***The Great Diamond Heist Cross-up***

**THE GREAT DIAMOND HEIST CROSS-UP**

**A Robin Templar Caper (Part 3)**

**Inspired by an actual heist**

**Although names have been changed, some dialogue & description**

**is based upon trial transcripts which are a matter of public record.**

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**001**

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

**MONTAGE of several beauty shots featuring the Cape Fold Belt in the Western Cape, including the Steenbras Dam and the iconic Table Mountain.**

**ESTABLISH THE FILM’S MUSICAL THEME**

**002 EXT. CAPE TOWN – MORNING 002**

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

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

**003 EXT. THE DIAMOND WORKS – CAPE TOWN – MORNING 003**

**To establish the tourist attraction located at 7 Coen Steytler Avenue.**

**004 INT. THE DIAMOND WORKS – MORNING 004**

**Tourists are sipping wine and looking at cases filled with sparkling diamonds. The tour is accompanied by an ENGLISH TRANSLATION recording of what the tourists are viewing; famous diamonds and reproductions of the same, from the world over.**

**005 EXT. FINANCIAL DISTRICT – CAPE TOWN – MORNING 005**

**To establish the Cape Town financial district located near the Diamond Works.**

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

**To establish one of the high-rise buildings located in the fi-nancial district of Cape Town.**

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

***CAPE TOWN***

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

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

**The tall, slender, exotic, CHARDONNAY ROGERS, sorts through cases of cut and uncut diamonds. The vault door remains wide open as she randomly selects several diamonds and eyes them with her small 25 power jeweler’s glass.**

**002**

**It’s hard figuring 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 the mid twenties to thirty – but that’s only a guess.**

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

**Behind his desk inside his large office, FREDERICK VAN GENT is going over some paperwork. His receptionist/secretary/all round trouble-shooter MITZI MORGAN is standing before the massive desk. Van Gent finally looks up.**

**FEDERICK**

**So what did you find out about Paul’s**

**new girl friend...this Chardonnay?**

**009 ANOTHER ANGLE 009**

**MITZI**

**(Referring to notes)**

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

**cording to her finger prints which, by**

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

**tain, she is actually an American detec-**

**tive by the name of Andrea Parker.**

**FREDRICK**

**You sure?**

**MITZI**

**Positive. ...She’s a highly respected**

**homicide detective-sergeant with the San**

**Diego Police Department. ...According to**

**the department, she’s on a six week per-**

**sonal-time leave.**

**FREDERICK**

**I don’t understand. ...In checking her**

**out, Paul claimed to have seen her pass-**

**port. ...Faking a passport that passes**

**international scrutiny is not easy to do.**

**(beat)**

**Obviously someone sent her to get the**

**goods on us...to flush us out.**

**(to Mitzi)**

**Where is she now?**

**003**

**MITZI**

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

**monds for our next shipment...holding**

**back any stones that have a laser etched**

**inscription.**

**FREDERICK**

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

**Mitzi nods, unable to suppress a smile at the thought.**

**010 INT. WALK-IN BANK-TYPE VAULT – DAY 010**

**Chardonnay continues the tedious sorting process.**

**Suddenly, the open vault door is slammed shut, with Chardonnay Rogers inside.**

**Chard rushes to the vault door and attempts to open it; but to no avail. She’s trapped.**

**011 INT. VAN GENT’S OFFICE – DAY 011**

**Frederick is pouring himself a brandy when MITZI enters.**

**MITZI**

**It’s done.**

**Fredrick pours and hands a brandy to Miss Morgan.**

**FREDERICK**

**How long will it take?**

**Mitzi checks her watch.**

**MITZI**

**It’s now 2:55 p.m. Friday. At the**

**latest She’ll run out of air and be**

**dead by noon Sunday.**

**FREDERICK**

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

**(beat)**

**When Paul returns tell him I want to**

**see him.**

**012 INT. WALK-IN BANK-TYPE VAULT – DAY 012**

**Chardonnay is powering up her cell phone.**

**004**

**013 INSERT – CELL PHONE DISPLAY 013**

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

**014 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 014**

**The elevator door opens and PAUL VENTER enters. Young Venter has the good looks and charm that would make any woman’s heart go pitty-pat.**

**Seated behind her desk, the attractive Mitzi calls out:**

**MITZI**

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

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

**Paul nods and heads towards Van Gent’s office.**

**MITZI**

**(continuing)**

**How did your getaway to Victoria Falls**

**go?**

**PAUL**

**To *misquote* Dashiel Hammett, “It was**

**the kind of trip dreams are made of.”**

**015 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS, CALIF. - DAWN 015**

**Establish large home with its four car garage and adjacent helo hanger located on an isolated bluff overlooking the Pacific Ocean at the western end of Highlands Dr., north of Carmel High-lands. PRODUCTION NOTE: House and hangar actually exist.**

***SUPERIMPOSE: FLETCHER ESTATE***

***CARMEL HIGHLANDS, CALIFORNIA***

***30 DAYS EARLIER***

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

**016 INT. KITCHEN - FLETCHER ESTATE – EARLY MORNING 016**

**Gourmet HARRY FLETCHER who, in the past, has sometimes gone by the name Robin Templar, is cooking an elaborate breakfast with absolute focus.**

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

**005**

**FLETCHER**

**(announcing himself**

**into the handset)**

**Fletcher.**

**The good-looking Harry Fletcher is probably in his early to mid thirties but because he is trim and physically fit it is diffi-cult pinpoint exactly.**

**INTERCUT WITH:**

**017 EXT. “SWEET CHARITY” – SCHOONER – S.F. MARINA – MORNING 017**

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

***SUPERIMPOSE: SAN FRANCISCO MARINA***

**CONTINUE INTERCUTS:**

**018 EXT. FANTAIL – 90 FOOT SCHOONER – S.F. MARINA – MORNING 018**

**The young Chinese cook, limo driver and all around good guy, JASON OW, is serving a gourmet breakfast to JONATHAN MOORE, a fellow gourmet but this one a distinguished, physically fit black man who appears to be in his early 60s, with the build and manner of an ex-marine. Moore has the San Francisco newspaper unfolded before him.**

**It is Moore on the other end of the line.**

**MOORE**

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

**ing’s paper?**

**FLETCHER**

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

**MOORE**

**Remember that heist of the Antwerp Dia-**

**mond Center vault, five and a-half years**

**ago?**

**FLETCHER**

**Supposedly a hundred million in diamonds**

**stolen. Of course I remember.**

**006**

**MOORE**

**(glancing at paper)**

**Well, they just released the number one**

**perp from prison. ...Do you find that in-**

**teresting?**

**FLETCHER**

**I do. ...He received a 10-year sentence**

**but they’re releasing him after only five?**

**(beat)**

**I’ll meet you for lunch.**

**019 BACK TO SCENE – KITCHEN 019**

**Harry hangs up the phone just as his beautiful wife NICOLE enters, wearing only a white bath towel which is barely large enough for her buxom body. Apologizing he announces:**

**FLETCHER**

**Sorry, sweetheart. Once again I’ll**

**have to delay my lecture to your**

**econ students. Something has come up.**

**...I have to go into the city.**

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

**NICOLE**

**Will you be going as Harry Fletcher or**

**Robin Templar?**

**Fletcher takes his wife’s face in his hands as the towel falls to the floor.**

**FLETCHER**

**Robin Templar is retired, hopefully never**

**to be heard from again.**

**020 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAY 020**

**Fletcher exits the front door and heads for the adjacent heli-copter hangar.**

**021 ANGLE ON HELICOPTER HANGER 021**

**Harry slides open the door to the hangar and we are introduced to a helicopter model popular among businessmen.**

**007**

**022 EXT. MONTEREY REGIONAL AIRPORT (MRY) – DAY 022**

**To establish.**

***SUPERIMPOSE: MONTEREY REGIONAL AIRPORT***

**023 ANOTHER ANGLE 023**

**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.**

**024 INT. BOARDING AREA – MONTEREY AIRPORT – DAY 024**

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

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

**The SkyWest flight to San Francisco is**

**now boarding.**

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

**025 EXT. FANTAIL – 90 FOOT SCHOONER – S.F. MARINA – MORNING 025**

**Jason Ow is serving gourmet sandwiches and finger food to Harry Fletcher and Jonathan Moore, who are seated in a make-shift lounge area on the fantail of the yacht. They are washing down the delightful hors d’oeuvres with premium French champagne.**

**MOORE**

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

**Leonardo Bartiromo out early is to**

**follow him and see if he leads them to**

**the unrecovered diamonds. ...This means**

**that despite insurance company denials,**

**there are unrecovered diamonds.**

**FLETCHER**

**I think you should go to Antwerp, meet**

**with the chief insurance investigator,**

**and offer your services in finding and**

**securing the unrecovered diamonds...for**

**an obscene fee, of course.**

**008**

**026 EXT. 747 LANDING AT SCHIPHOL AIRPORT – STOCK FOOTAGE – DAY 026**

***MUSIC UP.***

**The KLM Boeing 747-400 settles onto the runway at Amsterdam’s Schiphol International Airport.**

***SUPERIMPOSE: SCHIPHOL INTERNATIONAL***

***AIRPORT, AMSTERDAM***

**027 INT. AVIS RENTAL CAR COUNTER – SCHIPHOL – DAY 027**

**Jonathan is seen filling out a car rental agreement.**

**028 EXT. JONATHAN’S RENTAL ON HIGHWAY TO ANTWERP – DAY 028**

**The rental car passes a sign which reads: 120 kilometers to Antwerp, Belgium.**

**029 EXT. ANTWERP DIAMOND DISTRICT – DAY 029**

**Beauty shots – to establish.**

**030 EXT. ANTWERP DIAMOND CENTER POLICE DEPARTMENT – DAY 030**

**To establish.**

**031 INT. ANTWERP DIAMOND CENTER POLICE DEPARTMENT – DAY 031**

**In the squad room, seated at their desks are the plain-clothes chief investigators ANDRE De BACHMANN and PIERRE NATALE; the latter is on the phone.**

**After a moment Natale hangs up and turns to his partner.**

**NATALE**

**That insurance investigator, Olivia Mar-**

**cus is on her way over. Seems she’s got**

**some clown who thinks he can recover the**

**missing diamonds from the Diamond Center**

**heist and wants to cut a deal. ...Thought**

**we’d like to sit in on the meeting.**

**BACHMANN**

**No harm in listening to what he has to**

**say.**

**009**

**032 INT/EXT JONATHAN’S RENTAL – ON HIWAY TO ANTWERP – DAY 032**

**Jonathan digs out his iPhone and dials a number. We HEAR the Phone RINGING on the other end.**

**INTERCUT WITH:**

**033 EXT. ANTWERP DIAMOND CENTER POLICE DEPARTMENT – DAY 033**

**Having parked in a reserved zone, Chief Insurance Investigator OLIVIA MARCUS climbs out of her vehicle and heads towards the entrance to the police building answering her RINGING cell PHONE at the same time.**

**MARCUS**

**(into cell)**

**Marcus.**

**MOORE**

**Jonathan Moore. ...I should be there with-**

**in the next 30 minutes.**

**MARCUS**

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

**to meeting with you.**

**034 INT. ANTWERP DIAMOND CENTER POLICE CONFERENCE ROOM – DAY 034**

**Andre De Bachmann, Pierre Natale and Olivia Marcus are seated in the police department conference room. The attractive Olivia Marcus is briefing the two investigators on the forthcoming meeting with Mr. Moore.**

**` BACHMANN**

**What do we know about him? ...Did you**

**check him out?**

**MARCUS**

**Of course.**

**Pulling out a 3 X 5 memo pad, Olivia thumbs through a few pages and then begins citing from her notes.**

**MARCUS**

**Jonathan Moore...Early 60s, is the chief**

**financial officer for San Francisco based**

**multinational company, Universal Imports.**

**Pierre Natale glibly comments.**

**010**

**NATALE**

**Always thought that was a figment of Ian**

**Fleming’s imagination.**

**MARCUS**

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

**Pierre nods acquiescence.**

**MARCUS**

**(continuing)**

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

**lieutenant colonel who in his final**

**years of service was the aide de camp**

**to a two-star general. Before becoming**

**an aide de camp, as a Marine Major,**

**Moore’s primary duty was planning combat**

**and covert missions.**

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

**BEUYCHER**

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

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

**MARCUS**

**The only asset we could find is a 90 foot,**

**refurbished twin mast schooner moored at**

**the San Francisco Marina, named “Sweet**

**Charity.” ...If he has any other assets**

**he’s got them well hidden.**

**NATALE**

**So what does he want?**

**MARCUS**

**(shaking her head)**

**Claims he has the resources necessary**

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

**ing diamonds.**

**NATALE**

**He probably already has the diamonds and**

**this meeting is probably for the purpose**

**of negotiating his finder’s fee without**

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

**where the stones are.**

**011**

**MARCUS**

**(shaking her head)**

**If that were the case, he would already**

**be on our radar.**

**BACHMANN**

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

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

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

**have led us to them, he’s shit out of**

**luck when it comes to any finder’s fee.**

**035 ANOTHER ANGLE 035**

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

**POLICE SECRETARY**

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

**Marcus.**

**MARCUS**

**Good. ...Escort him in.**

**036 EXT. MONTAGE OF SAN FRANCISCO – MORNING 036**

**Morning beauty shots of San Francisco landmarks.**

**037 EXT. SAN FRANCISCO FINANCIAL DISTRICT – MORNING 037**

**To establish.**

**038 INT. 19TH FLOOR – BUILDING – SAN FRANCISCO – MORNING 038**

**The elevator door opens on the 19th floor and (carrying his two pieces of airline luggage) Jonathan steps into the lobby of *Universal Imports* and addresses the receptionist, MARIANNE VALTAN.**

**MOORE**

**Is Mr. Fletcher in his office?**

**MISS VALTAN**

**Yes, Mr. Moore.**

**MOORE**

**See that we’re not disturbed.**

**Still carrying his luggage, Jonathan opens one of the double**

**012**

**doors and disappears into the corporation’s inner sanctum.**

**039 INT. OFFICE HALLWAY – UNIVERSAL IMPORTS – DAY 039**

**Jonathan moves to the office with the door marked *Harry Fletcher, Chief Operating Officer. He KNOCKS and without waiting for a response, enters.***

**040 INT. FLETCHER’S OFFICE – UNIVERSAL IMPORTS – DAY 040**

**Jonathan finds Harry Fletcher, AKA Robin Templar, seated behind his huge desk doing the paperwork that keeps a multinational company operational.**

**FLETCHER**

**(looking up)**

**Jonathan? ...Welcome back.**

**041 EXT. SAN FRANCISCO MARINA – DAY 041**

**Boats of all types are moored at the Marina.**

**042 EXT. FANTAIL – 90 FOOT SCHOONER “SWEET CHARITY” – DAY 042**

**Seated in the makeshift fantail lounge, with notable landmarks Alcatraz and Sausalito in the background, Jonathan is bringing Fletcher up to speed.**

**MOORE**

**Good news is that the insurance companies**

**agreed to a 30 percent recovery fee.**

**FLETCHER**

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

**MOORE**

**How did you know there was any bad news?**

**FLETCHER**

**There’s always bad news.**

**MOORE**

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

**Penses.**

**FLETCHER**

**(smiling)**

**I think we can afford it.**

**013**

**MOORE**

**Insurance companies involved are send-**

**ing a joint, notarized letter agreeing**

**to the terms. ...Should arrive within**

**the week.**

**043 INT. 19TH FLOOR – OFFICE BLDG. – SAN FRANCISCO – DAY 043**

**The elevator door opens on the 19th floor and the building’s Mailroom Employee hands off the small mail bag to Ms. Valtan.**

**044 INT. MOORE’S OFFICE AT UNIVERSAL IMPORTS – DAY 044**

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

**MOORE**

**(accepting mail)**

**Thank you Miss. Valtan.**

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

**045 INT. FLETCHER’S OFFICE – UNIVERSAL IMPORTS – DAY 045**

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

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

**MOORE**

**(nodding)**

**Time we put together our recovery team.**

**046 EXT. FANTAIL – 90 FOOT SCHOONER “SWEET CHARITY” – DAY 046**

**Jason Ow is pouring a premium French champagne for Jonathan Moore and Harry Fletcher. Fletcher asks the obvious question.**

**FLETCHER**

**(to Moore)**

**So who have you selected?**

**047 ANOTHER ANGLE 047**

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

**INTERCUT WITH:**

**014**

1. **TIGHT ON FIRST PHOTO – CHARDONNAY ROGERS**

**MOORE (O.S.)**

**Detective sergeant Andrea Parker, of**

**the San Diego Police Department, who**

**when on a caper goes by the nom de**

**guerre Chardonnay Rogers.**

**We recognize Chardonnay as the exotic beauty trapped in the vault in the story’s opening sequence.**

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

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

**MOORE (O.S.)**

**(continuing)**

**Then there’s the Irishman who, when work-**

**ing for us uses the name Douglas Shina-**

**man, but when working his day job as the**

**owner of a number of multiplex cinemas**

**in Southern California goes by his birth**

**name of Sean Easton.**

**FLETCHER**

**Good man. ...His skills could prove in-**

**valuable.**

**MOORE**

**True. ...He can open any lock or safe with**

**an ease that even Harry Houdini would envy.**

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

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

**048 ANGLE ON HARRY & JONATHAN 048**

**MOORE**

**Rayana Kakhimov, our computer expert.**

**FLETCHER**

**I know. ...Worked the computers for the**

**Central Asian Cosmodrom spaceport at Bal-**

**konur.**

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

1. **TIGHT ON FOURTH PHOTO – HARRY FLETCHER**

**015**

**MOORE (O.S.)**

**...And, of course, the team is rounded**

**out with the inclusion of Harry Fletcher.**

**049 BACK TO SCENE 049**

**FLETCHER**

**You’re forgetting the most important**

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

**Of course, Harry is referring to Jonathan; who dismisses the title with a grim expression.**

**MOORE**

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

**in harm’s way.**

**FLETCHER**

**(smiling)**

**Maybe that will change.**

**050 EXT. SAN FRANCISCO FINANCIAL DISTRICT – NIGHT 050**

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

**051 EXT. OFFICE BUILDING – S.F. FINANCIAL DISTRICT – NIGHT 051**

**To establish.**

**052 INT. CONFERENCE ROOM – UNIVERSAL IMPORTS – NIGHT 052**

**Everyone but Chardonnay is gathered in the conference room. There is nothing like a late entry. All eyes are on the exotic**

**beauty as she enters the room dressed in a designer pants suit.**

**The conference room is loaded with several flat, HD screens.**

**CHARDONNAY**

**Sorry I’m late.**

**She then masterfully works the room.**

**CHARDONNAY**

**(continuing)**

**Doug Shinaman. ...Instead of unlocking**

**your typical safe, anytime you want to**

**unlock a female’s heart, I wish you’d**

**keep me in mind.**

**016**

**SHINAMAN**

**Aye. ...And get murdered by my wife?**

**This gets a laugh from all present.**

**CHARDONNAY**

**Rayana. ...Who taught me all I know about**

**computers. ...Too bad it was in Russian;**

**which I cannot speak or understand a word**

**of.**

**This gets an even bigger laugh.**

**CHARDONNAY**

**(continuing)**

**And Robin Templar. ...The namesake for**

**our merry band of thieves.**

**Chardonnay and Fletcher/Templar shake hands warmly; then Chard turns to Jonathan.**

**CHARDONNAY**

**(continuing)**

**And, of course, there’s Jonathan, the**

**man without whose planning skills we**

**would have no sense of direction...and**

**the one person who knows our deepest**

**secrets.**

**To his embarrassment, Chard plants a kiss on Jonathan’s cheek.**

**As Chard sits, Jonathan goes to work. Using PowerPoint he begins recapping the highlights of the Great Antwerp Diamond Centre heist.**

**MOORE**

**The perceived genius behind the Antwerp**

**Diamond Centre heist is Leonardo Barti-**

**romo.**

**053 ANOTHER ANGLE 053**

**As the small PowerPoint images of Bartiromo appears on a large, flat HD screen it is MORPHED into a FULL SCREEN image. Images that follow are also FULL SCREEN.**

1. **We are looking at a picture of the actor who plays LEONARDO BARTIROMO.**

**017**

**MOORE (O.S.)**

**According to court records, Bartiromo’s**

**known cohorts included:**

1. **The image on the screen shows a picture of the actor who plays PIETRO TAVANO, better known among the group of thieves as “Speedy.”**

**MOORE (O.S.)**

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

**seems that all of the thieves used only**

**nicknames.**

**SHINAMAN**

**(brogue/Irish accent)**

**Ah, ‘tis some clever lads we’re up**

**against, then, eh?**

1. **The next image is a picture of the actor who will portray ELIO D’ONORIO, known hereafter as “The Genius.”**

**MOORE (O.S.)**

**This is Elio D’Onorio, referred to by**

**the group as the “Genius.” His special-**

**ty is alarm systems.**

1. **The following full screen image is a picture of the actor who will portray the man only known as the “KING OF KEYS.”**

**MOORE (O.S.)**

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

**only that he was referred to by the**

**group as the “King of Keys” and capable**

**of duplicating keys on the run. ...He**

**is yet to be caught.**

1. **The final image is of the actor playing FERNANDO FINOTTO (AKA the “Monster”), the master lock picker whose skills match even that of Doug Shinaman.**

**MOORE (O.S.)**

**And this gentleman is Fernando Finotto**

**who, despite his good looks, is known**

**among the group as the “Monster.” This**

**is likely because of his ability as a**

**lock picker, safe cracker, electrician,**

**and all around mechanic.**

**(beat)**

**Remind you of anyone on our own team?**

**018**

**054 ANGLE ON SHINAMAN 054**

**Doug Shinaman accepts the good natured accolade by holding up his hand and waving off the inevitable applause.**

**055 BACK TO SCENE 055**

**MOORE**

**According to court records, the following**

**is basically how the great Diamond Centre**

**heist was set up and eventually unfolded.**

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

**Real time full screen images depict Jonathan’s narration.**

**MOORE (V.O.)**

**(continuing)**

**The vault housing the diamonds is situated**

**two floors below the Diamond Centre and pro-**

**tected by multiple security mechanisms, in-**

**cluding a lock with 100 million possible**

**combinations, infrared heat detectors, a**

**seismic sensor, Doppler radar, and a mag-**

**netic field.**

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

**MOORE (V.O.)**

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

**Bartiromo rented a sparsely furnish office**

**which included a safe deposit box located**

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

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

**MOORE (V.O.)**

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

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

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

**merchant.**

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

**MOORE (V.O.)**

**(continuing)**

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

**(MORE)**

**019**

**MOORE (Cont.)**

**Bartiromo’s cohorts...known as “Speedy,”**

**“Genius,” “King of Keys,” and “Monster,”**

**entered the vault and went to work on**

**the 190 safety deposit boxes. ...Barti-**

**romo himself stayed on the street, in**

**the getaway car.**

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

**MOORE (V.0.)**

**Although in the time allotted the team**

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

**190 reinforced boxes, the robbery was**

**considered a huge success; no alarms;**

**no police; no problems...and the heist**

**wouldn’t be discovered until guards**

**checked the vault on Monday.**

**(beat)**

**It was afterwards that things started to**

**go wrong.**

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

**Road signs indicate the rental automobile heading for Italy, just outside Antwerp.**

**MOORE (V.O.)**

**Two days later, “Speedy” and Bartiromo**

**were in route to Italy. ...The rest of**

**the team were transporting what there was**

**of the loot. They were to rendezvous**

**outside Milan to divvy it all up.**

**(beat)**

**All Bartiromo had to do was burn the**

**trash bag in the back seat of the rental**

**that contained incriminating evidence;**

**including the security camera video**

**tape of the heist.**

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

**Inside the rental a panicky “Speedy” is muttering over and over:**

**SPEEDY**

**We’re going to get caught...We’re going**

**to get caught, I just know it.**

**020**

**BARTIROMO**

**Calm down, nobody’s going to get caught.**

**All we have to do is get rid of the evi-**

**dence in the back seat and everything**

**will be alright.**

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

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

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

**The rental comes to a stop and Bartiromo climbs out**

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

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

**BARTIROMO**

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

**place to burn the security tapes and any-**

**thing that might prove incriminating.**

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

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

**061 ANGLE ON “SPEEDY” 061**

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

**062 ANGLE ON BARTIROMO 062**

**Bartiromo passes a rusty, dilapidated gate that looks like it hadn’t been touched since the Second World War. He nods approval to himself. With that, he starts back towards the automobile.**

**063 ANGLE ON RENTAL AUTOMOBILE 063**

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

**The contents of the garbage bag are strewn among the trees with “Speedy” stomping through the mud, hurtling paper into the un-**

**derbrush. Spools of videotape cling to the tree branches like**

**021**

**streamers on a Christmas tree. It would take hours to gather everything up and burn it. A panicked “Speedy” cries out.**

**“SPEEDY”**

**I think someone’s coming.**

**Bartiromo barks:**

**BARTIROMO**

**Get into the car.**

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

**064 ANOTHER ANGLE 064**

**As the automobile peels out, heading back to the E-19 Motorway, the CAMERA comes to rest on the half eaten salami sandwich lying on the ground.**

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

**With the PowerPoint equipment on PAUSE, Jonathan once again addresses the team members.**

**MOORE**

**Believe it or not, a half eaten sand-**

**wich is what eventually led to Barti-**

**romo’s downfall.**

**At this point, Harry Fletcher chimes in.**

**FLETCHER**

**Bartiromo always insisted that it was**

**a diamond merchant who hired him to**

**steal the gems.**

**MOORE**

**(interrupting)**

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

**monds, we will need to discover the iden-**

**tity of this merchant.**

**FLETCHER**

**That likely means interviewing Leonardo.**

**MOORE**

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

**022**

**FLETCHER**

**You’re the planner. ...I’ll let you**

**figure that out.**

**MOORE**

**(thoughtfully)**

**Well. ...The editor of the Jerusalem Post,**

**Steve Linde, is an old friend. I suppose**

**I could get Chardonnay credentialed to do**

**an interview with Leonardo for the Post.**

**CHARDONNAY**

**(nodding thoughtfully)**

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

**MOORE**

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

**Magazine. I don’t see why he wouldn’t do**

**another. ...In any event most of what he’s**

**going to say is a matter of court records.**

**FLETCHER**

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

**alleged Jewish diamond merchant. ...What**

**makes you think Chard can obtain the name?**

**SHINAMAN**

**(proudly)**

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

**why!**

**MOORE**

**(to Rayana)**

**Rayana. ...Bartiromo supposedly lives**

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

**iPad and track down an address.**

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

**MOORE**

**(to Fletcher)**

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

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

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

**FLETCHER**

**If Bartiromo is to be believed we need**

**to indentify that merchant in order to**

**have a shot at the unrecovered gems.**

**023**

**CHARDONNAY**

**And if the merchant gets wind what we’re**

**up to, if Bartiromo is to be believed,**

**our lives won’t be worth shit.**

**FLETCHER**

**Nobody suggested this caper would not be**

**without risk.**

**066 EXT. TURIN, ITALY – DAY 066**

**Beauty shots to establish.**

***SUPERIMPOSE: TURIN, ITALY***

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

**Stepping up to the front door, Chardonnay, dressed in a chic pants suit, presses a button and HEARS the internal RINGING of the DOORBELL. The door is promptly opened by an Italian woman whose beautiful face more than makes up for her age and fact she’s no longer carrying her trim, youthful weight. We estimate her to be in the early to late fifties. Chard politely intro-duces herself to MARIA BARTIROMO,**

**CHARDONNAY**

**My name is Chardonnay Rogers ...from**

**the Jerusalem Post.**

**MARIA**

**(smiling)**

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

**ting you. ...Please come in.**

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

**068 INT. BARTIROMO LIVING ROOM – DAY 068**

**As they shake hands, Chard is slightly taken aback by Leonardo Bartiromo’s bigger than life charm and charisma.**

**BARTIROMO**

**You’re from the Jerusalem Post? Are you**

**Jewish? ...The reason I ask is that**

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

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

**Given Chardonnay’s darker skin tone, black hair and exotic beauty, it’s probably a fair question.**

**024**

**CHARDONNAY**

**I was born in Canada and raised a WASP.**

**(beat)**

**The Jerusalem Post is actually a *Cana-***

***dian* company.**

**BARTIROMO**

**You don’t say.**

**CHARDONNAY**

**All I can speak to is the fact that the**

**Post wants your version of the heist and**

**if you were not the mastermind, then who**

**was?**

**(beat)**

**I suggest we get started.**

**BARTIROMO**

**Long as you understand that I’m not giv-**

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

**matter of public record.**

**069 EXT. ANTWERP DIAMOND CENTER – DAY 069**

**A gray, fortress-like building, with a private security force; access is blocked by metal turnstiles and guards.**

**070 EXT. CAFÉ ON HOVENIERSSTRAAT – SUMMER – DAY 070**

**Leonardo Bartiromo is sipping an espresso at a small sidewalk café on the diamond districts main street.**

**INTERCUT WITH:**

**071 EXT. BARTIROMO’S POV 071**

**SERIES OF SHOTS:**

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

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

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

**025**

**072 INT. BARTIROMO LIVING ROOM – DAY 072**

**Leonardo Bartiromo, who is probably in his 60s, and Chardonnay are seated opposite one another in cushy, stuffed chairs.**

**BARTIROMO**

**(continuing)**

**I presented myself as a gem importer**

**based in Turin and rented a small office**

**in one of the Diamond Center’s buildings.**

**(beat)**

**My purpose was to make friends with the**

**merchants, buying a few diamonds from**

**them, and then rob their office safes at**

**night. ...Never once did I ever consider**

**taking on the Center’s main vault.**

**073 EXT. CAFÉ ON HOVENIERSSTRAAT – SUMMER – DAY 073**

**BARTIROMO (V.O.)**

**But then things changed.**

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

**JEWISH DEALER**

**(to Bartiromo)**

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

**a walk.**

**074 EXT. HOVENIERSSTRAAT & SIDE STREET – DIAMOND DISTRICT – DAY 074**

**The two men turn off Hoveniersstraat onto a side street.**

**JEWISH DEALER**

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

***big* robbery.**

**075 INT. BARTIROMO LIVING ROOM – DAY 075**

**BARTIROMO**

**(to Chardonnay)**

**The deal was straightforward. ...For an**

**initial payment of 100,000 euros, I would**

**find the answer to a simple question.**

**...Could the vault in the Antwerp Diamond**

**Center be robbed? ...I was pretty sure**

**the answer was no.**

**026**

**CHARDONNAY**

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

**BARTIROMO**

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

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

**it a very safe place to keep valuables.**

**076 EXT. ANTWERP DIAMOND CENTER – DAY 076**

**The pen in Leonardo’s breast pocket is actually a digital camera. Bartiromo enters the Diamond District.**

**BARTIROMO (V.O.)**

**Photography was forbidden and, although**

**it sounds like James Bond, I was actually**

**able to buy a miniature camera designed**

**to look like a pen.**

**077 INT/EXT SERIES OF SHOTS – DIAMOND DISTRICT – DAY 077**

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

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

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

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

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

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

**Bartiromo flashes his tenant ID card and is allowed entry; the PEN CAMERA capturing crisp images.**

**079 INT. VAULT ANTECHAMBER – DAY 079**

**Bartiromo steps out of the elevator into the underground room. A 3-ton steel vault door dominates the far wall.**

**027**

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

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

**BARTIROMO**

**Two floors underground, the 3-ton steel**

**vault door has a combination wheel with**

**numbers from 0 to 99. To enter, four**

**numbers have to be dialed, and there were**

**100 million possible combinations.**

**(beat)**

**And *forgetabout* power tools. The door**

**was rated to withstand 12 hours of non-**

**stop drilling. ...And, of course, the**

**first vibrations of a drill bit would**

**set off the embedded seismic alarm.**

**CHARDONNAY**

**(jokingly)**

**Is that all?**

**BARTIROMO**

**I wish it were.**

**(beat)**

**The door was monitored by a pair of**

**abutting metal plates, one on the door**

**itself and one on the wall just to the**

**right. When armed the plates formed a**

**magnetic field. If the door were open-**

**ed, the field would break, triggering**

**an alarm.**

**CHARDONNAY**

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

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

**BARTIROMO**

**(smiling)**

**And the lock itself required an almost**

**impossible-to-duplicate foot-long key.**

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

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

**INTERCUT WITH:**

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

**028**

**BARTIROMO (V.O.)**

**During business hours, the door was**

**actually left open, leaving only the**

**steel grate to prevent access.**

**The VIDEO GUARD finally glances at the monitor, recognizes Bart-iromo and remotely unlocks the steel grate. Bartiromo steps inside the vault.**

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

**Bartiromo is surrounded by concrete walls.**

**BARTIROMO (V.O.)**

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

**era transmitted my movements to the secu-**

**rity room, and the feed was recorded on**

**video-tape.**

**(beat)**

**The safe-deposit boxes themselves were**

**made of steel and copper and required a**

**key and combination to open. ...Each**

**box had 17,576 possible combinations.**

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

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

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

***SUPERIMPOSE: THE GRAND HOTEL SITEA***

***TURIN, ITALY***

**CHARDONNAY (V.O.)**

**According to Bartiromo, it took five**

**months for the diamond dealer to call**

**back after Leonardo told him the heist**

**was impossible and giving him the photo-**

**graphs to prove it.**

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

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

**CHARDONNAY**

**The dealer wanted to meet at an address**

**outside Antwerp.**

**029**

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

**CHARDONNAY (V.O.)**

**When Leonardo arrived, the dealer was**

**waiting for him.**

**Bartiromo and the Jewish Dealer meet in front of the obviously abandoned warehouse. The Jewish Dealer unlocks the warehouse’s battered front door.**

**JEWISH DEALER**

**I want to introduce you to some people.**

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

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

**Bartiromo finds himself staring at a massive structure covered with black plastic tarps. The Jewish Dealer pulls back a corner and they duck underneath.**

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

**Bartiromo looks confused. Then he spots the vault door to his left and realizes he is inside an exact replica of the Diamond Center’s vault level. Everything was the same. PRODUCTION NOTE: REPLICA DOUBLES FOR REAL VAULT.**

**Inside the fake vault, three Italians are having a quiet con-versation. They stop talking when they spot the Jewish Dealer and Bartiromo.**

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

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

**Chardonnay continues with her report.**

**CHARDONNAY**

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

**but from court records we have a good**

**idea of who they were.**

**090 BACK TO SCENE – REPLICA ANTECHAMBER 090**

**KING OF KEYS**

**(to Bartiromo)**

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

**030**

**BARTIROMO**

**That’s not so easy.**

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

**KING OF KEYS**

**That’s not my problem.**

**GENIUS**

**(piping up)**

**Don’t worry. ...I’ll help.**

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

**SHINAMAN**

**(to Chardonnay)**

**‘Tis plain they’ve robbed the vault so**

**they had to have duplicated the key. But**

**it’s the “how” of it – that’s me question.**

**CHARDONNAY**

**That’s the most interesting part.**

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

**The Vault Guard steps to the vault door and begins spinning the combination wheel. CAMERA MOVES-IN and focuses on a fingertip sized video camera located just above the Vault Guard’s head.**

**With each spin, the combination came to rest on a number, re-corded by the miniature video camera.**

**CHARDONNAY (V.O.)**

**They managed to install a miniature video**

**camera just above the guard’s head which**

**recorded the combination and sent the video**

**signal to a storage room beside the vault.**

**INTERCUT WITH:**

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

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

**In the UNDERGROUND VAULT, the Guard finishes dialing the combi-nation and inserts the vault’s long key.**

**031**

**094 EXTREME CLOSE-UP - VIDEO IMAGE 094**

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

**CHARDONNAY (V.O.)**

**The fire extinguisher was fully func-**

**tional, but a watertight compartment**

**inside housed electronics that picked**

**up and recorded the video signal.**

**095 BACK TO INTERCUT 095**

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

**096 EXT. STREETS OF ANTWEP – NEAR DIAMOND CENTER – DAY 096**

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

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

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

**097 EXT. DIAMOND DISTRICT – DAY 097**

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

**CHARDONNAY (V.O.)**

**Each month, the rough, unpolished gems**

**are flown to London, where they’re divided**

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

**official De Beers distributor; many of**

**which are headquartered in Antwerp.**

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

**098 INT. FLETCHER’s PREMIUM SUITE – GRAND HOTEL SITEA – DAY 098**

**FLETCHER**

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

**heat/motion sensor?**

**032**

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

**CHARDONNAY**

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

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

**099 INT. UNDERGROUND VAULT – DIAMOND CENTER – DAY 099**

**Bartiromo is buzzed into the vault.**

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

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

**With a quick, practiced circular movement, he covers the com-bined heat/motion sensor with a thin coat of transparent, oily mist.**

**CHARDONNAY (V.O.)**

**The guard had gotten used to Leonardo’s**

**frequent visits and wasn’t paying atten-**

**tion.**

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

**Fletcher nods his head and smiles.**

**FLETCHER**

**A simple but effective hack. The oily**

**film temporarily insulates the sensor**

**from fluctuations in the room’s temper-**

**ature and the alarm would go off only if**

**it sensed both heat and motion.**

**SHINAMAN**

**Still, it would be hard to guess how**

**long the trick would work. ...Somebody**

**had to install the sensor bypass before**

**his body heat penetrated the film.**

**(shrugs)**

**It’s five minutes he might have. Maybe**

**less.**

**101 EXT. DIAMOND DISTRICT – NIGHT 101**

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

**033**

**102 EXT. PELIKAANSTRAAT (STREET) – NIGHT 102**

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

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

**103 EXT. RUN-DOWN OFFICE BUILDING – PELIKAANSTRAAT - NIGHT 103**

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

**104 EXT. PRIVATE GARDEN ADJACENT BACK OF DIAMOND CTR. – NIGHT 104**

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

**THE GENIUS**

**(to the group)**

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

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

**(beat)**

**Now for my ladder.**

**105 ANOTHER ANGLE 105**

**Pulling out a previously hidden ladder, the Genius sets it in**

**place and pulling out a homemade polyester shield from his duf-fel bag quickly climbs up to a small terrace on the second floor.**

**106 EXT. SECOND FLOOR TERRACE – DIAMOND DISTRICT – NIGHT 106**

**Once on the second floor balcony and moving in slow motion the Genius uses the polyester shield to block his body heat from reaching the sensor.**

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

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

**goes to work disabling the alarm sensor on one of the balcony’s windows. Every member of the team is wearing gloves.**

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

**034**

**107 INT. STAIRWELL – DIAMOND CENTER BUILDING – NIGHT 107**

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

**108 INT. VAULT ANTECHAMBER – NIGHT 108**

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

**109 ANOTHER ANGLE 109**

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

**CHARDONNAY (V.O.)**

**It was ingenious the way they disarmed the**

**magnetic field. ...The plates remained**

**side by side and active and the magnetic**

**field never wavered – but they no longer**

**monitored the door.**

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

**110 INT. FLETCHER’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 110**

**Chard continues her report to Fletcher, Shinaman and Rayana.**

**CHARDONNAY**

**Bartiromo told me that before attempt-**

**ing entry to the vault, the King of Keys**

**played out a hunch.**

**(beat)**

**In the videos he noticed that the guard**

**usually visited a utility room just be-**

**fore opening the vault.**

**(beat)**

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

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

**035**

**FLETCHER**

**Don’t tell me the original vault key was**

**inside?**

**111 INT. SECOND UNTLITY ROOM – ANTICHAMBER - NIGHT 111**

**Spotting the original key hanging on the wall, the Genius turns**

**it over to the King of Keys and quips:**

**THE GENIUS**

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

**ufacturers know that their precious key**

**could be copied...and the police will**

**never know a duplicate was ever made.**

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

**112 INT. VAULT ANTECHAMBER – NIGHT 112**

**WE SEE the King of Keys slotting the original key in the vault’s keyhole and then waiting while the Genius dials the combination they had gleaned from the video.**

**The Monster turns off the lights.**

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

**113 TIGHTER ANGLE 113**

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

**114 INT/EXT. PELIKAANSTRAAT (STREET) – NIGHT 114**

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

**SPEEDY (V.O.)**

**(over cell phone)**

**We’re in!**

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

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

**036**

**Sticking his cell phone back in his pocket, Speedy watches in the dark as the King of Keys deftly picks the lock on the metal grate.**

**CHARDONNAY (V.O.)**

**Like we often do on our own capers, the**

**team wore gloves. ...The police would**

**find no prints.**

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

**CHARDONNAY (V.O.)**

**(continuing)**

**Now, with the vault door open, it was up**

**to the Monster to disable the remaining**

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

**116 INT. THE VAULT – NIGHT 116**

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

**CHARDONNAY (V.O.)**

**His body was already projecting heat into**

**the vault. ...The hair spray on the infra-**

**red sensor wouldn’t last. Every second he**

**was there would raise the ambient tempera-**

**ture. ...Like he had practiced in the ware-**

**house mockup, he had to move quickly but**

**keep his heart rate low.**

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

**117 TIGHTER ANGLE 117**

**In the dark, he feels for the security system’s main inbound and outbound wires, which the CAMERA manages to spot in the dim light.**

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

**CHARDONNAY (V.O.)**

**An electric pulse was constantly shot**

**into the vault and back out along the**

**wires the Monster was stripping.**

**(MORE)**

**037**

**CHARDONNAY (Cont.)**

**If any of the sensors were tripped, the**

**circuit would break. When a pulse shot**

**into the vault, it expected an answer.**

**If it didn’t get one, it activated the**

**alarm.**

**118 INT. FLETCHER’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 118**

**Doug Shinaman tops off Chardonnay’s champagne glass and she takes a refreshing sip.**

**FLETCHER**

**According to court records, police would**

**later discover the stripped wires in the**

**ceiling and guess that the thieves con-**

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

**nerve. ...But my guess is that the Monster**

**knew exactly what he was doing.**

**SHINAMAN**

**And it’s bloody right you’d be. Once the**

**copper wires were exposed, he likely**

**clipped a new, precut piece of wire be-**

**tween the inbound and outbound wires.**

**This bridge then rerouted the incoming**

**electric pulse over to the outbound wire**

**before the signal reached the sensors.**

**What happened further down the line**

**would be of no matter whatever.**

**RAYANA**

**(heavy Russian accent)**

**So ze sensors vere out of the loop, mak-**

**ing eet safe for ze ozers to enter.**

**119 INT. THE VAULT – NIGHT 119**

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

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

**From his duffel bag, the King of Keys pulls out a homemade, hand-cranked drill and fits it with a thin shaft of metal. He jams the shaft into one of the locks and begins cranking.**

**038**

**RAYANA (V.O.)**

**(heavy Russian accent)**

**Vait a minute, I have two kvestions.**

**120 INT. FLETCHER’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 120**

**It’s the Kazakhstani beauty, Rayana Kakhimov, who has spoken up.**

**RAYANA**

**If zey’ve disabled ze light sensors,**

**vhy are zey vorking by torchez –**

**(correcting herself)**

***flashlights* to you?**

**CHARDONNAY**

**And the second question?**

**RAYANA**

**Vhy hand cranked drills and not battery**

**pouered vunz? ...And vhy only vun drill?**

**With Fletcher looking on, it’s Shinaman who provides the answers.**

**SHINAMAN**

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

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

**and putting a Styrofoam box over the heat**

**and motion detectors isn’t the same as**

**cutting the wires. ...And I suspect cut-**

**ting the wires would have triggered the**

**alarm.**

**RAYANA**

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

**ze hand cranked drill, az vell?**

**CHARDONNAY**

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

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

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

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

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

**more.**

**121 INT. MONTAGE - THE VAULT – NIGHT 121**

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

**039**

**122 SERIES OF SHOTS 122**

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

**CHARDONNAY (V.O.)**

**In addition to the visible gold bars,**

**millions in Israeli, Swiss, American,**

**European, and British currencies, pour-**

**ing from the breached boxes, the thieves**

**are having visions of the leather satc-**

**hels containing the rough and polished**

**diamonds as being the mother lode.**

**(beat)**

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

**123 TIGHTER ANGLE 123**

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

**THE MONSTER**

**It’s 5:30 am. The streets will be fill-**

**ing with people soon and we still need**

**to transfer the bags to Bartiromo’s**

**car.**

**THE GENIUS**

**But we’ve only broken into approximately**

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

**go.**

**THE MONSTER**

**We have to allow for the fact that it’ll**

**take us nearly an hour to transfer all**

**these bags to the car. ...Up the stairs,**

**past the infrared sensor, down the ladder**

**and to the street --**

**THE GENIUS**

**(acquiescing)**

**Alright. ...Better get started.**

**124 INT/EXT. PELIKAANSTRAAT (STREET) – NIGHT 124**

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

**040**

**INTERCUT WITH:**

**125 INT. HALLWAY AT ENTRANCE TO RUN-DOWN BUILDING – NIGHT 125**

**Speedy is on his cell phone. Four duffel bags together with a black trash bag are stacked near the street entrance.**

**SPEEDY**

**(on his cell)**

**We’re ready to come out.**

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

**BARTIROMO**

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

**The bus comes and goes.**

**BARTIROMO**

**NOW!!**

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

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

**BARTIROMO**

**What’s in the trash bag.**

**THE GENIUS**

**Any evidence that might prove incrimi-**

**nating.**

**THE MONSTER**

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

**it.**

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

**shut and together with Speedy and the King of Keys head off on foot, down the street. Bartiromo puts the car in gear and slowly pulls away from the curb, in the opposite direction.**

**126 INT. BARTIROMO’S ANTWERP APARTMENT – MORNING 126**

**In Leonardo’s Antwerp apartment, the five thieves are huddled around the four duffel bags. It’s time to celebrate. The Monster unzips one of the bags and pulls out a leather satchel.**

**041**

**127 TIGHTER ANGLE 127**

**The Monster opens the leather satchel and looks up, bewildered. The satchel is empty. He takes out another. It is also empty.**

**A wave of anxiety sweeps the room and the other three thieves unzip the remaining duffel bags and rifle through the satchels. More often than not, there is nothing in them.**

**BARTIROMO**

**We’ve been set up.**

**128 INT. FLETCHER’S PREMIUM SUITE – GRAND HOTEL SITEA – DAY 128**

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

**room. Finally, he stops.**

**FLETCHER**

**Leonardo Bartiromo is right. ...They**

***were* set up...but the Jewish Dealer was**

**merely the front man. ...What we need to**

**determine is the identity of the real**

**brains behind the heist.**

**CHARDONNAY**

**In the weeks preceding the heist, Barti-**

**romo insists he had seen many of the**

**leather satchels in the offices of vari-**

**ous dealers, and they were always filled**

**with inventory. He expected the total**

**take to exceed $100 million, instead of**

**the approximate $20 million they actually**

**received.**

**RAYANA**

**(Russian accent –**

**gleefully)**

**Zat meanz zere is (sic) possebly up to**

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

**(crunching the numbers)**

**...Our share could be az much az $24 mil-**

**lion.**

**SHINAMAN**

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

**romo to reveal the identity of the Jew-**

**ish dealer and provided the dealer then**

**reveals who he was fronting for.**

**042**

**CHARDONNAY**

**Leave that to me.**

**FLETCHER**

**(skeptically)**

**I don’t want another incident like what**

**happened in San Francisco.**

**Chardonnay shoots a look at Rayana who in turn lowers her eyes in guilt of her culpability in the incident.**

**CHARDONNAY**

**(explaining)**

**Was an accident...won’t happen again.**

**FLETCHER**

**(nodding acceptance)**

**I think it’s time the four of us paid a**

**visit to Leonardo Bartiromo.**

**129 EXT. BARTIROMO HOME – TURIN, ITALY – DAY 129**

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

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

**MARIA**

**Buon giorno, Miss Chardonnay.**

**CHADONNAY**

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

**meet my associates.**

**(indicating Fletcher)**

**This is Harry Fletcher.**

**(indicating Rayana)**

**Rayana Kakhimov.**

**(indicating Shinaman)**

**Douglas Shinaman.**

**(beat)**

**We’d like to speak with Leonardo.**

**MARIA**

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

**Maria holds open the screen door so that the group can enter.**

**043**

**130 INT. BARTIROMO LIVING ROOM – LATE AFTERNOON 130**

**Leonardo and Chardonnay are seated in their two stuffed chairs while Rayana, Fletcher and Shinaman are seated on the couch. Chardonnay addresses Bartiromo.**

**CHARDONNAY**

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

**you should hear.**

**FLETCHER**

**(taking over)**

**I have been commissioned to recover the**

**missing diamonds from the Diamond Centre**

**robbery, if there are any.**

**BARTIROMO**

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

**FLETCHER**

**But you don’t know who?**

**BARTIROMO**

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

**FLETCHER**

**Why do you say that?**

**BARTIROMO**

**Because they are able to recruit men like**

**the Genius, the Monster, and the King of**

**Keys.**

**FLETCHER**

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

**the Jewish Dealer?**

**BARTIROMO**

**The Jewish Dealer was just a stooge; will-**

**ing to take the fall for money. ...That’s**

**the way clever people do business.**

**CHARDONNAY**

**But he was never arrested.**

**BARTIROMO**

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

**044**

**SHINAMAN**

**But you gave up the names of the others?**

**BARTIROMO**

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

**apartment, the police already knew who**

**they were. They were actually fingered**

**by my nosy neighbors.**

**CHARDONNAY**

**And the police still have no idea of**

**who the person you refer to as the**

***Jewish Dealer* actually is?**

**BARTIROMO**

**None whatsoever.**

**RAYANA**

**Eez he likely to know who haz ze missing**

**diamondz?**

**BARTIROMO**

**I’m sure of it. ...But believe me, he**

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

**FLETCHER**

**Leonardo? ...I’m going to make you an**

**offer you cannot refuse.**

**131 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM – DAY 131**

**Harry Fletcher is seated across the conference table from Ms. Olivia Marcus. Flanking Olivia are Pierre Natale and Andre De Bachmann.**

**FLETCHER**

**My name is Harry Fletcher. I’m assisting**

**Jonathan Moore in recovering the missing**

**diamonds.**

**(directly to Olivia)**

**...You being the chief insurance invest-**

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

**that I’ve made a deal with Leonardo**

**Bartiromo to help in that recovery.**

**MARCUS**

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

**045**

**FLETCHER**

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

**fee in exchange for revealing the name**

**of the Jewish Dealer.**

**MARCUS**

**(skeptical)**

**You don’t say. ...We’ve been after him**

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

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

**did you convince him otherwise?**

**FLETCHER**

**Having ended up with nothing, despite**

**five years in prison and risk to life**

**should he name names, he was extremely**

**interested in my offer.**

**Ms. Marcus nods her understanding and acquiescence.**

**MARCUS**

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

**FLETCHER**

**Being a law abiding investigator, how**

**would you convince the Jewish Dealer to**

**talk?**

**MARCUS**

**You have a method for doing so?**

**FLETCHER**

**(smiling)**

**Only that I’m not so law abiding.**

**132 INT. RESTAURANT GRAN DUCA – ANTWERP – NIGHT 132**

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

**FLETCHER**

**I did learn how Leonardo was tripped up**

**and it tells me a lot about the two in-**

**vestigators assigned to the case and**

**what we might be up against should they**

**decide to usurp our leads and attempt**

**the recovery themselves.**

**046**

**FLASHBACK TO:**

**133 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM – DAY 133**

**Fletcher is still across the conference table from Olivia Marcus, Pierre Natale and Andre De Bachmann.**

**MARCUS**

**(to Fletcher)**

**Is there any information about the heist**

**that might be helpful, that these detec-**

**tives might be able to provide?**

**FLETCHER**

**Only the obvious. ...Exactly how did you**

**apprehend the *perps?***

**BACHMANN**

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

**bers.**

**Harry nods.**

**134 EXT. THICKET – OFF THE E-19 MOTORWAY - NIGHT 134**

**Wearing crime scene gloves, Bachmann and Natale are carefully gathering the evidence and putting it into clear plastic bags. A pile of torn paper looks interesting.**

**BACHMANN (V.O.)**

**The end for the *perps,* as you call them,**

**began when a land owner off the E-19**

**motorway complained to the police that**

**some local teenagers had a party on his**

**land and left a mess. He insisted the**

**police investigate, adding that there**

**was videotape strewn all over the place.**

**(beat)**

**At first, the police refused. ...But**

**when the owner added that there were**

**also some white envelops printed with**

**the words Diamond Center, Antwerp,**

**(indicating partner)**

**Pierre and I were called in.**

**135 INT. CRIME LAB - ANTWERP 135**

**Pierre Natale is piecing together the pile of torn paper.**

**047**

**BACHMANN (V.O.)**

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

**a receipt made out to Leonardo Bartiromo**

**for a low-light surveillance system.**

**136 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM 136**

**Smiling at Fletcher, Bachmann proudly adds:**

**BACHMANN**

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

**rant for Leonardo’s Antwerp apartment.**

**137 EXT. THICKET – TIGHT ANGLE ON BACHMANN 137**

**WE SEE Bachmann bag a half-eaten salami sandwich that had been discarded next to an antipasto Italiano salami packaging. The packaging is also bagged.**

**BACHMANN (V.O.)**

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

**together with the deli wrapping, that**

**tied him to the robbery.**

**138 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM 138**

**Smiling, Bachmann cheerfully explains.**

**BACHMANN**

**During the search of Leonardo’s apart-**

**ment we found a time stamped receipt**

**from a local deli for an antipasto**

**Italiano salami sandwich.**

**139 INT. FLETCHER’S HYLLIT HOTEL SUITE – NIGHT 139**

**CAMERA MOVES IN on the center of the room adjacent the bedroom, where Harry is filling the team in on some additional informa-tion he learned during the meeting in the conference room.**

**FLETCHER**

**Despite Leonardo’s refusal to give up**

**the names of the participants, police**

**tracked down everyone except for the**

**King of Keys.**

**(beat)**

**Bartiromo received a 10-year sentence**

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

**received five-year sentences.**

**048**

**CHARDONNAY**

**And Bartiromo was released early due to**

**good behavior, or so he thinks. ...He’s**

**probably being shadowed in hopes that his**

**claim of an elaborate insurance fraud is**

**found to be a hoax and that he will even-**

**tually lead the police to the eighty mil-**

**lion in missing diamonds.**

**FLETCHER**

**They don’t know who the Jewish Dealer is**

**and that means we still have the advan-**

**tage.**

**SHINAMAN**

**Aye. For the present, at least.**

**140 EXT. CAFÉ ON HOVENIERSSTRAAT – ANTWERP – EVENING 140**

**The Jewish Dealer finishes his espresso and after laying some change on the table climbs to his feet and departs.**

**141 EXT. HOVENIERSSTRAAT & SIDE STREET – EVENING 141**

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

**RAYANA**

**Excuze me, could you tell me how get**

**to ze railroad station?**

**Before the Dealer can answer, a needle is carefully thrust into his neck, injecting its preloaded dosage into the artery.**

**As the needle is discretely tossed away, a dark colored van pulls to the curb beside the Dealer and Shinaman and Chardonny jump out. They grab the Jewish Dealer and toss him into the back. After climbing back in and making sure Rayana is also 0aboard, Fletcher slips the gear into first and speeds away.**

**A141 INT. ANTWERP DIAMOND CENTER CONFERENCE ROOM – DAY A141**

**With her laptop on the conference table, insurance investigator Olivia Marcus is watching a PowerPoint presentation. Images of a younger Jonathan Moore, wearing a Marine uniform, fill the large screen.**

**Suddenly, Bachman and Natale enter the room. Olivia shuts off down the computer.**

**049**

**BACHMANN**

**(to Marcus)**

**Our surveillance team witnessed the ap-**

**parent kidnapping of a total stranger by**

**the persons they had under surveillance.**

**NATALE**

**They report losing the subjects while**

**tailing them on a lonely, rural road.**

**BACHMANN**

**We underestimated them. ...They obviously**

**knew we would be on their tail and took**

**precautions.**

**NATALE**

**(Shaking his head)**

**We’re in the wrong profession.**

**BACHMANN**

**You mean WE should be receiving the re-**

**covery fee, not them?**

**NATALE**

**Would be a nice addition to our pension.**

**MARCUS**

**You’d first have to resign. In any kind**

**of official capacity you’d be prohibited**

**from collecting any reward or recovery**

**fee.**

**NATALE**

**I’ve got my 20 years. My pension has at-**

**tached. ...Resigning might not be a bad**

**idea.**

**BACHMANN**

**If that’s what you want, I can’t stop you.**

**But it’s not something I’d ever consider.**

**NATALE**

**(acquiescing)**

**Well, it was a thought.**

**BACHMANN**

**Still...we might prevent them from mak-**

**ing the recovery.**

**(MORE)**

**050**

**BACHMANN (Cont.)**

**(to Marcus)**

**Would save your clients a bundle of**

**money.**

**NATALE**

**And a possible promotion for us.**

**BACHMANN**

**We can’t afford to let them give us the**

**slip a second time.**

**142 EXT. ABANDONED FARMHOUSE – OUTSIDE ANTWERP – NIGHT 142**

**To establish a rundown farmhouse in a lonely area whose former residents have likely moved into newer quarters before having the old house torn down in order to capture an additional acre or two of valuable farm land.**

**143 INT. LIVING ROOM - ABANDONED FARMHOUSE – NIGHT 143**

**Fletcher is having a one-on-one chat with Chardonnay.**

**FLETCHER**

**I don’t want this ending up like the**

**fiasco and subsequent shootout in San**

**Francisco. ...Are you sure you can get**

**the information we want without killing**

**the poor bastard?**

**CHARDONNAY**

**San Francisco was an anomaly.**

**Harry doesn’t look all that convinced.**

**144 INT. BATHROOM – ABANDONED FARMHOUSE – NIGHT 144**

**Using an excessive amount of duct tape, Shinaman finishes secur-ing the Jewish Dealer to a kitchen chair after which he and Fletcher lift the chair into the bathtub in which the water is well above the Dealer’s ankles.**

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

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

**051**

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

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

**CHARDONNAY**

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

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

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

**second.**

**(beat)**

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

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

**six seconds to give me the name of the**

**person actually behind the Diamond Center**

**Heist.**

**(beat)**

**I then replace the washcloth and reseal**

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

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

**repeating the process until they do.**

**(beat)**

**Nod if that’s clear.**

**The Jewish Dealer gives a reluctant nod.**

**But then a hand is raised. Shinaman has a question. Chardonnay acknowledges the raised hand.**

**CHARDONNAY**

**What is it, Doug?**

**Shinaman states the obvious.**

**SHINAMAN**

**With all due respect, my friends, we’re**

**in an abandoned farm house forty miles**

**from whereChrist left his shoes. So**

**why not let him scream? There’s none’ll**

**hear him but us.**

**Chardonnay shrugs and replies:**

**052**

**CHARDONNAY**

**Force of habit.**

**Then, just as Chardonnay is about to nod the go ahead to Rayana, the Dealer’s MUFFLED VOICE is HEARD attempting to scream through the duct tape.**

**Reluctantly, Chardonnay removes the duct tape and washcloth.**

**CHARDONNAY**

**(feigning disappointment)**

**You have a name...already?**

**JEWISH DEALER**

**(nodding profusely)**

**Fredrick Van Gent.**

**CHARDONNAY**

**And where do we find this Fredrick Van**

**Gent?**

**JEWISH DEALER**

**Cape town, South Africa.**

**Chardonnay turns to Harry.**

**Fletcher nods but then adds:**

**FLETCHER**

**Better give him a jolt just to make sure**

**he’s telling the truth.**

**Chardonnay replaces the washcloth and duct tape then nods to Rayana. The Kazakhstani beauty inserts the plug into the wall socket.**

**145 ANOTHER ANGLE 145**

**The Jewish Dealer is rigid, shaking violently as the electricity**

**is momentarily pumped through his rigid, grounded body; the piercing scream choked off by the washcloth and duct tape over his mouth.**

**146 INT. FLETCHER’S HYLLIT HOTEL SUITE – NIGHT 146**

**Chardonnay, Rayana, Shinaman and Fletcher are again gathered in the luxurious Hyllit suite. Rayana is working on her iPad and Fletcher is on his iPhone. Chardonnay is busy refilling every-one’s flute glasses with premium French champagne.**

**053**

**FLETCHER**

**(into iPhone)**

**You catch the next flight here to Antwerp**

**where you’ll keep Bachmann and Pierre**

**Natale busy following you around so that**

**the rest of us can slip off to Cape Town**

**and attempt to make the recovery without**

**their getting in our way.**

**INTERCUT WITH:**

**147 EXT. FANTAIL – 90 FOOT SCHOONER “SWEET CHARITY” – DAY 147**

**Jason Ow is serving Jonathan Moore a gourmet lunch aboard the schooner. Jonathan has his iPhone to his ear.**

**MOORE**

**I understand. ...I’ll be sure and make a**

**nuisance of myself.**

**FLETCHER**

**These investigators are no dummies.**

**They’re actually damn good at what they**

**do. In any event you’ll take over my**

**suite here at the Hyllit.**

**MOORE**

**And if they ask about you?**

**FLETCHER**

**Tell them I didn’t think there were any**

**unrecovered diamonds to be found and**

**went back to San Francisco.**

**MOORE**

**If they’re good as you say, it’ll take**

**little time for them to see through that**

**lie.**

**148 BACK TO SCENE 148**

**FLETCHER**

**A little time is all we need.**

**With that, Harry terminates his call and turns to Rayana.**

**FLETCHER**

**Have you worked out an itinerary where**

**we arrive on different flights at dif-**

**(MORE)**

**054**

**FLETCHER (Cont.)**

**ferent times? ...After all, we don’t**

**want to make it too easy for them.**

**RAYANA**

**Ve depart Schiphol on a flight bound for**

**London. ...Douglas and I vill remain on**

**ze flight which goez on to Cape Town.**

**You and Chardonnay vill spend night in**

**London at Hotel 41 then ketch a non-stop**

**flight following evening at 8:10 p.m.**

**which arrives in Cape Town at 9:40 a.m.**

**...An 11 hour and 30 minute flight.**

**FLETCHER**

**Long flight. ...Better be first class.**

**RAYANA**

**Naturally. ...All teekets are first**

**class.**

**This gets a frown and slight nod of approval from Fletcher and a broad smile from the others.**

**CHARDONNAY**

**Where are we staying in Cape Town?**

**149 EXT. CAPE TOWN INTERNATIONAL AIRPORT – MORNING 149**

**Series of shots to establish.**

**150 ANGLE ON RUNWAY 150**

**The British Airways 747 settles onto the runway and rolls out.**

**151 EXT. AIRPORT TO CAPE TOWN FREEWAY – MORNING 151**

**A taxicab is seen heading towards the city.**

**152 INT/EXT TAXICAB EN ROUTE CAPE TOWN – MORNING 152**

**Fletcher and Chardonnay are in the back seat of the cab, with Harry pointing out the sights.**

**153 ANGLE ON GROOTE SCHUUR HOSPITAL – FROM CAB 153**

**FLETCHER**

**That’s Groote Schuur Hospital where on**

**December 3rd, 1967, Christian Barnard**

**performed the first heart transplant.**

**055**

**154 EXT. CAPE TOWN – SERIES OF SHOTS 154**

**Beauty shots to establish the city and its landmarks.**

**FLETCHER (V.O.)**

**I told Rayana to book us in different**

**five-star hotels, but in the same gen-**

**eral area. She found exactly what I was**

**looking for in the *Victoria and Alfred***

**Waterfront vicinity.**

**155 INT/EXT TAXICAB – VICTORIA & ALFRED WATERFRONT – MORNING 155**

**FLETCHER**

**(to Chard)**

**I want to establish you as a wealthy**

**American who came to Cape Town, liked**

**what she saw and decided to stay awhile.**

**...So you’re staying at the Waterfront**

**Marina Residential Apartments.**

**(beat)**

**You’ll like it. Luxury two bedrooms,**

**large living room, kitchen, three 50**

**inch flat screen TV and DVD players,**

**balcony and air conditioning.**

**(beat)**

**Did I mention that it comes with a**

**free cooked-to-order breakfast?**

**CHARDONNAY**

**(facetiously)**

**Well, that settles it.**

**The taxi enters the spectacular marina and Fletcher points out where Shinaman is staying, the five-star Table Bay Hotel.**

**FLETCHER**

**This is where Shinaman is staying.**

**156 ANGLE ON TABLE BAY HOTEL 156**

**Beauty shots to establish the luxury hotel.**

**FLETCHER**

**Three restaurants and a bar-lounge. Ray-**

**ana booked him a 750 sq. ft. executive,**

**king suite. He’ll be well taken care of.**

**157 EXT. VICTORIA & ALFRED WATERFRONT MARINA – MORNING 157**

**056**

**The taxicab is seen wending its way through the Marina.**

**158 INT/EXT TAXICAB – VICTORIA & ALFRED WATERFRONT – MORNING 158**

**Next, Fletcher points out where the Kazakhstani beauty, Rayana Kakhimov, is staying.**

**FLETCHER**

**Rayana is staying here...The Dock House**

**Boutique Hotel.**

**159 ANGLE ON DOCK HOUSE BOUTIQUE HOTEL 159**

**Beauty shots to establish the luxury 5-star hotel.**

**160 EXT. VICTORIA & ALFRED WATERFRONT MARINA – MORNING 160**

**The taxicab continues wending its way through the Marina until it comes to The One & Only 5-star Hotel.**

**161 INT/EXT TAXICAB – THE ONE & ONLY HOTEL – MORNING 161**

**The taxi pulls into the One & Only and stops in front of the entrance at which point a bell boy is seen rapidly approaching in order to handle the luggage. Fletcher turns to Chardonnay.**

**FLETCHER**

**This is where I’m staying. There’s a**

**Reuben’s restaurant in the hotel. We**

**all meet there for lunch at 1 p.m.**

**162 EXT. ANOTHER ANGLE – TAXICAB AT ONE & ONLY, CAPETOWN 162**

**As Fletcher climbs out, the TAXI DRIVER pops open the trunk where all three (Driver, bellboy and Fletcher meet. Harry points out his luggage to the bellboy and peels off some currency for the driver from his wad of bills.**

**FLETCHER**

**(to driver)**

**The lady has reservations at the Water-**

**front Marina Residential Apartments.**

**Handing the Driver some bills.**

**FLETCHER**

**(continuing)**

**Please take good care of her.**

**057**

**TAXI DRIVER**

**(impressed with**

**the cash amount)**

**Yes, sir. ...I’ll do everything but tuck**

**her in.**

**Harry shoots a look at the Driver that makes him immediately regret that he had been so flippant.**

**Fletcher then follows the bellboy into the hotel while the Driver climbs back into his cab and heads for the nearby luxu-rious, 5-star Marina Residential Apartments.**

**163 INT. REUBENS RESTAURANT – ONE & ONLY HOTEL, CAPETOWN – DAY 163**

**Chardonnay, Rayana, Shinaman and Fletcher are seated at a dis-creet table at Reubens, a brasserie specializing in local cui-sine. While enjoying luncheon fare and an excellent wine from the Bouchard Finalyson Vineyards, Rayana is reporting on what she has been able to find out, using her incredible computer skills.**

**RAYANA**

**Ze best way to get to Frederick Van Gent**

**iz through his assistant, Paul Venter.**

**(beat)**

**Venter iz a good looking young man that al-**

**most any voman vould fall for.**

**SHINAMAN**

**Ah, but the question is how does she go**

**about meeting him then?**

**RAYANA**

**(smiling)**

**Once a mons he goez off by himself for a**

**weekend at Delaire Graff Lodges and Spa,**

**near Stellenbosch. Ze place iz a luxury**

**five-star facility located next to sree**

**world-class vineries and two Michelin two**

**-star restaurantz vithin hotel.**

**CHARDONNAY**

**Sounds like the perfect meeting place to**

**me?**

**FLETCHER**

**We’re a little pressed for time, so, when**

**is this Paul Venter next scheduled for a**

**visit to Stellenbosch?**

**058**

**RAYANA**

**Zis veekend.**

**FLETCHER**

**(to Chardonnay)**

**We need to get you a wardrobe befitting**

**a princess.**

**164 EXT. DELAIRE GRAFF LODGES & SPA – WESTERN CAPE – DAY 164**

**SERIES OF BEAUTY SHOTS to establish the 5-star luxury hotel located on the Helshoog Pass, near Stellenbosch and the Cape’s fertile wine country.**

**SHINAMAN (V.O.)**

**‘Twas just with your iPad you discov-**

**ered all this?**

**RAYANA (V.O.)**

**And a few phone callz.**

**165 EXT. OUTDOOR SWIMMING POOL – DELAIRE GRAFF LODGES – DAY 165**

**Wearing a designer bikini swimsuit which shows off her spec-tacular body, Chard is lying on a lounge chair next to the pool.**

**166 ANOTHER ANGLE 166**

**Directly across the pool in a similar lounge chair is Paul Venter, whom we’re already met in the story’s opening sequence.**

**167 ANGLE ON PAUL VENTER 167**

**A tuxedo dressed sommelier, who we will come to know as COURTNEY, is setting up a bucket of ice on a stand, next to Paul’s lounge chair. Packed in the ice is a bottle carrying the iconic label of Dom Perignon. Courtney hands Paul a freshly poured glass.**

**168 BACK TO SCENE 168**

**Paul holds up his flute glass filled with champagne, salutes the attractive stranger across the pool, then takes a sip.**

**On the other side of the pool, Chard raises her right arm slightly and wiggles her fingers in a hello manner at the at-tractive man offering the salute.**

**169 INT. 2-STAR RESTAURENT – DELAIRE GRAFF LODGES – EVENING 169**

**059**

**Dressed in her recently purchased designer outfit, Chardonnay is seated alone at one of the hotel’s prominent tables. In an ice bucket next to her table is a bottle of Dom Perignon. The hand-some sommelier, Courtney, is topping off her champagne glass as Chard looks over the menu.**

**170 ANOTHER ANGLE 170**

**It’s at this point that Paul Venter is escorted to his table by**

**the MAITRE D’; which table happens to be near that of Chard’s.**

**After being seated, Paul asks a favor of the Maitre d’; indi-cating the sommelier, who is hovering around Chardonnay.**

**171 TIGHTER ANGLE 171**

**PAUL**

**Please ask Courtney to come and take**

**my wine order.**

**MAITRE D’**

**Yes, sir, Mr. Venter.**

**172 ANGLE ON CHARDONNAY’S TABLE 172**

**The Maitre d’ approaches Chardonnay’s table and whispers to Courtney, indicating Paul Venter’s table. As the Maitre d’ moves away, Courtney respectfully addresses Chardonnay.**

**COURTNEY**

**Excuse me, Miss Rogers, but an impor-**

**tant guest has asked for my services.**

**...If you’re ready, I will send the**

**head waiter to take your order.**

**CHARDONNAY**

**Thank you, Courtney.**

**173 ANOTHER ANGLE 173**

**Chard smiles as she watches Courtney approach Venter’s table.**

**174 EXT. THE TABLE BAY HOTEL – NIGHT 174**

**To establish.**

**175 INT. THE CAMISSA BRASSERIE – TABLE BAY HOTEL – NIGHT 175**

**In the popular brasserie, Rayana, Shinaman and Fletcher have finished dinner and are enjoying their after dinner aperitifs.**

**060**

**SHINAMAN**

**‘Tis I should be there, keeping an eye**

**on her. After all, who is this Paul Ven-**

**ter, anyway? Could be he’s the master-**

**mind behind the whole bloody scheme, and**

**if he stumbles onto Chard’s real motive**

**in meeting him, her life could be in**

**danger.**

**FLETCHER**

**Chard is capable of taking care of her-**

**self.**

**RAYANA**

**Led’z hope so.**

**176 EXT. DELAIRE GRAFF – PATHWAY TO LODGES – NIGHT 176**

**A golf-type cart is transporting Chard and Paul to Chardonnay’s suite.**

**PAUL**

**I must be losing it.**

**CHARDONNAY**

**How so?**

**PAUL**

**Allowing you to invite me to *your* room,**

**instead of the other way around.**

**CHARDONNAY**

**You prefer being the one in control?**

**PAUL**

**Is there anything wrong with wishing to**

**control one’s destiny?**

**CHARDONNAY**

**Long as you don’t try controlling mine.**

**The cart driver stops in front of the suite and both Paul and Chardonnay disembark.**

**177 INT. CHARDONNAY’S SUITE – DELAIRE GRAFF LODGES – NIGHT 177**

**The entrance door opens and the handsome and charismatic Paul follows Chard into the suite. Paul looks around impressed.**

**061**

**PAUL**

**This is actually bigger than my suite.**

**CHARDONNAY**

**(smiling)**

**And this bothers you?**

**PAUL**

**I can live with it.**

**CHARDONNAY**

**Good. ...You’ll find some Le Montra-**

**chet and French champagnes in the**

**fridge. Why don’t you pick one you**

**like while I get some glasses?**

**Paul steps over and opens the refrigerator.**

**178 INSIDE REFRIGERATOR 178**

**CAMERA PANS a number of iconic wine labels including Le Montra-chet and champagnes: Bollinger, Taittinger, Laurent Perrier, Dom Ruinart, Louis Roederer, and Dom Perignon.**

**179 BACK TO SCENE 179**

**PAUL**

**May I ask what it is you do for a**

**living?**

**CHARDONNAY**

**I used to deal in fine art.**

**PAUL**

**(impressed)**

**You mean like rare paintings?**

**CHARDONNAY**

**Paintings, antiquities. Occasionally,**

**even jewelry. ...But I’m retired. For**

**now, I just want to spend my money liv-**

**ing the good life.**

**180 INT. BEDROOM – CHARDONNAY’S DELAIRE GRAFF SUITE – NIGHT 180**

**Nearing the climax of a passionate love making session, the CAMERA FINDS Chardonnay on top of Paul. With a final sigh she rolls off and comes to rest on her back, next to her new found lover.**

**062**

**A satisfied Chardonnay offers a confession.**

**CHARDONNAY**

**My real name isn’t Chardonnay Rogers.**

**PAUL**

**I never thought it was.**

**FADE IN:**

**181 ROADWAY – STELLENBOSCH WINE COUNTRY – MORNING 181**

**With Paul behind the wheel of his 35-year-old Mercedes convert-**

**ible, he and Chardonnay are seen motoring their way through the Western Cape’s spectacular wine country.**

**A road sign indicates they are five kilometers outside Stellen-bosch, in the Banghoek Valley. In the distance are the white Cape Dutch architecture of the Zongvliet Estates winery.**

**182 ANGLE INSIDE CONVERTIBLE 182**

**Chardonnay, dressed in a chic, designer pants outfit, smiles as she addresses the driver.**

**CHARDONNAY**

**Don’t you want to know my real name?**

**PAUL**

**Only if you insist.**

**(smiling)**

**I like the name Chardonnay Rogers...why**

**don’t we leave it at that?**

**CHARDONNAY**

**You’ve a classic car here, but why**

**haven’t you had it restored? Surely**

**you could afford it.**

**PAUL**

**Restore Mercedes McCambridge?**

**CHARDONNAY**

**(incredulously)**

**Mercedes McCambridge? ...Is that what**

**you call your car?**

**PAUL**

**She was a great actress...this is a**

**(MORE)**

**063**

**PAUL (Cont.)**

**great car. ...As for restoring her,**

**you’re new to South Africa so you could**

**not know that it’s not a good idea to**

**openly display wealth. ...The car runs**

**great and one day when I’m convinced**

**it’s safe, I’ll have it fully restored.**

**183 BACK TO SCENE 183**

**The convertible with Paul and Chardonnay inside pulls into the winery...passing a sign indicating they are approaching the Zongvliet Estates winery. CAMERA HOLDS ON SIGN for a beat.**

**PAUL (O.S.)**

**Let’s do some wine tasting.**

**184 INT. 2-STAR RESTAURANT – DELAIRE GRAFF LODGES – EVENING 184**

**This time Paul and Chardonnay are dining at the same table; Chard’s table as it so happens. The Sommelier, Courtney, is pouring the champagne that started it all...Dom Perignon.**

**185 ANOTHER ANGLE 185**

**PAUL**

**Tell me, my dear. ...Do you know any-**

**thing about diamonds?**

**FADE IN:**

**186 EXT. TABLE MOUNTAIN AERIAL CABLEWAY – DAY 186**

**To establish the tram’s 1086 meter ascent to the top.**

**187 INT/EXT TABLE MOUNTAIN AERIAL CABLEWAY – DAY 187**

**Inside the tram, ascending to the top of one of the modern Seven Wonders of the World, are Chard, Rayana, Shinaman, and Fletcher. As we ascend, the CAMERA focuses on both the spectacular view and the four occupants.**

**FLETCHER**

**I hope you won’t mind giving up your**

**Michelin rated restaurants to have a**

**gourmet hamburger or a deli sandwich**

**for lunch. But I wanted you to see**

**the 360 degree view from the top.**

**064**

**RAYANA**

**I did check menu, and zey have some**

**excellent beer and vines.**

**SHINAMAN**

**That’s certainly a plus.**

**FLETCHER**

**When we get to the top, to the east**

**you’ll see the legendary Devil's Peak.**

**As the story goes Van Hunks, a pirate**

**in the early 18th century, retired from**

**his eventful life at sea to live on the**

**slopes of Devil's Peak. ...He spent his**

**days sitting on the mountain, smoking**

**his pipe.**

**(beat)**

**One day a stranger approached him, and**

**a smoking contest ensued which lasted**

**for days. The smoke clouds built up**

**and a strong wind blew them down to-**

**wards the town.**

**(beat)**

**When Van Hunks finally won the contest,**

**the stranger revealed himself to be the**

**Devil...hence Devil's Peak, and the two**

**disappeared in a puff of smoke.**

**(beat)**

**Legend says that the cloud of smoke they**

**left became Table Mountain's tablecloth.**

**...the famous white cloud that spills over**

**the mountain when the southeaster blows**

**in the summer.**

**SHINAMAN**

**I can warm to that version of why when a**

**Good wet south-easter blows against the**

**mountain from False Bay and rises, to a**

**certain height, the winds reach a cooler**

**layer of air. Naturally, clouds form**

**which roll over the mountain and down to-**

**wards the city.**

**CHARDONNAY**

**(finishing sentence)**

**Forming the characteristic *tablecloth***

**when the clouds reach the warmer, lower**

**air layers and dissolve.**

**065**

**FLETCHER**

**Precisely.**

**188 EXT. TOP OF TABLE MOUNTAIN – DAY 188**

**The CAMERA takes advantage of the spectacular view and records a series of beauty shots ending up holding for a beat on the Table Mountain Restaurant.**

**189 INT. TABLE MOUNTAIN RESTAURANT – DAY 189**

**To establish the restaurant where Chardonnay, Rayana, Shinaman and Fletcher are enjoying Western Cape cuisine including succu-lent gourmet hamburgers.**

**RAYANA**

**(to Chardonnay)**

**Vhat did you tell him vhen he asked if**

**you knew anysing about diamonds?**

**FLASH BACK:**

**190 INT. RESTAURANT – DELAIRE GRAFF LODGES – EVENING 190**

**IN an ANGLE ON Paul and Chard, Paul is asking the question.**

**PAUL**

**Tell me, my dear. ...Do you know any-**

**thing about diamonds?**

**CHARDONNAY**

**A little. ...Why do you ask?**

**PAUL**

**I’d like to keep you around. Would you**

**consider coming to work for my boss,**

**Fredrick Van Gent?**

**CHARDONNAY**

***The* Fredrick Van Gent?**

**PAUL**

**(grinning)**

**The very same.**

**191 BACK TO SCENE 191**

**FLETCHER**

**Looks like we at least have a foot in**

**the door.**

**066**

**SHINAMAN**

**(skeptically)**

**Let’s just be hoping it doesn’t get**

**stomped on.**

**192 INT/EXT ROADWAY – VICTORIA & ALFRED WATERFRONT – DAY 192**

**With Fletcher at the wheel, his Cape Town rental is transporting Chardonnay, Rayana and Shinaman back to their hotels.**

**FLETCHER**

**(to the group)**

**Why don’t you get yourselves a rental,**

**like me. Waiting on taxis can be incon-**

**venient and time consuming. Besides,**

**none of the Cape Town hotels charge for**

**parking.**

**SHINAMAN**

**Little wonder. With what they charge for**

**A room, it would be more than a little**

***Cheeky* to do so.**

**CHARDONNAY**

**I hate to admit it, but driving on the**

**left hand side of the road has always**

**made me nervous. I refuse to do so.**

**...Taxis will be just fine, thank you.**

**The rental pulls up and stops in front of Waterfront Marina Residential Apartments, where Chard is staying.**

**193 ANOTHER ANGLE 193**

**As Chard prepares to climb out of the rental, Fletcher has a parting word.**

**FLETCHER**

**It’s imperative that you get inside the**

**Van Gent organization and the sooner the**

**better. We need to know where his dia-**

**monds are coming from and where they’re**

**going. ...Meanwhile, on our end, Rayana**

**will be doing her thing.**

**CHARDONNAY**

**Understood.**

**194 INT. CHARDONNAY’S MARINA RESIDENTIAL APARTMENT – DAY 194**

**067**

**Inside Chardonnay’s posh apartment, the PHONE is RINGING. The door opens and Chardonnay enters, returning her card key to her purse. She rushes over and picks up the phone’s handset.**

**CHARDONNAY**

**Hello?**

**195 EXT. THE VAN GENT BUILDING – FINANCIAL DISTRICT – DAY 195**

**Over a beauty shot of the building, WE HEAR the VOICE of Paul Venter.**

**PAUL (V.O.)**

**It’s Paul. ...You should’ve given me**

**your iPhone number. It took some doing**

**to track you down.**

**CHARDONNAY (V.O.)**

**I’m glad you made the effort. ...What’s**

**on your mind?**

**196 INT. PAUL’S OFFICE – VAN GENT BUILDING – DAY 196**

**Paul’s modest office is adjacent to Fredrick Van Gent’s much larger domain. Paul, of course, is on the phone.**

**PAUL**

**I’m going to pick you up in two and-a**

**half hours and drive you down to Cape**

**Point, where I hope to show you some ter-**

**rific scenery and the Cape of Good Hope.**

**...After which we’ll have an early din-**

**ner at the Two Oceans Restaurant.**

**197 BACK TO: CHARDONNAY’S MARINA RESIDENTIAL APARTMENT 197**

**CHARDONNAY**

**Sounds delightful. ...I’ll meet you out**

**front in exactly two and-a-half hours.**

**198 EXT. MAIN ENTRANCE – MARINA RESIDENTIAL APTS. – DAY 198**

**Chardonnay is waiting exactly where she said she would be when Paul’s 35 year-old Mercedes pulls up to the curb. With Paul remaining behind the wheel, she opens the passenger door, which is on the vehicle’s left, and settles into the bucket seat. Then *‘Mercedes McCambridge’* drives off.**

**199 EXT. ATLANTIC COASTAL HIGHWAY – SOUTH OF CAPE TOWN – DAY 199**

**068**

**The 35 year-old Mercedes is seen southbound along the roadway carved from the mountainside bordering the Atlantic Ocean.**

**200 INT/EXT MERCEDES – ATLANTIC COASTAL HIGHWAY – DAY 200**

**Both Chardonnay and Paul are enjoying each other’s company.**

**PAUL**

**Diamonds have particular characteristics.**

**For instance, they repel water. ...The**

**best way to tell if it’s a true diamond**

**is to spray it with water, if the water**

**beads up, then there’s a good chance it’s**

**real.**

**CHARDONNAY**

**I’ve heard that. ...Didn’t know whether**

**it was true. ...I’ve also heard that**

**they readily accept hydrocarbons, such**

**as wax or grease.**

**PAUL**

**Even I didn’t know that, but it makes**

**perfect sense. ...You must come to work**

**for the Van Gent Diamond Works. I in-**

**sist and won’t take no for an answer.**

**CHARDONNAY**

**(smiling)**

**We’ll see.**

**201 EXT. ATLANTIC COASTAL HIGHWAY – SOUTH OF CAPE TOWN – DAY 201**

**The Mercedes continues its journey towards Cape Point.**

**202 EXT. CAPE POINT – SOUTH AFRICA – DAY 202**

**MUSIC UP; as the CAMERA lovingly photographs the rugged coast-line of the Western Cape’s most southwesterly tip of Africa, 60 km south of Cape Town. CAMERA then comes to rest on the carved out, concrete tourist attraction over-looking the Cape of Good Hope, where the Indian and Atlantic oceans meet.**

**203 ANOTHER ANGLE 203**

**Although it’s obvious the characters are engaged in conversa-tion, with the MUSIC dominating the SOUNDTRACK, we do not hear what’s being said.**

**069**

**Paul and Chardonnay join a young, black couple at the popular tourist spot. Introductions are being made and the two couples are seen taking each other’s pictures with the ocean and rugged coastline in the background.**

**204 INT/EXT FLYING DUTCHMAN FUNICULAR – CAPE POINT – DAY 204**

**With the MUSIC still up, both Paul and Chard are seen ascending a hilltop towards the Two Oceans Restaurant, overlooking the Cape Point coastline.**

**205 EXT. TWO OCEANS RESTAURANT – DAY 205**

**To establish the iconic Cape Point restaurant with its wooden**

**deck that looks out on one of the most stunning views of South Africa.**

**206 INT. TWO OCEANS RESTAURANT – DAY 206**

**Paul and Chardonnay are seated at a prime window seat overlook-ing the ocean and coastline below. Known for its seafood**

**dishes, Paul is enjoying a clay fish with calamari while Chard is working on a prawn linguine dish; both dishes being washed down with a white wine from the Stellenbosch area. Paul is explaining the Van Gent diamond business.**

**PAUL**

**Some years back, the company purchased a**

**diamond mine along the lower Orange River.**

**(beat)**

**From the mine we ship both uncut and**

**polished diamonds to our vaults at the**

**Antwerp diamond district. ...From there,**

**they are shipped to the world’s diamond**

**merchants in Tel Aviv, New York, London,**

**etcetera.**

**CHARDONNAY**

**But only when De Beers says it’s okay to**

**do so...and at the prices they set.**

**PAUL**

**(impressed)**

**You do have some knowledge of diamonds.**

**(explaining)**

**Although we’re not officially a signa-**

**tory to the De Beers agreement, we find**

**it best to play by their rules. ...It’s**

**all in controlling the number of diamonds**

**that are on the market at any one time.**

**070**

**CHARDONNAY**

**Thus controlling the price. ...If all**

**available diamonds were to hit the market**

**at the same time, they’d be as valuable as**

**rock salt.**

**PAUL**

**(grinning)**

**Well, I wouldn’t go that far, but you get**

**the idea.**

**CHARDONNAY**

**I seem to have read where the Antwerp Dia-**

**mond Center was robbed about five or six**

**years ago.**

**PAUL**

**True. ...We were among those hit. Fortu-**

**nately insurance covered our losses.**

**207 EXT. THE ONE & ONLY HOTEL, CAPE TOWN – NIGHT 207**

**To establish.**

**208 INT. FLETCHER’S ONE & ONLY HOTEL SUITE – NIGHT 208**

**The team (Chardonnay, Rayana, Shinaman, Fletcher) is gathered in Fletcher’s luxury suite. This is one of those rare times when no one is munching on hors d’oeuvres or sipping a premium French champagne. This time the mood is extremely serious. Chard is giving her report.**

**CHARDONNAY**

**(to Rayana)**

**We need to find out all we can about this**

**diamond mine on the lower Orange River.**

**Rayana nods her understanding**

**CHARDONNAY**

**(continuing)**

**I’m to meet Fredrick Van Gent tomorrow**

**morning.**

**FLETCHER**

**(abruptly)**

**Give me your iPhone.**

**As she does so, Harry replaces her sophisticated iPhone with an ordinary cell phone.**

**071**

**FLETCHER**

**This is a prepaid, *burn* phone. ...Use it**

**from now on. ...But don’t call any of us**

**on it unless it’s an emergency. To call**

**us, use a payphone, if you can find one,**

**or the phone in your room.**

**(beat)**

**If we need to call you, we’ll do so from**

**another *burn* phone.**

**With that, Harry passes out prepaid cell phones to the rest of the team.**

**209 INT/EXT CAPE TOWN TAXICAB – DE WAAL EXPRESSWAY – DAY 209**

**With Chardonnay in the back seat, the taxi wends its way around the picturesque mountain road overlooking the tall monuments to**

**power and wealth, among them the Van Gent building. The taxi swings off the expressway at an interchange and heads toward the monuments.**

**210 EXT. CAPE TOWN FINANCIAL/DIAMOND DISTRICT – DAY 210**

**The taxi pulls up in front of the towering Van Gent building. Chard climbs out, pays off the driver and enters the building.**

**211 INT. LOBBY – VAN GENT BUILDING – DAY 211**

**In order to get to the elevators, everyone has to pass between the information and security desks; the latter with two armed guards keeping an eye on the building’s array of video monitors.**

**212 ANGLE ON INFORMATION DESK 212**

**Chard approaches the young man at the information desk.**

**CHARDONNAY**

**Excuse me –**

**(checking his name tag)**

**– Mr. Naude. ...I have an appointment**

**with Mr. Paul Venter. I wonder if you**

**can tell me how to find his office.**

**It’s immediately obvious that YOUNG NAUDE is smitten with the exotic lady standing before him.**

**YOUNG NAUDE**

**(smiling)**

**His office is on the top floor, next to**

**that of Fredrick Van Gent.**

**072**

**Chardonnay looks around the lobby and then returns Naude’s charming smile with one of her own.**

**CHARDONNAY**

**Tell me, do all the offices in the build-**

**ing belong to the Van Gent Company?**

**YOUNG NAUDE**

**Oh, no, Ma’am. ...They only lease the**

**top three floors.**

**CHARDONNAY**

**(taken aback)**

**Three floors...out of what? Twenty-five**

**or thirty?**

**YOUNG NAUDE**

**Thirty.**

**CHARDONNAY**

**But the Van Gent name is on the build-**

**ing?**

**YOUNG NAUDE**

**They pay extra for that. ...It’s like a**

**sponsorship. ...a sports arena being**

**named after a big company.**

**CHARDONNAY**

**I understand. ...Like San Francisco’s**

**Candlestick Park now being called AT&T**

**Park. ...Sponsorship.**

**Young Naude is still trying to figure that one out when Chard moves towards the elevators.**

**213 INT. ELEVATOR BANK – VAN GENT BUILDING – DAY 213**

**Like most tall buildings the Van Gent building has different sets of elevators; one set covers the first 16 floors, and the second set floors 17 through 30 – bypassing the first 16.**

**Chardonnay lets her finger light the button of an elevator that will take her to the top floor.**

**214 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 214**

**The elevator door opens and Chardonnay Rogers steps into a lob-by reminiscent of the Universal Imports office in San Francisco,**

**073**

**only instead the sign on the wall reads: VAN GENT DIAMONDS.**

**Sitting behind her desk is the attractive young receptionist-secretary, Mitzi Morgan. Mitzi smiles at Chard, who is slipping on her chic, designer gloves.**

**MITZI**

**May I help you?**

**CHARDONNAY**

**I have an appointment with Paul Venter.**

**Mitzi looks the tall, exotic Chardonnay up and down.**

**MITZI**

**You would be Miss Rogers?**

**215 INT. SECRETARIAL ROW – OUTER OFFICES – VAN GENT BLDG. – DAY 215**

**Chardonnay passes a long row of desks where the secretaries usually sit, handpicked for their looks as well as their skill with the computer keyboard. Things are quiet, although it’s not yet lunchtime. Most of the desks are empty and look as though they haven’t been used in some time. She comes to an office marked: PAUL VENTER, ASSIST. TO MR. VAN GENT.**

**216 ANOTHER ANGLE 216**

**As she approaches Paul’s office, his door opens and he pops out a broad smile on his face.**

**PAUL**

**Miss. Rogers! ...So glad you accepted**

**my offer. ...Please come in.**

**He holds the office door open and gestures for Chard to enter.**

**217 INT. VENTER’S OFFICE – VAN GENT BLDG. – DAY 217**

**Chardonnay enters the modest office befitting an executive as-sistant to the president. Paul closes the door and turns to Chard.**

**They both take a step closer to each other, apparently of equal minds. At first their lips touch softly...then with much more passion. One thing is obvious. Chardonnay is no longer just doing her job. This is real. ...Breaking their embrace, Paul finally gets down to business.**

**074**

**PAUL**

**You’re going to meet the man himself,**

**Fredrick Van Gent. ...He’s agreed to**

**hire you part-time to sort and grade our**

**diamonds.**

**CHARDONNAY**

**But I thought you needed a secretary?**

**...I’m no gemologist. You need someone**

**certified by the Gemological Institute**

**of America...or some such board.**

**PAUL**

**That’s alright. ...I’ll teach you every**

**thing you’ll need to know...then we’ll**

**get you certified.**

**(smiling)**

**All I ask is: don’t tell Van Gent how**

**well off you are or that you really don’t**

**need the job. ...He’ll think you’re here**

**to steal his diamonds.**

**This manages to bring a smile to Chard’s uneasy expression.**

**218 INT. VAN GENT’S OFFICE – DAY 218**

**There is a KNOCK at the DOOR but then without waiting for an answer, Paul followed by Chardonnay enters the large office.**

**Fredrick Van Gent rises from behind his massive desk and with a broad smile greets his visitor.**

**FREDERICK**

**You must be Chardonnay Rogers that Paul**

**has been telling me about.**

**CHARDONNAY**

**(returning the smile)**

**That’s the name for which I’m known.**

**FREDERICK**

**And a lovely name at that. ...So you’re**

**going to help us sort some diamonds.**

**It’s a tedious job and we’re thankful**

**to have you aboard.**

**Chard shoots a look at Paul before replying.**

**075**

**CHARDONNAY**

**I could use the extra money.**

**Paul allows himself a smile of satisfaction.**

**219 EXT. DIAMOND DISTRICT – ANTWERP - DAY 219**

**To establish.**

**220 EXT. CAFÉ ON HOVENIERSSTRAAT – SUMMER – DAY 220**

**On purpose, Jonathan Moore is seated at a highly visible side-walk table at the popular café, sipping his espresso.**

**INTERCUT WITH:**

**221 ANOTHER ANGLE 221**

**Across the street and half a block up Pierre Natale is behind the wheel and Andre De Bachmann in the passenger seat of a parked, nondescript car used primarily for surveillance.**

**Bachmann has his 20-power binoculars focused in Jonathan.**

**BACHMANN**

**(to Natale)**

**He’s been there 20 minutes, had two es-**

**pressos, and no one has approached him.**

**NATALE**

**Maybe it’s time we had a chat.**

**222 BACK TO SCENE – JONATHAN’S SIDEWALK TABLE 222**

**Jonathan finishes his espresso and is about to leave when Natale and Bachmann settle into the table’s two empty chairs.**

**NATALE**

**Hello, Mr. Moore.**

**MOORE**

**My...my...What a coincidence.**

**BACHMANN**

**Yes, isn’t it?**

**NATALE**

**Tell me, Mr. Moore, what’s happened with**

**your partner in the recovery, Fletcher I**

**believe is his name.**

**076**

**MOORE**

**He’s returned to his San Francisco, con-**

**vinced that there are no diamonds to be**

**recovered.**

**NATALE**

**So, you’re working alone?**

**MOORE**

**It would appear that way.**

**BACHMANN**

**Any leads?**

**MOORE**

**Making some progress.**

**Natale and Bachmann merely exchange looks.**

**223 EXT. VAN GENT BUILDING – CAPE TOWN – DAY 223**

**To establish.**

**224 EXT. ENTRANCE – VAN GENT BUILDING – DAY 224**

**Chardonnay is seen exiting the Van Gent Building, her *burn* cell phone to her ear and some text books in her other arm.**

**225 EXT. BELMOND MOUNT NELSON HOTEL – DAY 225**

**SERIES OF SHOTS. To establish the 5-star hotel built in 1899, and named for naval hero Lord Horatio Nelson.**

**226 EXT. TERRACE – MOUNT NELSON HOTEL – DAY 226**

**Seated at a table overlooking the hotel’s beautiful garden, Fletcher is enjoying afternoon tea; which is served with deli-cate finger sandwiches and freshly baked scones and preserves. Nearby is a table laden with sweet confections such as delect-able cakes and milk tarts, from which you can help yourself.**

**Fletcher reaches into his pants pocket and pulls out his cell phone and checks the display. He touches the phone’s icon that will connect him with the incoming call.**

**INTERCUT WITH:**

**227 EXT. STREET OUTSIDE VAN GENT BUILDING – DAY 227**

**077**

**With a taxi parked at the curb and her burn phone to her ear, Chardonnay is waiting patiently for an answer on the other end of her call. Finally –**

**FLETCHER**

**(into iPhone)**

**Hello?**

**CHARDONNAY**

**Where are you? ...Took long enough to**

**answer.**

**FLETCHER**

**I’ve having afternoon tea at the *Nellie.***

**CHARDONNAY**

**I beg your pardon?**

**FLETCHER**

**The Mount Nelson Hotel. ...Sorry but, in**

**keeping with the décor, I had my iPhone**

**in the vibration mode. ...Didn’t feel it**

**at first.**

**CHARDONNAY**

**It might be of interest to know that**

**Frederick Van Gent only leases the top**

**three floors of the building that bears**

**his name. He pays a premium to stick**

**his name on it.**

**FLETCHER**

**That is interesting. ...I’ll pass the in-**

**formation on to Rayana. ...You hired?**

**CHARDONNAY**

**Start tomorrow.**

**FLETCHER**

**Doing what?**

**CHARDONNAY**

**Sorting and classifying their diamonds**

**prior to shipping.**

**FLETCHER**

**Strange. ...You’re not a gemologist.**

**078**

**CHARDONNAY**

**Pointed that out to Paul, but he’s going**

**to train me. ...Help me get my certify-**

**cation.**

**FLETCHER**

**(thoughtfully)**

**Van Gent is planning on using you and**

**not just as a diamond sorter. I just**

**have to figure out the *how* and *why* of it.**

**CHARDONNAY**

**I just cannot see how his assistant,**

**Paul Venter, could be a part of his**

**scheme, whatever that scheme might be.**

**FLETCHER**

**(alarmed)**

**Listen carefully! ...That kind of think-**

**ing can get you killed.**

**With that Chard takes the burn phone from her ear and snaps it off, terminating her conversation. She then climbs into the backseat of the taxi and the cab takes off down the street.**

**228 EXT. TERRACE – MOUNT NELSON HOTEL – DAY 228**

**Fletcher is about to go to work on his freshly baked scone when he notices the vibration and slight VIBRATING SOUND from his cell. He answers.**

**FLETCHER**

**Hello? ...That you, Jonathan? How’s**

**the weather in Antwerp?**

**INTERCUT WITH:**

**229 INT. FLETCHER/JONATHAN’S HYLLIT HOTEL SUITE – DAY 229**

**With his cell phone to his ear and sipping a flute glass filled with chilled champagne, Jonathan Moore gives Harry his report.**

**MOORE**

**Cooling off here just as it’s warm-**

**ing up where you are.**

**(beat)**

**Just had a nice chat with Pierre Natale**

**and Andre De Bachmann. These are bright**

**cops. I figure you got 24, maybe 36**

**(MORE)**

**079**

**MOORE (Cont.)**

**hours before they figure out where you**

**are. ...I did a dance for them, but I**

**don’t think they bought it.**

**FLETCHER**

**We have to figure that they didn’t. So**

**calculate another day to fly down here**

**and that will give us 36 to 48 hours to**

**prepare for them.**

**MOORE**

**Sorry I can’t hold them longer.**

**FLETCHER**

**Not to worry. ...You’ve given us a good**

**head start.**

**230 BACK TO SCENE – TERRACE – MOUNT NELSON 230**

**FLETCHER**

**I just need time to figure out why they**

**hired Chardonnay to sort and grade their**

**diamonds.**

**With that, Harry clicks off his cell phone and stuffing it back in his pocket goes to work on his scone.**

**231 INT. CHARDONNAY’S MARINA RESIDENTIAL APARTMENT – DAY 231**

**The door to the apartment opens and, text books in hand, Chard-onnay enters her luxurious apartment just as her *burn* cell phone RINGS. She tosses her three text books on the couch and, sit-ting beside them, answers the call.**

**CHARDONNAY**

**(into cell phone)**

**Hello?**

**232 EXT. THE TABLE BAY HOTEL – DAY 232**

**To establish the luxurious 5-star hotel.**

**SHINAMAN (V.O.)**

**This is Doug. ...How did your meeting**

**with Van Gent go?**

**CHARDONNAY (V.O.)**

**He seems nice enough.**

**080**

**SHINAMAN (V.O.)**

**They be the ones that are the most dan-**

**gerous.**

**233 INT. SHINAMAN’S TABLE BAY EXECUTIVE SUITE – DAY 233**

**Seated on the couch of his 760 square foot suite sipping cham-pagne, Shinaman has his cell phone to his ear.**

**SHINAMAN**

**(continuing)**

**He’ll be running a background check.**

**INTERCUT WITH:**

**234 CHARDONNAY’S CAPE TOWN APARTMENT 234**

**Chardonnay continues on her *burn* phone.**

**CHARDONNAY**

**It’ll take them some time. ...Today I**

**wore gloves. ...But they’ll eventually**

**catch up with me. I’m going to be sort-**

**ing diamonds and you cannot very well**

**do that wearing gloves. And my prints**

**are on file.**

**SHINAMAN**

**Let’s hope we be wrapping this up before**

**they catch on.**

**(beat)**

**One thing bothers me, though. ...Why**

**pick you to sort their diamonds. What**

**are you? A board certified gemologist.**

**CHARDONNAY**

**I’m as confused as you. They gave me**

**three text books to study and some blank**

**GIA grading reports to look over.**

**SHINAMAN**

**What are the text books?**

**Chard picks them up one at a time as the CAMERA gets a shot of the dust covers.**

**081**

**CHARDONNAY**

**(reading the names)**

**“Simon & Schuster’s Guide to Gems & Pre-**

**cious stones.” ...”Rare Gemstones” by**

**Renee Newman. And finally, “Sorting Dia-**

**monds,” put out by Blue Nile.**

**SHINAMAN**

**Aye, good and proper texts, the lot of**

**them.**

**Chard opens the Blue Nile text to the table of contents.**

**CHARDONNAY**

**It would appear so. ...This Blue Nile**

**text covers...shape, cut, color, clar-**

**ity, carat weight, certification and**

**identification.**

**SHINAMAN**

**I’m still in a haze about this. ...You**

**say they gave you some blank GIA grading**

**reports to look over?**

**Chardonnay picks up and thumbs through the blank reports.**

**CHARDONNAY**

**That’s right.**

**SHINAMAN**

**There’s a database of all board certi-**

**fied graders, whether they’re certified**

**by the: GIA, AGS, EGL, ISI or CIBJO.**

**...You sign Chardonnay Rogers to a grad-**

**ing report and those diamonds are confis-**

**cated and pretty much thereafter treated**

**as conflict or *blood* diamonds.**

**(thoughtfully)**

**...Yet they wouldn’t very well ask you**

**to forge someone else’s signature. They**

**don’t know you that well.**

**(beat)**

**Besides, attached to the report is the**

**gemologist’s photo ID.**

**CHARDONNAY**

**They check the names against the data-**

**base. Do they also check the signatures**

**or mostly rely upon the photo ID?**

**082**

**SHINAMAN**

**Aye, they’re supposed to check signatures**

**but seldom do. You’re right, they mostly**

**rely on the attached photo ID.**

**CHARDONNAY**

**(enlightened)**

**On the off chance that there’s a board**

**certified gemologist out there by the**

**name of Chardonnay Rogers, have Rayana**

**check the database.**

**Clicking off and returning her cellular to her purse, Chard**

**picks up and opens the text book put out by Blue Nile.**

**235 EXT. THE GARDENS – CAPE TOWN – EARLY EVENING 235**

**Rayana, Shinaman and Fletcher are seen walking through Cape Town’s *Gardens*, an iconic botanical landscape located to the south of the city center and home to the world-famous five-star Mount Nelson Hotel. At nighttime the gardens are lit but not so much as to distract from the surrounding city lights.**

**FLETCHER**

**(to Rayana)**

**You say there’s a *Charlemagne* Rogers,**

**but no Chard or Chardonnay Rogers, that**

**is board certified by the Gemological**

**Institute of America.**

**RAYANA**

**Zatz is so, Mr. Fletcher. But interest-**

**ing part is zat data base shows zat zhe**

**signs her name az *C. Rogers.***

**SHINAMAN**

**That is interesting. ...Good work.**

**(to Rayana)**

**What were you able to find out about Van**

**Gent’s Orange River diamond mine?**

**RAYANA**

**It appearz ze mine played out two yearz**

**ago. ...Today it doesn’t produce enough**

**to pay ze rent on ze office space.**

**236 EXT. VAN GENT BUILDING – DAY 236**

**To establish the new day.**

**083**

**237 INT. WALK-IN BANK-TYPE VAULT – DAY 237**

**In the vault, just off the vault room two floors below Paul and Van Gent’s offices, Venter is showing Chardonnay what he’s looking for in a diamond sorter.**

**Laid out before them are trays and trays of rough, cut, and polished diamonds.**

**PAUL**

**Many of these diamonds will go out on**

**our next Be Beers shipment to Antwerp.**

**But Van Gent wants to hold back any**

**diamonds with laser inscriptions.**

**CHARDONNAY**

**Yes, I recall reading about laser in-**

**scriptions in the Blue Nile text you**

**loaned me. ...Said the inscriptions are**

**normally found on the stone’s *girdle*,**

**whatever that is.**

**Paul pulls out his 25-power jeweler’s glass and putting the piece to his eye picks up one cut and polished diamond after another, looking for an inscription. Finally, he finds one.**

**Passing the jeweler’s glass to Chard he points to the section of the diamond where she will find the inscription number.**

**PAUL**

**Here. ...Take a look.**

**Accepting the jeweler’s glass and putting it to her eye, Chard takes her look.**

**238 INSERT – LASER INSCRIPTION – STOCK 238**

**The etched number comes into focus.**

**239 BACK TO SCENE 239**

**CHARDONNAY**

**(looking up)**

**I see.**

**She hands the jeweler’s glass back to Paul who refuses it with a wave of the hand.**

**084**

**PAUL**

**It’s yours. ...Just make sure no laser**

**inscription diamonds are included in**

**the shipment.**

**240 EXT. AERIAL – ROBBEN ISLAND – STOCK FOOTAGE – DAY 240**

**A stunning stock shot of Robben Island with Table Mountain in the background establishes the Island and maximum security prison.**

***SUPERIMPOSE: ROBBEN ISLAND***

***WHERE NELSON MANDELA SPENT***

***18 OF HIS 27 YEAR SENTENCE***

**241 EXT. ROBBEN ISLAND PRISON – DAY 241**

**Rayana, Shinaman and Fletcher are among nine other tour members visiting the prison, now a museum. The Robben Island Tour Guide is leading the tour group inside...to Mandela’s cell.**

**242 INT. MANDELA’S CELL – ROBBEN ISLAND – DAY 242**

**The 7 sq. ft., 0.6 meter wide cell is so small that barely two people could fit inside. Tourists line up for a peek inside. Fletcher’s *burn* CELL phone RINGS and he drops out of the line, stepping off by himself before answering.**

**FLETCHER**

**Hello?**

**243 EXT. TABLE BAY – STOCK - DAY 243**

**A live beauty shot to establish the bay and harbor with Table Mountain firmly pictured in the background.**

**CHARDONNAY (V.O.)**

**It’s Chard. ...De Beers handles Van Gent’s**

**shipments to their vaults at the Antwerp**

**Diamond Center. ...For some reason, no La-**

**ser inscribed diamonds are being included**

**in the shipments.**

**FLETCHER (V.O.)**

**I think we both know why.**

**INTERCUT WITH:**

**244 INT. CHARDONNAY’S MARINA RESIDENTIAL APARTMENT – DAY 244**

**085**

**Chardonnay has her *burn* cellular pressed to her ear.**

**CHARDONNAY**

**Did you know the Van Gent Company owns a**

**twin engine turboprop?**

**FLETCHER**

**Yes. ...Rayana found out this morning.**

**It’s a Hawker Beechcraft with a range**

**of 2,086 miles; holds 11 passengers and**

**even on a bad day can fly as high as**

**35,000 feet. ...Why do you ask?**

**CHARDONNAY**

**I’m being invited to spend the next few**

**days with Paul at Victoria Falls.**

**245 ANGLE ON TEMPLAT – ROBBEN ISLAND PRISON – DAY 245**

**FLETCHER**

**And he’s borrowing the company aircraft?!**

**...You can’t go!**

**CHARDONNAY**

**But I’ve always wanted to see the Falls!**

**FLETCHER**

**(angrily)**

**Here’s something to think about. ...Paul**

**Venter is a licensed pilot. Fredrick**

**Van Gent is not.**

**CHARDONNAY**

**So what? ...You’re so wrong about Paul.**

**...You have to be. ...He couldn’t possi-**

**bly be involved in the thefts. ...He’s**

**only Van Gent’s *assistant*. ...He may be**

**naïve but he’s no criminal.**

**FLETCHER**

**You’re in love. ...Your judgment is sus-**

**pect. The old Chard would realize that.**

**On the verge of an emotional breakdown, Chard shouts out.**

**CHARDONNAY**

**Damnit! ...So help me, I will prove you**

**wrong!**

**086**

**246 BACK TO SCENE – ROBBEN ISLAND 246**

**After having peeked into Mandela’s cell, Shinaman joins with Fletcher just after Chardonnay has terminated their call. It doesn’t take a psychiatrist to see that Harry is angry about something.**

**SHINAMAN**

**So what might it be has y’r dander up?**

**FLETCHER**

**That damn lady is going to get herself**

**killed. ...She’s off to Victoria Falls**

**for the weekend with Venter. ...She**

**thinks he’s just an innocent bystander**

**in all this.**

**SHINAMAN**

**Aye. Maybe you should have told her**

**about Charlemagne Rogers. After all,**

**it wasn’t Van Gent who stumbled onto**

**her and quickly put it all neatly**

**together.**

**247 EXT. HAWKER BEECHCRAFT – AT ALTITUDE – STOCK – DAY 247**

**Stock footage shows the Hawker Beechcraft King Air 350 flying at its optimum altitude for distance.**

***SUPERIMPSE: A TUESDAY IN LATE FEBRUARY***

***At 28,000 Feet***

**248 INT. HAWKER BEECHCRAFT – PASSENGER SECTION – DAY 248**

**A CAMERA SWEEP of the plane’s interior reveals no passengers.**

**249 INT. HAWKER BEECHCRAFT – COCKPIT – DAY 249**

**Paul Venter is piloting the King Air 350 turboprop by himself, with Chard seated in the co-pilot’s seat.**

**PAUL**

**Instead of flying straight to the Falls,**

**we’ll stop and refuel in Bulawayo. ...We**

**have enough fuel to make it to the Falls**

**but wouldn’t have the required reserve.**

**CHARDONNAY**

**What’s the range of a bird like this?**

**087**

**PAUL**

**About 1,800 nautical miles or 3,000 kilo-**

**meters. ...That’s roughly 2,000 miles to**

**you, give or take a few miles or kilo-**

**meters.**

**CHARDONNAY**

**Nautical miles, miles, kilometers...it’s**

**all too confusing for me. ...Can we have**

**lunch in Bulawayo?**

**PAUL**

**Thought maybe we’d pack a picnic basket,**

**rent a car and drive down to the Matopos**

**National Park and have lunch at World’s**

**View, the grave site of Cecil Rhodes.**

**CHARDONNAY**

**Sounds like a plan.**

**250 EXT. ONE & ONLY – CAPE TOWN – DAY 250**

**To establish.**

**251 INT. REUBENS RESTAURANT – ONE & ONLY HOTEL, CAPETOWN – DAY 251**

**Fletcher and Shinaman are already seated at their usual, discreet table when Rayana enters and takes her seat beside them.**

**RAYANA**

**(breathlessly)**

**I managed to *hack* into De Beers shipping**

**orders for ze past seex monthz and ze**

**next four weeks. ...Van Gent has been**

**shipping around 1.5 million a montz in**

**diamonds to zeir vaults in Antwerp.**

**SHINAMAN**

**Imagine that...and all from a mine that’s**

**been squeezed dry like a lemon.**

**RAYANA**

**Ze next sheepment goes out Truesday morn-**

**ing.**

**SHINAMAN**

**‘Tis plain to see they’re shipping the**

**(MORE)**

**088**

**SHINAMAN (Cont.)**

**insured, unrecovered diamonds back to**

**themselves as having been newly mined.**

**(beat)**

**But how do we prove it and get our re-**

**covery fee, short of heisting the De**

**Beers shipment.**

**FLETCHER**

**We may not have to...that is other than**

**putting in a call to Pierre Natale and**

**Andre De Bachmann**

**RAYANA**

**(recalling)**

**Zat’s ozerthing I was going to tell you.**

**...Natale and De Bachmann have reserve-**

**tions on a flight for Cape Town, leaving**

**first ting in ze morning.**

**252 EXT. MATOPO HILLS – ZIMBABWE – DAY 252**

**Paul (carrying a picnic basket) and Chardonnay are climbing up the hill towards the grave site of Cecil John Rhodes.**

***SUPERIMPOSE: MATOBO HILLS***

***Bulawayo, Zimbabwe***

**253 EXT. RHODES GRAVE – WORLD’S VIEW – MATOBO HILLS – DAY 253**

**The dark, iron slab covering Rhodes’ remains simply reads:**

**HERE LIE THE REMAINS OF CECIL JOHN RHODES.**

**CAMERA pulls back to REVEAL Paul (picnic basket in hand) and Chardonnay standing beside the grave.**

**254 ANOTHER VIEW – WORLD’S VIEW 254**

**The golden landscape reminds one of a moonscape hill where numerous boulders had been dropped, some the size of a small house.**

**CAMERA PANS over and FOCUSES on the huge plaque that reminds visitors that this is Malindidzimu (the hill of the spirits), a burial ground for those killed in the first Matabele war.**

**255 ANOTHER ANGLE 255**

**Using a much smaller set of boulders as chairs and table, Paul**

**089**

**and Chard are finally enjoying their late lunch of cold chicken and pasta. No adult beverages are being served.**

**CHARDONNAY**

**This is truly a beautiful place...a**

**world’s view, to quote Mr. Rhodes. I’m**

**glad you brought me here.**

**PAUL**

**I’m glad you agreed to come.**

**(beat)**

**Tonight we’ll stay at the Safari Club**

**Hotel, in Victoria Falls. It’s an ex-**

**tension of the adjacent Safari Lodge,**

**but with only 20 rooms, all luxurious**

**air conditioned suites with great views**

**of the wildlife.**

**CHARDONNAY**

**(surprised)**

**But, I want to stay at the Victoria Falls**

**Hotel. ...Where do you get off changing**

**the plans with consulting me first?**

**PAUL**

**(defensively)**

**You’re making a big deal out of nothing.**

**We’re staying at the Falls Hotel *tomor-***

***row* night.**

**(explaining)**

**We’ll be getting into Victoria Falls too**

**late for *high tea* which, besides the**

**view and proximity to the Falls, is the**

**major reasons for staying there. So, I**

**thought we’d spend tonight at the Club.**

**CHARDONNAY**

**(calming down)**

**Sounds like a plan.**

**256 EXT. VICTORIA FALLS – ZIMBABWE – LATE AFTERNOON 256**

**SERIES OF SHOTS: The town, the Falls, and five or six of the best hotels.**

***SUPERIMPOSE: VICTORIA FALLS***

**257 EXT. ROADWAY – VICTORIA FALLS – LATE AFTERNOON 257**

**090**

**As Paul and Chardonnay pass by, in their rented Land Rover, the CAMERA HOLDS for a beat on the tall statue of Stanley Living-ston, next to the Falls.**

**258 EXT GAME RESERVE – VICTORIA FALLS – LATE AFTERNOON 258**

**The rented Land Rover is on the game reserve’s two-lane blacktop heading westward alongside the Zimbabwe, upriver from the Falls.**

**259 INT/EXT LAND ROVER – GAME RESERVE – LATE AFTERNOON 259**

**Paul is driving with Chard in the passenger seat.**

**PAUL**

**Both are five-star, luxury hotels but**

**very different. Although modernized**

**every decade or so, the Victoria Falls**

**Hotel...which was built at the turn of**

**the century, the previous one, not the**

**recent one, offers nostalgic and romantic**

**indulgence that you can smell, see, hear**

**and feel in every crevice. ...It’s colo-**

**nial extravagance and anachronistic lux-**

**uries in every sense. ...And it’s a five**

**minute stroll from the Falls.**

**(beat)**

**Instead of 176 rooms, the safari Club**

**has only 20. And although less than two**

**miles from the Falls Hotel, it is locat-**

**ed in a game reserve. ...You’ll see all**

**kinds of animals, possibly including an**

**elephant or two.**

**260 EXT. VICTORIA FALLS SAFARI CLUB – LATE AFTERNOON 260**

**Beauty shots to establish the Safari Club and adjacent (much larger) Safari Lodge.**

**261 EXT. SAFARI CLUB ENTRANCE – LATE AFTERNOON 261**

**The rented Land Rover pulls in front of one of the Falls’ newer hotels and the bell boy and parking lot attendant are immedi-ately on the scene, doing their job.**

**262 EXT. PATIO OF SAFARI CLUB RESTAURANT – EARLY EVENING 262**

**Seated at a patio table so as to get a better view of the nearby wild animals, Paul and Chard are enjoying a delightful dinner, washed down with a notable Western Cape wine.**

**091**

**INTERCUT WITH:**

**263 EXT. VARIOUS ANIMALS – STOCK FOOTAGE – EARLY EVENING 263**

**We SEE many animals taking water from the nearby man-made pond, including a mother and two baby elephants. Although cautious, the animals seem to know that they are protected and will not be harmed while in the reserve.**

**Paul spots a special animal and points it out. It is a sable antelope.**

**PAUL**

**Look! ...There’s a sable antelope.**

**CHARDONNAY**

**(spotting it)**

**It’s beautiful.**

**PAUL**

**They’re an interesting animal. ...They**

**run in herds. But when one of them is**

**hurt...wounded by a hunter or mauled by**

**a lion, the lead bulls turn on it and**

**drive it from the herd.**

**CHARDONNAY**

**Shameful...but why?**

**PAUL**

**Just like in our society, beauty is re-**

**warded. The maimed and ugly are out-**

**casts.**

**CHARDONNAY**

**That’s a terrible attitude.**

**PAUL**

**It’s a fact of life.**

**264 INT. SAFARI CLUB SUITE – NIGHT 264**

**Lying in the luxurious suite’s king-size bed, Paul senses that Chard seems disturbed.**

**PAUL**

**What is it? ...What has you upset?**

**It takes a moment, but Chardonnay finally answers.**

**092**

**CHARSONNAY**

**It’s what you said this afternoon.**

**PAUL**

**About what?**

**CHARDONNAY**

**The sable antelope.**

**PAUL**

**What about the sable antelope?**

**CHARDONNAY**

**I don’t believe in casting out the maimed**

**or wounded. ...What if you were wounded?**

**...Do you think I would cast you aside?**

**PAUL**

**It’s the smart thing to do. ...But not to**

**worry. If I were ever in that position I**

**would take the decision away from you by**

**killing myself.**

**CHARDONNAY**

**Surely you’re joking?**

**In an attempt to relieve the tension, Paul laughs and agrees with Chard that he was joking all along.**

**PAUL**

**Of course, my love. ...I’m surprised**

**you took me seriously.**

**Smiling, Chardonnay wraps her arms around Paul and pulls him towards her in what is bound to be another round of lovemaking.**

**265 EXT. THE FALLS – VICTORIA FALLS – MORNING 265**

**MUSIC UP.**

**Series of beauty shots featuring the Falls.**

**266 EXT. THE VICTORIA FALLS HOTEL – DAY 266**

**The grand ole dame is featured in a series of shots.**

**267 INT. LOBBY – VICTORIA FALLS HOTEL – DAY 267**

**Paul and Chardonnay are SEEN checking into the iconic hotel.**

**093**

**268 EXT. THE FALLS – DAY 268**

**In a SERIES OF SHOTS, Paul and Chard are seen viewing, close-up, the spectacular Falls; the bridge over the Zambezi (below the Falls); and the narrow gorge of rushing water also below the Falls; the latter shot viewed from the outdoor patio and huge lawn of the Victoria Falls Hotel.**

**269 INT. HIGH TEA – VICTORIA FALLS HOTEL – AFTERNOON 269**

**Just like high tea at the *Nellie* in Cape Town, Paul and Chard are enjoying tea with finger food, scones and the like at the Victoria Falls Hotel.**

**270 INT. LIVINGSTON SUITE – VICTORIA FALLS HOTEL – NIGHT 270**

**Even though the sheet covers the lower portions of their bodies, Chardonnay’s upper body nudity is again exposed as she has her way with her lover. Paul attempts to maneuver himself on top but Chard resists, maintaining her favorite position – on top.**

**Climaxing, finally satisfied, Chardonnay rolls off and settles on her back, next to her lover. It is Paul who speaks first.**

**PAUL**

**Things are never going to work out be-**

**tween us.**

**CHARDONNAY**

**Why not?**

**PAUL**

**(facetiously)**

**Because we both want to be on top.**

**CHARDONNAY**

**Is it important that you be in charge?**

**PAUL**

**I play second fiddle to no one!**

**At first there is silence after Paul’s statement; then a smile – and finally hearty laughs. Finally they both roll onto their sides and kiss passionately.**

**271 EXT. HAWKER BEECHCRAFT – AT ALTITUDE – STOCK – DAY 241**

**Stock footage shows the Hawker Beechcraft King Air 350 flying at its optimum altitude for distance.**

**094**

**272 INT. HAWKER BEECHCRAFT – AT ALTITUDE – DAY 272**

**The pilot, Paul Venter, turns to Chard, seated in the co-pilot’s seat.**

**PAUL**

**(factitiously)**

**If it meets with your approval, we’ll**

**refuel in Kimberley, and have lunch at**

**the exclusive Kimberley Club. ...After**

**which I’ll show you the hole.**

**CHARDONNAY**

**The *“hole.”***

**PAUL**

**Where the De Beers phenomenon started.**

**MUSIC UP**

**273 EXT. KIMBERLEY – NORTHERN CAPE CAPITAL - DAY 273**

**SERIES OF SHOTS featuring the Kimberley Club; the BIG HOLE of the legendary diamond pit; the adjacent museum, together with other notable attractions.**

**274 EXT. KIMBERLEY CLUB – BOUTIQUE HOTEL – DAY 274**

**To establish the exclusive gentlemen’s club founded as the so-cial diamond in the rough setting of a dusty, chaotic mining town.**

***SUPERIMPOSE: Thursday: Late February***

***THE KIMBERLEY CLUB***

***Founded in 1881***

**PAUL (V.O.)**

**Burnt down and rebuilt twice, the Club**

**is now a four-star boutique hotel offer-**

**ing 21 rooms and three dining areas.**

**275 INT. MAIN DINING ROOM – KIMBERELY CLUB – DAY 275**

**Paul and Chardonnay are having a late lunch at the Club. Paul**

**is enjoying the traditional turtle soup and pork belly roast while Chardonnay is enjoying the mutton cutlets and aspic of foie gras. The Waiter tops off Chard’s wine glass with a Cape classic and starts to do the same for Paul. But Paul places his hand over his glass and shakes his head.**

**095**

**PAUL**

**(explaining)**

**Flight status. ...I’m piloting a plane.**

**Paul explains the club’s history to Chardonnay.**

**PAUL**

**In the beginning, in order to dine here**

**and enjoy the club’s facilities, you had**

**to hold a mining interest in what is now**

**referred to as the Big Hole.**

**CHARDONNAY**

**Which interests Cecil Rhodes took over**

**in forming the De Beers company?**

**PAUL**

**More or less.**

**Despite her better judgment, Chard decides to get personal.**

**CHARDONNAY**

**What do you know of Frederick Van Gent?**

**PAUL**

**What do you mean?**

**CHARDONNAY**

**You aware that the Van Gent mine on the**

**Orange River played out six years ago?**

**...So where is the company getting the**

**diamonds it’s been shipping to Antwerp,**

**Tel Aviv, London, and New York?**

**It takes a moment but, considering, Venter quickly recovers.**

**PAUL**

**That rumor about the mine playing out is**

**old news. ...Where did you hear about it?**

**CHARDONNAY**

**That *rumor*, as you call it, surfaced when**

**I mentioned I was going to work for the**

**Van Gent Company,**

**PAUL**

**Who...specifically, told you?**

**096**

**CHARDONNAY**

**(brushing it off)**

**Some fellow residents in my apartment**

**complex. ...Are you telling me it isn’t**

**true?**

**PAUL**

**It’s partially true. ...That’s how rumors**

**get started.**

**CHARDONNAY**

**I’m listening.**

**PAUL**

**Started with the *“use it or lose it*”**

**provision in the last Mineral Bill. If**

**you don’t produce, you relinquish your**

**property.**

**(beat)**

**Bill was designed to punish the big com-**

**panies like De Beers, Petra, Trans Hex**

**and Diamondcorp. In 2009, De Beers had**

**shut down 60% of its operations. ...Un-**

**fortunately, other companies, like Van**

**Gent, were caught up in the bill’s pro-**

**visions, as well.**

**CHARDONNAY**

**The bill sounds misguided. What was sup-**

**posed to be its purpose?**

**PAUL**

**To attract foreign investment...and black**

**owned mining companies, in particular.**

**CHARDONNAY**

**That still doesn’t explain how the rumor**

**got started.**

**PAUL**

**You mean the rumor about the mine play-**

**ing out?**

**CHARDONNAY**

**(impatiently)**

**What else have we been talking about?**

**276 EXT. LOWER ORANGE RIVER MINE (STOCK) – DAY 276**

**097**

**We are SEEING what was once an alluvial mine but has been converted to kimberlite style mining.**

**PAUL (V.O.)**

**That mine hadn’t exactly played out, but**

**the pipes were getting so deep that the**

**gems were getting costly to dig out.**

**(beat)**

**That’s when Van Gent got the idea to use**

**the Orange River mine as collateral for**

**the secret purchase of a coastal mine in**

**Namibia.**

**277 EXT. NAMIBIA COASTAL MINE (STOCK) – DAY 277**

**We are now SEEING a working coastal diamond mine.**

**CHARDONNAY (V.O.)**

**I’m beginning to get the picture. ...By**

**listing the Namibia diamonds as having**

**come from the Orange River mine, Van Gent**

**was able to stay-off relinquishment?**

**PAUL**

**(smiling)**

**So you’re not just a pretty face.**

**278 BACK TO SCENE – KIMBERLEY CLUB 278**

**CHARDONNAY**

**Sounds like bullshit to me...but it does**

**explain how the rumor might have gotten**

**started.**

**(beat)**

**If Van Gent is involved in anything il-**

**legal, I’d be terribly disappointed if**

**you were a participant.**

**The expression on Paul’s face is ambiguous. He doesn’t know whether to be proud of himself or to be concerned.**

**279 EXT. CAPE TOWN – NIGHT 279**

**SERIES OF SHOTS: Cape Town landmarks establishing the city at night.**

***SUPERIMPOSE: THURSDAY EVENING***

***FIVE & ONE-HALF YEARS***

***AFTER THE HEIST***

**098**

**280 EXT. THE ONE & ONLY HOTEL – CAPE TOWN – NIGHT 280**

**To establish.**

**281 INT. FLETCHER’S ONE & ONLY HOTEL SUITE – NIGHT 281**

**Rayana and Shinaman are meeting with Fletcher to discuss strat-egy when there is a KNOCK at the DOOR. Rayana and Shinaman duck out of sight while Fletcher answers.**

**Opening the door, Fletcher is taken aback to discover Chardonnay standing in front of him. He quickly pulls her into the room,**

**checks the hallway, and then closes the door.**

**FLETCHER**

**You took a big chance coming here. By**

**now they’ve surely got someone shadowing**

**you.**

**CHARDONNAY**

**They do. ...She’s probably still follow-**

**ing the taxi she thinks I got into.**

**FLETCHER**

**She?**

**CHARDONNAY**

**Mitzi Morgan. The receptionist for the**

**Van Gent Company.**

**282 ANOTHER ANGLE 282**

**Rayana and Shinaman emerge from the suite’s bedroom and give Chardonnay a warm welcome. Chard turns to Fletcher.**

**CHARDONNAY**

**I took a chance on this meeting because**

**of some concerns I have that we may be**

**going about this all wrong.**

**FLETCHER**

**I’m listening.**

**It’s obvious that Rayana and Shinaman are listening, as well.**

**CHARDONNAY**

**We need Jonathan to go back to the insur-**

**ance people and negotiate a new deal.**

**099**

**SHINMAN**

**For what purpose?**

**CHARDONNAY**

**To increase our percentage of the unre-**

**covered diamonds from 35% to at least 50%.**

**RAYANA**

**Vhy vould ve want to do that?**

**CHARDONNAY**

**Because I believe that, from the begin-**

**ning, the stolen gems have always been**

**commingled with the company’s legitimate**

**diamonds.**

**FLETCHER**

**You’re worried the stolen gems won’t be distinguishable from the legitimate ones?**

**RAYANA**

**Zats good point. ...How do ve know vhich**

**are legizimate and vhich are stolen?**

**SHINAMAN**

**Me very thought, says I. Did I not al-**

**ways say that we should just hijack the**

**entire De Beers shipment, keeping it all.**

**...Such a heist could fund our favorite**

**charities for a long time to come.**

**FLETCHER**

**Kidding aside, Chard is correct. ...We**

**could end up with *zip*, especially if**

**Natale and De Bachmann have *their* way.**

**CHARDONNAY**

**I know how we can positively claim re-**

**covery on a portion of the unrecovered**

**gems...and that’s why I suggest Jonathan**

**renegotiate our deal. *Fifty* percent of**

**something is better than *100%* of nothing.**

**(turning to Rayana)**

**Rayana, I want you to get on your iPod**

**and dig up all you can on Van Gent’s pur-**

**chase of a coastal mine in Namibia.**

**(beat)**

**I have a feeling Van Gent isn’t the real**

**owner.**

**100**

**Rayana nods her understanding as Fletcher patiently gives Chard**

**her marching orders.**

**FLETCHER**

**It would be helpful if we had a loca-**

**tion on the bulk of unrecovered dia-**

**monds. If not in the vault, then where**

**are they?**

**283 EXT. CAPE TOWN – MORNING 283**

**To establish the new day.**

**284 EXT. THE VAN GENT BUILDING – MORNING 284**

**To establish.**

***SUPERIMPOSE: FRIDAY MORNING***

**285 INT. WALK-IN BANK-TYPE VAULT – DAY 285**

**In the Van Gent vault, using her jewelers glass, Chardonnay is busy sorting diamonds when, suddenly, the vault door is slammed shut. Light still on, Chard rushes to the vault door and at-tempts to open it...without success.**

**286 TIGHTER ANGLE 286**

**After examining the lock from the inside, with a grim expression Chard pulls out her cell phone and attempts to dial...only to get a NO SIGNAL message on the display. Dismayed, she returns to her work; but with one significant difference.**

**287 BACK TO SCENE – VAULT 287**

**Chard removes the diamonds from the pouches designated for ship-ment and replaces them with the diamonds she had set aside.**

**288 INT. REUBENS RESTAURANT – ONE & ONLY HOTEL, CAPETOWN – DAY 288**

**At their usual table, Fletcher and Shinaman are enjoying adult beverages when Rayana joins them for a late lunch.**

**289 TIGHTER ANGLE 299**

**Quickly taking her seat and referring to her ever present iPad, Rayana grimly announces:**

**101**

**RAYANA**

**If vhat I’ve learned is correct, zen**

**Chard...as you Americans vould zay, is**

**in *deep shit.***

**INTERCUT WITH:**

**290 INT. WALK-IN BANK-TYPE VAULT – DAY 290**

**Inside the Van Gent vault, Chard is calmly taking everything**

**apart, piece by piece.**

**RAYANA**

**(continuing)**

**She’z way over her head. ...It took**

**some doing to penetrate ze multiple**

**corporate layers, isolating Fredrick Van**

**Gent from ze real owner of the company,**

**But by some tedious *hacking,* I’m pre-**

**pared to report zat Paul Venter iz the**

**actual owner.**

**Fletcher whips out his burn phone and presses the autodial for a number listed in the display.**

**Meanwhile, Chard continues tearing apart the vault.**

**SHINAMAN**

**Brilliant. ...Venter has Van Gent set up**

**to take the fall while he goes scot-free.**

**...Something Jonathan Moore himself might**

**have masterminded**

**We HEAR the PHONE continuing to RING on the other end.**

**FLETCHER**

**In the event of a bust or raid, Venter**

**gets off as a mere uninformed employee.**

**...At least initially.**

**SHINAMAN**

**With his Beechcraft he would have enough**

**time to get himself and the diamonds to**

**a country without extradition. ...If you**

**ask me, some of the diamonds are already**

**aboard.**

**With a grim expression, Fletcher CLICKS OFF his cell phone.**

**102**

**FLETCHER**

**She’s not answering.**

**RAYANA**

**Vhat are ve going to do?**

**291 INSIDE VAULT 291**

**Finally, Chardonnay finds what she is looking for; hidden behind a panel, a locked safe within the vault. She tries unsuccess-fully to open it.**

**292 INT. LOBBY – VAN GENT BUILDING – EVENING 292**

**Exiting the building, as they pass the security and information desks, Paul Venter and Mitzi Morgan discussing details of how their carefully planned conspiracy is working out.**

**MITZI**

**They’ll discover the body sometime Mon-**

**Day, when De Beers comes by to pick up**

**the diamonds for Tuesday’s shipment.**

**PAUL**

**If she’s actually a detective-sergeant,**

**placed upon us by who knows who, some-**

**body is likely to make a noise.**

**MITZI**

**That *noise*, as you call it, will fall**

**solely on Van Gent, as we planned.**

**PAUL**

**Nevertheless, you better be there when**

**they open the vault to make sure she**

**doesn’t leave anything incriminating.**

**293 INT. ANTWERP DIAMOND CENTER POLICE CONFERENCE ROOM – DAY 293**

**Jonathan Moore is seated opposite Mrs. Marcus at the conference table.**

***SUPERIMPOSE: SATURDAY***

**MARCUS**

**My dear Mr. Moore. ...I’ve checked with**

**the insurance companies I represent and**

**I’m sorry but the answer is no. ...And,**

**(MORE)**

**103**

**MARCUS (Cont.)**

**frankly, I agree with their decision.**

**(beat)**

**My father, who had this job before me,**

**always said, “If you make a bad deal**

**you hug it all the harder.”**

**MOORE**

**(smiling)**

**Well, as they say...you can’t blame one**

**for trying.**

**294 INT. LOBBY – VAN GENT BUILDING – EVENING 294**

**Harry is addressing Young Naude at the information desk.**

**FLETCHER**

**A Chardonnay Rogers reported for work**

**with the Van Gent Company, yesterday**

**morning. She hasn’t been seen since.**

**I wonder if you have a record of her**

**logging in or out.**

**YOUNG NAUDE**

**Sorry sir. ...The building doesn’t keep**

**records of comings or goings.**

**FLETCHER**

**Well...thank you anyway.**

**Fletcher is walking towards the entrance when his burn cellular RINGS. Continuing his walk, he answers.**

**FLETCHER**

**(into cellular)**

**Yes?**

**INTERCUT WITH:**

**295 INT. JONATHAN’S HYLLIT SUITE – ANTWERP – DAY 295**

**MOORE**

**(into his cell)**

**Sorry, Harry. ...The insurance compa-**

**nies refuse to renegotiate terms.**

**FLETCHER**

**Can’t worry about that now. ...Chard’s**

**missing. I think she’s in trouble.**

**104**

**MOORE**

**That *is* bad news. Far worse than the**

**fact Natale and De Bachmann are headed**

**your way.**

**Fletcher slows his pace almost to a stop before exiting the building.**

**FLETCHER**

**We know about Natale and Bachmann. Ray-**

**ana has conformation of their flight.**

**MOORE**

**Should have known she’d be on top of it.**

**FLETCHER**

**It’s time for you to get back to San**

**Francisco. Hold things down from there.**

**296 INT. FLETCHER’S ONE & ONLY HOTEL SUITE – NIGHT 296**

**Rayana and Shinaman are with Fletcher in his One & Only suite. The mood is grim and for possibly the first time adult beverages are not being served.**

**RAYANA**

**Zey probably got her prints and by now**

**know who she iz.**

**SHINAMAN**

**If she’s not already dead, they’re prob-**

**ably holding her in one of those bloody**

**top floor offices. I say we go up there**

**and kick some arse.**

**RAYANA**

**I concur.**

**Suddenly there’s an unexpected KNOCK at the DOOR. Harry rises and moves to answer as Rayana and Shinaman duck out of sight into the bedroom.**

**Cautiously, Fletcher opens the door.**

**297 ANOTHER ANGLE 297**

**Standing before him with a wide grin on her face and a leather satchel in her hand is Chardonnay Rogers.**

**105**

**CHARDONNAY**

**Sorry if I caused you any concern, but I**

**couldn’t sneak out of the building until**

**they reduced the number of guards in the**

**lobby.**

**FLETCHER**

**(both relief & anger)**

**You could have phoned!**

**CHARDONNAY**

**Too busy dodging security.**

**At this point Rayana and Shinaman emerge from the bedroom and**

**joyful hugs are exchanged. The mood has suddenly done a one eighty as Fletcher moves to the suite’s bar and pulls out a bottle of premium French champagne from the refrigerator.**

**SHINAMAN**

**(indicating satchel)**

**And what might you have there?**

**Chard moves to the bar, opens the leather satchel and in front of the stunned group lets the large carat, cut and polished, diamonds flow onto the countertop.**

**CHARDONNAY**

**These are the diamonds that were suppose-**

**ed to be shipped by De Beers. ...They’re**

**clean...no etched serial numbers.**

**FLETCHED**

**Afraid I don’t understand.**

**CHARDONNAY**

**The diamonds De Beers will pick up on**

**Monday all have etched serial numbers**

**That, if I’m right, can be traced back**

**to the Diamond Center heist.**

**SHINAMAN**

**Imagine what great good our favorite**

**charities can do with this. ...After**

**deducting our rightful fee, of course.**

**CHARDONNAY**

**Anyone hungry besides me?**

**298 INT. REUBENS RESTAURANT – ONE & ONLY HOTEL – Night 298**

**106**

**Seated at the usual table, Chard, Rayana, Shinaman and Fletcher are now able to enjoy some adult beverages with their gourmet meals.**

**RAYANA**

**One zing I don’t understand iz, if you**

**were locked in zhe vault...how did you**

**manage to get out?**

**It’s Shinaman who provides the answer.**

**SHINAMAN**

**As Harry Houdini once famously said,**

**safes are built to keep people from**

**getting into them, not getting out of**

**them.**

**CHARDONNAY**

**It’s easy when you know how.**

**299 EXT. CAPE TOWN INTERNATIONAL AIRPORT – DAY 299**

**An establishing shot or two.**

***SUPERIMPOSE: SUNDAY***

**300 ANGLE ON RUNWAY 300**

**The British Airways 747 settles onto the runway and rolls out.**

**301 INT. LOBBY – CAPE TOWN INTERNATIONAL AIRPORT – DAY 301**

**As Pierre Natale and Andre De Bachmann enter the airport waiting area, they are surprised to be greeted by Harry Fletcher. After the traditional handshakes, the three continue towards the bag-gage area.**

**302 ANOTHER ANGLE 302**

**BACHMANN**

**Look, Fletcher, I’m not surprised to**

**find you *here*...by here I mean Cape Town.**

**But I am surprised to find you *here*.**

**FLETCHER**

**By *here*...you mean meeting your flight?**

**BACHMANN**

**Something like that.**

**107**

**FLETCHER**

**(to both)**

**Look, you two. ...I’m about to make you**

**superstars among your peers. All I ask**

**is just don’t screw it up...for both our**

**sakes.**

**(beat)**

**Once we gather your bags, I’ll introduce**

**you to the rest of the team.**

**303 EXT. THE ONE & ONLY HOTEL, CAPE TOWN – DAY 303**

**To establish.**

**304 INT. FLETCHER’S ONE & ONLY HOTEL SUITE – DAY 304**

**As guests of Fletcher, Pierre Natale and Andre De Bachmann are being introduced to a life style far beyond their reach as mere government employees. Both are enjoying the finest French champagne and hors d’ oeuvres...and enjoying it. Indicating the champagne, Bachman comments to Fletcher.**

**BACHMANN**

**See you know how to live the good life.**

**...The import business must be very good.**

**FLETCHER**

**Good, but not that good. It’s our share**

**of the fee we charge for projects such as**

**the one we’re currently working on that**

**pays for this extravagant life style...**

**It’s one of the perks.**

**NATALE**

**You say, ‘your share of the fee.’ You**

**don’t take the entire fee for yourselves?**

**FLETCHER**

**Eighty to ninety percent goes to charity.**

**BACHMANN**

**(taken aback)**

**I don’t unde4rstand.**

**CHARDONNAY**

**(smiling)**

**It’s a pact we all made several years ago.**

**We consider it a *tithing.***

**108**

**NATALE**

**Eighty to ninety percent. Some tithing.**

**FLETCHER**

**We think of it as sole cleansing.**

**Suddenly there is a KNOCK at the DOOR.**

**FLETCHER**

**(to Natale & Bachmann)**

**That would be Cape Town Chief of Police**

**Wayne le Roux. ...I invited him to join**

**us, since you two have little, if any**

**legal authority in South Africa.**

**It’s Chardonnay who answers the door and comes face to face with the big man himself, Cape Town Chief of Police WAYNE LE ROUX.**

**CHARDONNAY**

**Chief Le Roux. ...You’re right on time.**

**In uniform, Chief LE ROUX (an imposing black man) enters and joins the group.**

**305 EXT. CAPE TOWN – SERIES OF SHOTS – MORNING 305**

**Shots of the city to establish the morning of a new day.**

**306 EXT. VAN GENT BUILDING – CAPE TOWN – DAY 306**

**An armored car pulls to the curb in front of the Van Gent build-ing and two armed guards climb out while the driver remains behind the wheel.**

**At the entrance to the building the two armed guards are joined by Chief Le Roux, Pierre Natale, Andre De Bachmann, Chardonnay Rogers, Rayana Kakhimov, Douglas Shinaman, Harry Fletcher, and two Cape Town Police Officers. Together, the group enters the building.**

**307 INT. ELEVATOR – VAN GENT BUILDING – DAY 307**

**Ascending to the top floor, everyone is jammed into a single**

**elevator. Chard turns to Fletcher.**

**CHARDONNAY**

**I still refuse to believe that Venter**

**had anything to do with the heist or**

**locking me in the vault.**

**109**

**308 INT. LOBBY – VAN GENT BUILDING – DAY 308**

**At the information desk, Young Naude is on the phone.**

**YOUNG NAUDE**

**Thought you’d like to know. In addi-**

**tion to the De Beers guards, the Chief**

**of Police, two uniformed officers; and**

**a pack of people who look like they**

**know what they’re doing, are heading**

**for your floor.**

**309 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 309**

**It’s Mitzi who is on the receiving end of Young Naude’s call.**

**MITZI**

**(into handset)**

**Thanks, Naude. ...I owe you.**

**Mitzi immediately hangs up and hastily dials another number.**

**310 EXT. DE WAAL EXPRESSWAY – VENTER’S MERCEDES – DAY 310**

**Paul’s Mercedes is headed towards the financial district.**

**311 INT/EXT PAUL VENTER’S MERCEDES – ON EXPRESSWAY – DAY 311**

**Paul answers his cell phone.**

**INTERCUT WITH:**

**312 INT. TOP FLOOR – RECEPTION – VAN GENT BUILDING – DAY 312**

**Mitzi is on the other end of the call to Paul.**

**MITZI**

**Don’t know what to make of it, but a**

**number of police officers are accompany-**

**ing the De Beers guards for this morning’s**

**pickup.**

**PAUL**

**Could be trouble. ...But remember, the**

**trouble belongs to Van Gent. As mere**

**employees, we know nothing. ...I’ll be**

**there in ten minutes.**

**110**

**MITZI**

**Plane ready to go, just in case?**

**PAUL**

**It’s ready.**

**MITZI**

**Diamonds aboard?**

**PAUL**

**And nearly 300,000 in U.S. dollars.**

**313 BACK TO SCENE – TOP FLOOR RECEPTION 313**

**The elevator door opens and everyone enters the top floor recep-tion area. Chief le Roux steps forward and addresses Mitzi.**

**CHIEF LE ROUX**

**(indicating armed guards)**

**These men are here to pick up your De**

**Beers shipment. Would you or Mr. Van**

**Gent mind opening the vault for them?**

**MITZI**

**Mr. Van Gent isn’t here.**

**It’s at this point that Mitzi spots Chardonnay among the group and becomes visibly shaken.**

**With an impatient gesture the chief of police is addressing Miss Mitzi Morgan.**

**CHIEF LE ROUX**

**Then...?**

**Rising from behind her reception desk.**

**MITZI**

**The vault is two floors below.**

**Everyone heads for the elevator.**

**314 INT. VAULT ROOM – VAN GENT BLD. – DAY 314**

**Mitzi is working the tumblers to the walk-in vault. In no time she has the massive vault door open allowing the two De Beers guards to enter.**

**The guards find the locked and marked package in its usual place**

**111**

**and take possession.**

**Chief le Roux nods to the armed guards, indicating they are free to continue their duties. Carrying the marked package, they head for the secured elevator.**

**315 ANOTHER ANGLE 315**

**With the De Beers guards leaving, Mitzi starts to close and lock the vault door when le Roux stops her. The Chief then nods to Shinaman (wearing a rather large fanny pack) and Chardonnay, who then enter the vault.**

**316 INT. WALK-IN BANK-TYPE VAULT – DAY 316**

**Chard pulls apart the panel which reveals the hidden safe and steps aside so that Shinaman can go to work. He briefly exam-**

**ines the tumbler lock. Allowing himself a smile, Shinaman pulls a stethoscope from his fanny pack and does his thing.**

**317 INSERT – COMBINATION LOCK – SMALL SAFE 317**

**With the business end of the stethoscope pressed to the steel next to the combination lock, skillful fingers are seen manipu-lating the tumblers.**

**318 BACK TO SCENE 318**

**Finally, Shinaman jerks the stethoscope’s tentacles from his ears and maneuvers the safe’s lever handle. The safe’s door swings open.**

**SHINAMAN**

**(disappointed)**

**Too easy.**

**Chard and Shinaman exit the vault so that the two uniformed po-lice officers can take possession of the small safe’s contents.**

**What they come up with are leather satchels full of cut and polished diamonds.**

**Chard grabs the 25 power jeweler’s glass from a shelf in the vault, pulls one of the diamonds from the satchel in Chief le Roux’s hand and takes a look.**

**Satisfied, she pulls out another diamond and takes a look; then another and another. Finally she looks at Natale and Bachmann.**

**112**

**CHARDONNAY**

**They’re etched with serial numbers.**

**Rayana, Shinaman and Fletcher allow themselves a smile.**

**FLETCHER**

**(to Bachmann)**

**If any of those numbers match up with**

**the Diamond Center heist, they’re part**

**of the recovery.**

**Bachmann doesn’t look all that happy.**

**319 ANOTHER ANGLE 319**

**The elevator door opens and Paul Venter** enters the vault room. **Both Chardonnay and Mitzi urgently step forward to greet him. For the first time, Chard sees Miss Morgan as a competitor. Before anyone can say anything, Chief Roux’s VOICE booms out.**

**CHIEF LE ROUX (to Venter)**

**And you would be?**

**PAUL**

**Paul Venter. I’m an assistant to Fred-**

**erick Van Gent.**

**The Chief motions Paul over and points out the previously hidden small safe.**

**CHIEF LE ROUX**

**What can you tell us about this safe**

**full of diamonds we found in the vault?**

**Paul and Mitzi exchange a quick look.**

**PAUL**

**(glancing at safe)**

**I can tell you nothing. I’ve never seen**

**it before.**

**Bachmann’s iPhone RINGS. He answers.**

**BACHMANN**

**Bachmann.**

**(listening for a moment)**

**Got it. Thank you.**

**113**

**Clicking off his phone, Bachmann turns to Chief le Roux.**

**BACHMANN**

**The insurance company’s chief investi-**

**gator is emailing a list of the serial**

**numbers etched on some of the unrecover-**

**ed diamonds. ...We’ll soon know if our**

**suspicions are correct.**

**320 ANOTHER ANGLE 320**

**Again the secured elevator door opens and this time Frederick Van Gent enters the vault room and barks:**

**FREDERICK**

**What’s going on here?**

**CHIEF LE ROUX**

**Mr. Van Gent. ...Good of you to join us.**

**Would you do me a favor and step over**

**here?**

**Van Gent does as told. The police chief points to the small safe within the vault.**

**CHIEF LE ROUX**

**Do you know anything about this safe or**

**its contents?**

**Van Gent looks inside the vault then turns back to le Roux.**

**FREDERICK**

**Never saw it before.**

**The Chief then indicates Pierre Natale and Andre De Bachmann.**

**CHIEF LE ROUX**

**Then you won’t mind if these investi-**

**gators take charge and inventory the**

**contents while you accompany me to my**

**office...at least until we sort-out**

**this whole mess.**

**FREDERICK**

**If you insist.**

**CHIEF LE ROUX**

**(nodding)**

**I insist.**

**114**

**The Chief turns to Paul.**

**CHIEF LE ROUX**

**I would appreciate it if you would ac-**

**company me, as well.**

**PAUL**

**Absolutely, Chief. ...May I take my own**

**car and meet you there?**

**It’s at this point that Chardonnay pipes up.**

**CHARDONNAY**

**Sir?! ...I’ll accompany him...make sure**

**he doesn’t lose his way.**

**CHIEF LE ROUX**

**(hesitantly)**

**I suppose that will be all right.**

**FREDERICK**

**Do you see any reason why Miss Morgan**

**cannot return to her receptionist desk.**

**...After all, we’ve a business to run.**

**CHIEF LE ROUX**

**She can go.**

**Mitzi wastes no time heading for the open door of the secured elevator. The door closes before the others have a chance of reaching the lift. Everyone but Natale and Bachmann (who have their work cut) wait patiently for the elevator to return.**

**321 EXT. ENTRANCE – VAN GENT BUILDING – DAY 321**

**Paul and Chard exit the Van Gent Building.**

**CHARDONNAY**

**We’ll catch a cab.**

**Suddenly Paul’s 25 year-old Mercedes convertible whips around**

**the corner, pulling up in front of Chard and Paul.**

**Behind the wheel, Mitzi shouts out.**

**MITZI**

**Paul! Get in!**

**Paul jumps, hurtling over the door and landing in the passenger**

**115**

**seat. But Chard is equally agile. She quickly leaps and lands in the rear seat just as the Mercedes roars away from the curb.**

**322 INT. ELEVATOR BANK – VAN GENT BUILDING – DAY 322**

**Frederick Van Gent is under no restraints as he and the Chief exit one of the elevators.**

**CHIEF LE ROUX**

**(to Frederick)**

**I appreciate your cooperation and I’m**

**sure we’ll have the whole thing cleared**

**up within the hour.**

**323 EXT PAUL’S MERCEDES – DE WAAL EXPRESSWAY – DAY 323**

**The Mercedes (with Mitzi behind the wheel, Paul in the passenger seat and Chard in the rear jump seat) is racing along the ex-pressway in the left lane at a high rate of speed.**

**324 ANGLE INSIDE MERCEDES – DE WALL EXPRESSWAY – DAY 324**

**PAUL**

**Head for the airport...time to initi-**

**ate plan “B.”**

**With her left hand, Mitzi reaches into her purse (which is be-side her) and withdraws a small .25 caliber automatic.**

**MITZI**

**Not before I kill the bitch in the back**

**seat.**

**Gun in her left hand, Mitzi turns in order to pump a number of slugs into the vulnerable Chardonnay.**

**Instantly reacting, Paul grabs the gun, ripping it from Mitzi’s hand and at the same time SHOUTING:**

**PAUL**

**NO!! ...Don’t hurt her!!**

**325 ANOTHER ANGLE 325**

**Suddenly, ‘Mercedes McCambridge’ leaves the expressway at a high rate of speed and crashes into a ravine, bursting into flames.**

**326 ANGLE ON MERCEDES – IN FLAMES 326**

**116**

**Upon impact, the only one not wearing a seat belt, Chardonnay, is thrown clear. Seeing the flames and realizing her lover is still in the burning Mercedes, she climbs to her feet and although stunned rushes to help.**

**327 ANGLE ON CHARDONNAY 327**

**Reaching the Mercedes, Chard opens the passenger door, unbuckles the seatbelt and drags Paul from the burning vehicle; resulting in severe burns to her own hands and arms. There’s no need to do the same for Mitzi; she was likely killed instantly.**

**328 RAVINE – OFF THE DE WALL EXPRESSWAY 328**

**With the flickering light from the flames off stage, Chardonnay kneels, hovering over the prone and severely burned Paul Venter.**

**PAUL**

**Poor *Mercedes McCambridge*...probably the**

**...only thing...I ever truly...loved.**

**CHARDONNAY**

**Paul. ...Hang in there. You’ll survive**

**this. I give you my word. ...Just stay**

**with me.**

**Aware of his prone position and suffering great pain, Paul continues in a broken voice.**

**PAUL**

**(smiling)**

**There you are...hovering over me...Once**

**again on top.**

**CHARDONNAY**

**(tenderly)**

**If I could change that...I would.**

**PAUL**

**Was that the *tell*...that let you know it**

**was me...not Van Gent, who ran...the**

**operation?**

**CHARDONNAY**

**I assumed you were more than just his assistant...probably equally involved.**

**117**

**PAUL**

**(gasping)**

**Listen, carefully. ...There’s a hidden**

**safe...in the plane...the contents of**

**which...I want you to have.**

**CHARDONNAY**

**(emotionally)**

**The contents will be for both of us.**

**PAUL**

**No...Like the...wounded...Sable Antelope**

**...it’s over for me.**

**CHARDONNAY**

**(panicky)**

**Don’t say that. It’s not over. ...I’ll**

**take care of you.**

**PAUL**

**I...couldn’t allow you...to do that.**

**With that, the wounded *antelope* puts the .25 caliber automatic he took from Mitzi to his head and pulls the trigger.**

**CHARDONNAY**

**(crying out in grief)**

**NO!!!**

**Cradling his head, Chard is beside herself with grief.**

**329 EXT. CAPE TOWN POLICE HEADQUARTERS – DAY 329**

**To establish.**

**330 INT. CHIEF LE ROUX’S OFFICE – POLICE HEADQUARTERS – DAY 330**

**The Chief’s phone RINGS at Metro Police Headquarters, 101 Hert-zog Blvd., Cape Town, Western Cape. Wayne le Roux answers.**

**CHIEF LE ROUX**

**Chief le Roux.**

**331 INT. VAULT ROOM – VAN GENT BLD. – DAY 331**

**Using the 25 power jeweler’s glass, it’s Natale who is reading off the etched numbers of the diamonds to the two uniformed policemen, while Bachmann is on his cell phone to Chief le Roux.**

**118**

**BACHMANN**

**The numbers match.**

**332 BACK TO SCENE – CHIEF LE ROUX’S OFFICE 332**

**CHIEF LE ROUX**

**Thanks.**

**The Chief hangs up the phone and his big frame merely does a half turn, looking Frederick Van Gent in the eye.**

**Van Gent’s eyes drop. Knowing he’s cooked, he cannot look the chief in the eye.**

**333 EXT. MONTAGE OF SAN FRANCISCO – MORNING 333**

**Morning beauty shots of San Francisco landmarks.**

**334 EXT. SAN FRANCISCO FINANCIAL DISTRICT – MORNING 334**

**To establish.**

**335 INT. 19TH FLOOR – OFFICE BUILDING – MORNING 335**

**The elevator door opens on the 19th floor and the DHL COURIER enters carrying a medium size box. He addresses the reception-**

**ist, Miss. Valtan.**

**DHL COURIER**

**Registered package from South Africa for**

**Mr. Jonathan Moore.**

**Placing the package on the counter the courier offers the ubiquitous electronic device for Miss Valtan’s signature.**

**336 INT. MOORE’S OFFICE AT UNIVERSAL IMPORTS – DAY 336**

**There’s a KNOCK at the door.**

**MOORE**

**Come in.**

**MISS VALTAN**

**(entering)**

**Package from Mr. Fletcher.**

**119**

**MOORE**

**Great. ...Open it and let’s see what he**

**sent.**

**Taking a box cutter from a desk drawer, Jonathan opens the box. First he takes a look at the paperwork inside.**

**MOORE**

**(to Miss Valtan)**

**Lot of customs stamps listing the con-**

**tents as cubic zirconia imitation dia-**

**monds. Value listed as US seven hundred**

**thousand dollars, with the duty prepaid.**

**MISS VALTAN**

**Why would Mr. Fletcher send us phony**

**diamonds?**

**MOORE**

**I don’t think he would.**

**Opening the package Jonathan discovers a number of leather satchels. Opening one of the satchels, he discovers what look**

**like cut and polished diamonds inside.**

**MOORE**

**(to Miss Valtan)**

**Get me a glass of water.**

**Next, Jonathan takes the shallow bowl on his desk and dumps out the cookies and candy, replacing them with the contents of the satchel.**

**Miss Valtan returns from the wet bar with the glass of water.**

**MISS VALTRAN**

**What are you going to do.**

**MOORE**

**See if my hunch is right.**

**Jonathan pours some of the water onto the diamonds.**

**337 ISERT – THE DIAMONDS (CGI) 337**

**Being repelled, the water beads.**

**338 BACK TO SCENE 338**

**120**

**MOORE**

**If the other satchels are the same, we**

**probably have anywhere from $6 to $10**

**million here...depending upon the quality.**

**Miss Valtan’s eyes widen.**

**MISS VALTON**

**(smiling)**

**Along with our fee on the recovered dia-**

**monds, this is going to be our best caper**

**ever.**

**Jonathan returns the smile and quips:**

**MOORE**

**And hopefully our last.**

**MUSIC UP**

**A DENNIS F. STEVENS / GEORGE N. GILLETT, JR. PRESENTATION**

**END**

**XXXX**