**THE GREAT ART HEIST CROSS-UP**

**(Part 4)**

**A Robin Templar Caper**

**Inspired by an actual event**

**Story and Screenplay By**

**Dennis F. Stevens**

**1st Draft Shooting Script**

**Copyright © 2015 by: Dennis F. Stevens**

**Dennis F. Stevens LLC 122 N. 4th East, Suite 4**

**Library of Congress copyright no.: Rexburg, Idaho 83440**

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

**All rights reserved (or) c/o CinemaArts.com**

**001**

**001 EXT. SERIES OF SHOTS – BOSTON, MASS – DAY 001**

**To establish the city landmarks.**

**002 EXT. ISABELLA STEWART GARDNER MUSEUM – BOSTON – DAY 002**

**To establish.**

***SUPERIMPOSE: The GARDNER MUSEUM***

***BOSTON, Massachusetts***

***SIX WEEKS AGO***

**003 INT. SERIES OF SHOTS – GARDNER MUSEUM – DAY 003**

**CAMERA ESTABLISHES the various rooms of the famous art museum, with its priceless paintings hanging on the walls.**

**004 INT. THE DUTCH ROOM – GARDNER MUSEUM – DAY 004**

**The room is empty of viewers – as sexy 23 something-year-old MARGARET JOHNSON enters. Carrying only her large handbag, Margaret surreptitiously checks out the room’s security cameras while pretending to admire the paintings.**

**Taking note of the security cameras movement, Margaret maneuvers herself into the cameras’ blind spot which turns out to be a rather large area in one corner of the room.**

**Reaching into her handbag, Margaret pulls out a high-end digital camera and begins photographing a number of the nearby paintings; something that is strictly forbidden.**

**As Margaret snaps the digital photos, we SEE a snap shot of the photographed paintings. They include artwork of the following masters.**

**005 Rembrandt’s “Storm on the Sea of Galilee (1633);”**

**006 Vermeer’s “The Concert (1658-‘60);”**

**007 “Self Portrait (1629),” by Rembrandt;**

**008 Rembrandt’s “A Lady and Gentleman in Black (1633);”**

**009 “Landscape with Obelisk (1638),” by Govaert Flinck;**

**010 “Chez Torton (1878- ‘80),” by Manet;**

**002**

**011 Then, Margaret replaces the camera in her handbag and exits the room.**

**012 EXT. SERIES OF SHOTS – MIAMI – DAY 012**

**Beauty shots to establish the city.**

***SUPERIMPOSE: MIAMI***

**013 MARGARET’S LOFT – SOUTH BEACH, MIAMI – DAY 013**

**CAMERA PANS the loft apartment. Images include the pizza style oven, a shelf filled with bottles with labels indicating varnishes, India inks, together with a glass jar containing several ridiculously expensive red sable brushes;**

**In a corner are several neatly stacked paintings. The one showing looks to be “A Lady and Gentlemen in Black,” by Rembrant**

**The CAMERA then moves and comes to rest on the painting easel where the attractive Margaret Johnson is busy painting what looks to be a copy of Rembrant’s “The Storm on the Sea of Galilee.”**

**A PowerPoint application projects the image of the photo Margaret took of “The Storm on the Sea of Galilee” at the Gardner Museum onto the canvas.**

**As the OVEN ALARM SOUNDS, Margaret puts down her brush and moves to the pizza style oven.**

**Moving the temperature dial to ZERO, she opens the oven door and carefully removes the painting inside; which painting also appears to be the same as that currently on the easel – “The Storm on the Sea of Galilee.”**

**014 ANOTHER ANGLE 014**

**At this point there is a KNOCK at the door. Margaret doesn’t move, studying the door intently – careful not to make a sound.**

**From outside the door, WE HEAR the SOUND of a key being applied to the loft’s door lock.**

**Margaret relaxes as the lock is turned and the door opens. She sets the freshly baked painting on the table. She watches as in walks a woman slightly older than Margaret but almost as good-looking – but with many of the same features as the attractive painter. This is GAYLE JOHNSON, Margaret’s older sister.**

**003**

**015 ANOTHER ANGLE 015**

**Gayle is carrying a basket filled with Mason style glass jars filed with various colored paint and large tube about seven inches in diameter and five feet in length.**

**MARGARET**

**(indicating the tube)**

**That the canvases?**

**Instead of answering, Gayle opens the tube by pulling the round cap from one end and extracts what looks to be several canvases used by artists upon which to paint their pictures.**

**Margaret accepts the rolled up canvases and – pulling back a corner – studies each carefully, one-by-one.**

**MARGARET**

**They look and feel right.**

**GAYLE**

**They are right. Once they were water**

**colors or relatively unknown paintings**

**of the same period as the masterpieces**

**you are now copying.**

**MARGARET**

**Any trouble extracting the original**

**paint?**

**GAYLE**

**The water colors were easy...Some of**

**the others were a little more difficult.**

**(beat)**

**The point is that when tested the can-**

**vases will all prove to be from the cor-**

**rect period.**

**MARGARET**

**Did you pay a lot for the originals?**

**GAYLE**

**Some were more expensive than others**

**...but nowhere near what the fakes will**

**bring.**

**At this point Gayle spots “The Storm on the Sea of Galilee,” fresh out of the oven. She walks over and studies it carefully.**

**004**

**016 ANGLE ON PAINTING 016**

**Indeed, the painting looks authentic.**

**INTERCUT WITH:**

**017 ANGLE ON GAYLE’S EXPRESSION 017**

**Gayle is impressed.**

**GAYLE**

**Cracking looks perfect. ...I’ll put**

**it through a series of tests.**

**018 EXT. SERIES OF SHOTS – SOUTH BEACH 018**

**To establish.**

**019 INT. OTENTIC BISTRO – 538 WASHINGTON AVE. – S.BEACH – DAY 019**

**Gayle and Margaret are enjoying lunch at the popular bistro.**

**MARGARET**

**I’m only making three copies each.**

**(explaining)**

**It wouldn’t do to flood the market**

**and chance a buyer running into an-**

**other copy of the priceless painting**

**he just paid a fortune for.**

**GAYLE**

**As I see it, we only have one problem.**

**MARGARET**

**And what might that be.**

**GAYLE**

**If Galbraith is to sell your forgeries**

**to discreet buyers as being actual**

**stolen masterpieces, then the originals**

**will have to actually be stolen.**

**MARGARET**

**That IS a sobering thought. ...Have**

**anyone in mind for the dastardly task?**

**GAYLE**

**As a matter of fact---**

**CUT TO:**

**005**

**020 EXT. HOTEL COMMONWEALTH – NIGHT 020**

**To establish the luxury hotel at 500 Commonwealth Ave., 0.8 miles from Boston’s Gardner Museum; where Margaret stealthily took her photographs.**

**021 INT. SUITE – HOTEL COMMONWEALTH – NIGHT 021**

**Practically nude, sitting In front of a well lighted mirror, Margaret and Gaye are helping each other with their disguises. Their hair is pulled up and bundled on top of their heads where an official Boston Police department cap will conceal the true length. Dark, customized wigs are then applied...followed by thick mustaches.**

**MARGARET**

**You got the phony police plates on the**

**car and put something over the rental**

**sticker to hide the fact that it’s a**

**rental?**

**GAYLE**

**Of course. Besides, it’s after midnight;**

**we can park on the street right in front**

**of the museum. Chances of being picked**

**up by a surveillance camera are practi-**

**cally nil.**

**Thick mustaches and sideburns are then applied to complete the disguise**

**MARGARET**

***Practically* nil may not be good enough.**

**GAYLE**

**Relax...the phony police plates will**

**come back to an unmarked Boston PD**

**unit. And the beauty is the plates**

**aren’t stolen, just cardboard copies**

**– like those used in Hollywood movies.**

**022 ANOTHER ANGLE 022**

**When the facial transformations are complete, the next task is to hide the ample and perfectly shaped breasts of both women.**

**Off come the bras...to be replaced by a black cloth wrapped tightly around the breasts and secured by Velcro in the back.**

**006**

**MARGARET**

**Does it have to be so tight?**

**GAYLE**

**Afraid so. ...Otherwise, there’s no way**

**we could ever be taken for men.**

**MARGARET**

**It’s after midnight...time to put on our**

**uniforms and see how we look.**

**093 INT. HALLWAY – COMMONWEALTH HOTEL – NIGHT 093**

**The door to the suite opens slightly and a uniformed Boston police officer peeks out and checks the hallway.**

**The hallway is empty.**

**The door is closed. Four seconds later the door reopens and two male police officers emerge and start down the hallway towards the elevators. Affixed to the sleeves of one of the uniformed officers are the stripes of a sergeant (Gayle). The second male officer appears to be a corporal. Both officers are properly armed.**

**094 EXT. 2 PALACE ROAD – BOSTON – NIGHT 094**

**The dark colored rental car with its fake (prop) plates pulls to the curb on the east side of Palace Road, near Evans Way, and parks.**

**The SIGH on the building indicates they are parked in front of the Isabella Stewart Gardner Museum.**

***SUPERIMPOSE: 12:30 A.M. MARCH 18th***

**CAMERA MOVES to a TIGHT SHOT of the car.**

**095 INT. RENTAL AUTOMOBLE – NIGHT 095**

**Gayle is behind the wheel as she and Margaret (dressed as male police officers) go over their check list. They check the tote bag for the proper tools and then slip on their police issue gloves.**

**096 EXT. 2 PALACE ROAD – NIGHT 096**

**Gayle and Margaret exit the rental auto and step onto the**

**007**

**sidewalk, the museum looming above them like a castle. With Margaret carrying the tote bag they move toward the side entrance.**

**097 EXT. MUSEUM SIDE ENTRANCE – NIGHT 097**

**Gayle presses the white buzzer next to the large wooden door.**

**INTERCUT WITH:**

**098 INT. SECURITY ROOM – GARDNER MUSEUM – NIGHT 098**

**The 1ST SECURITY GUARD (sitting in front of a console filled with video monitors) checks the relative video and notes the two police officers outside. The young college student presses the intercom button.**

**1ST SECURITY GUARD**

**What is it you want?**

**GAYLE**

**(lowering her**

**voice an octave)**

**Police. Let us in. We heard about a**

**disturbance in the courtyard.**

**The young, inexperienced, guard notes the police patches on the *men’s* shoulders and the insignias dotting their lapels. They look like cops. Again he presses the intercom.**

**1ST SECURITY GUARD**

**Orders are not to let anyone in.**

**GAYLE**

**The hell with your orders. This is**

**official police business!! Open up!**

**Duly intimated, the young guard buzzes the officers inside.**

**099 ANGLE ON WATCH DESK. 099**

**The two Boston police officers finally arrive at the watch desk. Gayle, who has perfected the lower octave voice, does all the talking.**

**GAYLE**

**Are any other guards in the building?**

**008**

**1ST SECURITY GUARD**

**Just one.**

**GAYLE**

**Get him or her down here.**

**The guard picks up his cell phone and presses one of the auto dial buttons.**

**INTERCUT WITH:**

**100 INT. MUSEUM HALLWAY – NIGHT 100**

**The 2ND GUARD is doing his rounds when his cell phone RINGS.**

**2ND GUARD**

**(answering)**

**Yes.**

**1ST SECURITY GUARD**

**Will you please come to the watch desk?**

**Somewhat puzzled, the 2nd Guard nevertheless clicks off his cell phone and heads towards the watch desk.**

**101 BACK TO SCENE – WATCH DESK 101**

**Gayle needs to get the guard from behind the watch desk, where he could trigger an alarm in a heartbeat.**

**GAYLE**

**(to guard)**

**You look familiar. I think we have a**

**default warrant out on you. Come out**

**here and show us some identification.**

**The nervous guard reluctantly complies, opening his wallet and extracting his driver’s license. In doing so, he moves out of the booth and away from the panic button – the only direct connection to the outside world.**

**1ST SECURITY GUARD**

**If it’s about the Christmas party, I can**

**explain.**

**102 ANOTHER ANGLE 102**

**At this point, the second security guard appears in the doorway.**

**009**

**Margaret thrusts him against the wall and spread-eagles his arms and legs. Then she slaps the handcuffs on him.**

**2ND GUARD**

**(incredulously)**

**Why are you arresting me?**

**Simultaneously, Gayle clicks shut the handcuffs over the 1st Security Guard’s wrists. Speaking for Margaret, whose gun is drawn, Gayle announces:**

**GAYLE**

**This is a robbery. ...Don’t give us any**

**problems and you won’t get hurt.**

**1ST SECURITY GUARD**

**Don’t worry. They don’t pay me enough**

**to get hurt.**

**2ND GUARD**

**(nervously)**

**That goes for me, as well.**

**GAYLE**

**Good! ...Now we head for the basement.**

**103 SERIES OF SHOTS – STAIRS LEADING TO BASEMENT 103**

**Gayle and Margaret are steering the two guards down a series of stairs – into the basement.**

**104 MUSEUM BASEMENT 104**

**As Gayle extracts their wallets and studies their identifica-tions, Margaret extracts a roll of duct tape from the tote bag and wraps strip after strip around the eyes and mouths of the guards, finally handcuffing them to a solid and secure pipe.**

**GAYLE**

**(a final warning)**

**We know where you live. Do as I say and**

**no harm will come to you. Don’t tell**

**them anything and in about a year you**

**will get a reward.**

**Now the thieves have free reign of the Museum.**

**105 INT. DUTCH ROOM – GARDNER MUSEUM – NIGHT 105**

**010**

**Still dressed as male, Boston police, officers Gayle and Marga-ret enter the Museum’s Dutch Room and quickly go to work.**

**As if carefully rehearsed, Margaret and Gayle take down the six framed paintings known as: *The Concert*, by Johannes Vermeer; *A Lady and Gentlemen in Black,* by Rembrant; *The Storm on the Sea of Gali-lee*, by Rembrant; *Self Portrait*, by Rembrant; *Landscape with Obelisk*, by Govaert Flinck; and *Chez Torton*, by Manet.**

**INTERCUT WITH:**

**106 MUSEUM BASEMENT 106**

**While this is going on, the young, naive guards are struggling to free themselves and remove the duct tape from their mouths and heads.**

**Back in the Dutch Room, Gayle and Margaret carefully remove the masterpiece paintings from their frames and then re-hang the empty frames; placing the removed paintings in a stack on the floor.**

**In the basement, the guards have removed enough of the duct tape so as to talk to each other.**

**In the Dutch Room, Gayle picks up the six masterpiece paintings and without rolling them up - follows Margaret to what is known as the Short Gallery.**

**107 THE SHORT GALLERY 107**

**As they enter, Margaret explains the significance of the room, the size of which was little more than a narrow hallway. Across from the entrance is a small oil sketch of the museum founder, painted by Anders Zorn.**

**MARGARET**

**(pointing out the**

**Gardner portrait)**

**That’s the founder, Isabella Steward**

**Gardner. From now on, she will be**

**looking over the missing paintings.**

**Gayle takes a moment to study the painting which shows Gardner joyfully pushing open a set of glass doors, a fireworks display rocketing off behind her in the evening sky.**

**The two thieves quickly go to work hiding the six masterpieces. They take down the three largest paintings in the galley and**

**011**

**begin removing the backs from the frames.**

**108 MUSEUM BASEMENT 108**

**With most of the duct tape off their faces, the two guards would be free except for the three-inch pipe securing their handcuffs.**

**2ND GUARD**

**Do you think they’ll kill us? After**

**all, we can identify them.**

**1ST SECURITY GUARD**

**Distinct possibility. ...We’ve got to**

**get outta here!**

**The 2nd Guard checks out the pipe they are handcuffed to.**

**2ND GUARD**

**This pipe looks ancient. Probably**

**hasn’t been used in decades.**

**1ST SECURITY GUARD**

**You’re right...perhaps we can twist our**

**way out of these cuffs.**

**With that the guards clamp both their fists around the pipe and prepare to twist it free from its connections.**

**2ND GUARD**

**(hesitant)**

**Which way do we twist?**

**1ST SECURITY GUARD**

**I don’t know...counter clockwise, I**

**think.**

**With renewed vigor, the two guards begin attempting to unscrew the pipe from its connections.**

**109 THE SHORT GALLERY 109**

**Meanwhile, while Gayle is re-hanging two of the three paintings the sisters had just removed, Margaret – working off the floor, is placing the remaining two (of the six) paintings behind the framed painting removed from the wall just moments before.**

**After separating the paintings with thin tissue paper taken from the tore bag (for protection of the paintings), Margaret skill-**

**fully replaces the paintings backboard and snaps the locking**

**012**

**devices into place.**

**She then hands the framed painting (with its two concealed masterpieces hidden within) to her sister, who carefully re-places it back on display.**

**Replacing their tools in the tote bag, the sisters are ready to leave. Gayle pulls back the glove on her left hand and checks the time on the male watch on her wrist.**

**GAYLE**

**2:50 a.m. ...not bad.**

**MARGARET**

**We better check on the guards before**

**leaving. See that they’re alright.**

**GAYLE**

**Good idea, I’ll do that while you gather**

**up all the security camera and motion**

**detector tapes and discs. Meet you at**

**the watch desk.**

**The sisters exit the Short Gallery and head in different direc-tions, Margaret carrying the large tote bag.**

**110 MUSEUM BASEMENT 110**

**Gayle arrives in the basement to find the guards straining themselves to unscrew the pipe to which they are handcuffed.**

**GAYLE**

**(voice lowered**

**an octave)**

**Having any success unscrewing that**

**pipe?**

**The guard’s expression indicates a negative to Gayle’s question.**

**GAYLE**

**(continuing)**

**I just wanted to make sure you were all**

**right. ...Another four hours the next**

**shift will arrive and it won’t be long**

**after that until you’re free. ...I sug-**

**gest you make the best of it by simply**

**relaxing and making yourself comfortable**

**as possible.**

**013**

**The guards exchange suspicious looks.**

**As Gayle heads back up the stairs, the guards go back to their task of attempting to unscrew the pipe.**

**2ND GUARD**

**They could still set fire to the build-**

**ing and we’d likely be the only casual-**

**ties.**

**With that thought, the guards attack their objective to free themselves with renewed vigor.**

**111 SECURITY ROOM – WATCH DESK 111**

**Gayle arrives as Margaret is pulling all the re-recordable DVDs from their machines and stuffing them into the tote bag.**

**GAYLE**

**How’s it going?**

**MARGARET**

**Just have to get the motion detector DVDs,**

**together with the tapes of the side door**

**monitor.**

**GAYLE**

**You sure there are no backups?**

**MARGARET**

**I think I got them all...but we can never**

**be sure.**

**(beat)**

**Guards okay?**

**GAYLE**

**They’ll be just fine.**

**MARGARET**

**(smiling)**

**Capable of identifying us to a “T.”**

**GAYLE**

**(returning smile)**

**Of course. ...Now let’s get the hell**

**outta here.**

**112 EXT. PARKING LOT – HOTEL COMMONWEALTH – NIGHT 112**

**014**

**With Gayle behind the wheel, the dark colored rental pulls into the hotel parking lot and parks out of sight of any surveillance cameras. Still dressed as police officers, the sister climb out of the automobile and surreptitiously remove the phony, prop license plates – placing them in the large tote bag – before heading inside.**

**113 INT. SUITE – HOTEL COMMONWEALTH – NIGHT 113**

**Back in their hotel suite, in front of the large, well lighted mirror, the sisters are removing their disguises. Off come the dark wigs, sideburns and prosthetic noses. Next, the perfect breasts are unwrapped and placed into more comfortable bras.**

**GAYLE**

**In the morning, I’ll turn in the rental**

**at the airport and take a flight to**

**Shreveport – then a bus to my home in**

**New Orleans. ...Later, you’ll take the**

**hotel shuttle to the airport and catch**

**your flight to Jacksonville, from where**

**you’ll catch a bus to Miami.**

**Finally, the transition is complete with the police uniforms and makeup kits safely locked into a separate set of luggage.**

**GAYLE**

**We’ll keep in touch via text messages,**

**but don’t include anything incrimin-**

**ating.**

**(beat)**

**In three months, we’ll meet at your flat**

**in Miami. By then we should be ready**

**to meet with professor Galbraith.**

**MARGARET**

**(smiling)**

**Sounds like a plan.**

**114 EXT. SERIES OF SHOTS – SAN FRANCISCO – MORNING 114**

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

**115 EXT. SAN FRANCISCO MARINA – MORNING 115**

**To establish.**

**116 EXT. 90 FT. TWIN MAST SCHOONER – MORNING 116**

**015**

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

**117 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – MORNING 117**

**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 build and manner of an ex-marine. He is reading the San Francisco Chronicle.**

**Without reading further, Jonathan pulls out his smart phone and presses the auto dial button for a familiar number.**

**118 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 118**

**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.**

**119 INT. KITCHEN - FLETCHER ESTATE – EARLY MORNING 119**

**HARRY FLETCHER, who 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 Harry’s landline PHONE disturbs his con-centration. He picks up the phone.**

**FLETCHER**

**(announcing himself)**

**Fletcher.**

**The good-looking Fletcher is probably in his mid thirties but because he is trim and physically fit it is difficult to tell.**

**INTERCUT WITH:**

**120 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – MORNING 120**

**016**

**MOORE**

**Jonathan here. ...Have you seen this morn-**

**ing’s Chronicle?**

**FLETCHER**

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

**MOORE**

**There a front page article on the Gardner**

**Museum heist that occurred three months**

**ago. Seems they’ve run out of leads as to**

**whom the perps might be or what happened**

**to the paintings. They’re offering a $3**

**million reward for recovery of the master-**

**pieces.**

**FLETCHER**

**As I recall, the stolen paintings were**

**estimated to be worth $300 million.**

**MOORE**

**Sounds like a job for Robin Templar and**

**his merry men.**

**FLETCHER**

**I’ll meet you at the office around noon.**

**121 BACK TO SCENE – KITCHEN 121**

**Fletcher hangs up the phone just as his beautiful nude (from the waist up) wife - NICOLE enters. Fletcher shows no reaction to her nudity, Nicole often wanders around the house wearing only her stylish panties.**

**NICOLE**

**I hope whoever was on the phone isn’t**

**going to take you away. You promised**

**to tell my econ students about how you**

**singlehandedly caught the thieves behind**

**the great Antwerp diamond heist.**

**FLETCHER**

**Afraid that’ll have to wait. I have to**

**go into the City and may not be back for**

**some time.**

**NICOLE**

**This have anything to do with Robin**

**Templar?**

**017**

**FLETCHER**

**I’ve told you before…Robin Templar no**

**longer exists. He has gone legit.**

**NICOLE**

**Meaning he no longer robs armored cars**

**but now risks his life and limb recover-**

**ing stolen goods?**

**Fletcher smiles, steps up to his beautiful wife and gives her a loving kiss to which she responds in kind. As their lips final-ly part, Harry Fletcher can’t help one last quip.**

**FLETCHER**

**As the saying goes...it’s a dirty job**

**...but somebody’s got to do it.**

**NICOLE**

***Dirty* job hell. It’s a *fun* job and**

**you love it.**

**122 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAY 122**

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

**123 ANGLE ON HELICOPTER HANGER 123**

**Fletcher slides open the door to the hangar and we are intro-duced to a helicopter model popular among businessmen.**

**124 EXT. MONTEREY REGIONAL AIRPORT (MRY) – DAY 124**

**To establish.**

***SUPERIMPOSE: MONTEREY REGIONAL AIRPORT***

**125 ANOTHER ANGLE 125**

**The same helicopter we saw at the Fletcher home is seen settling to the ground in an area specifically designated for long term visiting aircraft.**

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

**126 INT. BOARDING AREA – MONTEREY AIRPORT – DAY 126**

**The flight to San Francisco is called by the pleasant female VOICE of the FLIGHT ANNOUNCER.**

**018**

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

**The SkyWest flight to San Francisco is**

**now boarding.**

**Templar is in line prepared to present his boarding pass.**

**127 EXT. SAN FRANCISCO INTERNATIONAL AIRPORT – DAY 127**

**To establish.**

**128 EXT. RUNWAY - SAN FRANCISCO INTERNATIONAL AIRPORT – DAY 128**

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

**129 EXT. MAIN ENTRANCE – SAN FRANCISCO AIRPORT – DAY 129**

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

**130 ANOTHER ANGLE 130**

**Spotting his Chinese friend, Fletcher follows Jason to the black limousine where he climbs into the back.**

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

**131 EXT. OFFICE BUILDING – S.F. FINANCIAL DISTRICT – DAY 131**

**The black limo pulls up in front of the tall financial district building housing, among others, the 19th floor offices of Uni-versal Imports.**

**Fletcher exits the limo and enters the building.**

**132 INT. LOBBY – OFFICE BUILDING – SAN FRANCISCO – DAY 132**

**As Fletcher heads for the elevators, the CAMERA PANS over and MOVES IN on the letter board listing the companies with offices in the building together with their floor and suite numbers; with the CAMERA FRAME finally filled with: *Universal Imports 19th floor.***

**133 INT. 19TH FLOOR – OFFICE BUILDING – SAN FRANCISCO – DAY 133**

**The elevator door opens on the 19th floor and Fletcher steps out and into the lobby of a busy and functioning company. The SIGN on the back wall READS: *Universal Imports.***

**As the CAMERA PANS the lobby, it becomes obvious that Universal**

**019**

**Imports takes up the entire floor with the huge lobby compiling about eighteen percent of the floor space and individual offices the remaining eighty-two percent.**

**Harry Fletcher is greeted by the highly professional reception-ist, the French born MISS MARIANNE VALTAN.**

**MISS VALTAN**

**Mr. Fletcher. ...Mr. Moore is expect-**

**ing you.**

**FLETCHER**

**Thank you, Miss Valtan.**

**Without another word, Harry opens one of the tall double doors and disappears into the corporation’s inner sanctum.**

**134 INT. OFFICE HALLWAY – UNIVERSAL IMPORTS – DAY 134**

**Fletcher moves down the hallway past an office with the door marked Harry Fletcher, Chief Operating Officer and to the next office which sign on the door indicates it’s the office of Jonathan Moore, the Chief Financial Officer. Harry knocks and without waiting for a response enters.**

**135 INT. JONATHAN MOORE’S OFFICE – UNIVERSAL IMPORTS – DAY 135**

**Harry Fletcher is greeted warmly by Universal Imports’ CFO.**

**136 EXT. ACQURELLO RESTAURANT – NEAR NOB HILL – DAY 136**

**To establish.**

**137 INT. ACQURELLO RESTAURANT – SAN FRANCISCO – DAY 137**

**Jonathan Moore and Harry Fletcher are enjoying a late lunch at the renowned Acqurello Restaurant, near Nob Hill. The ambience of the restaurant is a little hard to describe. It feels small but is well decorated and looks smart.**

**Fletcher is biting into a properly prepared breast of duck while Jonathan is enjoying a salmon steak that is to die for. Both entrées are being washed down by a chilled Jadot Le Montrachet.**

**MOORE**

**If there were ever a caper that required**

**the expertise of Robin Templar and his**

**merry band, this is it. ...Think of the**

**(MORE)**

**020**

**MOORE (Cont.**

**charities we could fund with four mil-**

**lion U.S. dollars - less out commission,**

**of course.**

**FLETCHER**

**I was under the impression our merry**

**band of thieves had retired after the**

**great diamond heist caper.**

**MOORE**

**Don’t you see? It’s no longer about the**

**money...it’s the trill.**

**(anger showing)**

**That’s right...we do it for the thrill!**

**(beat)**

**The recovery fee on the Antwerp Diamond**

**Center heist made Chardonnay Rogers a millionaire...yet she still works as a**

**detective-sergeant for the San Diego**

**Police Department. Why do you *suppose***

**she does that?**

**FLETCHER**

**(thoughtfully)**

**I guess it wouldn’t hurt to contact the**

**officer-in-charge at the Boston Police**

**Department...let them know we’re inter-**

**ested in earning the recovery fee.**

**MOORE**

**(a broad smile)**

**I’ve already done that. ...We’re having**

**dinner with the retiring museum director**

**and detective handling the case, tomor-**

**row evening.**

**138 EXT. BOSTON POLICE HEADQUARTERS – LATE AFTERNOON 138**

**To establish the building at One Schroeder Plaza.**

**139 INT. OFFICE – BOSTON POLICE HEADQUARTERS – LATE AFTERNOON 139**

**The retiring Gardner Museum Director, ANNE HAWLEY, is conferring with police lieutenant WILLIAM “Bill” CASSIDY. Hawley is a beautiful redheaded woman in her early 70s and Cassidy a phys-ically fit man in his early 40s dressed in a smart business suite.**

**021**

**The office is typical of police stations...large glass window with a blind allowing or not allowing visibility from the squad room. The blind is open.**

**HAWLEY**

**What do we know about these men we’re**

**supposed to meet with?**

**CASSIDY**

**Other than being a MBA graduate of the**

**Wharton School of Business and the COO**

**of a successful San Francisco based**

**international import-export business,**

**very little about Harry Fletcher. ...He**

**keeps a low profile.**

**(beat)**

**Jonathan Moore, however, we know a**

**great deal about. ...Retired from the**

**Marine Corps as a lieutenant colonel**

**who in his final years of active duty**

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

**(beat)**

**Before becoming the general’s aide de**

**camp, as a Marine captain, Moore’s pri-**

**mary duty was planning missions.**

**HAWLEY**

**Impressive.**

**CASSIDY**

**That’s not all. ...I talked to a Denice**

**Oliver, an insurance company investi-**

**gator who claims that Harry Fletcher**

**and Jonathan Moore are responsible for**

**the recovery of millions in stolen dia-**

**monds from that Antwerp Diamond Center**

**caper.**

**(beat)**

**When I heard that, I thought the four**

**of us should at least have dinner.**

**140 ANOTHER ANGLE 140**

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

**POLICE SECRETARY**

**Sorry to interrupt, lieutenant Cassidy,**

**but there’s a Mr. Fletcher and Mr. Moore**

**to see you.**

**022**

**CASSIDY**

**Good. ...Escort them in.**

**141 ANGLE FROM SQUAD ROOM 141**

**With the blind open and looking into the office from the squad room, WE SEE the Police Secretary escort Harry and Jonathan into the lieutenant’s office.**

**There is a lot of hand shaking.**

**142 EXT. CAPITAL GRILL STEAKHOUSE – BOSTON – EVENING 142**

**To establish the popular restaurant located at 900 Boyston St.**

**143 INT. CAPITAL GRILL – EVENING 143**

**Cassidy, Hawley, Fletcher and Moore are seated at an booth, enjoying their suburb aged beef dinner and world-class wine.**

**FLETCHER**

**In order to proceed, all we need know**

**is that the $3 million recovery fee is**

**available and whether it’s being offered**

**by the insurance company or the museum.**

**HAWLEY**

**The $3 million is for recovery of all**

**six of the paintings.**

**FLETCHER**

**I assume the $4 million is prorated for**

**individual recovery?**

**HAWLEY**

**It is. ...I’ll see to it that you get a**

**list of the individual painting and the**

**recovery fee for each.**

**FLETCHER**

**That will be helpful. ...But to my orig-**

**inal question...where’s the money coming**

**from? ...Insurance or the museum?**

**HAWLEY**

**The museum. ...A policy would have cost**

**us $3 million a year, a price tag well**

**beyond the institution/d $2.8 million**

**budget.**

**023**

**FLETCHER**

**I assume the $2.8 million was to insure**

**all the artwork.**

**MOORE**

**And even the most skilled bugler would**

**find it impossible to cart away an en-**

**tire building’s worth of art.**

**FLETCHER**

**Only way to have a complete loss is if**

**the entire building burnt to the ground.**

**MOORE**

**Highly unlikely.**

**FLETCHER**

**(to Hawley)**

**The point is, that you could have taken**

**partial thest insurance for anywhere**

**from $10 to $50 million and been more**

**than adequetly covered for a theft such**

**as occurred.**

**It is Jonathan who now looks both Hawley and Cassidy in the eye.**

**MOORE**

**Now, what we want to hear is exactly**

**what you gather happened the night of**

**the robbery.**

**144 EXT. OTENTIC BISTRO – 538 WASHINGTON AVE. – S.BEACH – DAY 144**

**To establish.**

**145 INT. OTENTIC BISTRO – MIAMI – DAY 145**

**Gayle and Margaret are enjoying an adult beverage at the popular bistro.**

**The handsome BISTRO WAITER steps up to the table.**

**BISTRO WAITER**

**May I take your order?**

**GAYLE**

**Just bring us each a glass of your best**

**chardonnay.**

**024**

**MARGARET**

**(explaining)**

**We’re expected to be joined by another**

**party, shortly.**

**The Waiter smiles and moves away to accommodate the order.**

**146 TIGHTER ANGLE 146**

**MARGARET**

**I know it’s best that I not know where,**

**but I just need confirmation that my**

**fake paintings are safe?**

**GAYLE**

**They’re here in Miami...stored in six**

**different locations. I’ll give up those**

**locations - one at a time – as professor**

**Galbraith sells them and we receive our**

**share of the money.**

**MARGARET**

**Sounds like you don’t trust the man.**

**GAYLE**

**He’s the best at what he does...selling**

**masterpiece paintings to obscenely wealthy**

**art lovers...willing to purchase what they**

**want on the black market...but a crook is**

**still a crook.**

**147 ANOTHER ANGLE 147**

**At this time Margaret and Gayle are joined by NEIL GALBRAITH, a dapper art connoisseur in his late fifties or early 60s.**

**Gayle motions for him to sit.**

**GAYLE**

**Care for a cocktail before ordering?**

**GALBRAITH**

**Don’t mind if I do.**

**At this point the handsome young waiter brings the sister’s chardonnay refills and Galbraith puts in his adult beverage order.**

**024**

**GALBRAITH**

**(to waiter)**

**I understand you have Hennessy Paradis**

**Cognac by the glass?**

**BISTRO WAITER**

**I *believe* that’s correct, sir?**

**GALBRAITH**

**I’ll have a glass.**

**BISTRO WAITER**

**Very good choice, sir.**

**GALBRAITH**

**(adding)**

**Make it a generous pour.**

**BISTRO WAITER**

**Yes, sir.**

**As the Waiter moves away to fill the order, Gayle and Margaret exchange looks. Then Gayle looks Galbraith in the eye.**

**GAYLE**

**I trust you’ll be picking up the tab.**

**148 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – MORNING 148**

**Jason OW is serving breakfast to Jonathan and Harry. An open bottle of Dom Perignon champagne is being generously mixed with orange juice, as a *pick-me-up*.**

**FLETCHER**

**As I see it, we will not need Shinaman**

**on this caper. But because of their**

**police connections, we should try and**

**get Chardonnay and David Morgan.**

**MOORE**

**I concur and have already put in the**

**call. ...They’ll be aboard in time for**

**breakfast, in the morning.**

**FLETCHER**

**(genuinely pleased)**

**Jonathan, ole friend...you never cease**

**to amaze me.**

**026**

**149 INT. OTENTIC BISTRO – MIAMI – DAY 149**

**Margaret, Gayle and professor Galbraith are enjoying their lunch and beverages,**

**GAYLE**

**I’ve ran all the standard tests on the**

**paintings. Believe me, they will test**

**as *authentic* right down to the paint**

**and brush strokes.**

**GALBRAITH**

**That’s important, not that my buyers**

**will risk having then authenticated.**

**But most of them are art connoisseurs**

**in their own right and could probably**

**tell the difference on their own.**

**(beat)**

**And the originals?**

**GAYLE**

**In a safe place.**

**GALBRAITH**

**Good. ...It wouldn’t do to have them**

**suddenly turn up, at least not in our**

**lifetime.**

**150 EXT. EXIT OF SAN FRANCISCO INTERNATIONAL AIRPORT – MORNING 150**

**As the tall, lean and physically fit CHARDONNAY ROGERS (whose real name is Andrea Parker) exits the airport she is greeted by Jason Ow, who takes the detective-sergeant’s luggage and leads her to the nearby limousine.**

**It’s hard to figure the attractive Chardonnay. She obviously has some Hispanic or Mediterranean blood in her and if one had to guess it would be that her true age is probably from mid twenties to early thirties; but that’s a guess.**

**Tossing the luggage in the trunk of the limo and with Chardonnay safely in the rear compartment, Jason gets behind the driver’s seat and WE SEE the limo exit the airport.**

**151 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – MORNING 151**

**Jonathan Moore and Harry Fletcher are warmly renewing their acquaintance with the handsome and physically fit 32 year-old, DAVID MORGAN, who like Jonathan never uses an alias.**

**027**

**152 ANOTHER ANGLE 152**

**The animated conversation is interrupted as Jason Ow escorts Chardonnay aboard the schooner.**

**Naturally, there are warm hugs all around.**

**153 BACK TO SCENE 153**

**Jason is serving a gourmet champagne breakfast not unlike that served at the best Michelin 3-star restaurants, except that the champagne being poured into the flute glasses is the Louis Roederer Cristal champagne. `**

**Everyone is gathered around the circular dining table.**

**MORGAN**

**So, do we have a plan?**

**MOORE**

**Nothing full proof.**

**FLETCHER**

**I thought I’d go undercover as a**

**shadowy, art-hungry billionaire while**

**you two pose as unscrupulous art**

**dealers and spread the work among the**

**art world that—**

**CHARDONNAY**

**(interrupting)**

**That Robin Templar...of Leucadendra**

**Drive, Gable Estates, Miami, is looking**

**to buy authentic black market art.**

**MORGAN**

**Just one problem.**

**MOORE**

**What’s that?**

**MORGAN**

**I’ve done a little research. The day**

**after the Gardner heist the *Boston Globe***

**wrote that “the art treasures seized**

**from the Isabella Stewart Gardner Museum**

**were probably contracted for in advance**

**by a black market collector outside the**

**country.”**

**(MORE)**

**028**

**MORGAN (Cont.)**

**(beat)**

**Other newspapers covering the theft**

**echoed the storyline, including the New**

***York Times.***

**MOORE**

**So??**

**MORGAN**

**So, it’s mostly a myth that billionaire**

**art-lovers go around snapping up looted**

**paintings or brokering art heists. It’s**

**not worth the risk.**

**FLETCHER**

**It’s all we’ve got. ...Hopefully, we’ll**

**stir up the art world and get a line on**

**someone who knows something.**

**CHARDONNAY**

**Templar...I mean Fletcher’s right. We’ve**

**got to start somewhere. Besides, I hap-**

**pen to think there are billionaires out**

**there who would do almost anything to**

**land a coveted painting.**

**MORGAN**

**It’s an art lover’s dream to visualize**

**that in some Thomas Crown style hiding**

**place is a stolen Monet or Picasso.**

**CHARDONNAY**

**(fanciful)**

**But it’s such a romantic dream.**

**154 MARGARET’S LOFT – SOUTH BEACH, MIAMI – DAY 154**

**Margaret is alone in her loft apartment, reading an old Agatha Christie book, when there is a knock on the door. Putting down the book, she rises from her stuffed chair and moves to the door.**

**155 ANGLE ON DOOR 155**

**MARGARET**

**Who is it?**

**On the other side of the door, Galbraith’s VOICE answers.**

**030**

**GALBRAITH (O.S.)**

**Neil Galbraith.**

**Margaret opens the door and Professor Galbraith enters.**

**MARGARET**

**What’re you doing here?**

**GALBRAITH**

**I came for the location for the first**

**set of paintings...and the key.**

**Galbraith enters and begins snooping around the loft, obviously looking for paintings.**

**MARGARET**

**You can give it up Professor; you’re**

**not going to find any paintings here.**

**Margaret takes a post-it note pad and writes an address and the combination to a lock.**

**She tears off the post-it note and hands it to Galbraith.**

**MARGARET**

**Here’s the location of the first three**

**unsigned Paintings...together with the**

**combination to the padlock.**

**The professor accepts the note.**

**MARGARET**

**(continuing)**

**You’ll get the location for the next**

**set of paintings from my sister...once**

**our share of the proceeds are safely**

**deposited into our Cayman Island bank**

**account.**

**(beat)**

**By the way...we have six different**

**bank accounts.**

**GALBRAITH**

**(taken aback)**

**Good God...you are careful.**

**MARGARET**

**No more than you.**

**030**

**GALBRAITH**

**What do you mean?**

**MARGARET**

**(explaining)**

**My guess is that you wouldn’t have any-**

**thing to do with selling the original paintings...which could get you a long,**

**long jail sentence. But selling fakes?**

**...In some countries they seldom even**

**prosecute. ...Unlike murder, it’s just**

**not considered a macho crime.**

**GALBRAITH**

**You’re not only a damn good painter but**

**one smart lady. ...However, you’re for-**

**getting one thing.**

**(smiling)**

**I’m the one who’s forging the artist’s**

**signatures...which the last time I**

**checked was a prison offense. ...Good-**

**bye Miss Johnson.**

**Margaret returns the smile as the professor opens the door to the loft and exits.**

**156 EXT. SERIES OF SHOTS – SAUSALITO – NIGHT 156**

**Shots establish the picturesque township of Sausalito just across the Golden Gate Bridge from San Francisco. Final series of shots features the Trident Restaurant, formally owned by the Kingston Trio, located at 558 Bridgeway, Sausalito.**

**157 INT. TRIDENT RESTAURANT – SAUSALITO – NIGHT 157**

**Seated in the Janice Joplin booth, Inspector David Morgan of the San Francisco police department is having a sea food dinner with Detective-Sergeant Andrea Parker of the San Diego police depart-ment. Andrea is known to sometimes use the nom de guerre of Chardonnay Rogers. Located right on the waterfront, the view of San Francisco and the surrounding bay from the Janice Joplin booth is spectacular.**

**158 ANGLE ON DAVID & CHARDONNAY 158**

**CHARDONNAY**

**So where do you think the Gardner paint-**

**ings are located, as we speak? ...And**

**will we ever find them?**

**031**

**MORGAN**

**They’ll turn up. I think in a year or**

**two they’ll be ransomed for from ten to**

**fifteen percent of their value.**

**CHARDONNAY**

**That would be from $4 to $6 million. Not**

**bad for a nights work.**

**(beat)**

**So you don’t think they’ll ever be sold**

**to a bunch of Tomas Crown type billion-**

**aires who’ll end up hiding them in their**

**basements or secret enclaves.**

**MORGAN**

**(smiling)**

**No, I don’t. But as you say...it’s a**

**start.**

**(beat)**

**Based upon the luggage in the trunk of**

**my car, being a detective and all, I**

**might conclude that you’re not checked**

**into a hotel.**

**CHARDONNAY**

**Being a detective myself, I would concur**

**That your observation is likely correct.**

**MORGAN**

**It might be presumptuous of me, but my**

**humble but clean apartment is only a mat-**

**ter of blocks from here. If you’d care**

**to spend the night--**

**CHARDONNAY**

**(interrupting)**

**I’d be delighted.**

**159 EXT. DAVID’S SAUSALITO APARTMENT – NIGHT 159**

**The apartment is located on a steep hill with a spectacular view of Alcatraz, the Bay Bridge and East Bay.**

**160 INT. BEDROOM – DAVID’S SAUSALITO APARTMENT – NIGHT 160**

**Inspector Morgan folds back the sheet on the queen size bed and**

**reaches out a hand to the nude Chardonnay, palm upwards.**

**CAMERA TILTS DOWN from the firm breasts to the plane of her**

**032**

**belly, with the deep pit of the navel at its center, and**

**ending at last on the darkly furred, neatly trimmed *landing* *strip* just above the object of David’s passion.**

**Slipping under the covers, Chardonnay presses her face to the inspector’s chest, her quick breath stirring his body hair; her slim powerful arms locked with desperate strength around his waist.**

**Then, the taste of her mouth as her lips part slowly, softly, to his and always the feel of her, the warmth and the softness, the hardness of toned muscles and the running ripple of long hair about his face and down his body...and the heat that seems to reach beyond the frontier of reality and reason.**

**161 EXT. OFFICE BUILDING – S.F. FINANCIAL DISTRICT – DAY 161**

**To establish the headquarters of Universal Imports.**

**162 INT. CONFERENCE ROOM – UNIVERSAL IMPORTS – DAY 162**

**David, Chardonnay, Jonathan are listening as Fletcher is on the speaker phone with FBI Agent-in-Charge THEODORE “TED” POST.**

**TED POST (V.O.)**

**(voice from speaker)**

**The Gardner’s former director, Anne**

**Hawley, asked me to cooperate with you.**

**FLETCHER**

**I’d appreciate any assistance you can**

**give us.**

**TED POST (V.O.)**

**(from speaker)**

**I can’t give you a copy of our file,**

**but if one of you would like to come**

**to the FBI’s Philadelphia field office,**

**I’ll let him or her read it...possibly**

**even allowing note taking.**

**FLETCHER**

**That’s very generous of you, Agent Post.**

**I’ll be sending Inspector David Morgan**

**of the San Francisco Police Department.**

**TED POST (V.O.)**

**Fine...I look forward to meeting him.**

**(MORE)**

**033**

**TED POST (Cont.)**

**At the front desk, have him ask for**

**the head of the bureau’s art theft**

**team.**

**FLETCHER**

**Thank you.**

**With that Harry Fletcher presses the disconnect button and turns to the others.**

**MORGAN**

**I’ll have to make it clear that I’m**

**not representing the San Francisco**

**Police Department. That I’m on leave**

**...acting on my own.**

**FLETCHER**

**Of course.**

**(to Chardonnay)**

**I want you to go to Boston and inter-**

**view the two guards. Learn all you can**

**about the thieves...but also consider**

**the possibility that the guard who let**

**the policemen inside may have been in**

**on it.**

**CHARDONNAY**

**Understood.**

**FLETCHER**

**Meanwhile I’ll be flying to Miami to**

**reestablish my residency in Gable**

**Estates, where I’m known as the myste-**

**rious Robin Templar. ...I’ll present**

**myself as a shady billionaire looking**

**to buy art masterpieces...at the right**

**price, of course.**

**Jonathan has a broad smile on his face.**

**MOORE**

**Sounds like a plan. ...Keep me posted.**

**162 EXT. SERIES OF SHOTS – PHILADELPHIA – DAY 162**

**Several beauty shots of Philadelphia landmarks.**

**163 EXT. PHILADELPHIA INTERNATIONAL AIRPORT – DAY 163**

**034**

**We SEE a Boeing 777 landing at Philly International.**

**164 EXT. PHILADELPHIA FBI FIELD PFFICE – DAY 164**

**To establish.**

**165 INT. OFFICE – FBI FIELD OFFICE – DAY 165**

**Inspector David Morgan is patiently seated in front of the desk when FBI special agent-in-charge Ted Post enters the office carrying an evidence box filled with case files. On the box is written: Gardner Museum Heist.**

**Ted Post is a fit and trim affable man in his early fifties.**

**POST**

**Sorry to keep you waiting, Inspector.**

**MORGAN**

**No problem special agent Post--**

**POST**

**Please...Just call me Ted.**

**(beat)**

**I’ll put you in an interview room**

**where you can take as long as you like**

**to read through the files...even come**

**back tomorrow. ...You can take notes**

**but no photographs or the like.**

**MORGAN**

**(smiling)**

**Fair enough...*Ted.***

**Ted returns the smile.**

**166 EXT. MIAMI INTERNATIONAL AIRPORT – DAY 166**

**A Delta 757 built by Boeing approaches and settles onto the runway.**

**167 EXT. SERIES OF AERIAL SHOTS - GABLE ESTATES, MIAMI – DAY 167**

**To establish the stunningly beautiful community with its beach-front homes and other mansions – most worth more than ten million.**

**035**

**168 EXT. LEUCADENDRA DRIVE – GABLE ESTATES - MIAMI – DAY 168**

**Fletcher’s high-end rental convertible (top down) is seen driving down the waterfront street with multimillion dollar mansions on each side.**

**The rental is SEEN pulling into one of the grand estates at 485 Leucadendra Dr. built in 2002. Although only two stories, this place is a palace – with a guest houses in the back that prob-ably cost nearly $1.5 million to build.**

**169 EXT. GABLE ESTATES MANSION – DAY 169**

**Fletcher parks his rental in front of the guest house, climbs out, grabs his luggage from the trunk, and moves to the door. Using his key he enters.**

**170 INT. FLETCHER GUEST HOUSE – GABLE ESTATES – DAY 170**

**Dropping his luggage, Fletcher moves to the landline phone and getting a tone he dials a number.**

**171 EXT. ANGLE ESTABLISHING MAIN MANSION – DAY 171**

**WE HEAR the Sound of a PHONE RINGING.**

**172 INT. DEN OF MAIN MANSION – DAY 172**

**An elegant lady in her early seventies answers the phone.**

**MRS. ROTHSCHILD**

**Hello?**

**INTERCUT WITH:**

**173 INT. FLETCHER GUEST HOUSE 173**

**FLETCHER**

**Mrs. Rothschild? ...This is Robin**

**Templar. Just wanted to let you know**

**that I’ll be staying in my guest house**

**for the two weeks...maybe even longer.**

**MRS. ROTHSCHILD**

**Glad to have you around, Mr. Templar.**

**FLETCHER**

**Mrs. Rothschild? ...Could I have twenty**

**minutes of your time?**

**036**

**MRS. ROTHSCHILD**

**Of course, Robin. Any time...any time.**

**...Now, if you’d like.**

**FLETCHER**

**I’d like.**

**174 INT. DEN OF MAIN MANSION – DAY 174**

**A FEMALE BUTLER is serving finger food and pouring tea for Mrs. Rothschild and her guest, Robin Templar.**

**MRS. ROTHSCHILD**

**(to butler)**

**Thank you...That’ll be all**

**As the butler retreats, Mr. Rothschild turns to Fletcher.**

**175 ANOTHER ANGLE 175**

**MRS. ROTHSCHILD**

**Now, Mr. Templar...What is it that’s**

**on your mind?**

**FLETCHER**

**I want it to become known that I’m the**

**primary resident of your entire estate.**

**MRS. ROTHSCHILD**

**(taken aback)**

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

**mere title search will prove that I’m**

**the sole owner.**

**FLETCHER**

**I don’t need to own the property. ...I**

**could be *leasing* it.**

**(beat)**

**A press release will explain the lease,**

**As taking place while you are on an ex-**

**tended trip to France. ...But you don’t**

**go. You stay on here, but keep a low**

**profile.**

**MRS. ROTHSCHILD**

**(excited)**

**This sounds like another of those shock-**

**ing adventures you occasionally tell me**

**about.**

**037**

**FLETCHER**

**Could be.**

**MRS. ROTHSCHILD**

**Will I be in any danger?**

**FLETCHER**

**Not likely.**

**MRS. ROTSCHILD**

**(disappointed)**

**Shucks. ...I always wanted to be part**

**of one of your capers.**

**176 EXT. BOSTON INTERNATIONAL AIRPORT – DAY 176**

**A United “heavy” flight settles onto the runway of Logan Field and rolls out.**

***SUPERIMPOSE: LOGAN FIELD, BOSTON***

**177 INT. AVIS COUNTER – LOGAN AIRPORT – DAY 177**

**Chardonnay is SEEN at the Avis counter renting an automobile.**

**178 EXT. PARKING LOT – HOTEL COMMONWEALTH – DAY 178**

**Chardonnay is seen driving her rental vehicle into the Common-wealth Hotel parking lot, grabbing her luggage from the trunk and heading for the lobby.**

**179 INT. CHECK-IN COUNTER – LOBBY – COMMONWEALTH HOTEL – DAY 179**

**Luggage in hand, Chard approaches the check-in counter and an-nounces herself.**

**CHARDONNAY**

**Andrea Parker. I reserved a**

**suite.**

**The Commonwealth DESK CLERK checks his computer then turns to Chardonnay with a smile.**

**DESK CLERK**

**Yes, Detective Parker. ...We have**

**a suite for you on the ninth floor.**

**038**

**180 INT. INTERVIEW ROOM – PHILLY FBI FIELD PFFICE – DAY 180**

**Seated at a rectangular table David Morgan is studying the files on the Gardner Museum heist and copying portions of the file on to his yellow legal pad, to be joined by a number of such yellow pads beside him on the table.**

**Suddenly Special Agent Ted Post enters.**

**POST**

**How’s it going, Inspector?**

**MORGAN**

**(looking up)**

**Please...call me David. I’m not here**

**in any official capacity.**

**POST**

**I know. ...You’re part of the hotshot**

**team that’s after the four million re-**

**covery fee.**

**(beat)**

**When you’ve had enough for the day,**

**I’ll take you to dinner...on the FBI’s**

**tab, of course.**

**181 EXT. FIORINO ITALIAN RESTAURANT – PHILLY, PA – NIGHT 181**

**To establish the small neighborhood restaurant serving authentic Italian food and which holds only 30-35 diners at any one time.**

**182 INT. FIORINO ITALIAN RESTAURANT – NIGHT 182**

**Seated at one of the few tables in the restaurant located at 3572 Indian Queen Lane are David Morgan and Ted Post.**

**183 ANOTHER ANGLE 183**

**Enjoying a highly rated Italian wine with their main entrée, David manages to work in the many questions he has after having read a portion of the FBI file on the Gardner heist.**

**MORGAN**

**It appears that you have conducted a**

**very thorough investigation into the**

**heist.**

**039**

**POST**

**We investigated and are still invest-**

**Tigating...interviewing the usual**

**suspects.**

**MORGAN**

**Your suspect list certainly includes**

**the who’s who of art thieves and under-**

**world crime figures.**

**(beat)**

**What I’m trying to determine is the**

**motivation for whomever pulled off the**

**heist to do what they did?**

**POST**

**Simple. ...In my opinion, since the**

**paintings are so high profile, they**

**will eventually ransom them back to**

**the museum for from 15 to 20 percent**

**of their market value.**

**MORGAN**

**Because they are so widely known, that’s**

**exactly what I think will happen...Even**

**if they could I don’t think they would**

**chance selling them...underground or**

**otherwise.**

**POST**

**Just the same, I wouldn’t rule out the**

**possibility of their being sold to a**

***Thomas Crown* type billionaire on the**

**black market.**

**(beat)**

**Over the years, the FBI has put toget-**

**her a list of shady art brokers who have**

**reputations for dealing in black market**

**sales.**

**(beat)**

**If you’re willing to sign a non-disclo-**

**sure agreement I could possibly provide**

**you with a copy of that list.**

**MORGAN**

**I’d need to share it with the rest of my**

**team.**

**POST**

**I think we can accommodate that request.**

**040**

**DAVID**

**Although it’s a lead I personally don’t**

**think will pan out, it would be ire-**

**sponsible not to follow up on the the-**

**ory that the masterpieces have or will**

**be sold on the underground art market.**

**POST**

**A word of warning. ...The FBI is losing**

**interest in the case. That’s why the**

**museum allowed your team aboard...and**

**why there were no objections to doing**

**so by the Boston Police.**

**DAVID**

**I don’t understand.**

**POST**

**Busting art thieves isn’t sexy. It’s**

**considered effeminate. Agents would**

**rather be chasing muscular crimes such**

**as murderers, butchery and bank robbers.**

**..Japanese police barely consider art**

**theft a crime.**

**184 EXT. HOTEL COMMONWEALTH – NIGHT 184**

**To establish the luxury hotel less than a mile from the Gardner Museum.**

**185 INT. SUITE – HOTEL COMMONWEALTH – NIGHT 185**

**Chardonnay (Detective-Sergeant Andrea Parker) is having a gour-met room service dinner in her suite at the commonwealth hotel when her burn phone cellular PHONE RINGS.**

**CHARDONNAY**

**Hello?**

**INTERCUT WITH:**

**186 EXT. FANTAIL LOUNGE – SWEET CHARITY – SUNDOWN 186**

**According to the label on the ubiquitous bottle, while placing his cell phone call, Jonathan Moore is sipping a Taittinger Comtes de Champagne Rose, 2005.**

**MOORE**

**That you Chardonnay?**

**041**

**CHARDONNAY**

**That you, Jonathan?**

**MOORE**

**Indeed. ...Granted, with these prepaid**

**burn phones it’s not always easy to**

**tell.**

**CHARDONNAY**

**You have a schedule for me?**

**MOORE**

**You’re to meet the former Gardner direc-**

**tor at the Museum...10 a.m. tomorrow.**

**(beat)**

**Also, Lieutenant Detective Cassidy of**

**the Boston PD has arranged an interview**

**between you and the guard who let the**

**fake cops enter the museum.**

**CHARDONNAY**

**Great. When’s the interview supposed**

**to take place?**

**MOORE**

**3:00 p.m. tomorrow afternoon at the**

**police headquarters. Address is one**

**Schroeder Plaza. ...*Mapquest* will show**

**you how to get there.**

**CHARDONNAY**

**Thank’s Jonathan. ...I’ll check in**

**with you tomorrow evening.**

**187 WIDER ANGLE ON JONATHAN 187**

**In a sundown beauty shot of the rear half of the 90-foot schoo-ner we SEE Jonathan Moore click off his cell phone and return to sipping his champagne.**

**188 EXT. SERIES OF SHOTS – GARDNER MUSEUM – DAY 188**

**Beauty shots to establish the museum, including the elaborate courtyard.**

**189 INT. THE DUTCH ROOM – GARDNER MUSEUM – DAY 189**

**Chardonnay and Ann Hawley enter the Dutch Room, on one of the upper floors.**

**042**

**Chard notices that the frames of the stolen masterpieces are hanging in their original spots, sans the canvases – of course.**

**Ann Hawley notices Chard’s surprised look and explains.**

**HAWLEY**

**It was decided to leave the empty**

**frames in their original positions**

**until the paintings were returned.**

**CHARDONNAY**

**I see. ...Kind of eerie.**

**HAWLEY**

**I suppose. ...But the museum supporters**

**have to believe that one day they will**

**be returned.**

**CHARDONNAY**

**Is my information correct that none of**

**the paintings were cut out of their**

**frames...instead were painstakingly**

**removed?**

**HAWLEY**

**That’s correct.**

**Chard is studying the floor.**

**CHARDONNAY**

**So they likely laid the canvases in a**

**stack, on the floor, then rolled them**

**up and placed them in a cardboard**

**tube for transportation.**

**HAWLEY**

**That would be my guess except for the**

**fact that during its restoration the**

**back of Rembrandt’s *The Storm* had been**

**sealed with wax and the painting was**

**about as flexible as an aluminum can.**

**CHARDONNAY**

**Then they must have forced it into the**

**tube. They couldn’t very well be seen**

**carrying around a stack of canvas paint-**

**ings with all the publicity the robbery**

**would surely generate in the media.**

**043**

**HAWLEY**

**They might have taken the time to strip**

**off the wax; although that would not**

**have been good for the canvas.**

**CHARDONNAY**

**They find and wax on the floor?**

**HAWLEY**

**No. ...But they could have gathered it**

**up.**

**CHARDONNAY**

**Why would they bother? Policing one’s**

**empty cartridges serves a purpose since**

**a gun leaves identifiable marks on any**

**casings fired from it. ...But wax?**

**(beat)**

**Besides, re-hanging the frames and care**

**taken in removing them tells me these**

**thieves are art lovers...who would nev-**

**er put a single paintings in jeopardy.**

**HAWLEY**

**(dubious)**

**I hope you’re right.**

**190 EXT. PUBLIC LIBRARY – MIAMI – DAY 190**

**To establish Miami- Dade Public Library at 101 W. Flager Street.**

**191 INT. PUBLIC LIBRARY – MIAMI – DAY 191**

**With a number of books relating to the paintings of the masters (on the table before him), Harry Fletcher (AKA Robin Templar) is tutoring himself on the world of art and art history.**

**To the annoyance of those seated nearby, Harry’s cell PHONE RINGS. Climbing to his feet, he moves to the stacks where he can take the call without disturbing the others.**

**FLETCHER**

**(into cell)**

**Hello?**

**INTERCUT WITH:**

**192 EXT/INT. LIMOUSINE – STREETS OF SAN FRANCISCO – DAY 192**

**044**

**With Jason Ow behind the wheel, the limo is taking Jonathan Moore to his financial district office, passing several San Francisco landmarks on the way.**

**MOORE**

**(into cell)**

**David called. He was able to obtain**

**the FBI’s list of dealers known to**

**have dealt in paintings with unusual**

**pedigrees. ...Miss Valtan will text**

**you the list. But I wanted to alert**

**you that there is such a dealer right**

**there in Miami. ...A professor Neil**

**Galbraith...he teaches art at the**

**University of Miami.**

**FLETCHER**

**Thanks, Jonathan. I’ll get right on**

**it. I’m going to start hitting the**

**art galleries this afternoon...let-**

**ting them know I’m interest in making**

**a purchase...and handing out my card.**

**193 EXT. BOSTON POLICE HEADQUARTERS – DAY 193**

**To establish the headquarters located at one Schroeder Plaza.**

**194 INT. INTERVIEW ROOM – POLICE HEADQUARTERS – DAY 194**

**LT Detective Cassidy and Chardonnay are interviewing the 1st Security Guard who previously admitted to having let in the fake cops.**

**CHARDONNAY**

**Do you recall how tall they were?**

**1ST SECURITY GUARD**

**On the short side.**

**CHARDONNAY**

**Both?**

**1ST SECURITY GUARD**

**Yeah, both. They were each about the**

**same height...I’d say approximately**

**five seven or five eight.**

**CASSIDY**

**That’s something new.**

**045**

**CHARDONNAY**

**What about their weight? ...Heavy?**

**Medium? Thin?**

**1ST SECURITY GUARD**

**Thin.**

**CASSIDY**

**Both?**

**1ST SECURITY GUARD**

**Yes, sir.**

**CHARDONNAY**

**What did they bring with them into**

**the museum?**

**1ST SECURITY GUARD**

**They had a rather large tote bag.**

**CHARDONNAY**

**You didn’t see a cardboard cylinder**

**of any type.**

**1ST SECURITY GUARD**

**No, Ma’am. ...We didn’t even see the**

**tote bag until after we were cuffed.**

**CASSIDY**

**How do you suppose they were able to**

**wonder throughout the museum without**

**setting off any alarms?**

**1ST SECURITY GUARD**

**As I’ve said before, they forced me to**

**shut off the alarm system then before**

**leaving they must have taken all the**

**camera and motion detector discs with**

**them.**

**CHARDONNAY**

**Any way you could have fooled them and**

**just pretended to shut down the alarm**

**system?**

**1ST SECURITY GUARD**

**Probably...if I hadn’t been scared**

***Shitless.***

**046**

**Chard gives a slight nod to Cassidy indicating as far as she’s concerned, the interview is over. The lieutenant detective addresses the guard.**

**CASSIDY**

**Thank you for coming in. Your co-**

**operation will be noted. ...Now if**

**you’ll remain here, I’ll have an of-**

**ficer escort you from the building.**

**With that Cassidy and Chard climb to their feet and exit the interview room.**

**195 INT. LOBBY of BOSTON POLICE HEADQUARTERS – DAY 195**

**As Detective Bill Cassidy escorts Chard towards the building’s entrance, he naturally asks for her thoughts.**

**CASSIDY**

**So what do you think? ...Was the inter-**

**view helpful?**

**CHARDONNAY**

**Very. ...Did it ever occur to you that**

**the two fake cops could have been of**

**the female persuasion?**

**Cassidy is obviously taken aback by this possibility.**

**CHARDONNAY**

**(continuing)**

**Furthermore, what if the paintings**

**never left the museum?**

**196 EXT. SERIES OF SHOTS – MIAMI ART GALLERIES – LATE AFTERNOON 196**

**To establish Miami’s several top art galleries including those in the Wynwood district, the artist hub of Miami.**

**197 EXT. PEACE MURIEL GALLERY – MIAMI BEACH – LATE AFTERNOON 197**

**To establish. CAMERA MOVES in on one of the top art galleries in Florida.**

**198 INT. PEACE MURIEL GALLERY – MIAMI BEACH – LATE AFTERNOON 198**

**The 2,000 square foot gallery is mostly filled with the paint-ings of the renowned Huong, an established artist in Florida since 1986.**

**047**

**In addition to the showcase gallery, there is an 11,000 square foot artist studio of which aspiring artists (some university art students) can rent space and exhibit their works.**

**Into this environment enters Harry Fletcher, posing as his alter ego Robin Templar.**

**He is greeted by an attractive, young salesperson that goes by the name of Margaret Johnson...yes, *that* Margaret Johnson.**

**MARGARET**

**Welcome to the Peace Muriel. Are you**

**looking for anything in particular?**

**FLETCHER**

**Well, I am a big fan of the Vietnamese**

**peace activist, Huong.**

**MARGARET**

**Well, you certainly came to the right**

**place, Mr.—**

**FLETCHER**

**Templar...Robin Templar. ...My card.**

**Margaret accepts Fletcher’s card and looks it over.**

**199 INSERT – FLETCHER’S BUSINESS CARD 199**

**The information on the card reads:**

**Robin Templar**

**485 Leucadendra Dr.**

**Gable Estates, Miami**

**At the bottom of the card is a cell number and email address.**

**200 BACK TO SCENE 200**

**MARGARET**

**Gable Estates. Don’t they call Le-**

**ucadendra Drive billionaire row?**

**Putting the card in her pocket.**

**MARGARET**

**(continuing)**

**What business are you in, Mr. *Robin***

***Templar?***

**048**

**Fletcher detects a degree of contempt for the fact that Robin Templar is supposedly a billionaire.**

**FLETCHER**

**You might say I’m retired; Presently**

**in the business of purchasing and en-**

**joying fine art.**

**MARGARET**

**And you consider Huong to be a fine**

**artist?**

**FLETCHER**

**I admire her background; a former Jour-**

**nalist; a mother, a Vietnam War refugee**

**who fled Vietnam in 1975 at the age of**

**25...and a fervent peace activist.**

**(beat)**

**All the great masters have a story.**

**MARGARET**

**(nodding agreement)**

**So which of her works are you inter-**

**ested in?**

**FLETCHER**

**I have most of her *earlier* works, hav-**

**ing obtained them from a gallery in the**

**Wynwood district. ...thought I’d stop**

**by and see what you had to offer.**

**(adding)**

**And like most galleries, to see what**

**little gems you might have hidden away**

**before collecting enough canvases for a**

**gallery presentation display of his or**

**her own.**

**(beat)**

**And, I hope it’s not necessary to add**

**That...money is no object.**

**Margaret’s suspicion about the man, if any, is quickly disap-pearing.**

**MARGARET**

**We do have a rather large space set**

**aside in the back for aspiring students**

**who pay a minimal rent to have their**

**work showcased. ...Would you like to**

**take a look?**

**049**

**FLETCHER**

**(with a smile)**

**Lead on.**

**200 EXT. CAPITAL GRILL STEAKHOUSE – BOSTON – DAY 200**

**To establish the popular restaurant in the daytime.**

**201 INT. CAPITAL GRILL STEAKHOUSE – BOSTON – LATE AFTERNOON 201**

**Chardonnay and LT Detective Bill Cassidy are having an adult beverage at the bar. Looking around, Chard comments on the décor.**

**CHARDONNAY**

**This is a very nice place.**

**CASSIDY**

**One of the finest steakhouses in all**

**of New England.**

**At this point, the Capital GRILL WAITER comes up.**

**GRILL WAITER**

**Lieutenant Cassidy...your table is**

**ready.**

**202 INT. PEACE MURIEL GALLERY – ARTIST STUDIO – EARLY EVENING 202**

**In the adjacent, 11,000 square foot artist studio, Margaret is leasing Fletcher through the exhibits.**

**MARGARET**

**As I said, aspiring artists rent space**

**to show their works. ...Most are stu-**

**dents from the university.**

**FLETCHER**

**University?**

**MARGARET**

**University of Miami. They have a ter-**

**rific art program...headed up by Pro-**

**fessor Neil Galbraith, a renowned art**

**appraiser.**

**203 ANOTHER ANGLE 203**

**The pair enters the space rented by Margaret to show her works.**

**050**

**MARGARET**

**This is the space I lease to showcase**

**my work.**

**From the expression on his face, it’s obvious that Fletcher is impressed.**

**The paintings on the wall are nothing short of masterful.**

**204 INT. CAPITAL GRILL STEAKHOUSE – BOSTON – Early evening 204**

**Chard and Cassidy have a window seat.**

**CASSIDY**

**I’ve set up an interview with the 2nd**

**guard for first thing in the morning.**

**CHARDONNAY**

**You can cancel it. ...I got all I need**

**from this afternoon’s interview.**

**CASSIDY**

**You really think there’s a possibility**

**that the paintings are hidden somewhere**

**in the museum**

**CHARDONNAY**

**It wouldn’t hurt to search every nook**

**and cranny...especially the basement.**

**205 INT. PEACE MURIEL GALLERY – MAIN GALLARY – EARLY EVENING 205**

**Margaret has led Fletcher back into the main Gallery.**

**FLETCHER**

**Forget the Vietnamese activist Huong.**

**I’ve fallen in love with a new grand**

**artist...you.**

**(beat)**

**I will be back to select which paint-**

**ings of yours I wish to purchase.**

**(beat)**

**In he meantime, if you run into any-**

**one with one of the masters for sale**

**for a bargain price, you have my card.**

**The two exchange smiles.**

**051**

**206 INT. CAPITAL GRILL STEAKHOUSE – BOSTON – Early evening 206**

**At their window table, the conversation between Chard and LT Detective Cassidy is about to become more personal.**

**CASSIDY**

**I’m ex-military...Navy to be exact.**

**CHARDONNAY**

**I’m aware of your military background,**

**commander.**

**CASSIDY**

**Then perhaps you have heard of the red**

**light- green light code when applied**

**to personal relationships between the**

**sexes?**

**CHARDONNAY**

**(cautiously)**

**Yes.**

**CASSIDY**

**I’d just like to know if I have a green**

**light or a red-light.**

**After a couple of beats, Chard answers.**

**CHARDONNAY**

**(smiling)**

**A green light, of course.**

**207 EXT. FANTAIL LOUNGE – SWEET CHARITY – SUNDOWN 207**

**Jonathan and Jason are seated together sipping champagne and watching the sunset when Jonathan’s cell PHONE RINGS.**

**MOORE**

**(answering)**

**Jonathan. ...That you Harry?**

**INTERCUT WITH:**

**208 INT. FLETCHER GUEST HOUSE – GABLE ESTATES – DAY 208**

**FLETCHER**

**(into his cell)**

**Heard anything from David or Chard?**

**052**

**MOORE**

**Chard doesn’t think the paintings ever**

**left the museum.**

**FLETCHER**

**Interesting thought.**

**MOORE**

**Furthermore, she thinks the two police**

**officers were women. ...Young women.**

**FLETCHER**

**You don’t say.**

**(beat)**

**Soon as he’s finished with the FBI,**

**have David catch a flight to Miami,**

**check in to a South Beach hotel, and**

**establish a relationship with one**

**Margaret Johnson.**

**MOORE**

**And who is Margaret Johnson?**

**FLETCHER**

**A painter extraordinaire who works**

**part-time at the Peace Muriel Gallery**

**in South Beach.**

**MOORE**

**Margaret Johnson...Peace Muriel Gal-**

**lery, South Beach.**

**FLETCHER**

**It’s named for a Muriel a Vietnamese**

**peace activist is painting**

**Taking a sip of his champagne, Jonathan simply replies.**

**MOORE**

**I see.**

**FLETCHER**

**Since David is hardly an art connois-**

**seur, he should not meet her at the**

**Gallery but following her until he**

**can arrange to meet her in a natural**

**environment. At first, their rela-**

**tionship must have nothing to do with**

**(MORE)**

**053**

**FLETCHER (Cont.)**

**art...but through her, David could**

**come to love the masters...like men-**

**tor and student.**

**MOORE**

**Let her teach him. Makes sense.**

**FLETCHER**

**I’ll text you a full description if**

**the target.**

**MOORE**

**And why is she a target?**

**FLETCHER**

**I have a feeling...that’s why.**

**209 EXT. MIAMI INTERNATIONAL AIRPORT – DAY 209**

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

***SUPERIMPOSE MIAMI INTERNATIONAL AIRPORT***

**210 INT. RENTAL CAR COUNTER – MIAMI INTERNATIONAL – DAY 210**

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

**211 EXT 1 HOTEL SOUTH BEACH – DAY 211**

**From a CAMERA ANGLE inside David’s rental, we SEE him approach-ing the luxurious hotel. He pulls up in front and stops, let-ting the valet parking team take over.**

**212 INT. LOBBY – 1 HOTEL SOUTH BEACH – DAY 212**

**David is addressing the attractive, female check-in clerk.**

**MORGAN**

**Since I’m likely to be here two weeks**

**or more, I reserved one of the apart-**

**ment suites.**

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

**CHECK-IN CLERK**

**Yes, sir, Mr. Morgan. ...An apartment**

**with a beachfront view.**

**054**

**213 INT/EXT SERIES OF SHOTS – 1 HOTEL SOUTH BEACH – DAY 213**

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

**214 EXT. SERIES OF SHOTS - RENTAL – STREETS OF S. BEACH – DAY 214**

**David’s rental is seen passing some of South Beach’s famous landmarks.**

**215 EXT. PEACE MURIEL GALLERY – MIAMI BEACH – LATE AFTERNOON 215**

**Behind the wheel of his rental, David parks across the street from the Peace Muriel Gallery. Instead of getting out, he settles in for surveillance duty.**

**216 INT. OFFICE – PEACE MURIEL GALLERY – LATE AFTERNOON 216**

**Margaret is on the phone.**

**MARGARET**

**(into handset)**

**I’m off in 15 minutes. ...Have time**

**for a bite?**

**INTERCUT WITH:**

**217 EXT. UNIVERSITY OF MIAMI – DAY 217**

**To establish.**

**GALBRAITH**

**Think so. ...What’s on your mind?**

**MARGARET**

**Tell you when I see you. ...Usual**

**place?**

**218 INT. FACULTY OFFICE – UNIVERSITY OF MIAMI – LATE AFTERNOON 218**

**We’re introduced to the typical, cluttered office of a faculty member.**

**GALBRAITH**

**See you there.**

**With that, Galbraith hangs up the landline headset.**

**055**

**219 EXT. PEACE MURIEL GALLERY – RENTAL PARKED ACROSS STREET - 219**

**From his vantage point, David sits behind the wheel of his rental watching the front door of the gallery. ...Finally she comes out – heading for the parking lot.**

**David puts the 30 power binoculars to his eyes and, based upon the texted description, checks out the face to be sure.**

**220 OPTICAL – MARGARET AS SEEN THRU BINOCULAR’S 220**

**It’s definitely Margaret.**

**221 BACK TO SCENE 221**

**David watches as Margaret climbs into her car and pulls out of the lot, heading south.**

**David fires up his rental and tails Margaret’s car.**

**222 INT. OTENTIC BISTRO – SOUTH BEACH - MIAMI – LATE AFTERNOON 222**

**To establish.**

**223 ANOTHER ANGLE 223**

**David is not far behind as Margaret’s car pulls into the Bistro’s parking lot at 538 Washington Ave.**

**224 INT. OTENTIC BISTRO – SOUTH BEACH – LATE AFTERNOON 224**

**Margaret enters the French bistro spots Galbraith and moves to his table.**

**David enters - spots an empty table next to Margaret’s table and claims it for his own.**

**225 EXT. HOTEL COMMONWEALTH – EARLY EVENING 225**

**To re-establish. We HEAR the SOUND of a cell PHINE RINGING.**

**226 INT. SUITE – HOTEL COMMONWEALTH – EARLY EVENING 226**

**Chardonnay pulls out her iPhone, checks the caller ID and then puts it to her ear.**

**CHARDONNAY**

**Jonathan?**

**056**

**INTERCUT WITH:**

**227 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – LATE AFTERNOON 227**

**Relaxing on the fantail deck lounge, Jonathan Moore is on his cell phone.**

**MOORE**

**What are you working on now?**

**CHARDONNAY**

**Following through on some leads Lieu-**

**tenant Cassidy gave me on local sus-**

**pects with the wherewithal to pull**

**off something like this.**

**MOORE**

**Fletcher is focusing in on someone he**

**calls “a person of interest;” a young**

**woman who paints like the masters.**

**(beat)**

**I did a background check and discov-**

**ered she has a sister who, while not**

**a painter, deals in art.**

**(beat)**

**She loves in New Orleans...Templar**

**wants you to check her out.**

**CHARDONNAY**

**I’ll leave for New Orleans first thing**

**in the morning. ...Email me what you**

**have on her.**

**228 INT. OTENTIC BISTRO – SOUTH BEACH – EARLY EVENING 228**

**Seated at an adjacent table to Margaret and Galbraith, David can, by concentrating, overhear the conversation between the talented painter and professor.**

**Margaret is enjoying the seared back of salmon with linguini and basil cream sauce while Galbraith is working on a steamed filet of mahi-mahi with scallion sauce and ratatouille.**

**David is working his way through the Pork Filet, a tenderloin with a grainy mustard sauce and green beans,**

**MARGARET**

**He’s interested in the old masters.**

**At the right price, of course.**

**057**

**GALBRAITH**

**(disinterested)**

**What art lover isn’t?**

**MARGARET**

**He lives on Leucadendra Drive, in**

**The Gable Estates district of Coral**

**Gables.**

**Galbraith’s demeanor suddenly changes at this bit of news.**

**GALBRAITH**

**The average price of a home on Leu-**

**candendra Drive, which follows the**

**waterfront, is upward of $15 million.**

**Margaret reaches into her purse pulls out Templar’s card and hands it to Galbraith.**

**MARGARET**

**That’s why I think it’s worth your**

**time to get a hold of him.**

**GALBRAITH**

**(studying card)**

**Templar. ...Name sounds familiar.**

**MARGARET**

**That’s because you’re thinking of the**

**Leslie Charteris fictional character**

***Simon* TempLar...who because of his**

**initials was known as *the Saint.* Our**

**Templar is *Robin* Templar and is not**

**fictional.**

**GALBRAITH**

**(still dubious)**

**Perhaps.**

**229 EXT. OTENTIC BISTRO PARKING LOT – AFTER SUNDOWN 229**

**David is exiting the parking lot when suddenly Margaret backs out from her slot in front of Morgan’s oncoming rental. David has just enough time to stop...but he chooses not to.**

**The two vehicles collide, causing minor damage to both due to the slow speeds.**

**Both parties jump out of their cars and confront each other.**

**058**

**230 TIGHTER ANGLE 230**

**Technically Margaret is likely at fault. But from the start, David takes full responsibility.**

**MORGAN**

**I’m so sorry. Are you okay?**

**(beat)**

**I take full responsibility. ...Afraid**

**my mind was on the great meal I just**

**had...and not on my driving.**

**(beat)**

**However, I suppose we’ll need to ex-**

**change license and insurance informa-**

**tion**

**Relieved that there’s a chance that she’s not going to be held responsible, Margaret acquiesces and digs into her purse for her driver’s license and insurance card. David opens his wallet and does the same.**

**While both are taking down the information of the other, David goes to work.**

**MORGAN**

**It would greatly relieve the guilt over**

**my lax in concentration if you would**

**allow me to take you nightclubbing at**

**South Beach’s most popular night spots.**

**David’s good-looks and charm are irresistible.**

**MARGARET**

**(smiling)**

**I think I would like that.**

**231 EXT. SERIES OF SHOTS – TOP SOUTH BEACH NIGHTCLUBS – NIGHT 231**

**To a musical BEAT that jars one’s bowels, the nighttime montage includes beauty shots that establishes the nightlife and dancing spots enjoyed by the elite: Story, a Collins Avenue mega club; Liv, located in the Fontainebleau; The Wall, inside the “W” South Beach hotel; Nikki Beach; Cameo; and the Opium Garden, the latter an Asian inspired extravaganza on Washington Ave.**

**232 INT. SERIES OF SHOTS – VARIOUS NIGHTCLUB DANCE FLOORS 232**

**David and Margaret are SEEN holding their own on the numerous, colorful, club dance floors.**

**059**

**233 EXT 1 HOTEL SOUTH BEACH – NIGHT 233**

**To establish.**

**234 INT. LOUNGE – 1 HOTEL SOUTH BEACH – NIGHT 234**

**After a night of frantic clubbing and dancing, David and Marga-ret are finally in an environment conducive to conversation. They are seated at a table enjoying finger food and a premium French champagne.**

**MARGARET**

**This is where you are staying?**

**MORGAN**

**In one of the fourth floor, ocean**

**view apartments.**

**MARGARET**

**How long are you here?**

**MORGAN**

**That’s up-in-the air. ...Could be for**

**several weeks.**

**MARGARET**

**Great hotel...one of Miami’s finest.**

**But it’s not cheap. ...Who do you work**

**for and what do you do to afford all**

**this?**

**DAVID**

**I work for Universal Imports, a San**

**Francisco based company. ...I’m a pur-**

**chaser.**

**MARGARET**

**And what do you purchase?**

**DAVID**

**Almost anything of value that can be**

**sold for a profit.**

**(beat)**

**What about you...what do you do for a**

**living?**

**MARGARET**

**Graduate student at the University of**

**Miami working part-time at a local art**

**gallery.**

**060**

**DAVID**

**Art. ...It’s something I wish I know**

**more about.**

**David pours the last of the French champagne into Margaret’s flute glass, which isn’t much.**

**DAVID**

**(continuing)**

**I can drive you home now...or in the**

**morning. The choice is yours.**

**Margaret looks David in the eye and decides.**

**MARGARET**

**Morning will be just fine.**

**235 INT. BEDROOM - DAVID’S 1 HOTEL SOUTH BEACH APT. – NIGHT 235**

**After an obvious lovemaking session, David and Margaret are lying on their backs recovering – a bed sheet covering their nude bodies.**

**MARGARET**

**You mentioned that art is something**

**you’d like to know more about.**

**(beat)**

**Perhaps I can teach you.**

**236 EXT. SERIES OF SHOTS – NEW ORLEANS – DAY 236**

**Montague establishing landmarks for the city known as The Big Easy; including – famous restaurants, the French Quarter, Jack-son Square, the Superdome, Tulane University, streetcars, Mata-iri Cemetery, and Musical Legends Park.**

**237 EXT. NEW ORLEANS INTERNATIONAL AIRPORT – DAY 237**

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

**238 EXT. 757 MAKING APPROACH TO NOLA INTERNATIONAL = DAY 238**

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

**239 EXT. HOTEL MONTELEONE – FRENCH QUARTER – NOLA – DAY 239**

**A valet carrying her luggage, Chardonnay approaches the front desk and addresses the Monteleone check-in CHECK**

**061**

**240 TIGHTER ANGLE 240**

**CHARDONNAY**

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

**CLERK**

**Your name?**

**CHARDONNAY**

**Chardonnay Rogers.**

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

**CLERK**

**Yes, Mrs. Rogers. A second floor**

**suite.**

**(beat)**

**Also, there’s a package for you.**

**241 INT. CHARDONNAY’S MONTELEONA SUITE – DAY 241**

**The large suite with its separate bedroom and two baths is su-perbly decorated. Chard is seated on the couch (which converts into an extra bed) opening the small package handed her by the Clerk. She looks at the contents and smiles.**

**242 INSERT – CONTENTS OF PACKAGE 242**

**It is a book entitled “PROVENANCE (How a Con Man and a Forger Rewrote the History of Modern Art,” by Laney Salisbury & Aly Sujo.**

**243 BACK TO SCENE 243**

**She puts the book down and searches for the phone book. Finding it, she sits back down on the couch and begins her search. Finally she finds the page she’s looking for.**

**244 INSERT – PHONE BOOK PAGE 244**

**Chard’s finger moving down the list of JOHNSONS finally comes to rest on two JOHNSONS, a G. JOHNSON and a G.L. JOHNSON; the lat-ter with a French Quarter address.**

**245 BACK TO SCENE 245**

**Chard takes out her iPhone and dials a number.**

**INTERCUT WITH:**

**062**

**246 INT. JONATHAN MOORE’S OFFICE – UNIVERSAL IMPORTS – DAY 246**

**Jonathan answers the land line on the second RING.**

**CHARDONNAY**

**(into cell phone)**

**In your investigation of Gayle Johnson,**

**did you manage to get a middle name?**

**MOORE**

**Laramie. ...She has a second floor**

**flat On Chartres Street, in the French**

**Quarter.**

**CHARDONNAY**

**(nodding)**

**Okay, I’ve got her.**

**MOORE**

**Get the package I sent you?**

**Chard picks up the book by Salisbury and Sujo.**

**CHARDONNAY**

**Got it right here, thanks. Let’s hope**

**it works.**

**Chard hangs up her iPhone and prepares to leave her suite.**

**247 EXT. FLETCHER GUEST HOUSE – GABLE ESTATES – DAY 247**

**We hear the SOUND of a cell phone RINGING.**

**248 INT. FLETCHER GUEST HOUSE – GABLE ESTATES – DAY 248**

**Fletcher presses the *answer* button and puts the cell to his ear.**

**FLETCHER**

**Templar...**

**INTERCUT WITH:**

**249 INT. GALBRAITH’S OFFICE – UNIVERSITY OF MIAMI – DAY 249**

**Professor Galbraith is behind his desk, on the landline.**

**GALBRAITH**

**Mr. Templar?**

**063**

**FLETCHER**

**Yes.**

**GALBRAITH**

**This is Professor Neil Galbraith of**

**the University of Miami art department.**

**...Understand you’re looking for rare**

**paintings by the masters...at a good**

**price.**

**FLETCHER**

**That’s right.**

**GALBRAITH**

**When not working my day job, I moon-**

**light as a broker specializing in fine**

**art. ...If you’re agreeable, I’d like**

**to come by and show you a catalogue of**

**what’s currently on the market.**

**FLETCHER**

**Of course. ...What time?**

**GALBRAITH**

**How’s 8:00 p.m.?**

**FLETCHER**

**Eight P.M. it is. ...Do you have the**

**address?**

**GALBRAITH**

**485 Leucadendra Drive, Gable Estates?**

**FLETCHER**

**That’s correct.**

**250 EXT. CHARTRES STREET – FRENCH QUARTER – NOLA – DAY 250**

**From across the street, Chardonnay walks past the address provided her by the phone book and notices movement in the second story loft. She enters the store across from Gayle’s apartment.**

**251 INT. FRENCH QUARTER SHOP – DAY 251**

**The souvenir shop is rather quiet during the day. Business picks up in the evening. Chardonnay confronts the SHOP PROPRI-ETOR and flashes her San Diego Sergeant’s police badge and ID.**

**064**

**CHARDONNAY**

**(to proprietor)**

**I’m not here in any official capacity,**

**but I have a fugitive under surveil-**

**lance and wonder if you’d be kind enough**

**to allow me to sit by your window until**

**he makes an appearance.**

**Stricken by Chard’s exotic beauty, the proprietor acquiesces.**

**SHOP PROPRIETOR**

**Lady...you can do whatever you like.**

**The store is yours.**

**252 EXT. PEACE MURIEL GALLERY – MIAMI BEACH – LATE AFTERNOOM 252**

**David is seen entering the gallery.**

**253 INT. PEACE MURIEL GALLERY – LATE AFTERNOON 253**

**Margaret spots David soon as he enters and rushes up to him planting a kiss on his lips.**

**DAVID**

**Decided to take you up on your offer.**

**MARGARET**

**Which offer is that? ...To have sex**

**with you?**

**DAVID**

**(playfully)**

**No, silly. ...To teach me to have a**

**better appreciation of the arts.**

**254 INT. FRENCH QUARTER SHOP – AFTERNOON 254**

**Chardonnay is planted on a stool looking out the window at the building across the street. Finally, the person she waiting for comes out and begins walking towards toward the 500 block of Chartres Street. Making a goodbye gesture to the Proprietor, Chardonnay slips out the door.**

**255 EXT. CHARTRES STREET – FRENCH QUARTER – LATE AFTERNOON 255**

**From the opposite side of the street, Chard begins shadowing Gayle Johnson through the Quarter. Sticking out of Chard’s purse is the book, “PROVENANCE,” a word the art world uses to refer to a painting’s origin.**

**066**

**234 INT. LOUNGE – 1 HOTEL SOUTH BEACH – EARLY EVENING 234**

**In a quiet corner of the lounge, David and Margaret are enjoying happy hour adult beverages.**

**MORGAN**

**The reason I never took much interest**

**in the art world as an investment is**

**because of all the fraudulent paintings**

**on the market. ...It just seems like a**

**sleazy business.**

**MARGARET**

**You’re right, there have been some clas-**

**sic cases of fraud but I personally do**

**not believe that it’s as prevalent as**

**you may think.**

**MORGAN**

**I understand that it’s not even illegal**

**to copy a painting done by one of the**

**masters.**

**MARGARET**

**That’s right. ... Most art students at-**

**tempt it at least once. ...It only be-**

**comes illegal if the painter attempts**

**to copy the artist’s signature or pass**

**it off as an original.**

**MORGAN**

**What if the copyist paints the original**

**artist’s signature at the bottom of the**

**painting only for identification, and the**

**signature is so different as to never be**

**confused with the original?**

**MARGARET**

**That’s what’s called a *grey area.***

**235 EXT. CHARTRES STREET – FRENCH QUARTER – LATE AFTERNOON 235**

**Chard watches as Gayle enters an art supplies store. The sign on the store indicates that this is Creason’s Fine Art, located at 531 Chartres Street.**

**Making sure the title of her book, PROVENANCE is prominently displayed sticking out of her purse; Chardonnay follows her into the store.**

**066**

**236 INT. CREASON’S FINE ART – FRENCH QUARTER – LATE AFTERNOON 236**

**Gayle is greeted warmly by the proprietor – GREG CREASON.**

**CREASON**

**Gayle, my dear, what can I get for you?**

**...More paint stripping chemicals?**

**(lamenting)**

**Those art students of yours too cheap**

**to purchase a new, high quality canvas?**

**...In covering their mistakes they strip**

**the paint off the old canvas and start**

**over? ...Tell them that with the strip-**

**ping costs, the difference in reusing**

**their canvases and purchasing a new one**

**isn’t all that great.**

**(beat)**

**Why eliminate the old painting at all.**

**...Just paint over it.**

**GAYLE**

**No chemicals this time, Greg. ...I hear**

**you have a large watercolor from the**

**Dutch Golden Age. If its origin can be**

**authenticated and the price is right, I**

**might be interested in taking a look.**

**CREASON**

**It’s by an unknown amateur. Only value**

**is its age. Tate archivists are estab-**

**lishing its provenance as we speak.**

**(beat)**

**Should have the results in a week or so.**

**GAYLE**

**The price?**

**CREASON**

**Should go for from $20,000 to $30,000.**

**GAYLE**

**WOW! ...That’s a lot of money.**

**CREASON**

**Not when you consider that it was sup-**

**posedly painted over 350 years ago.**

**GAYLE**

**That’s the operative word, isn’t it?**

**067**

**CREASON**

**What’s that?**

**GAYLE**

***Supposedly.***

**237 ANOTHER ANGLE 237**

**Gayle turns to exit the store when she accidently bumps into Chardonnay.**

**CHARDONNAY**

**Excuse me, but I couldn’t help overhear-**

**ing Mr. Creason use the word *‘provenance’***

**to describe the process of authenticat-**

**ing the origin of the watercolor you’re**

**interested in purchasing.**

**GAYLE**

**Yes?**

**Chard pulls the book entitled *Provenance* from her purse and shows it to Gayle.**

**CHARDONNAY**

**I was just reading about the process ar-**

**chivists go through to authentic a paint-**

**ing. ...I find it fascinating**

**(beat)**

**I also heard Mr. Creason refer to your**

***students.* Are you by chance a professor**

**of art?**

**(hastily)**

**Reason I ask is that I’m enrolled in a**

**semester of art restoration at Tulane.**

**Course is only offered once every four**

**years.**

**GAYLE**

**(impressed)**

**That’s a tough course.**

**CHARDONNAY**

**You know about it?**

**GAYLE**

**Yes.**

**068**

**CHARDONNAY**

**My hotel, the Monteleone, is only a few**

**blocks from here. I wonder if you’d let**

**me buy you a drink.**

**GAYLE**

**In the Carousel Bar & Lounge?**

**CHARDONNAY**

**Of course.**

**238 INT. LOUNGE – 1 HOTEL SOUTH BEACH – EARLY EVENING 238**

**Margaret and David are still seated at their corner table.**

**MARGARET**

**Tomorrow is my day off from the Gallery.**

**...If you are free, I have an idea on**

**how to spend the day?**

**MORGAN**

**I’m listening.**

**MARGARET**

**In the morning, while it’s cool, I’ll**

**show you Miami from the view of its**

**water ways. We take a high speed tour**

**of the harbor and nearby high priced**

**real estate in a high speed RIB *zodiac.***

**(beat)**

**You know what a zodiac is?**

**MORGAN**

**A small, rubber, Rigid Inflatable Boat.**

**MARGARET**

**This one holds 8 people or less and**

**with its two outboard motors travels at**

**a fairly good clip.**

**(beat)**

**Then, in the afternoon, we’ll tour Viz-**

**caya.**

**MORGAN**

**I’ve heard of Vizcaya, the Italian Re-**

**naissance Villa and gardens where James**

**Deering, co-founder of International**

**Harvester and a bachelor spent his**

**winters.**

**069**

**MARGARET**

**The villa is full of wonderful art**

**pieces, including some rare paintings.**

**It will be your art appreciation**

**course for tomorrow,**

**239 INT. CAROUSEL BAR & LOUNGE – MONTELEONE – LATE AFTERNOON 239**

**Gayle and Chardonnay are seated at the world famous revolving bar enjoying a round of adult beverages.**

**CHARDONNAY**

**I want to stay in the Quarter but Tu-**

**lane is so far away. I’ll probably**

**have to get an apartment nearer the**

**university.**

**GAYLE**

**Not necessarily. All you have to do**

**is walk up to the corner of Royal and**

**Canal and catch the St. Charles Avenue**

**streetcar. It will drop you off right**

**in front of the university.**

**CHARDONNAY**

**But I still need to find a place to**

**stay.**

**(indicating hotel)**

**This place is severely cutting into my**

**budget.**

**GAYLE**

**I don’t doubt it. It’s considered one**

**of the best hotels in Louisiana.**

**(a sudden thought)**

**Say, why don’t you stay with me. I**

**live nearby and have an extra bedroom.   
It would be nice to have some company,**

**especially yours. ...And the rent will**

**be most reasonable.**

**CHARDONNAY**

**You sure?**

**GAYLE**

**Absolutely. ...And I’ll teach you more**

**about art restoration than you’ll ever**

**learn at Tulane.**

**070**

**240 EXT. GABLE ESTATES MANSION – EVENING 240**

**To establish.**

**241 INT. DEN OF MAIN MANSION – EVENING 241**

**Fletcher is behind the wet bar opening a Mouton Rothschild claret when the attractive Female Butler escorts Professor Neil Galbraith into the den.**

**FEMALE BUTLER**

**Professor Neil Galbraith to see you,**

**Mr. Templar.**

**Fletcher dismisses the butler with a wave of the hand.**

**FLETCHER**

**Welcome, Professor. ...Care for a glass**

**of Mouton Rothschild?**

**GALBRAITH**

**Thank you. ...I most certainly would.**

**Fletcher/Templar pours a second glass and hands it to Galbraith who is carrying the ubiquitous briefcase. Both men swirl the wine in their glasses and then bring the glasses to their nose for a whiff. This is followed by both taking a sip of the wine and letting it run slowly over their tongues before swallowing.**

**GALBRAITH**

**Nothing like a first growth claret to**

**start the evening, I always say.**

**FLETCHER**

**Although Mouton wasn’t one of the ori-**

**ginal first growths.**

**GALBRAITH**

**Quite right. Unlike the 1855 classifi-**

**cation, Mouton wasn’t added until 1973.**

**Fletcher gestures towards the nearby couch.**

**FLETCHER**

**You certainly know your wines. Let’s**

**see if your knowledge extends to the**

**world of the master painters.**

**071**

**The two men settle side-by-side on the couch whereby after setting their wine glasses on the coffee table, the professor opens his briefcase and pulls out a catalogue.**

**242 TIGHTER ANGLE 242**

**GALBRAITH**

**(opening catalogue)**

**This is a list of some of the more valu-**

**able canvases currently on the market.**

**INTERCUT WITH:**

**243 INSERT: CATALOGUE 243**

**Some of the pieces featured in the catalogue are highly recog-nizable.**

**FLETCHER**

**I don’t see the name of the seller.**

**GALBRAITH**

**You won’t. ...That’s to prevent the**

**seller and purchaser from cutting out**

**the dealer...or runner, such as me.**

**FLETCHER**

**What about provenance?**

**GALBRAITH**

**It will be provided.**

**244 BACK TO SCENE 244**

**FLETCHER**

**Look, Galbraith. Let me be perfectly**

**frank. I have a special, highly se-**

**cure art viewing room in the basement**

**(beat)**

**What I’m looking for is another master-**

**piece to add to my collection, provided**

**the price is right.**

**GALBRAITH**

**And that price would be?**

**FLETCHER**

**About a third of its market value.**

**072**

**GALBRAITH**

**I don’t know what you mean, Mr. Templar.**

**FLETCHER**

**Then, perhaps you’re not the person I**

**should be dealing with.**

**Fletcher climbs to his feet and is about to dismiss Galbraith when the professor decides to take another tact.**

**GALBRAITH**

**Please sit down, Mr. Templar.**

**(pause)**

**Suppose I could find such a painting,**

**and the canvas is eventually discov-**

**ered, what protection can I expect.**

**FLETCHER**

**The statute of limitations on what I’m**

**looking for runs in five years. ...Fur-**

**thermore, if you’re not in possession**

**during such eventual discovery, then**

**you won’t need protection.**

**The two men climb to their feet.**

**GALBRAITH**

**I think we can do business. ...I’ll be**

**in touch. ...Meanwhile let me give you**

**my cell number.**

**With a smile on his face, Fletcher escorts the professor towards the door.**

**245 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – SUNDOWN 245**

**Jason Ow and Jonathan Moore are enjoying a gourmet meal cooked by Jason, when Jonathan’s cell phone RINGS. He presses the *answer* button and puts the device to his ear.**

**MOORE**

**Hello?**

**INTERCUT WITH:**

**246 INT. CHARDONNAY’S MONTELEONA SUITE – NIGHT 246**

**Chardonnay is on the other end of the call.**

**073**

**CHARDONNAY**

**(depressed)**

**I’ve made contact with Gayle Johnson**

**and she’s asked me to move in with her.**

**MOORE**

**You don’t sound all that excited. Any-**

**thing wrong?**

**CHARDONNAY**

**(unloading)**

**Plenty. ...She a nice kid and I hate**

**deceiving her. She thinks I’m enrolled**

**in an art restoration course at Tulane.**

**I can’t help it, but I feel like tell-**

**ing her the truth.**

**MOORE**

**David called, saying pretty much the**

**same about her sister. Apparently he**

**doesn’t like his assignment any better**

**than you.**

**CHARDONNAY**

**For me, it wasn’t so much benefiting the**

**charities as it was the thrill. ...But,**

**sadly, now even the thrill is gone.**

**(almost crying)**

**Jonathan, what am I to do?**

**MOORE**

**All I can tell you is that Templar tells**

**me that he may be close to solving the**

**case but needs another few days.**

**(beat)**

**I know the emotions both you and David**

**are going through. The question is, can**

**you give Robin the time he needs to de-**

**termine the extent to which the sisters**

**may or may not be involved.**

**CHARDONNAY**

**Did you put this question to David?**

**MOORE**

**Yes, I did.**

**074**

**CHARDONNAY**

**(conjecture)**

**And his answer was yes...otherwise we**

**wouldn’t be having this conversation.**

**MOORE**

**David elected to continue doing his job.**

**CHARDONNAY**

**Then I will continue doing mine.**

**247 EXT. SERIES OF SHOTS - MIAMI LANDMARKS – DAWN 247**

**To establish the new day.**

**248 EXT. 1 HOTEL SOUTH BEACH – MORNING 248**

**To establish David’s hotel.**

**249 INT. BEDROOM - DAVID’S 1 HOTEL SOUTH BEACH APT. – MORNING 249**

**A nude Margaret rolls over on the kind size bed and attempts to awaken David.**

**MARGARET**

**David! ...Wake up...we’ve a busy day**

**ahead of us. We better grab some break-**

**fast before the waterway tour.**

**DAVID**

**(awaking)**

**I forgot to tell you. I phoned Ocean**

**Force Adventures last night and changed**

**your reservation to a charter tour, just**

**the two of us, with a gourmet, catered**

**lunch at one of the stilt homes at stilt-**

**sville. ...The whole thing on my Nichol,**

**of course.**

**(beat)**

**We depart from the South Beach Marina**

**at eleven...not eight A.M., as you had**

**scheduled.**

**MARGARET**

**(seductively)**

**Well, in that case, I see no hurry for**

**breakfast.**

**She reaches down and begins kissing David’s hairy chest.**

**075**

**DAVID**

**Since we’re having a gourmet lunch with**

**fine wines, perhaps we can skip break-**

**fast.**

**MARGARET**

**(coquettishly)**

**Works for me.**

**Margaret’s lips work their way further south on David’s muscular body.**

**250 EXT. SERIES OF SHOTS – FRENCH QUARTER – NOLA – DAYBREAK 250**

**To establish French Quarter and nearby landmarks at dawn.**

**251 EXT. HOTEL MONTELEONE – FRENCH QUARTER – NOLA – MORNING 251**

**To establish.**

**252 INT. LOBBY – HOTEL MONTELEONE – FRENCH QUARTER – MORNING 252**

**Checking out, Chardonnay is being helped by the same clerk that checked her in.**

**CHARDONNAY**

**I would appreciate it if you would pro-**

**vide me with a bellboy to schlep my lug-**

**gage over to Chartres Street...for an**

**obscene gratuity, of course.**

**CLERK**

**Of course, Miss Rogers. ...Consider it**

**done.**

**253 EXT. CHARTRES STREET – FRENCH QUARTER – NOLA – MORNING 253**

**Chardonnay and the Monteleone BELL BOY (schlepping her luggage) show up at the building in which Gayle lives...and enter.**

**254 INT. GAYLE’S FRENCH QUARTER APARTMENT BUILDING – MORNING 254**

**Chard and the Bell Boy start up the stairs to the second floor.**

**255 ANGLE ON SECOND FLOOR 255**

**Chard stops at apartment #3 of the four apartment complex and KNOCKS on the door which is soon opened by a delighted Gayle.**

**076**

**GAYLE**

**Chardonnay. ...Come in...Come in...Your**

**room is ready.**

**Chard accepts the luggage from the bellboy and tips him $20.**

**256 INT. GAYLE’S APARTMENT – MORNING 256**

**Carrying her own luggage, Chard enters the 900 plus square foot, two-bedroom, single bath apartment. The living room has been converted into a studio; but not that of the typical artists.**

**GAYLE**

**(explaining)**

**I apologize for the living room. I use**

**it to recreate old paint formulas for**

**my restoration work.**

**Chard indicates the jars of chemicals and large pans.**

**CHARDONNAY**

**And this, I assume, is for your paint**

**stripping process?**

**GAYLE**

**I scrub paint from a lot of old canvases**

**so that they can be used again.**

**There are two easels in the room, neither containing a painting at the moment.**

**CHARDONNAY**

**(indicating easels)**

**And these are for the paintings you**

**are restoring.**

**GAYLE**

**That’s right. ...Let me show you your**

**bedroom.**

**Chard follows Gayle towards one of the apartment’s two bedrooms.**

**257 INT. BEDROOM - DAVID’S 1 HOTEL SOUTH BEACH APT. – DAY 257**

**As David rolls out of the king-size bed to get dressed, we get a glance of the nude Margaret in the adjacent bathroom, putting up her hair. We even get a glimpse of her carefully trimmed pubic *runway,* down below. David calls out.**

**077**

**DAVID**

**What’re you doing?**

**MARGARET**

**Putting up my hair in anticipation of**

**the high speed boat ride we’re about**

**to experience.**

**258 EXT. SOUTH BEACH MARINA – MIAMI – DAY 258**

**Margaret, behind the wheel of her own car, pulls into the marina and parks. Both she and David exit the vehicle and head for the docks.**

**259 EXT. DOCKS – HOME OF OCEAN FORCE ADVERTURES – DAY 259**

**A number of RIB Zodiac boats are tied to the dock. As David and Margaret approach they are greeted by a smiling CAPTAIN BRANDON.**

**CAPT BRANDON**

**You must be my 11:00 o’clock.**

**MORGAN**

**(returning the smile)**

**Indeed we are. ...Morgan...special Char-**

**ter.**

**CAPT BRANDON**

**Right. ...With a catered lunch at Stlts-**

**ville. ...Might as well get started.**

**With that, David and Margaret follow Captain Brandon down the dock, toward one of the twin engine RIB Zodiacs.**

**260 EXT. SERIES OF SHOTS - RIB ZODIAC AT SEA – DAY 260**

**With Captain Brandon manipulating the two powerful outboard engines, the Zodiac is skipping over the waves of Biscayne Bay at a clip that would make even the boys of “Miami Vice” jealous.**

**Besides the Captain, David and Margaret are the only ones in the boat which normally holds six but can accommodate up to eight if necessary.**

**The Zodiac slows as they approach beautiful Star Island and its celebrity homes, all worth millions.**

**Clicking on his microphone, Captain Brandon is pointing out several unique dwellings and who currently resides in them.**

**078**

**With her digital Canon camera and its 50 to 250 adjustable lens, Margaret is bust snapping photos.**

**Then the Zodiac picks up speed and is off to Fisher Island.**

**DISSOLVE TO:**

**261 EXT. SERIES OF SHOTS – FISHER ISLAND – DAY 261**

**The Zodiac slows as tour guide and captain, Brandon clicks on his microphone and points out the various attractions.**

**CAPT BRANDON**

**In addition to its multimillion dollar**

**homes and huge powerboats and yachts,**

**the big attraction to Fisher Island is**

**the Fisher Island Club, a hotel on the**

**giant golf course where a nights stay**

**in a regular room runs at least $700;**

**Some suites go for upward of $2,500**

**per night.**

**Then the Zodiac picks up speed and heads towards Stiltsville.**

**DISSOLVE TO:**

**262 EXT. SERIES OF SHOTS – STILTSVILLE – DAY 262**

**The Zodiac slows over sparking turquoise water that is inches deep. Something shimmers ahead. A heat mirage?**

**Houses in crayon colors – yellow, green, red and blue – hover weightless above the bay.   
  
No, these homes aren’t levitating at all; they are supported by pilings and suspended a few feet above the sea. Welcome to Stiltsville.   
  
Accessible only by boat, these seven wooden homes are a few miles from downtown Miami but light years from the city’s stress and hum.**

**CAPT BRANDON**

**Stiltsville dates to the 1930s. "Craw-**

**fish Eddie Walker" built the first shack**

**above the water. Over the years, larger**

**homes were constructed and enlarged, and**

**the area took on an aura of mystery.**

**(MORE)**

**079**

**CAPT BRANDON (Cont.)**

**(beat)**

**Today, a visitor can lean back on the**

**veranda and watch the currents carry**

**bonefish across the flats. ...Take a dip**

**off the back porch. Snorkel pristine**

**coral reefs or, at the end of an after-**

**noon with the day’s catch on the grill,**

**watch the lights of Miami blink on while**

**the setting sun paints the sky in hues**

**of orange.**

**(beat)**

**In any event, from out three hour spe-**

**cial tour, we’re going to take a 40 to**

**45 minute break to enjoy a gourmet Ca-**

**tered meal on the veranda of one of**

**stiltsville’s seven houses. ...After**

**which we will visit President Nixon’s**

**Winter White House, the Venetian Islands,**

**Biscayne National Park, The Cape Florida**

**Lighthouse, and Key Biscayne...not nec-**

**essarily in that order.**

**263 EXT. VERANDA – STILTSVILLE HOUSE – DAY 263**

**While Captain Brandon relaxes in the Zodiac, up on the veranda a COOK and WAITER are serving Margaret and David. The entrée is a flatfish which Margaret immediately identifies.**

**MARGARET**

**Catalina sand dabs. These had to have**

**been flown in from California.**

**At this point the waiter is pouring the golden colored wine into the crystal glasses. Margaret takes a look at the bottle’s label and becomes even more vocal.**

**MARGARET**

**Le Montrachet. ...A wine that costs**

**hundreds of dollars per bottle.**

**(turning to David)**

**What’s going on here?**

**MORGAN**

**Just wanted you to have a moment that**

**perhaps you might treasure.**

**MARGARET**

**Treasure! ...It’s the best thing that’s**

**ever happened in my life! ...I love it.**

**080**

**With that she reaches up and gives David a kiss that he won’t soon forget.**

**MORGAN**

**(breaking from kiss)**

**One thing I ask.**

**MARGARET**

**Name it.**

**MORGAN**

**You cook dinner for me...at your apart-**

**ment.**

**Margaret isn’t sure this is a good idea and hesitates in answer-ing. Then, finally she does.**

**MARGARET**

**But of course. ...Tomorrow night be**

**soon enough? ...I’ll need time to pre-**

**pare.**

**MORGAN**

**(smiling)**

**Tomorrow night will be fine.**

**This time both lean into the other; their passionate kiss indi-cates neither is faking. They are in Love.**

**264 INT. FLETCHER GUEST HOUSE – GABLE ESTATES – DAY 264**

**Robin Templar’s *burn* cell phone RINGS and Fletcher answers.**

**FLETCHER**

**(cello to ear)**

**Templar.**

**INTERCUT WITH:**

**265 INT. GALBRAITH’S OFFICE – UNIVERSITY OF MIAMI – DAY 265**

**Once again, Professor Galbraith is behind his desk, on his cell phone.**

**GALBRAITH**

**Mr. Templar. ...I think I have exactly**

**the painting you are looking for and,**

**yes, the price is right.**

**081**

**FLETCHER**

**And which painting might that be?**

**GALBRAITH**

**Can’t discuss it over the phone, but I**

**can swing by this evening and give you**

**the details...in private.**

**FLETCHER**

**Sounds good. Seven P.M.?**

**Seven P.m. it is.**

**266 EXT. PARKING LOT – VIZCAYA MUSEUM & GARDENS – MIAMI – DAY 266**

**With Margaret behind the wheel, and David in the passenger seat, the talented painter pulls her car into the lot and parks.**

***SUPERIMPOSE: VIZCAYA MUSEUM & GARDENS***

**MARGARET**

**Because of the uncontrollable humidity**

**and temperature you won’t find more than**

**seven or eight early paintings...but**

**what you will find are 18th century**

**needlework rugs, tapestries, white mar-**

**ble busts and various arabesques. ...If**

**you’re into classic 16th, 17th, and 18th**

**century furniture, Vizcaya is where you**

**will find it.**

**MORGAN**

**Great! ...Let’s go take a look.**

**With that they climb out of the car and head for the museum.**

**267 INT. GAYLE’S APARTMENT – DAY 267**

**While Gayle is cooking their lunch on the top line range, Chard is mixing a tossed salad. Gayle is explaining the empty easel in the middle of the living room.**

**GAYLE**

**I average two restorations per month.**

**Next one is supposed to arrive tomorrow.**

**...I charge $10,000 per restoration,**

**more if there are canvas tears...and**

**even more if a section of paint is**

**missing.**

**082**

**CHARDONNAY**

**That’s a lot of money.**

**(casing the apt.)**

**Where does it go?**

**Gayle indicates a number of paintings stacked against the wall.**

**GAYLE**

**I buy old paintings...the older the**

**better.**

**CHARDONNAY**

**(guessing)**

**Then you strip the paint, producing a**

**pristine but rare canvas.**

**(beat)**

**Is there a market for such canvases?**

**GAYLE**

**Orders pour in from all over.**

**CHARDONNAY**

**And how do the purchasers know they’re**

**purchasing the real McCoy?**

**GAYLE**

**I do a series of digital photographs**

**of the entire process, including photo-**

**graphic evidence of the original paint-**

**ing’s *provenance.***

**CHARDONNAY**

**How do you know that the purchasers**

**aren’t using the canvases for nefarious**

**purposes? ...Or, aren’t you concerned?**

**GAYLE**

**As long as there’s no law against what**

**I’m doing.**

**268 EXT/INT. SERIES OF SHOTS – VIZCAYA – DAY 268**

**The quick series of establishing interior shots on the first floor include, but are not limited to: Library, Reception Room, North Hallway, Renaissance Hall, East Hallway, East Loggia, Music Room, Banquet Hall, South Hall, Tea Room, Pantry, Arcades & Courtyard.**

**083**

**Interior shots of the second floor include: The Gallery, The N.E. tower Rooms, Cathay, Sitting Room, Master Bedroom, Master Bath, Espagnolette, Galleon Salon, Caravel, Breakfast Room, Kitchen & Pantries, together with the Lecture Room.**

**Included are shots of: The Gardens, Stone Barge (Breakwater), Swimming Pool, Mythological Garden Walk, and the 16th Century Italian Baroque Fountain, among other exterior sites.**

**269 INT. BANQUET HALL – VIZCAYA – DAY 269**

**The VIZCAYA GUIDE is explaining to the small group of tourists the history of Vizcaya and what they are seeing.**

**VIZCAYA GUIDE**

**(pointing out)**

**Against the wall is a Roman marble**

**table of the 1st century A.D. The**

**portrait of Count Francisco de Alta-**

**mira immediately above was painted**

**by Carreno de Mirana, who lived from**

**1614 to 1684.**

**(indicating)**

**Flanking the East window are por-**

**traits of Sir Edward and Lady Dering,**

**commissioned in 1625. ...On the late**

**15th century carved Italian mantel is**

**a bust of a Venetian Senator of the**

**same period.**

**(beat)**

**...Above is a 16th century mille fleur**

**tapestry woven in Tournai, Belgium.**

**On the North wall are two Ferrarese**

**tapestries of mythological subjects**

**which once belonged to the poet Robert**

**Browning.**

**(beat)**

**Now, if you’ll follow me...we’ll move**

**to the Tea Room.**

**The Guide and tourist head for the South Arcade.**

**270 EXT. SOUTH ARCADE – VIZCAYS – DAY 270**

**MORGAN**

**I wonder how many of those marble fig-**

**ures and canvas paintings are fakes?**

**084**

**MARGARET**

**I doubt any. ...They were purchased**

**long ago – before art scams became so**

**lucrative.**

**MORGAN**

**Is it true that Interpol ranks art**

**crime as one of the world’s most prof-**

**itable criminal activities, second**

**only to drug smuggling and weapons**

**dealing?**

**Margaret**

**I suppose that’s true. ...The current**

**trend began in 1974, when the IRA stole**

**$32 million worth of paintings by Gaya,**

**Rubens, and Vermeer.**

**(beat)**

**Stolen art is much more easily transport-**

**able than drugs, cash, arms or diamonds.**

**A customs canine, after all, can hardly**

**be expected to tell the difference be-**

**tween a fake painting and a credible one.**

**And because of so-called conflict or**

***blood* diamonds...shipping any diamonds**

**is always suspect, unless done so under**

**bond.**

**MORGAN**

**I read where 40 percent of all artwork**

**put up for sale in any given year are**

**forgeries...and the art world can only**

**talk about the bad forgeries, the ones**

**that have been detected. ...The good**

**ones are still hanging on museum walls.**

**Margaret gives David a playful punch on the shoulder.**

**MARGARET**

**(smiling)**

**You’re really bad.**

**271 EXT. GABLE ESTATES MANSION – EVENING 271**

**To establish.**

**272 INT. DEN OF MAIN MANSION – EVENING 272**

**085**

**Once again Fletcher is behind the wet bar, this time opening a bottle of Dom Perignon champagne, when the attractive Female Butler escorts Professor Galbraith into the den.**

**FEMALE BUTLER**

**Professor Galbraith to see you, Mr.**

**Templar.**

**FLETCHER**

**Good to see you, professor. ...Care**

**for a class of champagne?**

**Noting the label on the bottle, the professor puts down his briefcase, smiles broadly and steps forward to accept the flute champagne glass filled with the monk’s version of *stars*.**

**GALBRAITH**

**Delighted, Mr. Templar.**

**(taking a sip)**

**You certainly know your wines.**

**Fletcher takes a sip of his own then gets down to business.**

**FLETCHER**

**Now, what’s this painting you wish to**

**sell?**

**GALBRAITH**

**Rembrandt’s ‘Storm on the Sea of Gali-**

**lee,’ painted in 1633.**

**FLETCHER**

**Damn...I’m impressed. ...But isn’t that**

**one of the paintings stolen in the Gard-**

**ner heist?**

**GALBRAITH**

**The very same.**

**FLETCHER**

**And how much do you want for it?**

**GALBRAITH**

**It’s worth as much as $100 million. But**

**because of its problematic credentials,**

**I’m letting it go for $1 million.**

**FLETCHER**

**Fair enough.**

**086**

**Placing his champagne glass on the coffee table, the professor reaches into his briefcase and pulls out two copies of a three page agreement; handing one copy to Templar.**

**GALBRAITH**

**For both our protection, I have a**

**sales agreement that says I’m selling**

**and you’re purchasing a copy of ‘Storm**

**on the Sea of Galilee,’ by Rembrant**

**Van Rijn, painted from a photograph.**

**FLETCHER**

**Clever. ...What about delivery?**

**GALBRAITH**

**This is Saturday. ...We’ll meet at**

**your bank 12 noon Monday...at which**

**time I’ll provide you with the routing**

**and account number for your money**

**transfer. You’ll receive delivery**

**soon as the money hits my account.**

**(beat)**

**Meanwhile,**

**FLETCHER**

**Sounds fair to me.**

**GALBRAITH**

**Now, shall we sign the agreement?**

**Each reaches for their pens, signs, exchanges agreements and signs again.**

**SUBSEQUENT SEQUENCES:**

**Entering his guest house residence, Fletcher is greeted by Mrs. Roth-schild. Robin informs her she can have her mansion back...for the time being.**

**Jonathan reports to Fletcher on what Chard has found out. Robin asks Jonathan to send him a check for $1 million made out on the Universal Imports San Francisco account. “Make it payable to cash...like a bearer bond,” Fletcher adds. I’ll need it Monday morning, so have Jason take it to the airport and ship it counter-to-counter. I’ll have David pick it up.**

**087**

**Fletcher phones David and asks him to come by the guest house so that they can discuss the situation. David shows around 9 p.m. Saturday.**

**FLETCHER (to David): “I believe the Rembrant Galbraith is selling me is indeed a copy, not the original, and that it was painted by Margaret Johnson from a canvas and paints furnished by her sister, Gayle.”**

**In New Orleans, Chard and Gayle are having dinner at Marcello’s Res-taurant & Wine Bar. Gayle attempts to convince Chard to work for her. Gayle will teach Chard how to strip the old paint from the canvases and mix the proper paint formulas freeing Gayle’s time to track down old, but cheap, painting for sale and search for proper ingredients necessary to recreate ancient paint formulas. Many facts about the world of art scams will come out.**

**Late that night in his University office, Galbraith forges Rembrant’s signature to the painting...an illegal act on several counts.**

**SUNDAY, Margaret shows David some of her favorite Miami sites; in-cluding The Lock & Load Gun Range located at 2545 N. Miami Avenue, The Wynwood Art Walk and Wynwood art galleries; together with the National WWII Museum located at 945 Magazine Street. During their time together they discuss the lucrative business of art theft and fraud and fall further in love. That evening, Margaret cooks dinner for David at her flat; giving David the opportunity to see firsthand how she conducts her end of the business.**

**SUNDAY AFTERNOON, at some point during Margaret and David’s tour of the city, Fletcher/Templar dials Galbraith cell phone and advises the professor that there is a change-in-plans. Instead of meeting at Templar’s bank, Galbraith is to bring the painting to the Gable Estates mansion where a cashier’s check in the amount of $1 million, made out to CASH, will be handed over in exchange for the painting. After determining that this is the only way it’s going to go down, Galbraith reluctantly agrees.**

**After a delightful dinner at Margaret’s flat, David excuses himself, claiming he’s not feeling well, and needs to return to his hotel apartment and get some much needed rest in an attempt to recover. What David does instead, is break into Galbraith’s Miami University**

**(CONTINUED)**

**088**

**faculty office. There he finds what he’s looking for – a booklet**

**usually issued only to documentation experts showing the accepted, legitimate signatures of a wide list of celebrities; including the art masters, Beatles, Rolling Stones and a number of actors and ac-tresses. The San Francisco PD inspector also finds a carton of .45 caliber cartridges. David photographs every stage of his find, thus documenting his eventual contention that Galbraith forged Rembrant’s signature to the painting entitled *‘Storm on the Sea of Galilee.’***

**Stealthily departing from Galbraith’s office; David takes the booklet with him...narrowly escaping from being caught by the nighttime secu-rity team. After a successful escape David phones Fletcher.**

**Meanwhile, Sunday evening, in Gayle’s New Orleans apartment behind a clear curtain, Chard is taking a shower. We SEE the form of her NAKED body, albeit distorted by the curtain. On a hallway table, Spotting Chard’s rather large purse, Gayle cannot help herself. Checking to make sure Chard is still in the shower, she opens the purse. Inside, she is stunned to find a Glock-19 automatic together with a badge and identification indicating that the person she let into her apartment and her confidence is a detective-sergeant with the San Diego police department...and her name isn’t Chardonnay Rogers but rather Andrea Parker.**

**Taking the Glock from the purse, an angry and betrayed Gayle chambers a cartridge, flips off the safety and heads for the bathroom where she confronts the surprised detective-sergeant.**

**The scene that follows is filled with high emotions together with back-and-forth accusations. Gayle hurtles a series of “how could you” challenges while Chardonnay’s weak defense is “do you make a habit of going through other peoples purses?”**

**Wrapping a large white towel around her stunning body, Chard emerges from the shower and skillfully manages to calm her distressed room-mate down. Recovering her weapon, she suggests, “I think we could both use a cup of tea. And don’t worry. I have a feeling this will all work out.”**

**“I need to call my sister,” Gayle tells Chard.” “Not now. ...You can call her later,” Chardonnay promises.**

**Fletcher/Templar rings the doorbell of the main mansion and is led into the Den by the Female Butler where Mrs. Rothschild is waiting for him. “What is it, Robin?” “First thing in the morning, I’m afraid you’ll have to move back into the guest house. It won’t be safe for you in the main house.”**

**089**

**“Sounds exiting,” the elderly lady answers. “Cannot I play at least some role in this drama?” “’Afraid not, far too dangerous,” is Flet-cher / Templar’s curt reply. “Damn if it doesn’t sound exciting,” is Mrs. Rothschild’s response; “Someday, I’m going to insist you let me be a part of one of your capers.” “I promise I will, but this parti-cular caper is just too dangerous for you to be anywhere near the line-of-fire,” Robin replies. *“Line-of-fire,” she quips.* I love it. ...Only wish I could be a part of it.” “Maybe next time,” Templar reassures her.**

**MONDAY MORNING: Mrs. Rothschild moves into the guest house and Flet-cher/Templar into the mansion.**

**In her flat, David wakes up next to Margaret and explains that he needs to pick up a package from the airport and deliver it to a col-league. Margaret says that she needs to get to the gallery but that perhaps they can meet for lunch. David confides that due to busi-ness, lunch wouldn’t be possible today.**

**In NOLA, Gayle goes into the bathroom, locks the door and takes her cell phone from her purse.**

**David is seen driving into the Miami International Airport just be-fore Margaret’s cell phone RINGS. It’s Gayle on the other end of the call, careful to keep her VOICE low. “We may have a problem,” she begins. “May have,” Margaret replies? Gayle says she’s not sure and then explains that she took in a roommate who, as it turns out, is part of a team out to recover the paintings stolen from the Gardner. “They’re after the reward. I thought you should know, in case a member of the team should attempt to ingratiate herself to you as this person did to me.”**

**Margaret is stunned. “I think he may have already done so.”**

**David arrives at the Gable Estates Mansion and is lead into the den by the attractive female butler. “Got your package,” David offers, handing the same to Fletcher/Templar. “You really thing the profess-sor is going to knock off the supposed paintings in this supposed basement viewing room of yours?” “Way I set it up for him, he could not possibly pass up the opportunity,” Harry/Robin states. “So he kills you and that attractive butler, takes the million dollar ca-shier’s check and the supposed paintings and lives the good life,” David remarks. “Something like that,” Fletcher replies.**

**090**

**“Any idea when this is to take place,” David asks? “I purposely left it open so as to allow him to make his move unexpectedly,” is Flet-cher’s answer.**

**“Take your car and park it behind the guest house,” Fletcher contin-ues. “Not knowing you’re here is the game changer.”**

**David is moving his car when his cell phone RINGS. It’s an angry and tearful Margaret. “You bastard...how could you,” she screams into the phone. “I trusted you,” she continues. David attempts to calm her down, but to no avail. “Listen to me,” he shouts back. “You and your sister have committed no crime, at least that we know of. We’re not after you. Trust me...I’ll explain it all later. Just don’t contact anybody about this. That means *anybody.* Is that understood?” The tearful lady finally calms down and admits that, yes; she understands and won’t contact anyone at least until she hears back from David.**

**Not long thereafter, the female butler escorts Professor Galbraith into the den where, as usual, he is greeted with a glass of expensive French champagne. David is not present and therefore not seen.**

**Fletcher/Templar purposely ignores the fact that Galbraith is wearing a set of designer gloves, he expected as much. The professor is carrying a large, thin package wrapped in a leather pouch with a zipper along one side. “That the painting,” asks Fletcher/Templar? “You mentioned something about a cashier’s check,” is Galbraith’s reply? “Can I see the merchandise,” Fletcher/Templar asks?**

**Galbraith unzips the zipper and eases a portion of the painting out of the pouch. Fletcher/Templar studies the artist’s signature at the bottom of the painting. Signature looks legitimate enough. Templar pulls an envelope from inside his sport coat pocket and hands it to the professor.**

**Galbraith opens the envelope and extracts the check, satisfactorily noting that it’s paid to *cash.* After sticking the check in his pocket, the professor hands over the painting. As Templar begins extracting the painting from the pouch he is not surprised when Galbraith pulls a gun. “Get your maid in here and make it quick,” demands the professor. “She’s actually my butler,” Templar corrects.**

**Templar calls out: “Greta, please come here for a minute.” Galbraith frisks Fletcher/Templar but finds no weapons. The attractive butler soon enters and is visibly upset at the sight of the firearm.**

**091**

**Galbraith announces, “We’re going to take a trip to that viewing room in the basement and have a look around.” Knowing there is no such room, Templar quips, “What room?” “Don’t play dumb, it’ll only cause pain,” is Galbraith’s reply. “Fair enough,” Templar concedes.**

**As Fletcher/Templar leads the way toward the basement he chances ask-ing the professor a number of questions. “How do you expect to get away with this,” is the first? “Let’s just say that neither you nor your butler will be around to file a complaint,” Galbraith smiles. “What about all the neighborhood security cameras...one of them will surely record your auto and license number, as they are designed to do.” “They will be recording a stolen vehicle and my face will be well hidden,” is the villain’s answer.**

**At the bottom of the basement stairs, Galbraith receives the surprise of his life when David sticks a gun into his back and calmly says, “Drop the gun, professor.” Instead, Galbraith fires, hitting Flet-cher/Templar in the left shoulder. He then attempts to flee, but David has his Glock pointed at his back, ready to squeeze off a round. David hesitates when he hears a shout from Fletcher. “David. ...Don’t!”**

**Inspector Morgan of the San Francisco police department rushes to his friend’s side. “Not here. I don’t want to cause my landlord any un-due grief. I’ll be all right. ...Go get him but do so in a manner that cannot be traced back here, understood.” David understands. As he rushes up the basement steps, Glock-19 in hand, Greta the butler rushes forward to address Templar’s wound.**

**With a head start, Professor Galbraith ignores his stolen vehicle and rushes down to the waterfront where he can steal a boat in order to make his getaway. David exits the mansion in time to see the pro-fesssor climb aboard and commandeer one of Mrs. Rothschild’s high-speed craft.**

**Meanwhile, in Gayle’s NOLA apartment, Chard clicks off her cell phone and turns to her new roommate. “Get packed, we’re catching the next flight to Miami.”**

**Back at the Rothschild Gable Estates dock, to follow the professor, David chooses a RIB twin engine Zodiac, similar to that which he and Margaret had toured the sights in on the previous Saturday. Firing up the engines, the inspector gives chase.**

**Greta-the- butler, with first aid kit in hand, is attending Templar’s wound. “Fortunately, the bullet went clean through the tissue, so we won’t have to go digging for it,” she smiles.**

**092**

**Galbraith exits the waterway and heads north past Vizcaya Park to-wards the Rickenbacker CSWY and Key Biscayne...with David hot on his tail. At full throttle, David is gaining on the speed boat stolen from the Rothschild dock.**

**Approaching the 913 CSWY to Biscayne Bay, the Zodiac and speedboat are almost within firing range. Galbraith opens up first, firing a couple shots at David, more to discourage him than to hit him. But, now, within range, the professor turns his attention back...towards David and takes careful aim. He fires and misses. But before he can get off a second shot the stolen speedboat slams into one of the causeway pilings and EXPLODES in a ball of flames.**

**Afterwards, Templar (his arm in a sling) is in the den of the Leuc-adendra Drive mansion explaining the loss of her speedboat to Mrs. Rothschild. “I regret the loss of your boat. Afraid things just got out of hand.” “Think nothing of it. I was thinking of trading it in on a faster model, anyway. Besides it was fully insured.”**

**It’s at this point that Margaret, David, Chardonnay and Gayle are led into the den by the attractive butler. The painting known as *“Storm on the Sea of Galilee”* is leaning against the wall. Templar points to the artist’s signature and asks the sisters: “Either of you paint that signature.” Shaking their heads, both answers are negative. It’s at this point that David produces the book of celebrity and historical signatures. “I think that’s all we need to know,” David comments.**

**“Not quite,” Templar interjects. He directs his next question di-rectly to Margaret. “Assuming you created your paintings from photo-graphs, where the hell are the originals”? “They never left the Mu-seum,” is her answer.**

**“Then it’s probably best we leave it at that,” is Templar’s reply.**

**EPILOG: Watching the sunset from the fantail of his schooner, Jon-athan Moore is on his cell phone to Lt. Detective William Cassidy. “Lieutenant, we seem to have hit a cul-de-sac. Frankly, I don’t think the paintings will ever be recovered; at least not in my life-time.”**

**CLEAN-UP (Things to do):**

**At 5 ft. in length and 4 ft. wide, Rembrandt’s *“Storm on the Sea of Galilee”* is the largest of the stolen paintings. This needs to be pointed out when, in the Short Gallery, the sisters are looking for a painting large enough to hide it.**

**093**

**Also, we need to establish how the sisters know so much about the security system, such as it is. Where did they get their informa-tion?**

**ESTIMATED SCRIPT PAGE COUNT: 122 pages**

**END**

**\_\_\_\_**

**XXXX**