE – DAY 017**

**We are looking at a state of-the-art lab. Nicolas explains.**

**NICOLAS**

**This room used to be the TV–entertain-**

**ment center of the house. I’ve had it**

**converted into your laboratory. I trust**

**you’ll find it satisfactory.**

**After a cursory examination Margaux, carrying Walt, comments.**

**MARGAUX**

**Looks better than any lab I’ve worked**

**in before. ...However I think this is a**

**good time to go over everything you ex-**

**pect from me.**

**NICOLAS**

**We’ll do that over dinner at my home.**

**...Tonya even found an au pair to**

**(MORE)**

**007**

**NICOLAS (Cont.)**

**look after Walter. ...You’ll meet her**

**this evening.**

**018 EXT. MAPLETON DRIVE MANSION – NIGHT 018**

**To establish.**

**019 INT. DEN – MAPLETON DRIVE MANSION – NIGHT 019**

**Three of the recliners have been turned around so as to face one another and premium champagne is being served to Tonya, Nicolas and Margaux by the live-in cook and housekeeper, LOUISE. Marga-ux’s 3-year old son is on his mother’s lap, looking around and taking it all in.**

**TONYA**

**(accepting champagne)**

**Thank you, Louise. ...Please send in**

**Yvette.**

**But the 18 year-old au pair, YVETTE, doesn’t have to be sent in. Instead, she appears as if on cue.**

**TONYA**

**(to Yvette)**

**Oh, there you are.**

**(indicating the**

**3-year old)**

**Yvette...this is Walt. Why don’t you**

**and he get acquainted while Nicolas and**

**I talk to his mother?**

**The attractive au pair steps up to Walter and announces:**

**YVETTE**

**My name is Yvette. Why don’t we go get**

**some ice cream?**

**Walt readily climbs off his mother’s lap and follows Yvette from the room.**

**020 ANOTHER ANGLE 020**

**It’s Margaux who opens the conversation.**

**MARGAUX**

**So what is it you want from me? Obvi-**

**ously, it can’t be legal.**

**008**

**Nicolas**

**Why would you suggest such a thing?**

**MARGAUX**

**You don’t own a winery and yet you have**

**a state of the art *winery* lab. ...And**

**you set me up in a home no legitimate**

**lab oenologist could possibly afford.**

**...Can only mean one thing.**

**NICOLAS**

**And what would that be?**

**MARGAUX**

**Wine fraud.**

**Nicolas and Tonya exchange looks.**

**MARGAUX**

**(continuing)**

**Be easy for someone like you. A dealer**

**in rare wines and wine futures. ...It’s**

**a natural.**

**TONYA**

**And if that were the case, what would**

**your reaction be?**

**MARGAUX**

**You’re providing me with a home and**

**fulltime sitter, but what about living**

**expenses?**

**NICOLAS**

**Covered for the first three months,**

**then you go on commission.**

**MARGAUX**

**Commission??**

**NICOLAS**

**forty percent of the profits. ...Natu-**

**rally expenses and third party partici-**

**pations are off the top.**

**MARGAUX**

**Third party participants??**

**009**

**NICOLAS**

**We’ll need a document forger. Some-**

**one to give the bottles a history.**

**...What both the art and wine worlds**

**like to call provenance.**

**MARGAUX**

**That’s all well and good...but what**

**about the bottles themselves? ...The**

**corks and labels?**

**NICOLAS**

**That’s my specialty.**

**MARGAUX**

**(to Tonya)**

**As a successful real estate broker, I’m**

**surprised you would go along with such**

**a risky scheme.**

**TONYA**

**(explaining)**

**Nicolas feels the need to be successful**

**in making money on his own...not just**

**living off his inheritance. And while**

**the rare wine and futures thing gives**

**him access to many buyers and potential**

**buyers, the modest commissions hardly**

**make up for what I make selling a sin-**

**gle high-end estate.**

**Tonya looks at Nicolas and smiles.**

**TONYA**

**(continuing)**

**I think it’s a matter of jealously...of**

**pride. ...I just want to see him happy.**

**MARGAUX**

**Let’s just hope his pride and quest for**

**happiness don’t put us all behind bars.**

**021 EXT. SERIES OF SHOTS – MICHELIN RATED RESTAURANTS – NIGHT 021**

**Series of beauty shots (stock) of some of the world’s Michelin two and three-star rated restaurants.**

***SUPERIMPOSE: THREE MONTHS LATER***

**010**

**022 EXT. SIGN – WELCOME TO LAS VEGAS – DAY 022**

**To establish the iconic Vegas sign.**

**023 INT. VEGAS HOTEL CORPORATE OFFICE – DAY 023**

**Nicolas is seated facing the RESORT MANAGER who is seated behind his large desk. On top of the desk are three bottles of wine.**

**They are the Petrus 1929, Cheval Blanc 1921 and a magnum bottle of 1900 Latour**

**The Manager is writing a check.**

**RESORT MANAGER**

**To whom do I make the check payable?**

**NICOLAS**

**Prestige Wines, LLC.**

**RESORT MANAGER**

**(writing check)**

**I can’t wait to add these labels to our**

**restaurant’s wine list.**

**NICOLAS**

**May I ask what price you expect to get**

**per bottle?**

**The manager hands Nicolas the check.**

**RESORT MANAGER**

**Well, let’s see. I’m paying you $12,**

**000 for the 1929 Petrus; $6,500 for the**

**1921 Cheval Blanc; and $32,000 for the**

**1900 magnum of the Chateau Latour...**

**Since I really don’t want them to sell,**

**the price on the wine list will be ap-**

**proximately twice that.**

**NICOLAS**

**(amazed)**

**You really *DON’T* want them to sell.**

**RESORT MANAGER**

**You’d be surprised. We get Asians in**

**here who think nothing of ordering such**

**wines, regardless of the price.**

**024 EXT. MAPLETON DRIVE MANSION – NIGHT 024**

**011**

**To establish.**

**025 INT. DOUBLE CAR GARAGE – DAY 025**

**Each side of the double car garage is large enough to hold two vehicles. Along the wall of one of the double garages is a work bench with all the relevant tools hanging on the wall.**

**Seated on a padded stool at the work bench, Nicolas Jordan is working with a hot soldering iron.**

**In a standard size vice before him, four evenly spaced wine corks are securely gripped.**

**Onto the second cork, using the hot soldering iron, Nicolas is busy copying the Petrus design of the first cork.**

**026 ANOTHER ANGLE 026**

**At this point, Tonya enters and walks over to her seated husband.**

**She glances at the plastic container holding the plain, unal-tered corks – and comments:**

**TONYA**

**I wish you wouldn’t do this type work**

**at home. It should be done at the**

**Brentwood house. If we were ever**

**raided, this would be the smoking gun.**

**Nicolas gives his wife an affectionate kiss.**

**NICOLAS**

**You’re probably right. I’ll try to**

**see it won’t happen again.**

**027 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 027**

**His Mercedes parked in the driveway alongside Margaux’s F-150 Ford truck, Nicolas is seen pressing the doorbell. We HEAR the doorbell’s RING from inside.**

**The door is opened by the young au pair, Yvette.**

**YVETTE**

**(French accent)**

**Monsieur Nicolas. ...Please come in.**

**...Madame Margaux is expecting you.**

**012**

**028 INT. LABORATORY – INSIDE BRENTWOOD ESTATE – DAY 028**

**Nicolas enters holding up a forged Petrus cork.**

**NICOLAS**

**What do you think?**

**Wearing her ubiquitous white lab coat, Margaux takes the cork in her hand and carefully examines it.**

**MARGAUX**

**(finally)**

**Looks authentic to me.**

**She hands the cork back to Nicolas.**

**NICOLAS**

**Good. ...How’s the blending going for**

**the Haut Brion and ’61 Latour? Getting**

**any closer?**

**MARGAUX**

**I’ve nailed the 1929 Haut Brion. ...the**

**’61 Latour is still a work-in-progress.**

**NICOLAS**

**Amazing how you’re able to duplicate the**

**taste of these old vintages using only**

**currently available, reasonably inexpen-**

**sive California wines...and no chemicals.**

**MARGAUX**

**I start with the original blend – cabe-**

**rnet sauvignon, merlot, cabernet franc**

**and go from there, blending whichever**

**wines it takes to give the cuvee it’s**

**proper aged taste.**

**(beat)**

**Side by side, I guarantee no one will**

**be able to tell the difference.**

**NICOLAS**

**You’re a true artist. The Rembrandt of**

**wine forgeries.**

**MARGAUX**

**If we get tripped up it will be because**

**the bottles, corks or labels don’t look**

**right.**

**013**

**NICOLAS**

**Not to worry. ...I’ve got that covered.**

**MARGAUX**

**When you phoned, you said you needed**

**Enough wine for two bottles of the**

**Petrus for a local buyer. ...You want**

**it now?**

**NICOLAS**

**Yes. ...I’m meeting the potential pur-**

**chaser this evening. He’s a Japanese**

**businessman and Tonya is showing him**

**the $40 million estate in Bel Air...**

**I’m to meet him there.**

**MARGAUX**

**What’s he willing to pay?**

**NICOLAS**

**I’m asking a modest $20,000 per bottle.**

**They’re actually worth $25,000.**

**MARGAUX**

**Not bad...since I made the cuvee for**

**less than $200 worth of wine.**

**029 EXT. SERIES OF SHOTS - BEL AIR ESTATES, CA – DAY 029**

**Beauty shots of the wealthy community north of Sunset Blvd.; including the Sunset & Bellagio West Gate, American Jewish University, The Hannah Carter Japanese Garden, Bel Air Country Club, the Hotel Bel Air and ending up at the 13,932 sq. ft. single family estate located at 1492 Stone Canyon Road.**

**030 INT/EXT. STONE CANYON RD. - NICOLAS’S MERCEDES – SUNDOWN 030**

**Driving past the Hotel Bel Air, Nicolas is driving while Tonya is in the passenger seat – holding the two bottle carton con-taining the two bottles of *“Petrus.”***

**TONYA**

**Mr.** Hayakawa **said he couldn’t set a pre-**

**cise time. He may be early or he could**

**be late. He just said, ‘around seven.”**

**NICOLAS**

**(glancing at watch)**

**It’s *seven o’clock*, now.**

**014**

**TONYA**

**Good. ...We’ll be on time.**

**031 EXT. GRAND ESTATE – 1492 STONE CANYON RD. – SUNDOWN 031**

**We see Nicolas’s Mercedes pull into the open gate of the estate and drive up to the mansion.**

**032 ANGLE ON MANSION ENTRANCE 032**

**Parking next to the high-end Avis rental, Tonya and Nicolas climb out of the Mercedes and check out the Avis rental before heading towards the front door of the mansion.**

**Still carrying the carton with the two bottles of fraudulent Petrus, Tonya comments.**

**TONYA**

**Strange. ...Only a handful of brokers**

**have keys to the lockbox.**

**NICOLAS**

**What you’re saying is that Hayakawa**

**should have been waiting for us inside**

**his rental?**

**Tonya hesitantly nods in the affirmative.**

**033 ANGLE ON FRONT DOOR 033**

**Approaching the front door Tonya is alarmed to find the lockbox smashed open and the key missing.**

**TONYA**

**This is not good.**

**NICOLAS**

**Could Hayakawa have done it?**

**(beat)**

**Maybe he got here early and became im-**

**patient to check the place out.**

**TONYA**

**Let’s hope that’s the case.**

**The door is unlocked. Nicolas follows Tonya into the mansion.**

**034 INT. FOYER – 1492 STONE CANYON RD. MANSION. – SUNDOWN 034**

**015**

**Nicolas and Tonya enter the foyer with its marble floor. In checking the alarm keypad they note by the blinking red light that the silent alarm has been triggered.**

**Tonya turns on the lights.**

**As she turns to continue her walk through the large foyer she suddenly freezes, a look of horror on her face. She drops the carton containing the two bottles of wine and we HEAR the SOUND of one of the bottles being SMASHED on the marble floor. The second bottle rolls out of the carton unharmed.**

**Nicolas is already bent over the bloody prone body, checking with his fore and middle fingers for a neck pulse.**

**He turns to his terrified wife and shakes his head.**

**NICOLAS**

**This man is obviously Japanese...am I**

**to assume he’s the late Mr. Hayakawa**

**Tonya moves forward for a closer look and nods.**

**035 ANOTHER ANGLE 035**

**Suddenly – two security patrol officers burst through the front door – guns drawn.**

**SECURITY OFFICER #1**

**FREEZE!! ...Hands in the air!!**

**036 EXT. PARKER CENTER – L.A. POLICE HEARQUARTERS – DAY 036**

**To establish.**

**037 INT. OFFICE OF POLICE LIEUTENANT BILL GRAVES – DAY 037**

**A uniformed officer escorts Tonya and Nicolas into the office of LT GRAVES. From behind his desk, Bill Graves climbs to his feet and greets the Jordan couple warmly.**

**LT GRAVES**

**Mr. and Mrs. Jordan...good of you to**

**come. ...We need to get a statement**

**from you as to what you know about**

**last night’s unpleasantness.**

**Nicolas hands the handsome 30 plus year-old Graves an envelope.**

**016**

**NICOLAS**

**It’s all here, Lieutenant. ...A five**

**page typewritten report on everything**

**we know about the *unpleasantness*, as**

**you call it.**

**LT GRAVES**

**Including an account of both your move-**

**ments, I assume?**

**TONYA**

**(interjecting)**

**Including our movements, lieutenant.**

**LT Graves indicates the chairs in front of his desk, while moving to his own modest, padded chair behind his desk.**

**LT GRAVES**

**Have a seat...I have some news for you.**

**Tonya and Nicolas do as told while Graves settles into his own high-backed chair.**

**LT GRAVES**

**(checking a report)**

**We have two bottles of Petrus wine, vin-**

**tage 1929, one of which was broken.**

**(beat)**

**That’s a very, rare wine, isn’t it?**

**NICOLAS**

**Very rare.**

**LT GRAVES**

**You know how it got there?**

**NICOLAS**

**I brought it. ...My understanding was**

**that he intended to purchase both**

**bottles.**

**LT GRAVES**

**For a lot of money, I presume.**

**NICOLAS**

**That’s correct, lieutenant...for an *ob-***

***scene* amount of money.**

**016**

**LT GRAVES**

**(apparently satisfied)**

**I guess that explains why your prints**

**were found an both bottles and the case**

**...and your wife’s prints on the case.**

**LT GRAVES**

**(moving on)**

**The victim had no money on him, not**

**even a checkbook or travelers checks.**

**...Don’t you find that rather strange**

**for a person about to purchase two**

**rare bottles of wine?**

**NICOLAS**

**(surprised)**

**No money! ...He had no money?! ...Just**

**who the hell *was* he?**

**He looks at his wife for answers but Tonya appears to be just as surprised as he.**

**LT GRAVES**

**One more thing. ...There was a second**

**set of prints on the bottles.**

**Pausing to study Ruinart’s expression.**

**It takes considerable skill for Nicolas not to give off a *tell* ...but instead to feign an expression of mere interest.**

**NICOLAS**

**Another set, you say?**

**LT GRAVES**

**(watching Nicolas closely)**

**Too bad they were smudged by your own**

**Prints...and of no use.**

**(beat)**

**Any idea of who the prints could have**

**belonged to?**

**NICOLAS**

**Not off hand. ...But remember, lieuten-**

**ant. Those bottles have been around for**

**more than seventy-five years. Thousands**

**have probably handled them.**

**018**

**LT GRAVES**

**I’m only interested in who handled them**

**recently.**

**TONYA**

**(alarmed)**

**Why? You think there’s a connection**

**between the bottles and Mr. Hayakawa’s**

**demise?**

**LT GRAVES**

**We have to consider the possibility.**

**038 INT.EXT. RUINART’S MERCEDES – 10 FREEWAY – DAY 038**

**Westbound on the 10 Freeway nearing Robertson Boulevard, Nicolas is behind the wheel and Tonya in the driver’s seat.**

**TONYA**

**Police have your bottles. That means**

**they have your phony corks, labels and**

**the shape of the bottles to compare with**

**the real thing.**

**NICOLAS**

**Not to worry, my dear. They’re investi-**

**gating a murder, not wine fraud. ...Be-**

**sides, everything’s an exact duplicate**

**and the years are too recent to do ac-**

**curate carbon 14 dating.**

**TONYA**

**They don’t need carbon 14 dating. It**

**wouldn’t take five minutes for a foren-**

**sic technician to determine the wood**

**used in your corks was not an exact**

**match.**

**NICOLAS**

**Hopefully they won’t go to that length.**

**TONYA**

***Hopefully*...you’re right.**

**039 EXT. VALENTINO RESTAURANT – SANTA MONICA – DAY 039**

**To establish Piero Selvaggio’s famous restaurant located at 3115 Pico Blvd., Santa Monica, CA.**

**019**

**040 INT. V-BAR – VALENTINO’S – DAY 040**

**Margaux and Nicolas are enjoying lunch in the popular V-Bar. Nicolas is working on the roasted suckling pig served on a flat bread with arugula while Margaux is having the Italian meatloaf. This, of course, is being washed down by a much sought after Italian wine.**

**MARGAUX**

**(to Nicolas)**

**How you managed to get a reservation**

**on a Friday, the only day Valentino’s**

**serves lunch – is beyond me.**

**NICOLAS**

**Simple...I used your name.**

**MARGAUX**

**That explains it...Piero Selvaggio and**

**I do go back a few years.**

**(explaining)**

**I used to consult in the purchase of his**

**French wines...making sure all his pur-**

**chases were legit.**

**NICOLAS**

**I knew that.**

**(beat)**

**Speaking of French wines. The ad I**

**placed in the *Wine Spectator* has really**

**paid off. We’ve got some 20 to 25 po-**

**tential customers...ranging from res-**

**taurants to private collectors.**

**MARGAUX**

**I assume we’re talking about the same**

**three wines? The ’29 Petrus, ’21**

**Cheval Blanc and 1900 Latour magnum?**

**NICOLAS**

**I’m taking the redeye to JFK on Sunday.**

**Since I can’t take any bottles as carry-**

**on, and I don’t trust the baggage han-**

**dlers enough to check them as baggage,**

**(beat)**

**I know our deal is that you never have**

**to handle the actual bottles, so I’ll**

**leave Tonya the list of my hotels in**

**(MORE)**

**020**

**NICOLAS (Cont.)**

**Manhattan, Atlanta, Washington D.C.,**

**Palm Beach, Miami, and New Orleans...**

**together with how many bottles to send**

**to each location. ...Let her handle**

**everything.**

**(beat)**

**I intend to sell as many bottles as pos-**

**sible then I suggest we go on hiatus un-**

**til we see which way the wind is blowing.**

**041 EXT. REDEYE FLIGHT FROM L.A. LANDING AT JFK – MORNING 041**

**The early morning flight from Los Angeles settles onto the run-way at JFK and rolls out.**

**042 EXT. MANHATTAN SKYSCRAPER – DAY 042**

**To establish.**

**043 INT. OFFICE – MANHATTAN SKYSCRAPER – DAY 043**

**The EISNER SECRETARY escorts Nicolas Jordan, carrying his ubiquitous brief case into the inner office.**

**EISNER SECRETARY**

**Mr. Nicolas Jordan...may I present Mr.**

**Herbert A. Eisner.**

**The CEO of the investment firm, Eisner & Company jumps to his feet, comes around from his desk and shakes Nicolas’s hand warmly as the Secretary withdraws.**

**HERBERT**

**So glad to meet you.**

**(indicating briefcase)**

**...Did you bring the wines?**

**Placing the briefcase on the large desk, Nicolas withdraws the three bottles of Bordeaux wines; a ’29 Petrus, ’21 Cheval Blanc and 1900 Latour magnum. Nicolas places them on the desk in front of the well known investment broker.**

**Eisner studies the bottles carefully...one at a time.**

**HERBERT**

**(finally)**

**If the provenance is in order, then I**

**believe we can make a deal.**

**021**

**Nicolas reaches into the briefcase where folders contain papers and withdraws several documents. He hands them to Eisner.**

**NICOLAS**

**(explaining papers)**

**Photocopies of the wineries own docu-**

**mentation as to when the bottles were**

**re-corked.**

**(beat)**

**The second set of documents is the**

**sales history of the wines.**

**Eisner studies the paperwork.**

**HERBERT**

**(finally)**

**Looks good. ...In addition to these**

**three specific bottles...what about**

**the two cases each of the Petrus and**

**Cheval Blanc and 12 magnum bottles of**

**the 1900 Latour Magnums?**

**NICOLAS**

**They’ll be shipped within ten days.**

**Pulling out his checkbook.**

**HERBERT**

**Acceptable. ...So how much do I owe**

**you?**

**NICOLAS**

**Well, let’s see. ...The ’29 Petrus**

**goes for $12,500 per bottle; the**

**Cheval Blanc ’21 is $6,500 per bottle.**

**...And the 1900 Latour magnums are**

**$32,000 each.**

**(calculating in head)**

**...That comes to eight hundred ninety**

**one thousand US dollars.**

**Eisner fills in the amount and then hands the check to Jordan.**

**Jordan reaches to recover the paperwork but Eisner chooses to hang on to the forged documentation.**

**HERBERT**

**I’ll keep these, if you don’t mind.**

**022**

**Nicolas hesitates from grabbing the documents and reluctantly retrieves his hand.**

**NICOLAS**

**Of course.**

**044 EXT. MIAMI INTERNATIONAL AIRPORT – DAY 044**

**A Delta 757 approaches and settles onto the runway.**

***SUPERIMPOSE MIAMI INTERNATIONAL AIRPORT***

**045 INT. RENTAL CAR COUNTER – MIAMI INTERNATIONAL – DAY 045**

**Nicolas Jordan is seen presenting his driver’s license and filling out the rental agreement.**

**046 EXT 1 HOTEL SOUTH BEACH – DAY 046**

**From a CAMERA ANGLE inside Nicolas’s rental, we SEE him ap-proaching the luxurious hotel. He pulls up in front and stops, letting the valet parking team take over.**

**047 INT. LOBBY – 1 HOTEL SOUTH BEACH – DAY 047**

**The CHECK-IN CLERK checks her computer and then turns to David.**

**CHECK-IN CLERK**

**I have you staying with us for three**

**days?**

**NICOLAS**

**That’s correct.**

**(beat)**

**I had three cases of wine shipped to**

**me here at the hotel. Have they ar-**

**rived?**

**The clerk checks her computer. Finally she turns to Nicolas.**

**CHECK-IN CLERK**

**Yes, Mr. Jordan; arrived yesterday.**

**048 INT/EXT SERIES OF SHOTS – 1 HOTEL SOUTH BEACH – DAY 048**

**Series of beauty shots establishing the popular South Beach Hotel & Apartment complex; including the rooftop pool and adjacent beach.**

**022**

**049 INT. NICOLAS’S SUITE – 1 HOTEL: SOUTH BEACH – DAY 049**

**Nicolas is on his cell phone.**

**INTERCUT WITH:**

**050 INT. LABORATORY – INSIDE BRENTWOOD ESTATE – DAY 050**

**Margauxis also on her cell.**

**MARGAUX**

**How many cases have you sold?**

**NICOLAS**

**All 12 cases Tonya shipped with orders**

**still to fill...and I expect to sell**

**the three cases she shipped to me here**

**in Miami.**

**MARGAUX**

**Any problem with the paper work?**

**NICOLAS**

**(smiling)**

**None whatsoever. ...Fortunately, our**

**forger provided me with several originals.**

**(beat)**

**By the way, I sold Herbert Eisner an**

**additional two cases of 1921 Chateau d’**

**Yquem for $12,500 per bottle. I want**

**you to get started with the blend.**

**MARGAUX**

**I don’t know. ...That’s a tall order.**

**...I’ve never tasted the 1921 vintage.**

**NICOLAS**

**Practically nobody has. At least not**

**living. ...Do the best you can.**

**MARGAUX**

**When did you promise delivery?**

**NICOLAS**

**Three weeks.**

**MARGAUX**

**I’ll get started right away...but don’t**

**expect a lot.**

**024**

**051 EXT. SERIES OF SHOTS – NEW ORLEANS – DAY 051**

**Beauty shots establishing landmarks for the city known as *The***

***Big Easy*; including – famous restaurants, the French Quarter, Jackson Square, the Superdome, Tulane University, streetcars, Metairie Cemetery, and the Musical Legends Park.**

**052 EXT. NEW ORLEANS INTERNATIONAL AIRPORT – DAY 052**

**To establish the airport several miles northeast of downtown.**

**053 EXT. 757 MAKING APPROACH TO NOLA INTERNATIONAL = DAY 053**

**A United flight settles onto the runway and rolls out.**

***SUPERIMPOSE: NEW ORLEANS***

***LOUISIANA***

**054 EXT. HOTEL MONTELEONE – FRENCH QUARTER – NOLA – DAY 054**

**Carrying his own luggage, Nicolas approaches the front desk and addresses the Monteleone’s male check-in CLERK.**

**055 TIGHTER ANGLE 055**

**NICOLAS**

**I have a reservation - for a suite.**

**CLERK**

**Your name?**

**NICOLAS**

**Nicolas Jordan.**

**The Clerk goes to work on his keyboard.**

**CLERK**

**Yes, Mr. Jordan. A second floor suite.**

**(beat)**

**Also, there are three large packages**

**for you. ...Appears to be cases of**

**wine.**

**056 INT. RUINART’S MONTELEONA SUITE – DAY 056**

**Once again Nicolas is on his cell phone.**

**INTERCUT WITH:**

**057 INT. LABORATORY – INSIDE BRENTWOOD ESTATE – DAY 057**

**Margaux is also on her cell.**

**MARGAUX**

**How did it go in Miami?**

**NICOLAS**

**Sold all three cases...plus I have**

**orders for three more bottles of 1921**

**Chateau d’Yquem for the same $12,500**

**per bottle price.**

**MARGAUX**

**I’m still working on the blend...but**

**it’s going to be hit or miss. ...I’m**

**experimenting with several cuvees but**

**since I cannot get my hands on a botry-**

**tised cinerea sauternes or semillion**

**I’m forced to blend using beerenau-**

**slese and trockenbeerenauslese.**

**NICOLAS**

**I’m sure it will be fine.**

**MARGAUX**

**But what if I miss?**

**NICOLAS**

**Like I said...who’ll be able to tell**

**the difference?**

**058 TIGHT ON NICOLAS 058**

**Nicolas clicks off his cell and then clicks it back on. He presses the auto dial and we HEAR the sing-song SOUNDS of the BEEPS as the number is dialed.**

**INTERCUT WITH:**

**059 INT. DEN – MAPLETON DRIVE MANSION – DAY 059**

**Sipping a premium champagne and watching TV, Tonya answers her cell.**

**TONYA**

**Hello? ...That you Ruinart? Where are**

**you?**

**026**

**NICOLAS**

**New Orleans – the French Quarter - Hotel**

**Monteleone**

**TONYA**

**My...how lucky you are. So how’s it**

**going?**

**NICOLAS**

**It could hardly go any better.**

**TONYA**

**That’s great, darling. When will you**

**be home?**

**NICOLAS**

**Three days.**

**(beat)**

**In the meantime, why don’t you call**

**that LT Graves and see if we can get**

**the unbroken bottle of ’29 Petrus**

**back. I’m getting $12,500 per pop**

**and it would be a shame to waste the**

**label and cork...let alone the dis-**

**tinctive bottle.**

**TONYA**

**I’ll phone him now.**

**NICOLAS**

**Good. ...I’ll call you from LAX.**

**060 EXT. SERIES OF SHOTS – SAN FRANCISCO – MORNING 060**

**Beauty shots of the City-by-the-Bay’s many landmarks.**

**061 EXT. SAN FRANCISCO MARINA – MORNING 061**

**To establish.**

***SUPERIMPOSE: THREE MONTHS LATER***

**062 EXT. 90 FT. TWIN MAST SCHOONER – MORNING 062**

**Docked out on the end of one of the many marina piers, is the 90 foot luxury schooner “Sweet Charity,” of San Francisco registry.**

**063 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – MORNING 063**

**027**

**The young Chinese cook, limo driver and all around good guy, JASON OW, is serving a gourmet breakfast to JONATHAN MOORE, a gray haired, distinguished, physically fit black man who appears to be in his early 60s. Jonathan has the manner of an ex-marine; probably a high ranking officer.**

**Jason hands Jonathan a USPS priority mail envelope.**

**JASON**

**This came for you...via priority mail.**

**Accepting the envelope, Jonathan begins opening it.**

**MOORE**

**Thanks, Jason.**

**Inside the priority mail envelope is another envelope. He opens the envelope within the envelope and withdraws an invitation. ...As he finishes reading it, Jonathan picks up his cell phone and presses one of the auto dial buttons.**

**064 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - MORNING 064**

**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: House and hangar actually exist.**

***SUPERIMPOSE: FLETCHER ESTATE***

***CARMEL HIGHLANDS, CALIFORNIA***

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

**065 INT. KITCHEN - FLETCHER ESTATE – MORNING 065**

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

**The sudden RINGING of his cell PHONE disturbs Fletcher’s concen-tration. He answers.**

**FLETCHER**

**(into cell)**

**Fletcher.**

**The good-looking Fletcher is probably in his mid thirties but**

**028**

**because he is trim and physically fit it is difficult to tell.**

**INTERCUT WITH:**

**066 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – MORNING 066**

**MOORE**

**Jonathan here. ...Just received an in-**

**vitation to a charity ball from an old**

**friend of ours.**

**FLETCHER**

**And who might that be?**

**MOORE**

**Herbert A. Eisner.**

**FLETCHER**

**The billionaire investment broker?**

**MOORE**

**The same. There was a handwritten**

**note on the invitation...he wants me**

**to bring you as my guest.**

**FLETCHER**

**Why the hell didn’t he just send me my**

***own* invitation.**

**MOORE**

**You know Herb.**

**FLETCHER**

**Yeah, I know. ...So what kind of char-**

**ity is it?**

**MOORE**

**Invitation didn’t say. Said only to**

**bring your checkbook.**

**(beat)**

**The interesting part is the wine pair-**

**ing meal he’s serving. Among other**

**great wines and vintages are a 1929**

**Petrus; 1921 Chevel Blanc, 1900 Latour**

**and a 1921 Chateau d’Yquem. ...This of**

**course in addition to some excellent**

**champagnes and burgundies including a**

**1990 La Tache and a Le Montrachet.**

**029**

**FLETCHER**

**Impressive. ...Where’s this event tak-**

**ing place? Manhattan?**

**MOORE**

**Better than that. ...The Breakers in**

**Palm Beach, Florida.**

**067 EXT/INT. SERIES OF SHOTS – BREAKERS HOTEL COMPLEX – DAY 067**

**Beauty shots of the hotel’s grounds and interior; including the beach, golf courses, elaborate swimming pools, lounging areas, the spectacular lobby, various restaurants and bars and finally ending up in the ballroom where approximately 144 guests are seated at 24 large, round tables, six guests to a table – plus six persons seated on the dais.**

**For the final of many pairings, waiters are serving the elabo-rately prepared dessert while experienced sommeliers pour approximately 6-ounces of the white wine into fresh glasses.**

**068 ANGLE ON HARRY & JONATHAN’S TABLE 068**

***PRODUCTION NOTE: Writer personally knows several celebrities who would gladly participate in the following scene. Here are two possibilities; both of whom live in Palm Beach.***

**Seated at Harry and Jonathan’s table are two prominent televi-sion and talk radio personalities: RUSH LIMBAUGH and wife KATHRYN; and ANN COULTER and her current BOYFRIEND.**

**Ann Coulter addresses the two guys from California.**

**ANN COULTER**

**I’m impressed with your knowledge of**

**food and wine. I’ve learned a lot**

**from both of you. ...Thank you.**

**RUSH LIMBAUGH**

**You haven’t mentioned where you hail**

**from?**

**MOORE**

**San Francisco.**

**Not putting any importance in distinguishing the Carmel High-lands from San Francisco, Harry merely nods in agreement.**

**030**

**RUSH LIMBAUGH**

**At least we got one liberal *couple* at**

**our table. ...Explains a lot.**

**FLETCHER**

**(quickly pointing out)**

**Oh no, we’re not a *couple*...least not**

**in the *biblical* sense.**

**MOORE**

**We just happen to be close friends with**

**the host.**

**FLETCHER**

**(quickly adding)**

**And always have an open checkbook for**

**the right charity.**

**Ann Coulter glances at the head table and announces.**

**ANN COULTER**

**Speaking of our host.**

**069 ANOTHER ANGLE 069**

**Herbert A. Eisner has climbed to his feet and is tapping his wine glass (with his knife) for attention.**

**HERBERT**

**Attention ladies and gentlemen. For**

**the wine pairing with our dessert, I’ve**

**selected the 1921 Chateau d’Yquem from**

**the southern Graves area of Bordeaux**

**which is the wine the sommeliers are**

**currently pouring. ...Your checks for**

**this pairing should be made out to the**

**Wounded Warrior Project.**

**070 BACK TO SCENE 070**

**Jonathan takes a sip of the Chateau d’Yquem, allowing the liquid to roll over his tongue before swallowing.**

**As the rest of the table takes a sip of the wine, Jonathan turns to Fletcher with a puzzled expression.**

**MOORE**

**Something’s not right.**

**031**

**FLETCHER**

**What’s not right.**

**MOORE**

**The wine. ...Doesn’t taste right.**

**FLETCHER**

**(taking a sip)**

**Tastes fine to me.**

**ANN COULTER**

**And to me.**

**RUSH LIMBAUGH**

**Don’t look at me. ...I’m no judge.**

**FLETCHER**

**What is it that has you troubled?**

**MOORE**

**Tastes more like a Riesling style of**

**botrytis than that of the Sauvignon**

**Blank-Semillon blend typically used**

**in the Chateau d’Yquem.**

**(to Harry)**

**See if you can get your hands on an**

**Empty bottle...and the cork.**

**Rising from the table, Harry starts to approach one of the sommeliers when Jonathan calls out:**

**MOORE**

**Also see if you can get your hands on**

**one of the magnums of the 1900 Latour.**

**Fletcher nods his understanding.**

**071 INT. EISNER SUITE – BREAKERS – PALM BEACH – NIGHT 071**

**Jonathan and Fletcher are taking a late night meeting with Herbert A. Eisner in the latter’s hotel suite.**

**MOORE**

**Mr. Eisner, I don’t know if you’re**

**aware, but at least one...maybe more,**

**of the wines served this evening may**

**have been fraudulent.**

**032**

**HERBERT**

**Impossible. ...They were all purchased**

**from impeccable sources.**

**FLETCHER**

**The dealers may not have been aware.**

**MOORE**

**In any event, I’d like your permission**

**to look into it.**

**HERBERT**

**Of course. ...How do you intend to**

**proceed?**

**FLETCHER**

**By asking you a few questions.**

**HERBERT**

**Of course. ...Fire away.**

**MOORE**

**First. ...Who sold you the Yquem?**

**HERBERT**

**Broker by the name of Nicolas Jordan.**

**FLETCHER**

**He sold you two cases of the Yquem?**

**HERBERT**

**(uneasy)**

**That’s right.**

**MOORE**

**Any idea how he was able to accumulate**

**that quantity of such a rare wine?**

**HERBERT**

**Never thought about it.**

**MOORE**

**Mind if I examine the empty bottles?**

**HERBERT**

**(nervously)**

**That might be a problem.**

**033**

**FLETCHER**

**How so?**

**HERBERT**

**Empties were sold to a third party.**

**FLETCHER**

**Whose name is?**

**HERBERT**

**Roone...or Rooney Marshall. ...Said**

**he was a collector of rare wine labels.**

**...Offered twelve dollars per bottle.**

**Made out to a charity, of course.**

**MOORE**

**Did he purchase all the bottles?**

**HERBERT**

**No. ...Said he was only interested in**

**the rare wine labels.**

**MOORE**

**And that included?**

**HERBERT**

**The ’29 Petrus, ’21 Cheval Blanc,**

**1900 Latour, ’21 Yquem, ’90 La Tache,**

**and ’45 Clos des Lambrays.**

**(beat)**

**Wasn’t interested in the champagnes or**

**less expensive labels.**

**FLETCHER**

**And this *Nicolas Jordan* brokered all**

**these wines?**

**HERBERT**

**No. ...Jordan only brokered the Borde-**

**aux wines. Got the Burgundies through**

**a friend at Louis Jadot and the champ-**

**agnes through LVMH at Moet et Chandon.**

**MOORE**

**Did you get a provenance?**

**HERBERT**

**Of course. ...Documentation is in my**

**New York office.**

**034**

**MOORE**

**We’ll want to take a look.**

**HERBERT**

**Of course.**

**(beat)**

**One other thing. ...Didn’t think much**

**of it at the time...but now it may be**

**significant.**

**FLETCHER**

**What’s that.**

**HERBERT**

**Rooney insisted all the Bordeaux and**

**Burgundy wines be opened with the**

**ah-so two-prong cork puller. ...He**

**even supplied the openers.**

**MOORE**

**That’s interesting.**

**HERBERT**

**How so?**

**FLETCHER**

**The ah-so can be used to *insert* a**

**cork as well as extract it.**

**072 EXT. PARKING LOT – HOTEL BREAKERS – PALM BEACH – MORNING 072**

**ROONE MARSHALL is loading cases of empty bottles into the back of his SUV. Except for the 1990 Tache, Le Montrachet and ’45 Clos des Lambrouys, the cases all indicate a moderately priced California wine.**

**Marshall turns around only to suddenly find himself face-to-face with Jonathan Moore and Harry Fletcher.**

**FLETCHER**

**Roone Marshall?**

**MARSHALL**

**Yeah? ...So who are you?**

**MOORE**

**Your worst nightmare.**

**035**

**FLETCHER**

**We’d like to ask you a few questions.**

**MARSHALL**

**What about?**

**FLETCHER**

**We’d like the name and address of the**

**person you bought these bottles for.**

**Roone obviously has an attitude problem.**

**MARSHALL**

**I bought them for myself, as if it’s**

**any of your business.**

**MOORE**

**Tell me, Mr. Marshall. Do you live**

**alone?**

**MARSHALL**

**As a matter of fact, I do. ...So**

**what’s it to you.**

**In a flash, Fletcher filches Roone’s wallet from his right rear pants pocket.**

**Roone jerks around and starts to launch a fist towards Harry’s jaw when Jonathan instinctively stops him by throwing an arm lock around his neck.**

**Opening the wallet, Fletcher pulls out a Florida driver’s license and notes the information it provides.**

**FLETCHER**

**(studying license)**

**That’s interesting.**

**MARSHALL**

**(held securely)**

**What’s interesting?**

**FLETCHER**

**Your address. ...A star route in West**

**Palm Beach.**

**MOORE**

**Do you live on a farm, Mr. Marshall?**

**036**

**Jonathan begins applying additional pressure on the neck.**

**MARSHALL**

**(struggling to breath)**

**I rent a farmhouse from a retired farm-**

**er who sold his land to a conglomerate**

**but kept the house. So what?!**

**FLETCHER**

**We’d like for you to show us the house.**

**Jonathan releases Roone from the arm lock and Fletcher returns the wallet. Moore looks at Fletcher for confirmation.**

**MOORE**

**What do you think? ...A *Chardonnay*??**

**FLETCHER**

**Definite possibility if we don’t get**

**straight answers to our questions**

**MARSHALL**

**(alarmed)**

**What’s a *Chardonnay*??**

**MOORE**

**Sort of a truth detector designed by**

**a friend of ours who sometimes goes**

**by the name of *Chardonnay*.**

**FLETCHER**

**(indicating wine cases)**

**Finish loading these empty bottles,**

**after which you’re going to show us**

**your farmhouse.**

**073 EXT. FARMING COMMUNITY – OUTSIDE WEST PALM BEACH – DAY 073**

**To establish.**

**074 EXT. LONELY FARMHOUSE – FARMING COMMUNITY - DAY 074**

**Marshall’s SUV pulls off the two-lane blacktop and onto the driveway leading to the well kept, 3,000 square foot, two-story farmhouse.**

**075 INT/EXT MARSHALL’S SUV – NEARING FARMHOUSE – DAY 075**

**Inside the SUV Jonathan is driving while Fletcher is in the back**

**037**

**with Roone.**

**FLETCHER**

**(admiring house)**

**You have quite a house here, Mr.**

**Marshall. ...Sure you live alone?**

**MARSHALL**

**Quite sure. ...Wife left me three**

**months ago. Took the kids with her.**

**076 EXT. ANOTHER ANGLE 076**

**The SUV pulls up in front of the farmhouse and parks.**

**077 INT. BATHROOM – FARMHOUSE – DAY 077**

**Using duct tape, Fletcher finishes securing the terrified Roone Marshall to a kitchen chair after which he and Jonathan lift the chair into the bathtub in which the water is well above Roone’s ankles.**

**Jonathan stuffs a washcloth in Roone’s mouth then firmly secures his *pie* *hole* with an additional strip of the two inch wide, grey duct tape.**

**Next, he takes the nearby lamp cord and quickly pulls apart the two wires until there is at least a three and-a-half foot gap.**

**Searching the cabinet drawers, Fletcher comes up with a sharp knife which he hands over to Jonathan.**

**Using the knife, Jonathan strips both ends of the cord for the first five or six inches then ties each end around one of Roone’s lower legs, just above the water line, with bare wire exposed to the skin.**

**Over by the wall socket, poised in a threatening manner, Harry holds the plug end of the electrical cord next to the electrical outlet. Then Jonathan explains the rules to the frightened Mr. Marshall.**

**MOORE**

**Here’s how this works. When I give the**

**signal, my associate plugs the cord into**

**the wall socket...but only for a second.**

**(beat)**

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

**(MORE)**

**038**

**MOORE (Cont.)**

**and remove the washcloth. You have six**

**seconds to give me the name of the per-**

**son who hired you to purchase the empty**

**bottles.**

**(beat)**

**I then replace the washcloth and reseal**

**the pie-hole and we repeat the process.**

**...If your answers don’t match, we keep**

**repeating the process until they do.**

**FLETCHER**

**(calling out)**

**We already have some of the names in-**

**volved. ...If you try and fool us...**

**we’ll know.**

**MOORE**

**(adding)**

**And it will go badly for you.**

**Roone Marshall becomes highly agitated and is obviously trying to say something. Jonathan peels off the duct tape from Roone’s *pie hole* and re-moves the washcloth.**

**MOORE**

**Something you wanted to say?**

**MARSHALL**

**(breathlessly)**

**Alright!! ...You’ve made your point!!**

**(beat)**

**The name you want is Nicolas Jordan.**

**...Let me go and I’ll give you his**

**cell phone number.**

**Fletcher climbs to his feet and nods approvingly.**

**FLETCHER**

**Bingo. ...Looks like we’ve got a win-**

**ner.**

**MARSHALL**

**Winner?**

**MOORE**

**That’s the name we were looking for.**

**...Wouldn’t it have been easier to just**

**give us the name back at the Breakers?**

**039**

**FLETCHER**

**I’ve got some good news and some bad**

**news.**

**MARSHALL**

**(facetiously)**

**I can just imagine the bad news.**

**FLETCHER**

**Bad news is that you’re going to have**

**to drop us off at the airport.**

**MARSHALL**

**(spirits brightening)**

**And the *good* news?**

**FLETCHER**

**You can keep the empty bottles and**

**corks.**

**MARSHALL**

**(disbelief)**

**I can go ahead and sell them to Jor-**

**dan?**

**MOORE**

**Absolutely.**

**FLETCHER**

**In fact...we insist you do just that.**

**078 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 078**

**Once again Ruinart’s Mercedes is parked in the driveway along-side Zelma’s F-150 Ford truck.**

**079 INT. LABORATORY – INSIDE BRENTWOOD ESTATE – DAY 079**

**Nicolas Jordan is conferring with Matgaux; the latter dressed in her ubiquitous, white lab jacket.**

**MARGAUX**

**No more Chateau d’Yquem. ...I refuse**

**to make it. ...Too risky.**

**Margaux is surprised when Nicolas nods agreement.**

**040**

**NICOLAS**

**You don’t have to. ...Make me two**

**cases each of the 1990 La Tache and**

**’45 Clos des Lambroys, instead.**

**MARGAUX**

**I can do that.**

**(beat)**

**What about a ’45 Tache? ...That should**

**go for a small fortune.**

**NICOLAS**

**Too rare. ...No one could get their**

**hands on more than a few bottles.**

**MARGAUX**

**That’s never stopped you before.**

**NICOLAS**

**This is not a time to push the enve-**

**lope.**

**(beat)**

**By the way, your share of this month’s**

**proceeds has been deposited to your**

**Channel Islands bank account. ...Wish**

**I could see your expression when you**

**open your statement.**

**080 EXT. SERIES OF SHOTS - SAN FRANCISCO – DAY 080**

**Morning beauty shots of the more iconic San Francisco landmarks.**

**081 EXT. OFFICE BUILDING - FINANCIAL DISTRICT – DAY 081**

**To establish one of the financial district’s tall office buildings.**

**082 INT. LOBBY – FINANCIAL DISTRICT OFFICE BUILDING – DAY 082**

**CAMERA MOVES-IN on the office building’s directory of offices hanging on the lobby wall – coming to rest on the name: Uni-versal Imports: 19th floor.**

**083 INT. 19TH FLOOR – BUILDING – SAN FRANCISCO – DAY 083**

**The elevator door opens on the 19th floor and Harry Fletcher and Jonathan Moore enter the large, well furnished reception area of Universal Imports, here they are greeted warmly by the charming receptionist, MARIANNE VALTAN.**

**041**

**MISS VALTAN**

**Mr. Moore...Mr. Fletcher...Welcome**

**back.**

**MOORE**

**Miss Valtan. We want you to put to-**

**gether a pamphlet for us containing all**

**the pertinent information you can find**

**on retail and dealer wine fraud...and**

**have it on my desk by 4 p.m.**

**MISS VALTAN**

**Yes, sir. ...I’ll get right on it.**

**FLETCHER**

**You can use Nexis Lexis database. ...If**

**our subscription has expired go ahead**

**and renew it.**

**MOORE**

**Expand the search to include any men-**

**tion of the name Nicolas Jordan.**

**084 EXT. SERIES OF SHOTS – HOLLYWOOD FILM STUDIOS – DAY 084**

**Establish shots of 20th Century Fox; MGM STUDIOS; Paramount; Disney; and Warner Bros.**

**085 EXT. SMOKEHOUSE RESTAURANT – BURBANK – DAY 085**

**To establish. Across from Warmer Bros. is the ever popular Smokehouse Restaurant.**

**086 INT. BOOTH – SMOKEHOUSE RESTAURANT – DAY 086**

**Seated alone in one of the booths, nibbling on the restaurant’s famous garlic bread and sipping what appears to be a Manhattan cocktail, Tonya waits patiently for her *client* to show his face. Her cell phone is on the table, as if waiting for a call.**

**087 ANOTHER ANGLE 087**

**Finally he shows. He is the young, extremely handsome RENÉ LUCIEN, who speaks with a slight French accent.**

**LUCIEN**

**Sorry I’m late, my dear. Traffic, you**

**know?**

**042**

**TONYA**

**Traffic? ...Between here and your Tolu-**

**ca Lake apartment? ...Which I pay for,**

**by the way.**

**LUCIEN**

**I had a casting call at Fox.**

**(proudly)**

**I’m up for an important role in J.J.’s**

**next movie. I had no choice but to**

**give him as much time as he needed.**

**René slides into the booth next to Tonya and gives her a peck on the cheek.**

**TONYA**

**My dear René, you know I pray for your**

**career success.**

**(indicating her phone)**

**But you could have called.**

**Not willing to take any backtalk from his lady friend, René starts to rise from the table – prepared to leave.**

**TONYA**

**(pleading)**

**NO!! ...Don’t go.**

**Reluctantly, Lucien settles back into the booth.**

**LUCIEN**

**Damnit...I’ll never know why I put up**

**with all your *shit*. ...If you’d just**

**get rid of that husband of yours, we**

**just *might* have a life together.**

**(beat)**

**Why won’t you leave him?**

**TONYA**

**One very good reason. ...He inherited**

**forty million dollars...I work for a**

**living.**

**088 EXT. OFFICE BUILDING - FINANCIAL DISTRICT – DAY 088**

**To establish.**

***SUPERIMPOSE: UNIVERSAL IMPORTS***

***SAN FRANCISCO, CA***

**043**

**089 INT. OFFICE HALLWAY – UNIVERSAL IMPORTS – DAY 089**

**Carrying two copies of the report she has been working on, Miss Valtan is walking down the 19th floor office hallway of Universal Imports. She comes to the office with the door marked *Harry Fletcher, Chief Operating Officer*. She KNOCKS and without waiting for a response, enters.**

**090 INT. FLETCHER’S OFFICE – UNIVERSAL IMPORTS – DAY 090**

**Marianne finds Harry Fletcher seated behind his huge desk doing**

**the sort of paperwork that keeps a multinational company opera-tional.**

**MISS VALTAN**

**Here’s your copy of the wine fraud**

**data.**

**Harry accepts his copy.**

**FLETCHER**

**Thank you, Miss Valtan.**

**The receptionist exits the plush office in order to deliver Mr. Moore his copy.**

**091 INT. OFFICE HALLWAY – UNIVERSAL IMPORTS – DAY 091**

**Marianne advances to the next office with the door marked *Jona-than Moore, Chief Financial Officer*. Again she KNOCKS and with-out waiting for a response – enters.**

**092 INT. JONATHAN’S OFFICE – UNIVERSAL IMPORTS – DAY 092**

**Jonathan is also seated behind his desk, reviewing a set of corporate books**

**MISS VALTAN**

**Here’s your copy of the wine fraud**

**report.**

**MOORE**

**(accepting report)**

**Thank you Marianne.**

**(beat)**

**WOW! ...Didn’t know there would be so**

**much material.**

**093 EXT. “SWEET CHARITY” – SCHOONER – S.F. MARINA – MORNING 093**

**044**

**Beauty shot to establish the 90 foot twin mast schooner, with enclosed wheelhouse, docked at the end of a marina pier.**

***SUPERIMPOSE: SAN FRANCISCO MARINA***

**094 EXT. FANTAIL – 90 FOOT SCHOONER – S.F. MARINA – MORNING 094**

**In the fantail lounge, Jason Ow, the young Chinese cook, limo driver and all around good guy, is serving a premium champagne to both Jonathan Moore and Harry Fletcher.**

**Both men are studying the report compiled by Marianne Valtan.**

**FLETCHER**

**Here’s an interesting article on page**

**22, highlighted by Miss Valton, citing**

**an incident in a suburb of Los Angeles**

**involving a murder and our very own**

**Nicolas Jordan.**

**MOORE**

**Yes, I read that. Seems Nololas’s wife**

**was showing this Bel Air estate to a**

**Japanese businessman who had also agreed**

**to purchase two bottles of rare, super**

**expensive Petrus clarets – from Nicolas.**

**(beat)**

**The anomaly was that the victim was to**

**pay cash for the two bottles yet no**

**cash was found on his body and no sig-**

**nificant cash found on either Nicolas**

**or his wife.**

**FLETCHER**

**Could have hid it somewhere on the prop-**

**erty.**

**MOORE**

**Possibility.**

**FLETCHER**

**I want to arrange a meeting with the**

**Officer-in-charge.**

**(checking article)**

**...A Lieutenant William Graves.**

**095 EXT. PARKER CENTER – DOWNTOWN LOS ANGELES – DAY 095**

**To establish.**

**045**

***SUPERIMPOSE: PARKER CENTER***

***LOS ANGELES***

**096 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 096**

**Fletcher and Jonathan are seated in front of the modest desk, facing Lieutenant Graves who is always dressed in *plain clothes*.**

**We pick up the scene in the middle of the interview.**

**MOORE**

**We believe Nicolas Jordan likely in-**

**tended to sell Mr. Hayakawa two bogus**

**bottles of Chateau Petrus...probably**

**for cash.**

**FLETCHER**

**It’s possible someone learned Hayakawa**

**would be carrying a large amount of**

**cash and somehow enticed him to arrive**

**at the Stone Canyon residence ahead of**

**time...with the intent to rob him.**

**LT GRAVES**

**We’ll probably never know if the wines**

**were bogus or not since the surviving**

**bottle of 1929 Petrus was returned to**

**Tonya Jordan, Nicolas’s wife. ...If it**

**was bogus, it’s probably either been**

**destroyed or sold to another unsuspect-**

**ing victim.**

**FLETCHER**

**And the remains of the smashed bottle?**

**LT GRAVES**

**Long gone. ...No attempt was made to**

**preserve it.**

**MOORE**

**The question now becomes, how was the**

**murderer able to convince Hayakawa to**

**arrive at the Stone Canyon estate early?**

**LT GRAVES**

**(shrugging)**

**All he had to do is phone Hayakawa at**

**his hotel...pretending to be an associ-**

**(MORE)**

**046**

**LT GRAVES (Cont.)**

**ate of Tonya.**

**(explaining)**

**If he didn’t already know where he was**

**staying, he only had to call four hotels**

**to find out. ...The Bel Air; the Bever-**

**ly Hills; the Beverly Wilshire or the**

**Kyoto Grand. ...Hardly a challenge.**

**Fletcher and Jonathan exchange looks.**

**097 EXT. VALENTINO RESTAURANT – SANTA MONICA – NIGHT 097**

**To establish Piero Selvaggio’s famous restaurant at night.**

**098 INT. MAIN DINING ROOM – VALENTINO’S – NIGHT 098**

**At a posh table, Margaux and Nicolas are enjoying dinner.**

**MARGAUX**

**You said we were going to take a hia-**

**tus. ...This might be a good time to**

**shut down your current operation and**

**revert to your former one – brokering**

**legitimate rare wines.**

**NICOLAS**

**Suppose you’re right. ...Seems a**

**shame, though, things are going so**

**well. We’re netting nearly a million**

**dollars a month.**

**MARGAUX**

**Word on the street is that the Feds**

**are taking a close look at both art**

**and wine fraud.**

**(beat)**

**There’s not much they can do to me.**

**...There’s no law against an artist**

**copying a master’s works; long as it’s**

**not sold as the original – I can make**

**as many blends of wine as I wish so**

**long as I don’t pass it off as an orig-**

**inal.**

**(smiling)**

**You, of course, understand that you’re**

**not purchasing rare wines...but rather**

**cuvees of more recent vintages.**

**047**

**NICOLAS**

**(returning smile)**

**See what you mean. I’m the one that’s**

**vulnerable.**

**MARGAUX**

**You’re a multimillionaire in your own**

**right; why on earth would you take such**

**a risk? ...I don’t understand?**

**NICOLAS**

**I suppose it’s the thrill...the rush...**

**the knowledge that even the most sophis-**

**ticated buyers can be scammed by the**

**likes of someone who never made any sig-**

**nificant money of his own.**

**MARGAUX**

**I still don’t understand.**

**NICOLAS**

**Let me attempt to explain. ...Just be-**

**fore his death in 1972, Saul Alinsky**

**gave an interview to *Playboy* Magazine**

**on how – as a penniless student at the**

**University of Chicago, he hit upon a**

**clever way to eat meals without having**

**to pay for them.**

**MARGAUX**

**We’re talking about the Saul Alinsky**

**who wrote “Rules for Radicals.”**

**NICOLAS**

**The same.**

**(continuing)**

**In any event, in those days customers**

**in the university cafeteria system**

**didn’t pay the waitress; rather, they**

**went up to the cashier and paid.**

**CUT – BACK-IN-TIME TO:**

**099 INT. CAFETERIA – UNIV. CHICAGO – CIRCA: EARLY 1930s – DAY 099**

**The film’s art director has recreated what might pass for the large cafeteria system at the University in the early 1930s.**

**As Nicolas relates Alinsly’s actions to Margaux, the CAMERA**

**048**

**illustrates and records those actions.**

**NICOLAS (V.O.)**

**(continuing)**

**Alinsky first went to one of the**

**cashiers and ordered a cup of coffee;**

**at that time it cost a nickel. ...The**

**cashier would write him a ticket list-**

**ing that price. ...Then he would go to**

**another section of the cafeteria and**

**order a full meal.**

**Along with numerous students and many food workers, we see SAUL ALINSKY reacting with CASHIER #1 and CASHIER #2.**

**NICOLAS (V.O.)**

**(continuing)**

**The waitress would give him the check**

**for the meal. Alinsky would then pocket**

**the bill for his meal and submit his**

**nickel ticket. By switching checks, he**

**was eating full meals and paying just**

**for his cup of coffee.**

**100 BACK TO SCENE 100**

**In the Valentino Restaurant, Nicolas continues relating the Alinsky story.**

**NICOLAS**

**What made Saul Alinsky popular is that**

**he shared his knowledge with his fellow**

**students. It became an organized scam.**

**...For six months they were all eating**

**free.**

**MARGAUX**

**I’ve never heard this story.**

**NICOLAS**

**It gets better.**

**(beat)**

**Asked by *Playboy* if he had any qualms**

**about ripping off the university, Saul**

**reportedly said, ‘You kidding? The**

**right to eat takes precedence over the**

**right to make a profit.’**

**101 INT. CAFETERIA – UNIV. CHICAGO – DAY 101**

**049**

**Alinsky is seen being handed a food tray by a Cafeteria Worker after which he grabs an empty table and proceeds to enjoy his meal.**

**NICOLAS (V.O.)**

**I love Alinsky’s sense of entitlement.**

**...Like me, his ‘right’ to steal was a**

**form of social justice. ...Just get-**

**ting our fair share.**

**MARGAUX (V.O.)**

**But *you’ve* inherited far more than**

**your fair share.**

**NICOLAS (V.O.)**

**It’s not the same.**

**102 BACK TO SCENE 102**

**Once again we’re back in the Valentino Restaurant.**

**MARGAUX**

**How is it you know so much about the**

**man? ...What’s your fascination?**

**NICOLAS**

**I wrote my thesis on him.**

**CUT – BACK-IN-TIME TO:**

**103 EXT. SERIES OF SHOTS – CARMEL – CIRCA 1972 (STOCK) – DAY 103**

**To establish.**

**MARGAUX (V.O.)**

**I seem to recall that he died rich...in**

**a California beachside town.**

**NICOLAS**

**Carmel.**

**104 ANOTHER ANGLE 104**

**We SEE a much older version of Saul Alinsky suddenly grab his chest and sink to the sidewalk, never again to move on his own.**

**NICOLAS (V.O.)**

**He literally dropped dead of a heart**

**attack on his way home from the bank.**

**050**

**105 BACK TO SCENE 195**

**Margaux looks Nicolas in the eye.**

**MARGAUX**

**So, what’s this got to do with you?**

**NICOLAS**

**I think I may be the reincarnation of**

**Alinsky.**

**MARGAUX**

**I don’t believe in reincarnation.**

**NICOLAS**

**(sheepishly)**

**As a matter of fact...neither do I.**

**MARGAUX**

**(confused)**

**Then what is it with you?**

**NICOLAS**

**(smiling)**

**One day you’ll learn not to take any-**

**thing I say seriously.**

**106 INT/EXT. BRENTWOOD ESTATE, BRENTWOOD CA – NIGHT 106**

**With Jordan behind the wheel and Margaux Strong on the passenger side, Nicolas pulls his Mercedes alongside Margaux’s Ford F-15 truck and parks; turning off the engine.**

**107 ANOTHER ANGLE 107**

**Margaux starts to climb out of the Mercedes but then turns back to face Nicolas.**

**MARGAUX**

**If you’d ever like to spend the night**

**...I would have no objections.**

**Nicolas points out his wedding band and nervously replies:**

**NICOLAS**

**Afraid that’s not possible. Even**

**though she can occasionally be a bit**

**controlling...I love my wife.**

**051**

**MARGAUX**

**Of course. ...Should you ever change**

**your mind--**

**With that she takes his face in her hands and plants a kiss on his lips.**

**She then climbs out of the Mercedes and walks slowly to her door.**

**Nicolas is tempted but nevertheless fires up the Mercedes and backs out of the driveway.**

**108 EXT. MAPLETON DRIVE MANSION – NIGHT 108**

**To establish.**

**109 INT. DEN – MAPLETON DRIVE MANSION – NIGHT 109**

**On the small table next to the stuffed chair in which Nicolas is seated, is a bottle of Hennessy Paradis Cognac. Watching tele-vision, a snifter filled with approximately two ounces of the amber liquid in his left hand, Nicolas uses his right hand to pull his iPhone from his pocket. He begins thumbing through the menu; finally settling on a name and number.**

**110 INSERT: iPhone screen 110**

**The information on the smart phone screen reads: *Margaux.***

**111 BACK TO SCENE 111**

**He starts to press the auto dial...but then changes his mind.**

**112 ANOTHER ANGLE 112**

**At this point the live-in cook and housekeeper, Louise enters.**

**LOUISE**

**Is there anything else I can get you**

**Mr. Jordan? ...Perhaps a sandwich?**

**NICOLAS**

**No...that’ll be all for tonight.**

**LOUISE**

**Thank you, Mr. Jordan.**

**Louise starts to retreat when Nicolas calls out.**

**052**

**NICOLAS**

**Oh, Louise. ...Do you know where Mrs.**

**Jordan might be?**

**LOUISE**

**No Mr. Jordan. ...She hasn’t been home**

**since before noon.**

**NICOLAS**

**Very good. ...Get a good night’s sleep.**

**LOUISE**

**If you need me...for *anything!* ...Don’t**

**hesitate to ring my call button.**

**NICOLAS**

**Thank you, Louise.**

**With that, the housekeeper-cook retreats to her quarters.**

**113 EXT. BEDROOM - BRENTWOOD ESTATE, BRENTWOOD CA – DAY 113**

**Margaux is lying restlessly in the queen-size bed unable to sleep. She grabs her iPhone on the night stand and thumbs down the list of recorded names and numbers most frequently called.**

**114 INSERT: iPhone screen**

**The information on the smart phone screen reads: *Nicolas*.**

**115 BACK TO SCENE 115**

**She starts to dial...but then changes her mind.**

**116 INT. FOYER - MAPLETON DRIVE MANSION – NIGHT 116**

**The door opens and Tonya enters.**

**117 INT. DEN – MAPLETON DRIVE MANSION – NIGHT 117**

**Nicolas is still watching the TV and sipping his Hennessy Paradis when Tonya enters. She greets her husband warmly.**

**TONYA**

**Hello, darling. ...Sorry to be so late.**

**NICOLAS**

**Where’ve you been?**

**053**

**TONYA**

**With a client.**

**NICOLAS**

**This time of night??!**

**118 EXT. KYOTO GRAND GOTEL – DOWNTOWN LOS ANGELES – NIGHT 118**

**To establish the popular five-star hotel and gardens.**

**119 INT. MANAGER’S OFFICE – KYOTO GRAND HOTEL – NIGHT 119**

**The Kyoto DESK CLERK escorts Jonathan Moore and Harry Fletcher into the office of the hotel manager, HIROSHI SATOU.**

**DESK CLERK**

**Mr. Satou, this is Mr. Moore and Mr.**

**Fletcher, who spoke to you earlier**

**about our guest, Mr. Hayakawa.**

**Satou rises from behind his desk and greets his visitors warmly as the Desk Clerk returns to his job.**

**SATOU**

**Glad to meet you in person.**

**FLETCHER**

**Good of you to see us on such short**

**notice, Mr. Satou.**

**SATOU**

**Please, call me Hiroshi.**

**MOORE**

**Mr. Satou...*Hiroshi*...I wonder if**

**you’ve had a chance to determine if**

**Mr. Hayakawa received a phone call on**

**the day of his murder and if so, who**

**the caller might have been.**

**SATOU**

**Yes...let me check my notes.**

**Hiroshi searches finally coming up with a printout of the calls made to and from Mr. Hayakawa’s room on the day in question.**

**SATOU**

**(studying printout)**

**Four incoming calls...none outgoing.**

**(MORE)**

**054**

**SATOU (Cont.)**

**(looking up)**

**Lack of outgoing calls could be be-**

**cause he used his iPhone. ...Quite**

**typical.**

**FLETCHER**

**The incoming calls. Any idea of who**

**they were from?**

**SATOU**

**(studying printout)**

**Three from Japan and one from South-**

**ern California...Burbank to be exact.**

**MOORE**

**You wouldn’t happen to have the number?**

**SATOU**

**As a matter of fact, I do.**

**(explaining)**

**As a convenience for our guests, our**

**caller ID records the numbers of in-**

**coming calls directed to a specific**

**room.**

**120 EXT. PARKER CENTER – L.A. POLICE HEARQUARTERS – DAY 120**

**To establish.**

**121 INT. OFFICE OF POLICE LIEUTENANT BILL GRAVES – DAY 121**

**Jonathan Moore and Harry Fletcher are seated in front of the modest desk conferring with Lt Bill Graves. Fletcher holds up a copy of the pamphlet put together by the receptionist – Marianne Valtan.**

**FLETCHER**

**There’s a lot of interesting material**

**in here. I was just reading about the**

**wine fraud perpetrated against Bill**

**Koch.**

**LT GRAVES**

**Ah, yes. ...the supposedly Thomas Jef-**

**ferson wines.**

**(beat)**

**Wine fraud, like art fraud, is not con-**

**(MORE)**

**055**

**LT GRAVES (Cont.)**

**sidered *sexy* by law enforcement. There-**

**fore not a lot of resources are devoted**

**to solving such crimes. Concentration**

**is on more *manly* crimes such as *murder,***

***rape* and armed bank robbery.**

**MOORE**

**Believe me, we fully understand. ...As**

**a matter of fact, not long ago we re-**

**cently ran into a similar situation.**

**FLETCHER**

***Sexy* or not, we’d like to nail the perp**

**who sold our friend over three-quarters**

**of a million dollars worth of bogus wine.**

**MOORE**

**Here’s the deal. ...In exchange for your**

**help in shutting down Jordan’s wine**

**fraud operation, we’re prepared to give**

**you the name of the person who killed**

**Mr. Hayakawa. ...All you have to do is**

**look it up.**

**LT GRAVES**

**Look it up??**

**MOORE**

**We can give you what is likely the mur-**

**derer’s phone number together with the**

**exchange. All you have to do is get**

**the phone company to give up his or her**

**name and address.**

**With a *come-on* motion of his hand, Lt Graves motions for Jona-than to hand over the number.**

**FLETCHER**

**Do we have a deal?**

**Reluctantly, the lieutenant nods his head in the affirmative, and again motions for the phone number.**

**122 EXT. BEL AIR HOTEL – STONE CANYON ROAD – NIGHT 122**

**Early evening beauty shot establishes the Bel Air Hotel.**

**123 INT. WOLFGANG PUCK RESTAURANT – BEL AIR HOTEL – NIGHT 123**

**056**

**Fletcher and Moore are enjoying an outstanding gourmet meal designed by the one and only Wolfgang Puck.**

**124 TIGHT ON FLETCHER AND MOORE 124**

**FLETCHER**

**How’s your suite?**

**MOORE**

**Excellent...and this meal, put together**

**by Wolfgang Puck, is about as good as**

**it gets.**

**FLETCHER**

**Lieutenant Graves says the Burbank**

**phone number belongs to a young man**

**named René Lucien.**

**MOORE**

**I have a feeling that beginning in the**

**morning it might be worth our time to**

**start shadowing both Nicolas Jordan**

***and* this *René Lucien*.**

**FLETCHER**

**Couldn’t agree more.**

**125 INT. JONATHAN’S SUITE – BEL AIR HOTEL – NIGHT 125**

**Jonathan enters his Bel Air suite and turns on the light. He is heading for the nearby *wet bar* when his iPhone RINGS.**

**MOORE**

**(answering)**

**Jonathan.**

**126 EXT. RUSH LIMBAUGH’S PALM BEACH MANSION – NIGHT 126**

**To establish the well lit estate.**

**RUSH LIMBAUGH (V.O.)**

**Rush Limbaugh.**

**127 BACK TO SCENE 127**

**MOORE**

**Rush...what a surprise.**

**INTERCUT WITH:**

**057**

**128 INT. DEN – RUSH LIMBAUGH’S PALM BEACH MANSION – NIGHT 128**

**RUSH LIMBAUGH**

**This call pains me greatly.**

**MOORE**

**How’s that?**

**RUSH LIMBAUGH**

**As you know, our mutual friend Marvin**

**Shanken puts on an annual charity fund-**

**raiser called, *A Night to Remember,***

**which raises millions for the Prostate**

**Cancer Foundation.**

**MOORE**

**I know. ...Universal Imports always**

**contributes. So what is it that has**

**you in *pain*?**

**RUSH LIMBAUGH**

**Have you seen your invitation?**

**MOORE**

**No.**

**(explaining)**

**I’m in Los Angeles. The invitation**

**would have been sent to my office in**

**San Francisco. ...So what is it about**

**the invitation that I should take note?**

**RUSH LIMBAUGH**

**Some of the rare wines scheduled to be**

**auctioned off.**

**129 INT. FLETCHER’S SUITE – BEL AIR HOTEL – NIGHT 129**

**Brandy in hand, Harry is seated on the couch watching the 42-inch flat screen TV when there is a KNOCK at his door.**

**Climbing to his feet he moves to the door and calls out.**

**FLETCHER**

**Who is it?**

**MOORE (O.S.)**

**Jonathan. ...We have a problem.**

**130 INT. COCKTAIL LOUNGE - BEL AIR HOTEL – NIGHT 130**

**058**

**In the posh lounge, Fletcher and Jonathan are huddled - sipping bottled beer and nibbling on the free peanuts and popcorn.**

**MOORE**

**Rush’s exact words were, “*One* of the**

**wines being auctioned off at the ‘Night**

**to Remember’ charity event is the 1921**

**Chateau d’Yquem that you seemed to have**

**a problem with.” He thought I should**

**be made aware.**

**FLETCHER**

**We certainly cannot let any bogus wines**

**be part of such an important event.**

**MOORE**

**I intend to phone Marvin first thing in**

**the morning...allowing for the three**

**hour time difference, of course.**

**Indicating his approval, Fletcher tosses a handful of peanuts in his mouth and chews them just enough so as to be able to wash them down with a healthy sip of the premium beer.**

**131 EXT. SERIES OF SHOTS – HOLMBY HILLS - BRENTWOOD – DAY 131**

**Beauty shots establishing a new day which include the Playboy Mansion on Charring Cross Way – and the UCLA campus.**

**132 EXT. MAPLETON DRIVE MANSION – DAY 132**

**To establish.**

**133 INT. DEN – MAPLETON DRIVE MANSION – DAY 133**

**Tonya Jordan enters the den just as Nicolas ends a cell call. In anger Nicolas slams his cell onto the carpeted floor.**

**Startled, Tonya reacts accordingly.**

**TONYA**

**What is it honey. ...You look upset.**

**NICOLAS**

**(agitated)**

**You don’t say!!**

**RORSCHE**

**Calm down. ...Let me get you a drink.**

**059**

**NICOLAS**

**(relaxing)**

**I don’t need a drink.**

**TONYA**

**What is it that set you off?**

**NICOLAS**

**Marvin Shanken just cancelled his en-**

**tire wine order.**

**TONYA**

**The wine that was to be auctioned off?**

**NICOLAS**

**I made a deal to provide a case of Var-**

**ious rare wines for supposedly half my**

**cost.**

**TONYA**

**(smiling)**

**Which you would recover from the auc-**

**tion proceeds and which would practi-**

**cally be all profit.**

**NICOLAS**

**That was the plan.**

**TONYA**

**A win-win for everyone. So why would**

**he cancel.**

**NICOLAS**

**I’m not sure...but I have a bad feel-**

**ing.**

**134 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 134**

**Once again the Mercedes is parked in the driveway alongside Margaux’s F-150 Ford truck.**

**135 INT. LABORATORY – INSIDE BRENTWOOD ESTATE – DAY 135**

**NICOLAS**

**We shut down operations just in time.**

**Only thing left is to convert this lab**

**back into a family – TV room...sooner**

**the better.**

**060**

**Nicolas looks Margaux in the eye and admits:**

**NICOLAS**

**I may have screwed up...screwed up**

**big-time.**

**MARGAUX**

**How so?**

**NICOLAS**

**Like the art dealer selling multiple**

**copies of the same forgery, there’s**

**always the chance two purchasers may**

**run into each other.**

**MARGAUX**

**I don’t see the comparison. With art**

**forgeries, especially the masters,**

**there’s usually only one original.**

**(beat)**

**But with wine, no matter how rare,**

**there’s usually more than one bottle**

**out there *somewhere*.**

**NICOLAS**

**But not normally in the hands of a**

**single dealer.**

**Margaux slowly nods her understanding.**

**Nicolas turns to the small oak barrels stacked in the corner.**

**NICOLAS**

**(indicating barrels)**

**Dump everything down the drain. Then**

**load the barrels into your pickup and**

**take them to the storage locker.**

**MARGAUX**

**I beg your pardon, but I’m not going**

**anywhere near that storage shed.**

**NICOLAS**

**And why the hell not??!**

**MARGAUX**

**You forget. ...Long as I’m not con-**

**nected to the fake bottles, corks and**

**labels, I’ve not committed any crime.**

**061**

**Nicolas nods his understanding.**

**NICOLAS**

**Sorry...momentarily slipped my mind.**

**...I’ll take care of it.**

**(afterthought)**

**This might be a good time for you and**

**your son to go on a vacation...spend a**

**little of the three hundred thousand in**

**your offshore bank account. ...If you**

**like you can take Yvette with you.**

**MARGAUX**

**(smiling)**

**Think perhaps you may be right.**

**Nicolas starts to leave when Margaux calls after him.**

**MARGAUX**

**Call me when you’re ready to receive**

**the barrels. I guess I can take a**

**chance on delivering them.**

**Nicolas nods his appreciation before exiting the lab.**

**136 INT/EXT. TOWNHOUSE COMPLEX – TOLUCA LAKE – DAY 136**

**In his rental, parked outside the fashionable Toluca Lake Town-house complex, and in cell phone communication with Jonathan, Fletcher sits watching.**

**INTERCUT WITH:**

**137 INT/EXT. MAPLETON DRIVE MANSION – DAY 137**

**In his rental, Jonathan is parked across the street from the secluded Mapleton Drive Mansion, and also on his cell phone,**

**Jonathan is keeping an eye on the 323 Mapleton Drive address.**

**MOORE**

**(into cell)**

**Just got off the phone with LT Graves.**

**...René Lucien drives a two-year-old**

**dark BMW.**

**FLETCHER**

**Thanks.**

**062**

**MOORE**

**One more thing. ...He has a California**

**conceal carry permit.**

**FLETCHER**

**Not easy to get.**

**MOORE**

**Just be careful. He’s probably *packing*.**

**138 ANOTHER ANGLE – TOLUCA LAKE 138**

**At this point a dark BMW emerges from the townhouse’s under-ground garage.**

**FLETCHER**

**(into cell)**

**Here he comes now. ...Call you later.**

**With that Harry Fletcher starts *shadowing* his prime suspect in the murder of Mr. Hayakawa.**

**139 ANGLE ON MAPLETON DRIVE 139**

**Just as Jonathan snaps off his cell there is the brief SOUND of a police siren. Looking in his rearview mirror Jonathan spots the marked police vehicle. He waits patiently as the SECURITY OFFICER approaches.**

**140 ANOTHER ANGLE 140**

**Driver’s side window lowered, Jonathan is responding to the Security Officer’s questioning.**

**SECURITY OFFICER**

**Is there a reason you’re parked here**

**...on a street which requires a park-**

**ing permit sticker...which I don’t**

**see?**

**MOORE**

**(speaking thru window)**

**My friend Nicolas Jordan asked for me**

**to wait for him here...then follow him**

**when he comes out of his driveway.**

**141 WIDER ANGLE 141**

**Ironically, it’s at this point that Nicolas’s Mercedes comes out**

**063**

**of the driveway and heads towards Sunset Boulevard.**

**Jonathan smiles and waves at the Mercedes.**

**Disinterested that a security patrol officer has some tourist pulled over, Nicolas continues without a second look.**

**142 BACK TO SCENE 142**

**Nicolas smiles at the Security Patrol Officer and announces:**

**MOORE**

**That’s my friend now. Sorry, but I’m**

**supposed to follow him. ...If you’ll**

**excuse me.**

**With that, Jonathan puts the rental into gear and eases down on the pedal.**

**143 WIDER ANGLE 143**

**Leaving the befuddled Security Officer behind, Jonathan makes a U-turn and heads north, in the direction of Sunset Boulevard.**

**144 EXT. SMOKEHOUSE RESTAURANT – BURBANK – DAY 144**

**René Lucien pulls his BMW into the Smokehouse where the valet parking attendants take over.**

**Harry Fletcher’s rental is right behind.**

**145 INT. SMOKEHOUSE RESTAURANT – DAY 144**

**René Lucien enters the popular restaurant and heads for the bar where he finds Tonya Jordan.**

**TONYA**

**You’re late. ...You’re always late.**

**Can’t you be on time for once?**

**LUCIEN**

**When are you going to stop trying to**

**tell me what to do? ...Did you reserve**

**our usual booth?**

**TONYA**

**Of course.**

**147 ANGLE ON FLETCHER 147**

**064**

**Having entered the restaurant, Harry Fletcher is greeted by one of the friendly waiters who shows him to a table and, with the proper flourish, presents him with the lunch menu.**

**148 WIDER ANGLE 148**

**Looking around, Harry spots Lucien at the bar talking to the very attractive, if slightly older, woman we know as Tonya. In the hands of one of the capable waiters, Tonya and Lucien are led to their booth and presented with menus.**

**149 EXT. WILSHIRE BLVD. – WESTWOOD – DAY 149**

**Jonathan’s rental is following Nicolas’s Mercedes through West-wood, heading westward - towards the San Diego Freeway.**

**150 INT. BOOTH – SMOKEHOUSE RESTAURANT – DAY 150**

**Nibbling on the restaurant’s famous garlic bread and sipping adult beverages, Lucien and Tonya appear to be in a rather heated conversation.**

**LUCIEN**

**Here’s the bottom line, my dearest.**

**...You’re going to transfer $250,000**

**into a special account I’ve set up or**

**I tell your husband all about our**

**affair.**

**Tonya is both stunned and angry by the threat.**

**TONYA**

**And why would he believe such an accu-**

**sation?**

**LUCIEN**

**Because I made secret videos of our**

**lovemaking in the Toluca Lake townhouse.**

**...devastating stuff.**

**TONYA**

**I can imagine.**

**Indicating a slight bulge underneath the well tailored suit near the left armpit, Tonya continues.**

**TONYA**

**I suppose that if I were to refuse**

**(MORE)**

**065**

**TONYA (Cont.)**

**you would pistol-whip me with that**

**.44 magnum you pack around in your**

**shoulder holster?**

**LUCIEN**

**It’s a .357 magnum, not a .44. But**

**yes, working you over could possibly**

**provide some pleasure to both of us.**

**TONYA**

**(seductively)**

**I suppose losing $250,000 is better**

**than losing half of $40 million.**

**...I’ll do it on one condition.**

**LUCIEN**

**(incredulously)**

**Conditions??**

**TONYA**

**On condition that our weekly trysts**

**continue.**

**LUCIEN**

**(smiling)**

**I suppose that can be arranged.**

**TONYA**

**(returning smile)**

**Shall we order?**

**151 ANGLE FAVORING FLETCHER 151**

**Using his iPhone, Fletcher is snapping pictures of the couple seated at the booth.**

**152 EXT. STORAGE LOCKERS – DAY 152**

**Nicolas Jordan’s Mercedes pulls up alongside a row of storage lockers, with garage like doors. He exits his vehicle and heads**

**towards one storage unit in particular.**

**Jonathan Moore’s rental stops and parks about 55 yards away with its occupant watching with interest.**

**Nicolas unlocks the padlock and opens the upward sliding garage door exposing the contents inside.**

**066**

**153 ANOTHER ANGLE 153**

**At this point a Ford 150 truck passes Jonathan’s parked rental and pulls up alongside the open storage unit door. The pickup appears to be loaded with small, oak wine barrels.**

**Jonathan pulls out his iPhone and begins taking pictures.**

**154 INT. BOOTH – SMOKEHOUSE RESTAURANT – DAY 154**

**René Lucien and Tonya Jordan are finishing their meal. Finally a defiant Tonya lays down her terms.**

**TONYA**

**Here’s *my* bottom line, my dearest.**

**(explaining)**

**You get your money and perhaps a lot**

**more...but only as long as you con-**

**tinue satisfying me sexually. When**

**that stops...the money stops. Under-**

**stood?**

**René slowly nods in the affirmative.**

**TONYA**

**Before I deliver the down payment**

**celebrating our future relationship,**

**you’re going to prove to me that I**

**can trust you.**

**LUCIEN**

**And how do you propose I do that?**

**TONYA**

**Simple. ...Prove that you can still**

**satisfy me.**

**LUCIEN**

**Is this some kind of joke? ...You’re**

**suggesting that I might no longer**

**satisfy you?**

**TONYA**

**Lets just say I’ve detected a certain**

**lack of enthusiasm during recent en-**

**counters. ...Of course that could just**

**be my imagination.**

**067**

**LUCIEN**

**Of *course* it’s your imagination.**

**TONYA**

**Then *prove* it!!**

**LUCIEN**

**That’s easy...We’ll go to my townhouse.**

**If you’re not satisfied after I work**

**you over...then you’re not capable of**

**being sexually satisfied.**

**TONYA**

**I accept the challenge...but not at**

**your townhouse.**

**LUCIEN**

**Why not?**

**TONYA**

**I don’t like being videotaped without**

**my consent.**

**LUCIEN**

**So what do you suggest?**

**Tonya reaches into her purse and pulls out one of her business cards. On the back she writes an address. Handing the card to René she adds:**

**TONYA**

**Meet me tomorrow...at this address, at**

**precisely 9 a.m.**

**LUCIEN**

**(studying card)**

**Stone canyon Road.**

**(looking up)**

**What’s this place?**

**TONYA**

**A property listing I’m attempting to**

**sell. We’ll be safe there.**

**LUCIEN**

**We better be.**

**155 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 155**

**058**

**The iPhone photos of Nicolas Jordan and René Lucien taken by Jonathan Moore and Harry Fletcher have obviously been downloaded into LT Graves’ laptop computer and are now being displayed on the lieutenant’s 32 inch flat screen TV monitor.**

**Jonathan, Fletcher and the lieutenant are studying the projected images.**

**When an image of René Lucien in the booth at the Smokehouse Restaurant pops up on the TV monitor, it is LT Graves who reacts first.**

**LT GRAVES**

**Holly *shit*!! ...You know who that is**

**with our prime suspect?**

**Jonathan and Fletcher both shake their heads. Neither has a clue.**

**LT GRAVES**

**(explaining)**

**Tonya Jordan...wife of your prime**

**suspect in the wine fraud...Nicolas**

**Jordan.!!**

**Fletcher and Jonathan merely exchange looks.**

**156 ANOTHER ANGLE 156**

**Another image appears on the TV monitor; this an iPhone photo taken by Jonathan at the storage locker; which photo includes the image of Nicolas Jordan with an attractive, unknown woman driving a Ford 150 pickup. LT Graves is the first to ask the obvious:**

**LT GRAVES**

**Who’s the *‘looker?’***

**Again, there are only shrugs from Jonathan and Fletcher.**

**157 EXT. BEL AIR HOTEL – STONE CANYON ROAD – NIGHT 157**

**Early evening beauty shot to establish hotel.**

**158 INT. WOLFGANG PUCK RESTAURANT – BEL AIR HOTEL – NIGHT 158**

**Fletcher and Moore are enjoying another outstanding gourmet meal designed by the one and only Wolfgang Puck; washed down by an equally impressive wine, of course.**

**069**

**159 TIGHTER ANGLE 159**

**FLETCHER**

**We’re getting careless, my friend.**

**MOORE**

**Couldn’t agree more. ...I should have**

**tailed the woman in the F-150 and you**

**should have shadowed the wife instead**

**of the murder suspect.**

**FLETCHER**

**Fortunately, one of your photographs**

**caught the Ford truck’s license plate.**

**MOORE**

**LT Graves should have a name and ad-**

**dress by now. ...Wonder why he hasn’t**

**called?**

**FLETCHER**

**Probably written us off as a couple of**

**interfering incompetents.**

**Jonathan nods agreement as he takes a sip of his wine.**

**160 EXT. GRAND ESTATE – 1492 STONE CANYON RD. – DAY 160**

**Two automobiles are parked outside the mansion; one of which is René Lucien’s BMW. Suddenly, from inside the mansion we HEAR the SOUND of a loud GUNSHOT.**

**161 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 161**

**Jonathan Moore and Harry Fletcher enter the office and are greeted warmly by LT Graves and invited to sit while the lieutenant moves to his cushy chair.**

**MOORE**

**Your call sounded urgent. ...Too Ur-**

**gent to just be news about the name**

**and address of that F-150’s regis-**

**tered owner.**

**LT GRAVES**

**You’re right. It’s a lot more urgent.**

**(explaining)**

**This morning René Lucien shot himself.**

**070**

**FLETCHER**

**But why?**

**LT GRAVES**

**Mrs. Jordan...Tonya Jordan...the only**

**eyewitness claims it was an accident.**

**(beat)**

**Forensics tends to support her account.**

**FLETCHER**

**How so?**

**LT GRAVES**

**Lucien was showing off his .357 magnum**

**revolver and, knowing it was loaded with**

**blanks, thought he would give Mrs. Jor-**

**dan a scare. ...He put the revolver to**

**his right temple and pulled the trigger.**

**(beat)**

**Gave her a scare, all right. The wea-**

**pon went off with a bang and he slumped**

**to the floor, mortally wounded.**

**FLETCHER**

**From a blank?**

**Jonathan nods knowingly.**

**MOORE**

**Not many gun handlers, even profess-**

**` sionals, realize how lethal the wadding**

**from a blank cartridge can be at close**

**range.**

**LT GRAVES**

**Easy to see how such an accident could**

**occur. ...Still, my gut tells me there’s**

**more to the story.**

**MOORE**

**Your gut and my *gut* are talking the**

**same language. ...Part of her story is**

**probably true. ...He was probably show-**

**ing off his weapon when Tonya asked for**

**a closer look. ...Not an amateur, he**

**likely unloaded it before handing it to**

**her.**

**Harry nods approvingly and finishes Jonathan’s thought.**

**071**

**CUT TO:**

**162 INT. FOYER – 1492 STONE CANYON RD. MANSION. – SUNDOWN 162**

**We are watching a scenario of what Fletcher, Graves and Jonathan *think* might have happened in a reenactment of the following dialogue.**

**FLETCHER (V.O.)**

**Playing with it, her back to him, and**

**most likely wearing some sort of de-**

**signer gloves, she slips her own blank**

**cartridges into an empty chamber.**

**LT Graves finishes the scenario.**

**LT GRAVES (V.O.)**

**And then she turns to return the gun,**

**but instead puts the barrel to René’s**

**temple and pulls the trigger.**

**163 BACK TO SCENE 163**

**But then the lieutenant starts to belittle his own suggestion.**

**LT GRAVES**

**At least three possible problems...**

**Firstly, she would have had to have the**

**blank cartridges with her.**

**(beat)**

**Secondly, there is no sign she was wear-**

**ing gloves and no gun residue was found**

**on either her hands or clothing. ...And**

**thirdly, what would be her motive?**

**Fletcher and Jonathan exchange knowing looks before turning their attention back to the lieutenant.**

**FLETCHER**

**Looks like we’ve got our work cut out.**

**164 EXT. PARKER CENTER – L.A. POLICE HEARQUARTERS – DAY 164**

**Fletcher and Jonathan exit Parker Center.**

**MOORE**

**First thing we need to do is deter-**

**mine where Mrs. Jordan might have**

**purchased the blank cartridge.**

**072**

**FLETCHER**

**That’s quite a chore considering the**

**number of possible purchase points.**

**MOORE**

**That’s why I think it’s time we bring**

**in some of our past associates.**

**FLETCHER**

**You mean Chardonnay...Shinaman...and**

**Rayana?**

**MOORE**

**Perhaps David Morgan and Patrick Palmer**

**as well...even though they have defi-**

**nitely moved on.**

**FLETCHER**

**(reflecting)**

**Be great to work with them one more**

**time...although it wouldn’t be a *caper*,**

**like the old days.**

**(excitedly)**

**Think they would come?**

**MOORE**

**I can only ask.**

**165 EXT. MAPLETON DRIVE MANSION – DAY 165**

**To establish.**

**166 INT. DEN – MAPLETON DRIVE MANSION – DAY 166**

**Standing face-to-face, discussing the *accidental* death of René Lucien, Nicolas is grilling his wife on what the hell really happened during the Stone Canyon showing.**

**NICOLAS**

**(angrily)**

**Don’t you ever do background checks on**

**your potential buyers? ...According to**

**the police, this René Lucien was all**

**show...he had no real money. What the**

**hell were you thinking – showing a home**

**to a man like that?! You’re the one**

**that could have ended up dead...or**

**raped!!**

**073**

**TONYA**

**(defensively)**

**He never claimed to be a *buyer*...said he**

**was acting on behalf of a Saudi prince.**

**(beat)**

**During the showing I noticed he was pack-**

**ing and questioned him about it. He**

**showed me his conceal carry permit and**

**then begin playing around with the weap-**

**on...obviously with the intent of either**

**impressing...or playing up to me.**

**NICOLAS**

**Having his way with you?!!**

**TONYA**

**(nodding)**

**I assumed that was probably on his mind.**

**...Naturally, I showed no interest. But**

**this only made him try harder. I was**

**shocked when he put the gun to his tem-**

**ple and pulled the trigger. ...I called**

**911 immediately. ...He was in a coma**

**when the medics arrived. ...Died on the**

**way to the hospital.**

**NICOLAS**

**(calming down)**

**I suppose that makes sense. ...Sorry**

**for the third degree but I had to know**

**what happened.**

**TONYA**

**No need to apologize. If the situation**

**were reversed...I very likely would have**

**done the same.**

**Nicolas nods his understanding.**

**167 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 167**

**Jonathan is at the suite’s writing desk while Fletcher is seated on the couch - which folds out into a double bed. Both are on their cell phones...making a series of calls.**

**168 ANGLE ON JONATHAN 168**

**Cell phone to his ear, Jonathan is waiting for an answer to the RINGING on the other end.**

**074**

**CUT TO:**

**169 EXT. SAN DIEGO, POLICE HEADQUARTERS – DAY 169**

**To establish the SDPD headquarters.**

***SUPERIMPOSE: SAN DIEGO POLICE HEADQUARTERS***

**170 INT. HALLWAY – SDPD HEADQUARTERS – DAY 170**

**The cell phone of Detective Sergeant Andrea Parker is RINGING.**

**INTERCUT WITH:**

**171 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 171**

**The ringing phone on the other end of Jonathan’s call is finally answered by the Detective Sergeant who when on a caper for Fletcher and Moore goes by the name of CHARDONNAY Rogers.**

**CHARDONNAY**

**Detective Sergeant Parker?**

**MOORE**

**(into cell)**

**My name is Jonathan Moore...I was try-**

**ing to reach a Chardonnay Rogers.**

**CHARDONNAY**

**It’s alright, Jonathan. ...I can talk.**

**...It’s good to hear from you.**

**(beat)**

**Is this a social call or do you have**

**something interesting going on?**

**FLASHBACK TO:**

**172 EXT. DOG TRACK – STOCK - MAIN ENTRANCE - EVENING 172**

**An armored car comes out of the a dog racing park and dutifully stops at the highway entrance before turning onto the highway and heading north towards the Las Vegas city limits.**

**PRODUCTION NOTE: Stock footage from episode #1, “Robin and the Las Vegas Cross-up.”**

**Suddenly an explosive device in the shape of a temporary cover used when making street repairs sends the heavy armored car high into the air.**

**075**

**The armored car comes down on its side with a THUD; driver’s side up. The mine had hit just right, flipping the armored car on its side without blowing it apart or injuring those inside.**

**173 ANOTHER ANGLE 173**

**On cue, the occupants of a nearby Ford Taurus are all over the armored car. Chardonnay (who we’ve just been introduced to as Detective Sergeant Andrea Parker) runs to the rear door, slaps a packet of explosives against the metal (near the lock) so that the suction cups grab, then pulls the cord and steps back out of the line-of-sight.**

**174 ANGLE ON ARMORED CAR REAR DOOR 174**

**This explosion is short, flat and unimpressive, with only a little puff of gray smoke. Chardonnay steps out again – where she satisfactorily finds the door hanging open**

**FLASHBACK ENDS:**

**175 BACK TO SCENE – JONATHAN”S SUITE – BEL AIR HOTEL 175**

**MOORE**

**(into cell)**

**I don’t know how interesting...but we**

**could use your help...if you can make**

**yourself available for two or three**

**days.**

**(beat)**

**Sorry, there’s no caper. ...Only a**

**lot of footwork.**

**176 INT. HALLWAY – SDPD HEADQUARTERS – DAY 176**

**CHARDONNAY**

**(into cell)**

**Whatever you need...count me in.**

**177 EXT. DUKE’S BAR & GRILL - JACKSONVILLE, FL – DAY 177**

**The sign establishes that we are at Duke’s Sport’s Bar & Grill, somewhere in the city of Jacksonville, Florida.**

***SUPERIMPOSE: DUKE’S BAR & GRILL***

***JACKSONVILLE, FLORIDA***

**178 INT. DUKE’S BAR & GRILL – JACKSONVILLE – DAY 178**

**076**

**It’s happy hour at Duke’s sports bar and the lounge is practi-cally full. Replays and live sports events are featured on various 42 inch LCD HD television screens.**

**The owner is the handsome but cocky PATRICK PALMER (AKA Louis “Duke” Osgard); who is hobnobbing and shaking hands with his customers. It’s obvious that he is well liked as is his bar and grill. The restaurant’s landline PHONE is RINGING.**

**PALMER**

**(answering)**

**Duke’s Bar & Grill, Osgard speaking.**

**...How may I help you?**

**INTERCUT WITH:**

**179 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 179**

**FLETCHER**

**My name is *Robin Templar*...I was try-**

**ing to reach a *Patrick Palmer*.**

**PALMER**

**(excited)**

**Robin!! ...Or should I say Harry Flet-**

**cher. How good it is to hear your**

**voice. ...It’s been awhile.**

**FLETCHER**

**Look, “Duke,” I know your wife has laid**

**down the law as to your ever again par-**

**ticipating in a Robin Templar caper and**

**that’s not the reason for the call.**

**(beat)**

**We’ve more or less gone legit as of**

**late and are currently working to bust**

**up a wine fraud operation.**

**PALMER**

**Long as it’s legit...You can count me**

**in.**

**180 EXT. OFFICE BUILDING – SUNSET BLVD. – HOLLYWOOD – DAY 180**

***SUPERIMPOSE: OFFICES OF EASTON***

***THEATERS, HOLLYWOOD***

**181 INT. EASTON OFFICES – RECEPTION AREA – DAY 181**

**077**

**DOUG SHINAMAN who, in his day job, is known as Sean Easton, owner of the Easton Theater chain which includes several multiple screen complexes in southern California, enters the reception area and is greeted by the RECEPTIONIST.**

**EASTON RECEPTIONIST**

**Mr. Easton, there’s a call for you; a**

**Mr. Moore, Mr. Jonathan Moore.**

**SHINAMAN**

**(excitedly)**

**I’ll take it in my office.**

**Shinaman moves through the hallway doors towards his office.**

**FLASHBACK TO:**

**182 EXT. DOG TRACK – STOCK - MAIN ENTRANCE - EVENING 182**

**PRODUCTION NOTE: Stock footage from episode #1, “Robin and the Las Vegas Cross-up.”**

**Chardonnay pulls the cord and steps back out of the line-of-sight.**

**183 ANGLE ON ARMORED CAR REAR DOOR 183**

**This explosion is short, flat and unimpressive.**

**184 BACK TO SCENE 184**

**Robin Templar fires up the engine of the Taurus and pulls it into position so the rear of the Ford is next to that of the armored car, but out of sight of the two guards within. He pops the trunk open and exits the vehicle just as Shinaman, now wearing a huge fake mustache, oversize sunglasses and orange road crew vest (upon which is clearly printed “FILM CREW”), returns from checking on the driver.**

**SHINAMAN**

**(Irish accent)**

**Templar! Be watchin’ that driver, ‘es**

**on his cell phone!**

**TEMPLAR**

**Let him be.**

**(to Palmer)**

**Palmer, make sure the guards are okay then**

**start tossing out the money.**

**078**

**185 ANGLE ON PALMER 185**

**Palmer (Duke Osgard, to whom we’ve just been reintroduced, calls out.**

**PALMER**

**Aye-aye, sir!**

**186 EXT. NEVADA HIGHWAY 604 & TRACK MAIN ENTRANCE – EVENING 186**

**Shinaman, with his FILM CREW vest and roadwork flag is waving the light traffic through the scene when one automobile has the impertinence to actually stop and confront Shinaman.**

**187 TIGHTER ANGLE 187**

**A single driver in a late model sedan pulls up next to Shina-man, lowers his window and introduces himself.**

**PARAMEDIC STEVE**

**(to Shinaman)**

**My name is Steve. I’m a paramedic.**

**Anything I can do to help?**

**Shinaman does his best to drop any sign of an accent.**

**SHINAMAN**

**No need my good man...just a film**

**crew getting ready for a night shoot.**

**...But thanks for your concern.**

**With a nod of understanding, PARAMEDIC STEVE drives on.**

**END OF FLASHBACK**

**188 INT. EASTON’S OFFICES – SHINAMAN’S PRIVATE OFFICE – DAY 188**

**Shinaman moves to his desk and presses the button with the flashing light on the phone, and takes the call.**

**SHINAMAN**

**(into handset)**

**Is this the Jonathan Moore I think it**

**is?**

**INTERCUT WITH:**

**189 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 189**

**079**

**Jonathan is on his cell.**

**FLETCHER**

**And just how many Jonathan Moores do**

**you know, Mr. Easton.**

**SHINAMAN**

**Only one! And I thought *he* might be**

**calling for Shinaman. ...Rest assur-**

**edly, *Douglas Shinaman* would do any=**

**thing for the old *team*.**

**190 EXT. SERIES OF SHOTS - VENETIAN HOTEL – LAS VEGAS – DAY 190**

**To establish one of the grandest and most popular resort/casinos on the Las Vegas Strip.**

**191 INT. SANDS CORPORATE OFFICES – LAS VEGAS – DAY 191**

**As the CAMERA approaches the entrance to the Sands corporate offices, we take note of the ever-present and ubiquitous signs indicating what is what and who is who.**

**For instance, one sign tells us this is the world headquarters for both the Las Vegas (Nevada) and Macau (China) Venetian hotel and casinos.**

**The CAMERA moves past the office marked *Sheldon Adelson* and down the hallway towards the offices of the lesser known officers and employees...finally coming to rest on an office door marked: *RAYANA KAKHIMOV: COMPUTER DESIGN AND OPERATIONS*.**

**192 INT. OFFICE OF RAYANA KAKHIMOV – SANDS CORP. – DAY 192**

**RAYANA KAKHIMOV is working away on her computer when her land-line PHONE RINGS. She picks it up on the second ring.**

**RAYANA**

**Rayana Kakhimov. How may I help you?**

**INTERCUT WITH:**

**193 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 193**

**Seated behind the desk, Jonathan is once again on his cell.**

**MOORE**

**This is Jonathan Moore.**

**080**

**Speaking with only a sloght Russian accent, Rayana cries out into the phone’s handset.**

**RAYANA**

**(excitedly)**

**Jonathan...So good to finally hear from**

**you.**

**MOORE**

**Same here, Rayana. ...What has happened**

**to your Russian accent? You sound dif-**

**ferent.**

**RAYANA**

**It’s called the Americanization of Ray-**

**ana.**

**MOORE**

**You make me proud.**

**RAYANA**

**Does ze call mean you have another caper**

**for Robin Templar and ze merry band?**

**MOORE**

**Not exactly. ...Afraid the *merry band***

**has gone legit.**

**RAYANA**

**Is that good for all ze hard cases and**

**charities that have depended upon *Robin***

***and his merry band?***

**MOORE**

**The *merry band* still contributes...but**

**now from revenue earned from legitimate**

**sources.**

**MOORE**

**Rayana...We could use two or three days**

**of your time gathering evidence against**

**a possible murderer.**

**RAYANA**

**How could I turn down the man who saw**

**me naked the first time we met?**

**FLASHBACK TO:**

**081**

**194 INT. CAPTAIN’S CABIN – STOCK - 90 FOOT SCHOONER – NIGHT 194**

**PRODUCTION NOTE: Stock footage from episode #2, “The Golden Gate Cross-up”**

**Jonathan Moore is asleep in the queen-size bed when he hears a BANGING on the locked hatch leading to his and the two other guest cabins, located below deck. Awaking, he slips into a robe before heading towards the passageway and the steps to the locked hatch.**

**195 INT. STAIRCASE & LOCKED HATCH – 90 FT. SCHOONER – Night 195**

**MOORE**

**(shouting out)**

**Who is it?!!**

**RAYANA (O.S.)**

**(muffled)**

**I’m from za schooner docked at za end**

**of za pier to za vest. Please open za**

**door.**

**Although there is urgency in the VOICE, it doesn’t sound threat-ening so Jonathan snaps open the slide bolt and opens the hatch.**

**196 ANOTHER ANGLE 196**

**Wearing only her wet, black panties, Rayana climbs down the hatch where she is greeted by a speechless Jonathan; who silently leads the mostly naked beauty to his cabin.**

**197 INT. LUXURY CAPTAIN’S CABIN - 90 FOOT SCHOONER – NIGHT 197**

**Leading the woman into the *Captain’s Cabin* and leaving the door open, Jonathan stops to take off his robe and, without turning, hands it to Rayana, over his shoulder.**

**MOORE**

**You’d probably feel more comfortable**

**wearing this.**

**RAYANA**

**(accepting the robe)**

**Sank you. You very kind.**

**Slipping onto the robe the beautiful young lady sits in a nearby stuffed chair and removes her wet panties, briefly exposing her neatly trimmed bush. Holding the panties up for Jonathan to**

**082**

**see, she explains:**

**RAYANA**

**Zey are vet.**

**END OF FLASHBACK:**

**198 BACK TO SCENE – Office OF RAYANA KAKHIMOV – DAY 198**

**INTERCUT CONTINUES:**

**RAYANA**

**Will other team members be involved?**

**MOORE**

**So far all of them except, perhaps,**

**for David Morgan. ...I’m attempting**

**to contact him now.**

**199 EXT. CHATEAU LA GIRONDE-SLOAN – BORDEAUX’S HAUT MÉDOC - NIGHT 199**

**To establish the large chateau.**

***SUPERIMPOSE: CHATEAU LA GIRONDE-SLOAN***

***PAUILLAC, HAUT MÉDOC***

***BORDEAUX, FRANCE***

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

**200 INT. STARK BEDROOM – WEST WING, 2ND FLOOR – NIGHT 200**

**In the king-size bed are husband and wife, DAVID MORGAN and BRIDGET PICARD.**

**The landline phone continues RINGING.**

**Finally, the former National Police lieutenant and now wife of David Morgan, answers.**

**BRIDGET**

**Qui.**

**INTERCUT WITH:**

**201 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 201**

**MOORE**

**Do you speak English?**

**083**

**BRIDGET**

**Yes.**

**MOORE**

**I’m trying to get hold of David Mor-**

**gan, a former lieutenant with the San**

**Francisco Police Department.**

**BRIDGET**

**David is my husband. ...Who shall I**

**say is calling?**

**MOORE**

**Jonathan Moore...from San Francisco.**

**BRIDGET**

**(disbelief)**

**Jonathan. ...Is it really you?**

**MOORE**

**(confused)**

**Do I know you?**

**BRIDGET**

**(excitedly)**

**It’s me. Bridget...Bridget Picard.**

**...Let me put David on.**

**The beautiful Bridget turns and shakes her husband awake.**

**BRIDGET**

**David. ...Wake up. It’s Jonathan**

**Moore.**

**At the name *Jonathan Moore* David is wide awake. He accepts the phone’s handset from his wife.**

**MORGAN**

**Jonathan...It’s been awhile.**

**MORGAN**

**With Bridget Pocard as your wife, one**

**thing I’m sure of is that you don’t**

**miss the old days.**

**MORGAN**

**Well, we did have some excitement.**

**FLASHBACK TO:**

**084**

**202 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – STOCK - NIGHT 202**

**PRODUCTION NOTE: Edited footage from “The Golden Gate Cross-up”**

**From her relatively secure position behind the bank of computer stations, Chardonnay points her Glock-19 in the direction of the executive bathroom and waits in the darkened warehouse for the inevitable. Suddenly it comes!**

**The bathroom door opens and Sergei calls out.**

**SERGEI**

**Where are they?**

**PIT BOSS**

**(calling out)**

**Hidden behind the computer stations!!**

**203 ANGLE ON SERGEI 203**

**Sergei rushes out of the bathroom door, followed by the two Security Guards, all three firing blindly towards the computer bank.**

**INTERCUT WITH:**

**204 ANGLE ON CHARDONNAY 204**

**By the ambient light WE SEE Chard standing upright, unflinch-ing, as the bullets whiz past her head, her Glock-19 aimed in police fashion towards the bathroom door.**

**From Sergei’s direction all we HEAR and SEE are the sounds and flashes of three automatics as they empty their magazines in the direction of Chardonnay.**

**From Chard’s angle WE suddenly SEE the San Diego PD Detective-Sergeant fire three quick shots in the direction of the flashes originating from the bathroom doorway.**

**The flashes stop, as do the bullets.**

**But that doesn’t prevent Rudy-the-thug, Pit Boss, and Suez from opening up on the flashes from Chard’s Glock-19.**

**CONTINUE INTERCUTING WITH:**

**205 ANGLE ON RUDY, PIT BOSS, & SUEZ 205**

**Again, from the direction of Rudy, Pit Boss and exotic beauty,**

**085**

**Suez, bullets again begin whizzing past Chard’s head as she calmly takes aim at the three distinct flashes. She squeezes off two quick shots before HEARING a YELL coming from Suez.**

**SUEZ**

**I give up. ...Don’t shoot!**

**Chardonnay holds her third shot.**

**Since there are no other gunshots, Templar shouts:**

**TEMPLAR**

**Turn on the lights!**

**206 BACK TO SCENE – WAREHOUSE - MAIN INTERIOR – NIGHT 206**

**The lights come on revealing the dead, all killed by Chardon-**

**nay’s deadly skill and accuracy.**

**San Francisco PD Inspector David Morgan approaches Chard and asks for her weapon, which she reluctantly turns over.**

**Still wearing his funeral parlor gloves, Morgan takes Chardon-nay’s Glock-19 to Sergei’s body and, picking up Sergei’s iden-tical Glock-19, he goes to work.**

**207 TIGHTER ANGLE 207**

**Inspector Morgan quickly disassembles, switches, and reassem-bles the barrels of the two Glock-19s, returning Sergei’s weapon with its replaced barrel to his right hand.**

**208 BACK TO SCENE – WAREHOUSE - MAIN INTERIOR – NIGHT 208**

**TEMPLAR**

**(calling out)**

**Listen up, people! ...It’s time to get**

**out of *Dodge*.**

**END OF FLASHBACK:**

**209 BACK TO SCENE - JONATHAN’S SUITE – BEL AIR HOTEL – DAY 209**

**MOORE**

**(into cell phone)**

**Those days are behind us.**

**INTERCUT CONTINUES – STARK BEDROOM - BORDEAUX:**

**086**

**MORGAN**

**Glad to hear...But surely you have a**

**reason for calling long distance in**

**the middle of the night.**

**MOORE**

**I do.**

**210 INT. WOLFGANG PUCK RESTAURANT – BEL AIR HOTEL – NIGHT 210**

**Harry Fletcher is already at the table, working on a Jack Dan-iels Manhattan, when he is joined by a smiling Jonathan Moore.**

**MOORE**

**That’s everybody. ...Even David Morgan.**

**(beat)**

**Too bad he can’t bring his wife...but**

**someone has to run the winery in his**

**absence.**

**FLETCHER**

**That is too bad. After your having**

**told me so much about her, she’s some-**

**one I would love to meet.**

**MOORE**

**While we wait for the merry band to gath-**

**er, I suggest we tail the Jordans...may-**

**be we can find out who is making those**

**incredible fake blends.**

**At this point a uniformed waiter approaches to take their order.**

**211 EXT. SERIES OF SHOTS - HOLMBY HILLS MANSIONS – DAY 211**

**To establish a new day. Starting with the Playboy Mansion, the camera shots include a number of celebrity homes in and around Mapleton Drive.**

**212 EXT. MANSION NEAR 323 MAPLETON DRIVE – DAY 212**

**Across the street and south about half-a-block from 323 Mapleton Drive, Jonathan and Fletcher are standing at the door of one of the neighborhood mansions.**

**FLETCHER**

**Ring the bell again.**

**Jonathan presses the button and from inside we HEAR the Sound of**

**087**

**the DOORBELL. Suddenly the door is opened by what appears to be the DOWNSTAIRS MAID.**

**DOWNSTAIRS MAID**

**Yes??**

**FLETCHER**

**(introducing himself)**

**My name is Harry Fletcher and my part-**

**ner is Jonathan Moore. We don’t want**

**to alarm you but it’s possible one or**

**both of us will be parked in front of**

**the house for several hours.**

**Jonathan indicates the two rental vehicles parked on the street and then hands the Maid a business card.**

**MOORE**

**We’re working with Lieutenant William S.**

**Graves at Parker Center.**

**(indicating card)**

**That’s his card. ...You’re welcome to**

**phone him to confirm.**

**FLETCHER**

**We’ve already notified security.**

**213 EXT. 323 MAPLETON DRIVE MANSION – DAY 213**

**To establish the house set back from the road and partially hid-den by the trees.**

**214 INT. KITCHEN – MAPLETON DRIVE MANSION – DAY 214**

**Tonya and Nicolas are seated at the breakfast nook in the large, well furnished kitchen and being served by the cook-housekeeper, Louise.**

**TONYA**

**What are your plans for the day?**

**NICOLAS**

**The Brentwood Lab should be convert-**

**ed back into a family-TV room by now.**

**Thought I’d go by and see what kind**

**of job they did.**

**(beat)**

**And you? ...What’ve you got sched-**

**uled?**

**088**

**TONYA**

**Thought I’d run over to Lucien’s Toluca**

**Lake townhouse and look around...see if**

**I can find out who his client might**

**have been.**

**NICOLAS**

**That’s a really dumb idea. ...Police**

**would’ve been all over that townhouse**

**by now. Probably have it sealed off.**

**You cannot afford to be seen anywhere**

**near there.**

**TONYA**

**Don’t worry, my dear...I’ll be careful.**

**215 EXT. STREET – OUTSIDE 323 MAPLETON DRIVE – DAY 215**

**In separate rental vehicles, Fletcher and Jonathan are parked down the street from 323 Mapleton Drive, patiently waiting.**

**Suddenly, Nicolas’s Mercedes emerges from the driveway and heads towards Sunset Boulevard.**

**Fletcher fires up his engine and pulls away from the curb, also heading for Sunset Boulevard.**

**Meanwhile Jonathan waits patiently for Tonya to emerge.**

**216 EXT. SUNSET BLVD. – APPROACHING SAN DIEGO FWY. – DAY 216**

**Fletcher’s rental is two cars behind Nicolas’s Mercedes as both cars pass over the San Diego Freeway heading west.**

**217 EXT. STREET – OUTSIDE 323 MAPLETON DRIVE – DAY 217**

**Finally Tonya Jordan’s vehicle emerges from the driveway and heads towards Sunset Boulevard.**

**Jonathan fires up his engine and pulls away from the curb.**

**218 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 218**

**The gate open, Ruinart’s Mercedes is parked in the driveway alongside Margaux’s F-150 Ford truck.**

**Parked across the street, seated in his rental, Fletcher is snapping digital photos of the estate with his iPhone camera.**

**089**

**219 EXT. SERIES OF SHOTS – TOLUCA LAKE – DAY 219**

**Series of beauty shots to establish the picturesque community, hidden between Warner Bros studios and the Golden State Freeway, including the scenic lake; together with the former homes of Bob Hope, Jonathan Winters and many other Hollywood celebrities.**

**220 EXT. TOWNHOUSE – TOLUCA LAKE – DAY 220**

**Tonya’s car is parked a half block from the fashionable town-house within which the late René Lucien resided.**

**Not far behind Tonya’s vehicle, Jonathan’s rental is parked; its occupant snapping digital photos with his iPhone of Tonya enter-ing the building.**

**Finished snapping photos, Jonathan uses the iPhone for the pur-pose in which it was originally intended. He’s seen dialing a number.**

**221 INT. OFFICE OF POLICE LIEUTENANT BILL GRAVES – DAY 221**

**Lieutenant Graves picks up the landline handset on the first ring.**

**LT GRAVES**

**Graves...**

**INTERCUT WITH:**

**222 INT/EXT. JONATHAN’S RENTAL – OUTSIDE TOWNHOUSE – DAY 222**

**In his rental, parked outside the fashionable Toluca Lake town-house, Jonathan is on the phone with Lieutenant Bill Graves.**

**MOORE**

**Tonya Jordan just entered the town-**

**house of that which I believe belongs**

**to the late René Lucien. ...I find that**

**interesting.**

**LT GRAVES**

**So do I.**

**MOORE**

**Might I suggest you get over here soon**

**as possible? Perhaps we can find what**

**it is she’s looking for?**

**090**

**LT GRAVES**

**Be there soon as possible.**

**223 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 223**

**Fletcher is still parked across the street from the gated Brent-wood estate, watching.**

**224 INT. FAMILY/TV ROOM – INSIDE BRENTWOOD ESTATE – DAY 224**

**Nicolas is inspecting the family/TV room, formerly Margaux’s lab.**

**MARGAUX**

**(to Nicolas)**

**Hate to lose that lab. It was as good**

**as any I’ve ever worked in.**

**NICOLAS**

**We can always convert this room back,**

**once things cool down.**

**MARGAUX**

**How long do you think that’ll take?**

**NICOLAS**

**No more than five or six months.**

**(beat)**

**Meanwhile, take your son and go on**

**vacation...visit Cape Town. The West-**

**ern Cape is producing some sensational**

**wines.**

**MARGAUX**

**I’d rather keep working. I have a**

**friend at Domaine Chandon who has offer-**

**ed me a part-time job blending cham-**

**pagne cuvees. ...I think I’ll accept.**

**...That is, of course, until you think**

**it’s safe to start up again.**

**225 EXT. TOWNHOUSE – TOLUCA LAKE – DAY 225**

**Tonya Jordan exits the townhouse, quickly climbs into her car, and drives off.**

**CAMERA PANS over to reveal:**

**226 INT/EXT. JONATHAN’S RENTAL – OUTSIDE TOWNHOUSE – DAY 226**

**091**

**Jonathan watches as Tonya’s vehicle turns at the corner and disappears.**

**At this point a marked LAPD cruiser pulls up behind Jonathan’s rental.**

**227 ANGLE OUTSIDE TOLUCA LAKE TOWNHOUSE 227**

**Driving the marked cruiser is a Uniformed Officer. From the driver’s side, the plain clothed lieutenant, Bill Graves, climbs out and approaches Jonathan’s rental.**

**228 BACK TO SCENE 228**

**As LT Graves approaches, Jonathan rolls down his window.**

**MOORE**

**(to Graves)**

**She just left.**

**LT GRAVES**

**Shall we go inside?**

**229 ANOTHER ANGLE 229**

**Jonathan climbs out of the rental and joins Graves heading for the townhouse entrance as the lieutenant motions for the Uniformed Officer to join them.**

**230 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 230**

**Fletcher is still parked across the street from the gated Brent-wood estate, when Nicolas Jordan exits, climbs behind the wheel of his Mercedes and drives away. Fletcher elects not to follow.**

**231 INT. TOLUCA LAKE TOWNHOUSE – DAY 231**

**Inside René Lucien’s Townhouse, Jonathan and LT Graves are sifting through René’s possessions as the Uniformed Officer looks on...observing.**

**Jonathan comes across a rather large, ceramic bowl partially filled with ashes. He calls the lieutenant’s attention to the bowl.**

**MOORE**

**Looks like something was recently burn-**

**ed in this bowl.**

**092**

**LT GRAVES**

**(examining)**

**Looks to be a lot of papers?**

**MOORE**

**Could be she was trying to destroy any**

**evidence of a prior relationship.**

**As Jonathan continues to sift through Lucien’s other possessions he comes across a curious find – a slip of paper containing a notation.**

**232 INSERT: SLIP OF PAPER 232**

**Printed on the slip of paper is: *Hayakawa – 1492 Stone Canyon Road. 6 p.m.***

**233 BACK TO SCENE 233**

**Moore hands the slip of paper to Graves, who reads the notation.**

**MOORE**

**The *smoking gun*, I presume.**

**234 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 234**

**Harry Fletcher rings the doorbell and waits patiently for an answer. The door is opened by YVETTE, the au pair, who con-fronting, Harry expresses a rather quizzical expression.**

**YVETTE**

**Yes??**

**Quickly adopting a manner of authority, Fletcher inquires.**

**FLETCHER**

**And you are??**

**YVETTE**

**Yvette...the au pair.**

**FLETCHER**

**Is your mistress at home?**

**YVETTE**

**Yes...**

**FLETCHER**

**I need to speak with her.**

**093**

**235 EXT. TOWNHOUSE – TOLUCA LAKE – DAY 235**

**Outside René Lucien’s townhouse, Jonathan Moore, LT Graves (with the Uniformed Officer tagging along behind) are walking side-by-side, returning to their respective vehicles.**

**MOORE**

**My partner and I made a deal with you.**

**...Although in the eyes of the police,**

**wine fraud is not *sexy*, you would help**

**us shut these people down in exchange**

**for our help in finding the murderer**

**of Mr. Hayakawa. ...I think we’ve just**

**solved the murder.**

**LT GRAVES**

**We *have*??! ...How do you figure?**

**The two men stop and face each other on the sidewalk beside Jonathan’s rental.**

**MOORE**

**Whether purposely or inadvertently,**

**Tonya let slip to Lucien that she was**

**showing the Stone Canyon property to**

**Hayakawa and the time of the showing.**

**She also likely bragged that Hayakawa**

**would likely be making a good faith**

**cash payment to hold the property.**

**LT GRAVES**

**(completing thought)**

**And being the *grifter* he was, Lucien**

**phoned Hayakawa and moved up the time**

**of the showing by one hour; at which**

**hour he killed the Japanese business**

**man and stole the good faith money.**

**MOORE**

**(nodding)**

**I think she and Lucien had some kind of**

**dust-up and she killed him with the wad-**

**ding of a blank .357 cartridge.**

**(beat)**

**Fletcher and I intend to prove that**

**theory soon as our *team* gets here to**

**help find where she purchased the**

**blank cartridge.**

**094**

**LT GRAVES**

**Your *team*??!**

**MOORE**

**Group of highly specialized individuals**

**we’ve worked with before.**

**236 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 236**

**Establish - Meanwhile, back in Brentwood.**

**237 INT. FAMILY/TV ROOM – INSIDE BRENTWOOD ESTATE – DAY 237**

**Margaux and Fletcher are seated – facing one another – in the new Family/TV room.**

**MARGAUX**

**Who are *you*? ...And *why* are you here.**

**FLETCHER**

**I’m here to see to it that you’re not**

**mistakenly indicted as a co-conspirator**

**in the murder of one René Lucien and**

**possibly in Ichiye Hayakawa’s, as well.**

**MARGAUX**

**(visibly upset)**

**Murder??! ...I know nothing of any mur-**

**ders...and I’ve never heard of those**

**names. ...What the hell’s going on??!**

**FLETCHER**

**It’s your involvement with the Jordans**

**that has you on the suspect list.**

**MARGAUX**

**I don’t *deserve* to be on any suspect**

**list!! ...Take me off!!**

**FLETCHER**

**‘Fraid it’s not that easy. It’s your**

**involvement in Nicolas’s rare wine scam**

**that has put you where you are.**

**MARGAUX**

**Look! ...I’ve done nothing illegal...**

**All I did was put together a blend of**

**wines that closely resembles how some**

**(MORE)**

**095**

**MARGAUX (Cont.)**

**of the world’s most rare wines would**

**taste today.**

**(beat)**

**I neither bottled nor sold my product.**

**Like an amateur artist copying a mas-**

**ter’s work in an art class, what I’ve**

**done is NOT illegal.**

**FLETCHER**

**True. ...But knowingly letting someone**

**else do so clouds the issue.**

**Margaux is visibly taken aback by this legal ramification.**

**Margaux**

**Am I under arrest?**

**FLETCHER**

**Oh, no. ...I’m not a cop.**

**MARGAUX**

**Then who are you?!!**

**FLETCHER**

**Someone who doesn’t want to see his**

**friends sold phony wines.**

**238 INT. JONATHAN’S SUITE – BEL AIR HOTEL – NIGHT 238**

**Extra stuffed chairs and a PowerPoint screen and laptop have been put into the suite to accommodate the arriving guests. One-by-one they arrive and are greeted by Jonathan and Fletcher.**

**The first to knock on the door is San Diego PD Detective-Sergeant Andrea Parker, who goes by the name “Chardonnay” when working a caper. Fletcher opens the door and comes face-to-face with the beautiful Chardonnay Rogers. The two hug warmly.**

**CHARDPNNAY**

**Good to see you again *Templar*.**

**FLETCHER**

**(smiling)**

**The days of *Robin Templar and his mer-***

***ry band* are over. From now on it’s**

**just Harry Fletcher...San Francisco**

**businessman.**

**096**

**Fletcher and Chardonnay break from their hug and walk further into the suite, helping themselves to the chilled bottle of premium champagne.**

**FLETCHER**

**(to Chardonnay)**

**No one misses a good caper more than**

**me...but it was time to move on.**

**CHARDONNAY**

**You were probably right.**

**Suddenly, another KNOCK at the DOOR.**

**This time it’s Jonathan who opens the door.**

**239 ANOTHER ANGLE 239**

**The door open, Jonathan is face-to-face with theater owner Sean Easton who, when on a caper, prefers using the nom de guerre of Douglas Shinaman; who we recognize from the previous flashback.**

**MOORE**

**Douglas! ...Come in...glad you could**

**come. Is your room satisfactory?**

**SHINAMAN**

**T’s most satisfactory. But what else**

**would one expect from the connoisseur**

**of good taste, Jonathan Moore.**

**Still shaking hands, Jonathan leads the Irishman towards the suite’s wet bar and chilled champagne.**

**Then, another KNOCK. It’s Harry Fletcher’s turn to answer.**

**240 ANOTHER ANGLE 240**

**Fletcher opens the door only to come face-to-face with Patrick Palmer, a former Navy fighter pilot and sports bar owner whose real name is Louis Osgard and who is best known in his hometown of Jacksonville, Florida, by his call sign: “Duke.”**

**FLETCHER**

**(shaking hands)**

**Palmer. You’re looking remarkably**

**healthy. That old gunshot wound ever**

**give you trouble?**

**097**

**FLASHBACK TO:**

**241 EXT. CIRCUS-CIRCUS PARKING – FIRST FLOOR – (STOCK) - NIGHT 241**

**Stock footage from “Robin and the Las Vegas Cross-up” shows the stolen pickup from the dog track rounding the parking lot down ramp, heading towards the eastern most entrance to the struc-ture. The pickup with Palmer behind the wheel, charges towards the exit; blocked by LVMPD patrol Support Unit One**

**INTERCUT**

**242 INT. POV - CAB – 3/4 TON - 1ST FLOOR PARKING – NIGHT 242**

**From Palmer’s POV (point of view) WE SEE the five foot gap between the police unit’s rear end and the parking structure.**

**Palmer makes the obvious decision to hit the larger gap at the rear and to his left of the LVMPD vehicle in hopes of spinning the vehicle out of his way.**

**Picking up speed, the 3/4 ton is closing the gap when suddenly the lone Female Officer steps from behind the parking structure, her weapon pointed at the oncoming pickup’s cab.**

**The decision is whether or not to run over and kill her or alter his course in order to spare her life. For Palmer, the decision is a no brainer.**

**As the Female Officer opens fire at the approaching pickup; Palmer corrects his course by turning the pickup’s wheel slight-ly clockwise.**

**The pickup SLAMS into the right center side of the patrol unit. It’s a devastating CRASH; bringing the pickup to a permanent and everlasting stop.**

**243 EXT AMBULANCE - SUNRISE HOSPITAL – NIGHT 243**

**An ambulance is seen pulling away from its berth at the Sunrise Hospital and Medical Center, on South Maryland Parkway.**

**244 EXT. CIRCUS-CIRCUS PARKING – FIRST FLOOR – NIGHT 244**

**Awaiting arrival of the ambulance, Sgt. Johnson is applying first aid to the seriously wounded Palmer.**

**Captain McGraw is on his car radio to Sheriff Gillespie, hover-ing above in a helicopter.**

**098**

**CAPT McGRAW**

**(into microphone)**

**There was only one perp in the pickup,**

**the driver...and he’s seriously wounded.**

**Doubt he’s going to make it...took a**

**bullet from one of the officers. She’s**

**been relieved and has surrendered her**

**weapon.**

**(beat)**

**Says that the driver was headed straight**

**for her but at the last second turned**

**and drove into the center of the police**

**unit. ...Claims that he did so purposely**

**to avoid injuring or killing her.**

**(beat)**

**Had he not altered course, he would have**

**easily spun the unit around and made his**

**escape...as he did back at the dog track.**

**We HEAR the SOUND of a SIREN approaching.**

**CAPT McGRAW**

**Ambulance is arriving. I’m going to make**

**the trip with him to the hospital, take**

**down any statement he might make. ...It**

**will likely be a deathbed statement.**

**END FLASHBACK:**

**245 BACK TO SCENE - JONATHAN’S SUITE – BEL AIR HOTEL 245**

**PALMER**

**Good to see you again, Templar. And no,**

**the wound no longer bothers me.**

**FLETCHER**

**As I told Chardonnay, Robin Templar has**

**ceased to exist. Call me Harry...Harry**

**Fletcher.**

**PALMER**

**And I’m no longer Patrick Palmer. The**

**name is Osgard...but you can call me**

**Duke.**

**FLETCHER**

**Come Duke...have some champagne.**

**Fletcher escorts *Duke* to the bar.**

**099**

**Then, still another KNOCK.**

**It’s Jonathan’s turn to answer.**

**246 ANGLE ON DOOR 246**

**Jonathan opens the door and once again we’re introduced to a real beauty. This time in the person of Rayana Kakhimov, the Russian computer expert.**

**MOORE**

**Rayana. You look just as stunning as**

**when we first met.**

**RAYANA**

**Fortunately, this time I have on my**

**clothes.**

**247 ANOTHER ANGLE 247**

**Finally, Jonathan Moore calls the meeting to order.**

**MOORE**

**Please, everyone, find a seat and pay**

**attention.**

**Fletcher turns off some of the lights, darkening the room.**

**As everyone gathered complies, Fletcher settles next to the lap-top and with Jonathan standing next to the screen, a pointer in his hand, the PowerPoint presentation begins.**

**MOORE**

**As you’ve noticed, an important member**

**of the team has still to arrive...David**

**Morgan, formally Inspector Morgan of**

**the San Francisco Police Department.**

**(beat)**

**David is flying in from Bordeaux,**

**France. When he arrives he will also**

**be briefed. ...In the meantime, first**

**thing in the morning you will begin**

**searching for the weapons dealer that**

**sold Tonya Jordan some .357 blank**

**cartridges.**

**As if on cue, Fletcher switches on the laptop and the PowerPoint presentation begins.**

**ON THE SCREEN, a photo of Tonya appears.**

**100**

**MOORE**

**You will all be furnished copies of**

**this photo. ...We need to prove this**

**woman murdered one René Lucien and why.**

**THE PHOTO ON THE SCREEN CHANGES; now showing a map of Southern California, with various areas color coded and marked with the numbers “1” through “5.” Jonathan explains:**

**MOORE**

**You will all be assigned an area, from**

**one to five, in which to conduct your**

**search. As you’ll notice each individ-**

**ual area is rather large with the total**

**search parameter reaching from Paso**

**Robles and Bakersfield in the north,**

**the Pacific Ocean to the west, Barstow**

**to the east and the Mexican Border to**

**the south. Interview every person in**

**your assigned area and come up with**

**whomever sold those blank cartridges.**

**Harry Fletcher adds a caveat.**

**FLETCHER**

**When you find the person who sold the**

**blank cartridges to Mrs. Jordan, get a**

**written statement and a promise to tes-**

**tify in court, if necessary.**

**CHARDONNAY**

**If that’s understood, then I suggest**

**we break for dinner...On Universal Im-**

**ports’ nickel, served with premium**

**wines, of course.**

**Jonathan smiles and nods.**

**MOORE**

**Of course.**

**248 EXT. PARKER CENTER – L.A. POLICE HEARQUARTERS – DAY 248**

**To establish a new day.**

**249 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 249**

**Once again Fletcher and Jonathan are seated in front of LT Graves’s modest desk.**

**101**

**FLETCHER**

**Our team members are scouring all pos-**

**sible Southern California sales points**

**where Tonya Jordan could possibly have**

**purchased one or more .357 magnum blank**

**cartridges.**

**MOORE**

**Since not every dealer handles blanks**

**and the .357 magnum blank is hard to**

**find, the team will first work their**

**phones to eliminate a lot of sales**

**points before traveling out with pho-**

**tos of the lovely Mrs. Jordan.**

**LT GRAVES**

**You’re right about the number of out-**

**lets for that cartridge. Most blank**

**cartridges today come in .38, .32, or**

**.22 calibers.**

**(beat)**

**But supposing she purchased the ammo**

**Online?**

**FLETCHER**

**We considered that and decided she**

**would not want the transaction on her**

**computer and that there was probably**

**some urgency in making the purchase**

**and she would not want to wait for**

**the package to arrive.**

**LT GRAVES**

**Makes sense.**

**(to Jonathan)**

**Received the list you provided of your**

**team members in the event I were to get**

**a call about them. ...Quite a mix. Two**

**decorated police officers; one current**

**and one retired...and one team member**

**who did some prison time for an inci-**

**dent that occurred several years ago in**

**Las Vegas.**

**MOORE**

**I give you my word as a former Marine**

**officer; these people are doing the LAPD**

**a tremendous favor and giving up their**

**own time to do so.**

**102**

**LT GRAVES**

**They must hold the two of you in high**

**regard.**

**LT Bill Graves checks his watch and then suggests:**

**LT GRAVES**

**It’s lunch time. ...I suggest we re-**

**tire to the cafeteria where lunch will**

**be on the Department.**

**This gets a nod of approval from both Fletcher and Moore.**

**250 INT. CAFETERIA - PARKER CENTER – DAY 250**

**Having gone through the cafeteria line, Graves, Fletcher and Jonathan unload their plates from the ubiquitous trays onto the table. The food, including dessert, looks absolutely delicious.**

**The conversation that started in LT Graves’ office continues soon as the empty trays have been picked up by the bus boy.**

**FLETCHER**

**(to LT Graves)**

**Not to step on your toes, but I did**

**pay a visit to one Margaux Strong, who**

**admitted to being the person respon-**

**sible for concocting the blends mir-**

**roring the fraudulent, rare wines**

**sold by Ruinart.**

**Before Graves can protest, Fletcher sets his mind at ease.**

**FLETCHER**

**I was careful to present myself as a**

**concerned individual, not in any offi-**

**cial capacity.**

**LT Graves relaxes.**

**FLETCHER**

**(continuing)**

**I don’t want to see her arrested, es-**

**pecially when she has committed no**

**crime and such an arrest would likely**

**put an end to her brilliant career.**

**LT GRAVES**

**No crime? ..Afraid you’ll have to ex-**

**plain.**

**103**

**FLETCHER**

**Technically, she merely blended some**

**currently available wines to suggest**

**what some of the rare old wines would**

**taste like today and in the near fu-**

**ture. ...I’m convinced she was not**

**involved in procuring the bottles,**

**corks or labels – that was solely the**

**work of Nicolas Jordan.**

**LT GRAVES**

**Even if she were involved...like that**

**for Nicolas, her jail time would like-**

**ly be minimal. ...Year at the most.**

**Noticing the surprised expression on the faces of Jonathan and Fletcher, the lieutenant explains.**

**LT GRAVES**

**Like I said before, wine fraud, like**

**art fraud, is not considered *sexy* by**

**law enforcement...and I’m afraid that**

**extends to judges, as well.**

**(beat)**

**The worst Nicolas could receive is**

**three years. With overcrowding and**

**good behavior the most time he would**

**serve is a year and a day.**

**(beat)**

**Of course...for what’s it’s worth,**

**he’d be on probation for a rather long**

**time and prohibited from dealing in**

**wines or spirits,**

**FLETCHER**

**(disappointed)**

**Hardly worth the trouble of arresting**

**him.**

**LT GRAVES**

**True. But his wife is another matter.**

**...Murder *is* considered sexy.**

**251 EXT. LOS ANGELES INTERNATIONAL AIRPORT – DAY 251**

**The iconic restaurant and other landmarks readily identify LAX.**

**252 ANGLE ON RUNWAY 252**

**104**

**The Air France Boeing 777 touches down onto the runway.**

**253 EXT. BEL AIR HOTEL – STONE CANYON ROAD – DAY 253**

**Series of beauty shots of the hotel grounds to establish.**

**254 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 254**

**Seated on the couch, Jonathan is on his cell phone when there is a KNOCK on the DOOR.**

**MOORE**

**(into cell)**

**Hold on...Somebody’s at the door.**

**Could be David. I’ll call you later.**

**Clicking off his iPhone, Jonathan climbs to his feet and answers the door.**

**255 ANOTHER ANGLE 255**

**Opening the door, we are introduced to the handsome DAVID MOR-GAN, formerly *Inspector Morgan* of the SFPD.**

**The two give each other a warm hug.**

**MORGAN**

**Jonathan. ...Good to see you again.**

**We go back a long way.**

**FLASHBACK TO:**

**256 INT. HOMICIDE CAPTAIN’S OFFICE – (STOCK) - DAY 266**

**Stock footage from “The Golden Gate Cross-up” showing Inspector David Morgan standing at attention in front of his boss, Captain Chambers, Chief of Homicide, SFPD. Seated at his deck, Chambers is glancing through a file on Jonathan Moore.**

**CAPT CHAMBERS**

**(looking up)**

**Inspector Morgan. ...I understand you**

**are friends with this *Jonathan Moore.***

**...Under the circumstances, do you think**

**it was prudent for you to assign yourself**

**to the case? Especially since you were**

**about to go off duty when the call came**

**in?**

**105**

**MORGAN**

**Sir? ...Moore and I might be acquaint-**

**tances, but that allows him no favors in**

**my book. I assure you that the investi-**

**gation was handled with the utmost pro-**

**fessionalism.**

**CAPT CHAMBERS**

**What do you know about him? ...What**

**do you *really* know?**

**MORGAN**

**Other than he’s the chief financial of-**

**ficer for Universal Imports, contrib.-**

**utes heavily to good causes and likes**

**gourmet food and fine wine, I hardly**

**know anything... Sir.**

**CAPT CHAMBERS**

**He got a conceal permit for that Glock?**

**MORGAN**

**Yes, sir.**

**CAPT CHAMBERS**

**I want a complete workup on him. Don’t**

**do it yourself. Put someone else on it.**

**MORGAN**

**(a bit of an attitude)**

**May I ask why you’re so interested?**

**CAPT CHAMBERS**

**The man just intrigues the hell out of**

**me, and always has.**

**END FLASHBACK:**

**257 BACK TO SCENE 257**

**Breaking their embrace, David inquires:**

**MORGAN**

**Where’s *Templar*?**

**MOORE**

**Shadowing the prime suspect in the pos-**

**sible murder in question, Tonya Jordan.**

**(MORE)**

**106**

**MOORE (Cont.)**

**(beat)**

**By the way, he no longer uses the *Robin***

***Templar* nom de guerre. He’s been using**

**his real identity for some time now.**

**MORGAN**

**Does that mean he’s finally gone legit?**

**MOORE**

**We all have. ...And it’s paying off big**

**time.**

**MORGAN**

**How so?**

**MOORE**

**We’re now making far more charitable**

**contributions than we were ever able**

**to do...in the old days.**

**MORGAN**

**(nodding)**

**I knew you were good people and that’s**

**why I supported what you were trying**

**to do.**

**MOORE**

**Well, let me brief you on what we’re**

**trying to do *now* and what your role**

**will be.**

**258 EXT. STREET NEAR TOWNHOUSE COMPLEX – TOLUCA LAKE – DAY 258**

**Fletcher’s rental is following (at a safe distance) the vehicle of Tonya Jordan as she turns down the street in which René Lucien’s townhouse is located.**

**She parks about a half block from the townhouse and begins walking the rest of the way.**

**259 INT/EXT. FLETCHER’S RENTAL – DAY 259**

**Fletcher parks at the end of the block and watches. As she enters the complex, Fletcher pulls out his iPhone and dials.**

**INTERCUT WITH:**

**260 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 260**

**107**

**LT Graves grabs his landline on the first ring.**

**LT GRAVES**

**(into handset)**

**Lieutenant Graves.**

**FLETCHER**

**Fletcher. ...Mrs. Jordan has reentered**

**the Lucien townhouse.**

**LT GRAVES**

**I wonder why?**

**FLETCHER**

**I think she’s finally figured it out.**

**LT GRAVES**

**You mean she’s finally realized that**

**it was Lucien that robbed and murdered**

**Ichiye Hayakawa**

**FLETCHER**

**I think she’s looking for the money.**

**LT GRAVES**

**I’ll be there soon as possible. What-**

**ever you do...don’t enter the apartment**

**on your own. ...You’ll need witnesses.**

**FLETCHER**

**I understand.**

**261 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 261**

**To establish.**

**262 INT. BEDROOM – BRENTWOOD ESTATE, BRENTWOOD CA – DAY 262**

**The au pair, Yvette, is helping Margaux pack her things.**

**MARGAUX**

**Nicolas said that you could come to**

**Yountville with me and that he would**

**continue paying your salary until the**

**term of your au pair service has ended.**

**YVETTE**

**Well...I will miss young Walt. He’s**

**(MORE)**

**108**

**YVETTE (Cont.)**

**such a great kid. And I was hired by**

**the Jordans in anticipation of their**

**having a child. Unfortunately Tonya**

**miscarried leaving me without a *charge***

**to care for.**

**MARGAUX**

**Then what’s holding you?**

**Yvette is thinking...trying to find a reason not to go. Final-ly, her face brightens.**

**YVETTE**

**(excitedly)**

**I’ll go pack.**

**263 EXT. STREET NEAR TOWNHOUSE COMPLEX – TOLUCA LAKE – DAY 263**

**Tonya exits the townhouse complex and quickly walks the half block to her vehicle.**

**264 INT/EXT. FLETCHER’S RENTAL – DAY 264**

**Fletcher watches through the windshield as Tonya gets into her vehicle and drives off. Harry does not follow.**

**265 BACK TO SCENE 265**

**Tonya has no more than turned the corner when LT Graves and a Uniformed Officer, both in a marked police cruiser, pulls in behind him.**

**Fletcher climbs out of his rental at the same time LT Graves and the Uniformed Officer exit the cruiser; joining each other, the three head for the townhouse complex.**

**266 INT. TOLUCA LAKE TOWNHOUSE – DAY 266**

**Fletcher LT Graves and the Uniformed Officer enter René Lucien’s townhouse and are stunned by what they see.**

**The apartment has been vigorously *tossed*. Drawers have been pulled open and contents dumped on the floor. Cupboard doors are open and it’s obvious everything in them was thoroughly searched. Even the fridge and freezer doors have been left open and all the food, fresh and frozen, left on the floor.**

**Fletcher is the first to utter a word.**

**109**

**FLETCHER**

**She found the money.**

**LT GRAVES**

**How do you know?**

**Nodding in the direction of the desktop computer, Harry answers the lieutenant’s question.**

**FLETCHER**

**Because the search ended with the**

**computer.**

**Sure enough, everything on the far side of the computer appears not to have been touched.**

**The three move to the computer where the side panel has been removed and not replaced.**

**LT GRAVES**

**(nodding to harry)**

**I see what you mean.**

**FLETCHER**

**She cannot have returned to Holmby**

**Hills in this short time. I suggest**

**you radio for a unit to pick her up**

**at her driveway...before she has a**

**chance to hide the money somewhere on**

**the property...someplace where it will**

**not be easily found.**

**LT GRAVES**

**It would take a warrant for a stop**

**like that.**

**FLETCHER**

**(angrily)**

**Then get one!!**

**LT Graves pulls out his iPhone and auto dials a number. The phone is answered but we don’t know by whom.**

**LT GRAVES**

**(into iPhone)**

**Carol Nicholson...*Judge* Nicholson,**

**please.**

**Obviously having been put on hold, Graves explains to Fletcher.**

**110**

**LT GRAVES**

**I have a friend who is a West Los**

**Angeles superior court judge. ...West**

**Los Angeles is the closest court han-**

**dling criminal cases to Holmby Hills.**

**Suddenly, we HEAR the filtered SOUND of a female VOICE coming through the iPhone speaker.**

**JUDGE CAROL (V.O.)**

**Hello?**

**Graves quickly puts the iPhone back to his ear.**

**LT GRAVES**

**Carol? ...Bill Graves. I need a war-**

**rant and I need it A-SAP. ...I’ll**

**give you the detains over the phone**

**with my promise to come by and sign**

**the affidavit within the hour.**

**(beat)**

**In the meantime I’m going to have my**

**captain assign a uniformed officer**

**from the area to pick up and deliver**

**the warrant prior to my getting there**

**to sign the affidavit.**

**INTERCUT WITH:**

**267 INT. JUDGE NICHOLSON’S SUPERIOR COURT CHAMBERS – DAY 267**

**We’re inside the modest chambers of JUDGE CAROL NICHOLSON located in the West Los Angeles Superior Court building at 1633 Purdue Ave. The attractive judge is seated behind her desk the handset to her landline phone to her ear.**

**JUDGE CAROL**

**That’s highly unusual, Bill. I don’t**

**know if I can do that.**

**LT GRAVES**

**You can if it’s an emergency and be-**

**lieve me, this is an emergency. ...Be-**

**sides, what’s the worst that can happen?**

**JUDGE CAROL**

**For one, the warrant can be thrown out**

**in court as having been invalid. Sec-**

**(MORE)**

**111**

**JUDGE CAROL (Cont.)**

**ondly, anything secured under the war-**

**rant can be tossed.**

**LT GRAVES**

**I’m willing to take that chance.**

**JUDGE CAROL**

**It’s that important?**

**LT GRAVES**

**It is.**

**Judge Carol appears to be thinking it over. ...Finally:**

**JUDGE CAROL**

**All right. ...Give me the details.**

**268 EXT. STREET - 323 MAPLETON DRIVE MANSION – DAY 268**

**A marked police cruiser pulls up in front of the Mapleton Drive address and half blocks the driveway entrance.**

**269 INT/EXT. MARKED POLICE CRUISER – MAPLETON DR. – DAY 269**

**Alone in the cruiser, behind the wheel, the uniformed female SERGEANT REYNOLDS pulls out her cell phone and dials.**

**INTERCUT WITH:**

**270 INT/EXT. LT GRAVE’S POLICE CTUISER – SUNSET BLVD. – DAY 270**

**With LT Grave’s Uniformed Officer driving and the lieutenant in the passenger seat, the marked cruiser is on Sunset Blvd., pass-ing Sunset Plaza, when Grave’s cell phone SOUNDS. He answers on the first ring.**

**LT GRAVES**

**(into iPhone)**

**Graves.**

**SGT. REYNOLDS**

**Lieutenant...this is Sergeant Reynolds.**

**I’m at the location now...waiting for**

**the warrant.**

**LT GRAVES**

**A Corporal Bishop left the courthouse**

**(MORE)**

**112**

**LT GRAVES (Cont.)**

**with the warrant about six minutes ago.**

**He should be on the San Diego Freeway**

**about to exit onto Sunset. He’s prob-**

**ably ten minutes away. I’ll be there**

**within fifteen.**

**SGT. REYNOLDS**

**What if the subject arrives first?**

**LT GRAVES**

**Delay her.**

**SGT. REYNOLDS**

**Understood, sir.**

**271 EXT. CPL BISHOP’S CRUISER – SAN DIEGO FWY & SUNSET – DAY 271**

**As usual, the northbound side of the Freeway is jammed and CPL Bishop’s cruiser is using code 3; both lights & siren.**

**272 EXT. SUNSET BLVD OFF RAMP FROM NORTHBOUND I-5 – DAY 272**

**CPL Bishop’s marked cruiser pulls off the northbound San Diego Freeway onto eastbound Sunset Blvd.; cutting the siren and going with the lights only.**

**273 EXT. STREET - MAPLETON DRIVE – HOLMBY HILLS - DAY 273**

**Suddenly, from the direction of Sunset Blvd. Tonya’s car is seen advancing. She pulls up to the entrance to her driveway, which is partially blocked by SGT. Reynolds’s cruiser.**

**274 TIGHTER ANGLE 274**

**As SGT. Reynolds approaches the driver’s side of her vehicle, Tonya electronically lowers her window.**

**TONYA**

**What’s going on?**

**SGT. REYNOLODS**

**We have a warrant to search you and**

**your vehicle for contraband.**

**TONYA**

**You’ve got to be kidding. ...You know**

**who I am.**

**113**

**SGT. REYNOLDS**

**Yes, I do, Mrs. Jordan.**

**TONYA**

**(acquiescing)**

**Well at least show me the warrant.**

**SGT. REYNOLDS**

**It’s on its way.**

**TONYA**

**(incredulously)**

**On its way?!! ...Well until it gets**

**here, remove your cruiser from my**

**driveway NOW!! And don’t come onto**

**my property.**

**275 EXT. STREET - MAPLETON DRIVE – HOLMBY HILLS - DAY 275**

**This time it’s CPL Bishop’s cruiser that is seen approaching from the direction of Sunset Blvd., red lights flashing.**

**276 BACK TO SCENE 276**

**SGT. REYNOLDS**

**Sorry, Mrs. Jordan. But the warrant**

**has arrived.**

**(beat)**

**Would you mind stepping out of your**

**vehicle so that I can conduct a**

**search?**

**CPL BISHOP pulls up and parks his cruiser across the street. He then gets out and approaches SGT Reynolds with warrant in hand.**

**A disgusted and reluctant Tonya does as told.**

**277 EXT. LT GRAVES’S POLICE CRUISER – SUNSET BLVD. – DAY 277**

**Racing westward on Sunset Blvd. without benefit of siren or red lights, Lt Graves’s marked cruiser approaches Mapleton Drive and turns southbound onto the tree lined residential street.**

**278 EXT. STREET - MAPLETON DRIVE – HOLMBY HILLS - DAY 278**

**The lieutenant’s Uniformed Officer stops the cruiser behind the Corporal’s and both he and Graves climb out and cross the street to assist SGT. Nicholson.**

**114**

**279 EXT. STREET - 323 MAPLETON DRIVE MANSION – DAY 279**

**But apparently assistance is not needed. CPL Bishop is keeping a watch on Tonya while SGT. Reynolds is tossing her vehicle.**

**Search completed, SGT Reynolds straightens up and turns to face LT Graves.**

**SGT. REYNOLODS**

**Sorry, sir. The vehicle is clean.**

**(beat)**

**That means the money, if it exists,**

**has to be in her purse.**

**All eyes slowly turn to the large purse hanging from an obvi-ously nervous Mrs. Jordan’s right shoulder.**

**280 EXT. BEL AIR HOTEL – STONE CANYON ROAD – NIGHT 280**

**Early evening beauty shot to establish the famous hotel.**

**281 INT. WOLFGANG PUCK RESTAURANT – BEL AIR HOTEL – NIGHT 281**

**Jonathan, Fletcher and LT Graves are seated at a prime table each enjoying another fine meal created by Wolfgang Puck.**

**LT GRAVES**

**In her purse we found $400,000 in**

**bearer bonds; obviously the good faith**

**down payment on the Stone Canyon prop-**

**erty. We’re in the process of attempt-**

**ing to trace the bonds back to Ichiye**

**Hayakawa, but it will not be easy.**

**...In fact the whole case against Tonya**

**is dicey. ...What we need is proof that**

**she purchased one or more blank .357**

**cartridges.**

**(beat)**

**As it is, she posted bail and was re-**

**leased within 3-hours of her arrest.**

**FLETCHER**

**Question is whether she killed René be-**

**cause she was unhappy over the split or**

**if there was some other reason...and if**

**so, what?!**

**282 EXT. SERIES OF SHOTS – OXNARD, CA – DAY 282**

**115**

**Beauty shots of iconic Oxnard landmarks including the harbor, million dollar yachts and schooners; and the Herzog winery, home to the popular Tierra Sur Restaurant.**

***SUPERIMPOSE: OXNARD, CALIFORNIA***

**283 EXT. SHOOTER’S PARADISE GUN RANGE – OXNARD – DAY 283**

**To establish the Gun range located at 1910 Sunkist Circle.**

**284 INT. SHOOTER’S PARADISE GUN RANGE – OXNARD – DAY 284**

**To establish that inside the gun range is the *B&G Guns store* which sells guns and ammo.**

**285 INT. B&G GUNS STORE – DAY 285**

**Chardonnay is at the counter talking with one of the salesmen, JACKSON. She shows Jason an 8X10 color photo of Tonya Jordan.**

**CHARDONNAY**

**Tell me Jackson. ...Has this person**

**ever purchased anything in this store?**

**Jackson studies the photo carefully.**

**JACKSON**

**(hesitantly)**

**She does look familiar.**

**He takes a second look and then apparently remembers.**

**JACKSON**

**Yeah...I remember. She purchased some**

**cartridges. ...Blank cartridges as I**

**recall. ...That why I remember her.**

**(beat)**

**Not a lot of demand for .357 blank car-**

**tridges.**

**286 EXT. SHOOTER’S PARADISE GUN RANGE – OXNARD – DAY 286**

**Chardonnay exits the gun range and immediately dials a number on her iPhone.**

**INTERCUT WITH:**

**287 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 287**

**116**

**Jonathan is watching one of the cable news channels when his iPhone RINGS. He answers on the second ring.**

**MOORE**

**(into cell)**

**Jonathan.**

**CHARDONNAY**

**We’ve got her Jonathan...the prover-**

**bial *smoking gun*.**

**288 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 288**

**Jonathan Moore, Harry Fletcher and LT Graves are settled into their usual places surrounding the lieutenant’s modest desk.**

**Jonathan hands Graves a folder containing several documents.**

**MOORE**

**Here’s all you need for a conviction.**

**...Notarized affidavits and the prom-**

**ise from the witness to appear in court**

**as a witness.**

**FLETCHER**

**Should be *sexy* enough!!**

**MOORE**

**But we’d like to talk to you about**

**Nicolas.**

**289 EXT. STREET - 323 MAPLETON DRIVE – DAY 289**

**Two police cruisers and Jonathan’s rental pull-up in front of the driveway to 323 Mapleton Drive and park, blocking off any possible exit.**

**290 EXT. FRONT ENTRANCE – MAPLETON DR. MANSION – DAY 290**

**While LT Graves, Fletcher and Jonathan look on, SGT. Reynolds knocks on the front door of the mansion. The door is almost immediately opened by Louise, the housekeeper/cook.**

**LOUISE**

**Can I help you?**

**SGT REYNOLDS**

**We’re here to see Mrs. Jordan.**

**117**

**LOUISE**

**If you’ll wait here, I’ll see if she’s**

**home.**

**SGT REYNOLDS**

**(all four enter)**

**Sorry, Ma’am, that’s not an option.**

**291 INT. DEN – MAPLETON DRIVE MANSION – DAY 291**

**Tonya and Nicolas are together in the den, watching one of the cable news channels, when Louise leads the foursome into the room.**

**Taken aback, Nicolas jumps to his feet and demands:**

**NICOLAS**

**Louise...what’s the meaning of this?**

**LOUISE**

**Sorry, Mr. Jordan...they insisted.**

**SGT Reynolds pulls out her handcuffs and steps over to the seated Tonya.**

**SGT REYNOLDS**

**Would you please stand, ma’am?**

**Tonya does as she is asked and SGT Reynolds slaps the cuffs on her wrists – arms behind her back.**

**SGT REYNOLDS**

**(continuing)**

**Tonya Jordan...You are under arrest**

**for the murder of René Lucien. ...You**

**have the right to remain silent. Any-**

**thing you say can and will be used**

**against you in a court of law. ...You**

**have the right to speak to an attorney,**

**and to have an attorney present during**

**any questioning. If you cannot afford**

**a lawyer, one will be provided for you**

**at government expense.**

**In a dead faint, Nicolas falls back into his stuffed chair.**

**292 EXT. FRONT ENTRANCE – MAPLETON DR. MANSION – DAY 292**

**SGT Reynolds marches the handcuffed Mrs. Jordan out of the**

**118**

**mansion and down the driveway towards her police cruiser, park-ed on the street**

**293 BACK TO SCENE – DEN - MANSION 293**

**With Nicolas still passed out in the stuffed chair, Jonathan, Fletcher and LT Graves are able to have a brief discussion.**

**LT GRAVES**

**We still have to prove that Tonya, I**

**mean Mrs. Jordan, was aware that the**

**wadding from a blank .357 magnum car-**

**tridge could be lethal when fired to**

**the temple at close range.**

**MOORE**

**Well, Lieutenant, that’s really your**

**problem...not ours.**

**FLETCHER**

**(interjecting)**

**Find out if she’s ever heard about an**

**actor named Jon-Erik Hexum and a TV**

**series from the early 1980s called**

***‘Cover Up.’* It was in all the papers.**

**LT Graves is as surprised by Harry’s revelation as is Jonathan. After recovering from this bit of information, Moore continues.**

**MOORE**

**Lieutenant! Our deal was that if we**

**gave you the murderer of Ichiye Haya-**

**kawa you would help us close down**

**these wine fraud cases.**

**FLETCHER**

**(interjecting, again)**

**Actually, lieutenant, we assisted you**

**in solving *two* murders.**

**LT GRAVES**

**(nodding affirmation)**

**So you did. ...What is it you want?**

**MOORE**

**Let’s wake up Nicolas and then we’ll**

**fill you in.**

**294 INT. HERB ALPERT’S VIBRATO GRILL/JAZZ RESTAURANT – NIGHT 294**

**119**

**Inside the restaurant and night club located at 2930 Beverly Glen Circle (top of Mulholland) in Bel Air – the jazz group finishes their set and takes a break.**

**Seated at a large, prime table are: Harry, Ruinart, Jonathan, Chardonnay, Shinaman, Palmer and David Morgan.**

**Harry Fletcher and Jonathan Moore are spelling things out for Nicolas Jordan - and his future, if any.**

**MOORE**

**(to Nicolas)**

**Here’s how things stand. ...You’re**

**going to be arrested. We have enough**

**sworn affidavits from your rare wine**

**customers to justify such an arrest.**

**FLETCHER**

**That’s the bad news.**

**NICOLAS**

**You mean there’s some *good* news?**

**MOORE**

**You’ll be arraigned before Superior**

**Court Judge Carol Nicholson in West**

**Los Angeles; a criminal court judge.**

**FLETCHER**

**Instead of a jury trial, you’ll agree**

**to be tried in front of the judge.**

**MOORE**

**If found guilty, which I’m convinced**

**you will be, the judge will sentence**

**you to an appropriate amount of time**

**in the *slammer*.**

**NICOLAS**

**You said there was some *good* news?**

**FLETCHER**

**(indicating him-**

**self and Moore)**

**Judge will release you into our custo-**

**dy for the duration of your sentence.**

**NICOLAS**

**And why would she do that?**

**120**

**MOORE**

**Because LT Graves, Mr. Fletcher and I**

**convinced her that the greater good**

**would be served if you worked with us**

**in attempting to eliminate fraud from**

**the rare wine industry.**

**CHARDONNAY**

**You’ll be able to stay in your home,**

**free to come and go as you wish. All**

**you have to do is keep Mr. Moore ap-**

**prised of your progress once a week by**

**cell and once a week via email.**

**NICOLAS**

**Will I be able to retain my passport?**

**MORGAN**

**That’s up to the judge.**

**SHINAMAN**

**But I wouldn’t advise attempting to**

**flee, if that’s what you have in mind.**

**PALMER**

**A bench warrant would be issued for**

**your arrest.**

**RAYANA**

**And you would have to serve out the**

**remainder of your sentence in jail or**

**prison.**

**MORGAN**

**Plus whatever added time the judge**

**adds for an attempted escape.**

**Nicolas turns to Fletcher.**

**NICOLAS**

**(indicating the team)**

**I’d be working with these people?**

**FLETCHER**

**They all have day jobs...but yes,**

**on occasion you would work with some**

**of them. ...So what do you say?**

**121**

**NICOLAS**

**(smiling)**

**I say, let’s put these fraudsters be-**

**hind bars...where they belong!!**

**295 ANOTHER ANGLE 295**

**Glad handing all around as the jazz group returns from their brief break and starts another set.**

**296 EXT. 90 FT. TWIN MAST SCHOONER – SUNDOWN 296**

**To re-establish “Sweet Charity,” docked on the end of one of the many San Francisco marina piers.**

**297 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – SUNDOWN 297**

**This time Jason Ow, the young Chinese cook, limo driver and all around good guy, is serving a gourmet breakfast to both Jonathan Moore and Harry Fletcher.**

***SUPERIMPOSE: ALMOST NINE MONTHS LATER***

**MOORE**

**(to Fletcher)**

**Rush Limbaugh called. ..Seems it’s near-**

**ing that time of the year when Eisner and**

**Shanken put on their annual fundraisers.**

**FLETCHER**

**Let my guess. ...Limbaugh wanted to know**

**if the rare wines being auctioned off**

**this year were the real thing.**

**MOORE**

**Double checked with Jordan - who had flown**

**to New York to personally check out the**

**bottles. He swears they were real.**

**FLETCHER**

**Team seems to be doing an outstanding job**

**shutting down these fraudsters.**

**MOORE**

**Unfortunately there are still a lot of**

**them out there. ...We’re not going to be**

**able to do it alone.**

**FLETCHER**

**I know another person we could possibly**

**recruit.**

**122**

**MOORE**

**She happen to live in Yountville?**

**(smiling)**

**I know a good restaurant in Yountville.**

**298 EXT. SWEET CHARITY – GOLDEN GATE BRIDGE IN BACKGROUNHD – SUNSET 198**

**Beauty shot of the yacht at sunset with the bridge framed in the background.**

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