**THE GREAT WINE FRAUD CROSS-UP**

**A Robin Templar Caper (Episode 10 of 11)**

**Inspired by actual events**

**(Divided into parts 1 & 2)**

**Story and Screenplay**

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**001**

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

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

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

**The attractive MARGAUX STRONG in her mid to late 20s, is busy blending the contents of three pint size glass beakers marked: Merlot, Cabernet Franc, and Petit Verdot - into a larger beaker half filled with a dark, red wine and marked Cabernet Sauvignon.**

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

**003 ANOTHER ANGLE 003**

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

**SONOMA WINEMAKER**

**(saddened)**

**Margaux, afraid the time has finally**

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

**son has just graduated from UC Davis**

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

**MARGAUX**

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

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

**ago.**

**SONOMA WINEMAKER**

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

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

**MARGAUX**

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

**tions.**

**SONOMA WINEMAKER**

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

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

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

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

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

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

**many jobs out there.**

**002**

**MARGAUX**

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

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

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

**survivor. ...I’ll get by.**

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

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

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

***SUPERIMPOSE: HOLMBY HILLS***

***NEAR THE PLAYBOY MAN*SION**

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

**To establish.**

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

**TONYA JORDAN, a beautiful woman in her late 20s is in the**

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

**Sitting in one of the recliners, reading the *Wine Spectator* magazine, is NICOLAS JORDAN, a charismatic, handsome man in his early 30s. The TV is off and an empty wine glass is on the table beside him.**

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

**NICOLAS**

**Excellent choice, my dear.**

**003**

**Tonya then pours an additional 6 ounces of the claret into**

**her husband’s glass before settling into the chair beside**

**him, and filling her own glass.**

**TONYA**

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

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

**NICOLAS**

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

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

**TONYA**

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

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

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

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

**NICOLAS**

**Possibly.**

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

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

***SUPERIMPOSE: YOUNTVILLE, CALIFORNIA***

**008 EXT. APARTMENT COMPLEX – YOUNTVILLE – DAY 008**

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

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

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

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

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

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

**004**

**MARGAUX**

**(pleasantly surprised)**

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

**sure?**

**NICOLAS**

**I’m here to take you to lunch.**

**MARGAUX**

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

**NICOLAS**

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

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

**To establish.**

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

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

**013 TIGHTER ANGLE 013**

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

**MARGAUX**

**Last I heard you were into wine**

**futures and acting as a rare wine**

**broker. How’s that working out?**

**NICOLAS**

**Competitive, but it beats merely**

**living off my inheritance or the**

**money my wife makes from her real**

**estate business.**

**MARGAUX**

**I read where Tonya was doing quite**

**well selling those high-end properties.**

**NICOLAS**

**When you’re selling $10 to $15 mil-**

**lion dollar properties, you only need**

**to sell one or two a year to be *doing***

***quite well*.**

**005**

**MARGAUX**

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

**NICOLAS**

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

**MARGAUX**

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

**something.**

**NICOLAS**

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

**to work for me?**

**MARGAUX**

**(surprised)**

**Doing what? ...I’m a lab rat. An**

**enologist whose specialty is blend-**

**ing different wines to get the maxi-**

**mum out of the grapes at hand. ...One**

**thing I’m not is a salesperson or**

**broker of rare wines.**

**NICOLAS**

**I know that...and you’re just the**

**person I’m looking for.**

**014 ANOTHER ANGLE 014**

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

**ERIN**

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

**Or would you like more time.**

**MARGAUX**

**(indicating Nicolas)**

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

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

**ERIN**

**(approvingly)**

**Excellent choice.**

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

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

**006**

***SUPERIMPOSE: BRENTWOOD, CALIFORNIA***

***30 DAYS LATER***

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

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

**old son Walter.**

**016 ANOTHER ANGLE 016**

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

**NICOLAS**

**Rushed right over when I got your**

**message that you were on the I-5,**

**southbound from San Fernando.**

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

**NICOLAS**

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

**two remote devices...one to open**

**the gate and the other the garage.**

**...Don’t ask me which is which.**

**(beat)**

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

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

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

**NICOLAS**

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

**tainment center of the house. I’ve**

**had it converted into your laboratory.**

**I trust you’ll find it satisfactory.**

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

**MARGAUX**

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

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

**a good time to go over everything you**

**expect from me.**

**NICOLAS**

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

**(MORE)**

**007**

**NICOLAS (Cont’d)**

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

**look after Walter. ...You’ll meet**

**her this evening.**

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

**To establish.**

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

**Three of the recliners have been turned around so as to face**

**one another and premium champagne is being served to Tonya, Nicolas and Margaux by the live-in cook and housekeeper, LOUISE. Margaux’s 3-year old son is on his mother’s lap, looking around and taking it all in.**

**TONYA**

**(accepting**

**champagne)**

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

**Yvette.**

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

**TONYA**

**(to Yvette)**

**Oh, there you are.**

**(indicating the**

**3-year old)**

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

**and he get acquainted while Nicolas**

**and I talk to his mother?**

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

**YVETTE**

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

**get some ice cream?**

**Walt readily climbs off his mother’s lap and follows Yvette**

**from the room.**

**020 ANOTHER ANGLE 020**

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

**008**

**MARGAUX**

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

**viously, it can’t be legal.**

**Nicolas**

**(feigned shock)**

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

**MARGAUX**

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

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

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

**lab enologist could possibly afford.**

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

**NICOLAS**

**And what would that be?**

**MARGAUX**

**Wine fraud.**

**Nicolas and Tonya exchange looks.**

**MARGAUX**

**Be easy for someone like you. Deal-**

**er in rare wines and wine futures.**

**...It’s a natural.**

**TONYA**

**If that were the case, what would**

**your reaction be?**

**MARGAUX**

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

**Full time sitter, but what about liv-**

**ing expenses?**

**NICOLAS**

**Covered for the first three months,**

**then you go on commission.**

**MARGAUX**

**Commission??**

**NICOLAS**

**Forty percent of the profits. ...Nat-**

**urally expenses and third party par-**

**ticipations are off the top.**

**009**

**MARGAUX**

**Third party participants??**

**NICOLAS**

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

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

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

**like to call provenance.**

**MARGAUX**

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

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

**corks and labels?**

**NICOLAS**

**That’s my specialty.**

**MARGAUX**

**(to Tonya)**

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

**surprised you would go along with such**

**a risky scheme.**

**TONYA**

**(explaining)**

**Nicolas feels the need to be success-**

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

**just living off his inheritance. And**

**while the rare wine and futures thing**

**gives him access to many buyers and**

**potential buyers, the modest commis-**

**sions hardly make up for what I make**

**selling a single high-end estate.**

**Tonya looks at Nicolas and smiles.**

**TONYA**

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

**...Of pride. ...I just want to see**

**him happy.**

**MARGAUX**

**Hope his pride and quest for happi-**

**ness don’t land us *all* behind bars.**

**021 OMITTED 021**

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

**To establish the iconic Vegas sign.**

**010**

***SUPERIMPOSE: THREE MONTHS LATER***

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

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

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

**The Manager is writing a check.**

**RESORT MANAGER**

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

**NICOLAS**

**Prestige Wines, LLC.**

**RESORT MANAGER**

**(writing check)**

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

**our restaurant’s wine list.**

**NICOLAS**

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

**get per bottle?**

**The manager hands Nicolas the check.**

**RESORT MANAGER**

**Well, let’s see. I’m paying you**

**$12,000 for the 1929 Petrus; $6,500**

**for the 1921 Cheval Blanc; and**

**$32,000 for the 1900 magnum of the**

**Chateau Latour... Since I really**

**don’t want them to sell, the price**

**on the wine list will be approxi-**

**mately twice that.**

**NICOLAS**

**(amazed)**

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

**RESORT MANAGER**

**You’d be surprised. We get Asians**

**in here who think nothing of order-**

**ing such wines, regardless of the**

**price.**

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

**011**

**To establish.**

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

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

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

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

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

**026 ANOTHER ANGLE 026**

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

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

**TONYA**

**Wish you wouldn’t do this type**

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

**at the Brentwood house. If we**

**were ever raided, this would be**

**the smoking gun.**

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

**NICOLAS**

**You’re probably right. I’ll try**

**to see it won’t happen again.**

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

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

**The doorbell’s RING from inside.**

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

**YVETTE**

**(French accent)**

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

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

**012**

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

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

**NICOLAS**

**What do you think?**

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

**MARGAUX**

**(finally)**

**Looks authentic to me.**

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

**NICOLAS**

**Good. ...How’s the blending going**

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

**Getting any closer?**

**MARGAUX**

**I’ve nailed the 1929 Haut Brion.**

**...the ’61 Latour is still a work-**

**in-progress.**

**NICOLAS**

**Amazing how you’re able to dupli-**

**cate the taste of these old vintages**

**using only currently available, rea-**

**sonably inexpensive California wines**

**...and no chemicals.**

**MARGAUX**

**I start with the original blend –**

**cabernet sauvignon, merlot, cabernet**

**franc and go from there, blending**

**whichever wines it takes to give the**

**cuvee it’s proper aged taste.**

**(beat)**

**Key is properly aging the blend with**

**the right wood chips, before filter-**

**ing.**

**NICOLAS**

**Oak?**

**MARGAUX**

**Mostly.**

**013**

**NICOLAS**

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

**of wine forgeries.**

**MARGAUX**

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

**will be able to tell the difference.**

**(beat)**

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

**cause the bottles, corks or labels**

**don’t look right.**

**NICOLAS**

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

**MARGAUX**

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

**Enough wine for two bottles of the**

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

**it now?**

**NICOLAS**

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

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

**businessman and Tonya is showing him**

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

**I’m to meet him there.**

**MARGAUX**

**What’s he willing to pay?**

**NICOLAS**

**I’m asking a modest $20,000 per bot-**

**tle. They’re actually worth $25,000.**

**MARGAUX**

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

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

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

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

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

**014**

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

**TONYA**

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

**precise time. He may be early or**

**he could be late. He just said,**

**‘around seven.”**

**NICOLAS**

**(glancing at watch)**

**It’s *seven o’clock*, now.**

**TONYA**

**Good. ...We’ll be on time.**

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

**Nicolas’s Mercedes pulls into the open gate of the estate and drives up to the mansion.**

**032 ANGLE ON MANSION ENTRANCE 032**

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

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

**TONYA**

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

**have keys to the lockbox.**

**NICOLAS**

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

**should have been waiting for us inside**

**his rental?**

**Tonya hesitantly nods in the affirmative.**

**033 ANGLE ON FRONT DOOR 033**

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

**TONYA**

**This is not good.**

**015**

**NICOLAS**

**Could Hayakawa have done it?**

**(beat)**

**Maybe he got here early and became**

**impatient to check the place out.**

**TONYA**

**Let’s hope that’s the case.**

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

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

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

**Tonya turns on the lights.**

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

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

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

**NICOLAS**

**The man is obviously Japanese.**

**...Am I to assume he’s the late**

**Mr. Hayakawa**

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

**035 ANOTHER ANGLE 035**

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

**SECURITY OFFICER #1**

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

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

**To establish.**

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

**016**

**A uniformed officer escorts Tonya and Nicolas into the office**

**of LT GRAVES. From behind his desk, Bill Graves climbs to**

**his feet and greets the Jordan couple warmly.**

**LT GRAVES**

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

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

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

**last night’s unpleasantness.**

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

**NICOLAS**

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

**page typewritten report on everything**

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

**you call it.**

**LT GRAVES**

**Including an account of both your**

**movements, I assume?**

**TONYA**

**(interjecting)**

**Including our movements, lieutenant.**

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

**LT GRAVES**

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

**you.**

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

**LT GRAVES**

**(checking a report)**

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

**vintage 1929, one of which was bro-**

**ken.**

**(beat)**

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

**NICOLAS**

**Very rare.**

**LT GRAVES**

**You know how it got there?**

**017**

**NICOLAS**

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

**was that he intended to purchase**

**both bottles.**

**LT GRAVES**

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

**NICOLAS**

**That’s correct, lieutenant...for**

**an *obscene* amount of money.**

**LT GRAVES**

**(apparently satisfied)**

**I guess that explains why your**

**prints were found on both bottles**

**and the case...and your wife’s**

**prints on the case.**

**LT GRAVES**

**(moving on)**

**Victim had no money on him, not**

**even a checkbook or travelers checks.**

**(beat)**

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

**for a person about to purchase two**

**rare bottles of wine?**

**NICOLAS**

**(surprised)**

**He had no money?! ...Just who the**

**hell *was* he?**

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

**LT GRAVES**

**One more thing. ...There was a sec-**

**ond set of prints on the bottles.**

**The Lieutenant pauses to study Nicolas’s expression.**

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

**NICOLAS**

**Another set, you say?**

**018**

**LT GRAVES**

**(watching**

**Nicolas closely)**

**Too bad they were smudged by your**

**own prints...and of no use.**

**(beat)**

**Any idea of who the prints could**

**have belonged to?**

**NICOLAS**

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

**tenant. Those bottles have been**

**around for more than seventy-five**

**years. Thousands have probably**

**handled them.**

**LT GRAVES**

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

**them recently.**

**TONYA**

**(alarmed)**

**Why? You think there’s a connec-**

**tion between the bottles and Mr.**

**Hayakawa’s demise?**

**LT GRAVES**

**We have to consider the possibility.**

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

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

**TONYA**

**Police have your bottles...means**

**they have your phony corks, labels**

**and the shape of the bottles to**

**compare with the real thing.**

**NICOLAS**

**Not to worry, my dear. They’re**

**investigating a murder, not wine**

**fraud. ...Besides, everything’s an**

**exact duplicate and the years are**

**too recent to do accurate carbon-**

**14 dating.**

**019**

**TONYA**

**They don’t need carbon-14 dating.**

**It wouldn’t take five minutes for a**

**forensic technician to determine**

**the wood used in your corks was not**

**an exact match.**

**NICOLAS**

**Hopefully they won’t go to that**

**length.**

**TONYA**

***Hopefully*...you’re right.**

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

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

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

**Margaux and Nicolas are enjoying lunch in the popular V-Bar. Nicolas is working on the roasted suckling pig served on flat bread with arugula while Margaux is having the Italian meat-**

**loaf. This, of course, is being washed down by a much sought after Italian wine.**

**MARGAUX**

**(to Nicolas)**

**How you managed to get a reservation**

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

**serves lunch – is beyond me.**

**NICOLAS**

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

**MARGAUX**

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

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

**(explaining)**

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

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

**his purchases were legit.**

**NICOLAS**

**I knew that.**

**(beat)**

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

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

**(MORE)**

**020**

**NICOLAS (Cont’d)**

**really paid off. We’ve got some 20**

**to 25 potential customers...ranging**

**from restaurants to private collec-**

**tors.**

**MARGAUX**

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

**three wines? The ’29 Petrus, ’21**

**Cheval Blanc and 1900 Latour magnum?**

**NICOLAS**

**I’m taking the redeye to JFK on Sun-**

**day. Since I can’t take any bottles**

**as carry on, and I don’t trust baggage**

**handlers enough to check them, I’ll**

**have to rely on Fed-Ex.**

**(beat)**

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

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

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

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

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

**together with how many bottles to send**

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

**everything.**

**(beat)**

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

**possible then go on hiatus until we**

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

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

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

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

***SUPERIMPOSE: EISNER & CO. INVESTMENTS***

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

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

**EISNER SECRETARY**

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

**Mr. Herbert A. Eisner.**

**The CEO of the investment firm, Eisner & Company jumps to his**

**021**

**feet, comes around from his desk and shakes Nicolas’s hand warmly as the Secretary withdraws.**

**HERBERT**

**So glad to meet you.**

**(indicating**

**briefcase)**

**...You bring the wines?**

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

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

**HERBERT**

**(finally)**

**If the provenance is in order,**

**then I believe we can make a deal.**

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

**NICOLAS**

**(explaining papers)**

**Photocopies of the wineries own docu-**

**mentation as to when the bottles were**

**re-corked.**

**(beat)**

**The second set of documents is the**

**sales history of the wines.**

**Eisner studies the paperwork.**

**HERBERT**

**(finally)**

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

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

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

**Cheval Blanc and 12 magnum bottles of**

**the 1900 Latour Magnums?**

**NICOLAS**

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

**Pulling out his checkbook.**

**022**

**HERBERT**

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

**you?**

**NICOLAS**

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

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

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

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

**$32,000 each.**

**(calculating in head)**

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

**one thousand US dollars.**

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

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

**HERBERT**

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

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

**NICOLAS**

**Of course.**

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

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

***SUPERIMPOSE MIAMI INTERNATIONAL AIRPORT***

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

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

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

**From a CAMERA ANGLE inside Nicolas’s rental, we SEE him ap-proaching the luxurious hotel. He pulls up in front and**

**stops, letting the valet parking team take over.**

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

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

**023**

**CHECK-IN CLERK**

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

**days?**

**NICOLAS**

**That’s correct.**

**(beat)**

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

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

**rived?**

**The clerk checks her computer. Finally:**

**CHECK-IN CLERK**

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

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

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

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

**Nicolas is on his cell phone.**

**INTERCUT WITH:**

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

**Margaux is also on her cell.**

**MARGAUX**

**How many cases have you sold?**

**NICOLAS**

**All 12 cases Tonya shipped with**

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

**to sell the three cases she shipped**

**to me here in Miami.**

**MARGAUX**

**Any problem with the paper work?**

**NICOLAS**

**(smiling)**

**None whatsoever. Fortunately, our**

**forger provided me with several**

**copies.**

**(MORE)**

**024**

**NICOLAS (Cont’d)**

**(beat)**

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

**an additional two cases of 1921**

**Chateau d’Yquem for $12,500 per bot-**

**tle. I want you to get started with**

**the blend.**

**MARGAUX**

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

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

**NICOLAS**

**Practically nobody has. At least not**

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

**MARGAUX**

**When did you promise delivery?**

**NICOLAS**

**Three weeks.**

**MARGAUX**

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

**expect a lot.**

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

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

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

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

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

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

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

***SUPERIMPOSE: NEW ORLEANS***

***LOUISIANA***

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

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

**055 TIGHTER ANGLE 055**

**025**

**NICOLAS**

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

**CLERK**

**Your name?**

**NICOLAS**

**Nicolas Jordan.**

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

**CLERK**

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

**suite.**

**(beat)**

**Also, there are three large pack-**

**ages for you. ...Appear to be**

**cases of wine.**

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

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

**INTERCUT WITH:**

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

**Margaux is also on her cell.**

**MARGAUX**

**How did it go in Miami?**

**NICOLAS**

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

**orders for three more bottles of**

**1921 Chateau d’Yquem for the same**

**$12,500 per bottle price.**

**MARGAUX**

**I’m still working on the blend.**

**But it’s going to be hit or miss.**

**...I’m experimenting with several**

**cuvees but since I cannot get my**

**hands on a botrytised cinerea**

**sauternes or semillion I’m forced**

**to blend using beerenauslese and**

**trockenbeerenauslese.**

**NICOLAS**

**I’m sure it will be fine.**

**026**

**MARGAUX**

**But what if I miss?**

**NICOLAS**

**Like I said...who’ll be able to**

**tell the difference? Besides, as I**

**say, these wines are purchased for**

**investment, not drinking.**

**058 TIGHT ON NICOLAS 058**

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

**INTERCUT WITH:**

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

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

**TONYA**

**Hello? ...That you Nicolas? Where**

**are you?**

**NICOLAS**

**French Quarter - Hotel Monteleone**

**TONYA**

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

**going?**

**NICOLAS**

**It could hardly go any better.**

**TONYA**

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

**be home?**

**NICOLAS**

**Three days.**

**(beat)**

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

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

**the unbroken bottle of ’29 Petrus**

**back. I’m getting $12,500 per pop**

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

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

**tinctive bottle.**

**027**

**TONYA**

**I’ll phone him now.**

**NICOLAS**

**Good. ...I’ll call you from LAX.**

**060 EXT. SERIES OF SHOTS – SAN FRANCISCO – EARLY EVENING 060**

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

**061 EXT. SAN FRANCISCO MARINA – EARLY EVENING 061**

**To establish.**

**062 EXT. 90-FT. TWIN MAST SCHOONER – EARLY EVENING 062**

**Docked out on the end of one of the many marina piers, is**

**the 90-foot luxury yacht “Sweet Charity,” of San Francisco registry.**

**063 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – EARLY EVENING 063**

**It’s almost sundown as the young cook, limo driver and all around good guy, JASON OW, is serving a gourmet dinner to JONATHAN MOORE, a gray haired, distinguished, physically fit black man who appears to be in his early 60s. Jonathan has**

**the manner of an ex-marine; probably a high ranking officer.**

**Jonathan presses the *call* button on his iPhone and we HEAR the SOUND of RINGING.**

**064 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS – EARLY EVENING 064**

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

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

***SUPERIMPOSE: FLETCHER ESTATE***

***CARMEL HIGHLANDS, CALIFORNIA***

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

**065 INT. DEN - FLETCHER ESTATE – EARLY EVENING 065**

**HARRY FLETCHER who, as past history suggests, sometimes goes by the name Robin Templar is sipping wine and reading a book when his iPhone RINGS. He answers and puts the device to his ear.**

**028**

**FLETCHER**

**(into cell)**

**Fletcher.**

**The good-looking Fletcher is probably in his mid 30s but be-cause he is trim and physically fit it is difficult to tell.**

**INTERCUT WITH:**

**066 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – EARLY EVENING 066**

**MOORE**

**(into cell)**

**Jonathan Moore. ...Can you meet me**

**aboard the yacht...noon tomorrow.**

**FLETCHER**

**I suppose. ...What’s up?**

**MOORE**

**Remember that CIA officer who helped**

**us out on that Iranian caper?**

**FLETCHER**

**Yeah. ...Raoul Donavan.**

**(beat)**

**Always reminded me of the late actor-**

**comedian Max Alexander – except he**

**was the most competent government of-**

**ficial I’ve ever known.**

**(beat)**

**What about him?**

**MOORE**

**He left the CIA to accept a position**

**on the President’s Special Council**

**on Fraud. ...He’s in charge of domes-**

**tic wine fraud.**

**Fletcher holds up and scrutinizes his wine glass.**

**FADE OUT**

**A066 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – DAY A066**

**Harry and Jonathan are awaiting the arrival of Raoul Donavan.**

**FLETCHER**

**Any idea what he wants to see us**

**about?**

**029**

**Jonathan looks at the yacht’s boarding area.**

**MOORE**

**Didn’t say, but I think we’re about**

**to find out. ...Here he is.**

**Jonathan and Fletcher climb to their feet, as Donavan ap-proaches.**

**Harry and Jonathan greet the disheveled overweight man in his mid-to-late 40s - with a moustache, full head of equally disheveled hair and wearing a corduroy jacket and pair of dark slacks – both in need of pressing. Slung over his shoulder, in its carrying case, is Raoul’s laptop computer.**

**B066 ANOTHER ANGLE B066**

**After the usual handshaking and all around hugs, the three settle onto the lounge’s over stuffed, waterproof bench for a conference.**

**MOORE**

**So, what accounts for this auspi-**

**cious visit?**

**DONAVAN**

**Wine fraud. We need to put an end**

**to it and the best way to accomplish**

**that goal is to make arrests.**

**FLETCHER**

**So what do you want from us?**

**DONAVAN**

**We’re not dealing with crooks who**

**go quietly into that good night.**

**(beat)**

**No, we’re dealing with people who**

**are likely capable of murder.**

**FLETCHER**

**Again, what do you want from us?!!**

**DONAVAN**

**Put a stop to it.**

**C066 EXT. OFFICE BUILDING - FINANCIAL DISTRICT – DAY C066**

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

**030**

**D066 INT. LOBBY – FINANCIAL DISTRICT OFFICE BUILDING – DAY D066**

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

**E066 INT. 19TH FLOOR – BUILDING – SAN FRANCISCO – DAY E066**

**The elevator door opens on the 19th floor and Harry Fletcher**

**enters the well furnished reception area where he is greeted warmly by the charming receptionist, MARIANNE VALTAN.**

**MISS VALTAN**

**Mr. Fletcher...Mr. Moore is wait-**

**ing for you in his office.**

**Nodding, Harry disappears behind the tall, double doors, into**

**the inner sanctum.**

**F066 INT. HALLWAY – UNIVERSAL IMPORTS – DAY F066**

**Harry passes the office with the door sign announcing “Harry Fletcher, CEO, and moves on to the next office which sign on**

**the door announces: “Jonathan Moore, CFO.” Harry enters.**

**G066 INT. JONATHAN’S OFFICE – DAY G066**

**Entering, Jonathan stands up to greet Fletcher warmly.**

**Harry seats himself in an over stuffed chair in front of Jona-than’s desk as the CFO returns to his high-backed executive chair.**

**MOORE**

**I know it’s a little unusual for us**

**to be working *pro bono* but when your**

**government asks for your services,**

**you salute and accept your orders.**

**FLETCHER**

**This is an operation that cries for**

**Chardonnay and Duke Osgard’s partici-**

**pation.**

**MOORE**

**We’ll bring them in if, and when, the**

**moment is right.**

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

**031**

**Beauty shots of the hotel’s grounds and interior; including the**

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

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

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

***PRODUCTION NOTE: Writer personally has Ann Coulter’s assurance that she will participate.***

**Seated at Harry and Jonathan’s table is Palm Beach resident ANN COULTER.**

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

**ANN COULTER**

**I’m impressed with your knowledge**

**of food and wine. I’ve learned a**

**lot from both of you.**

**MOORE**

**Tell me, Miss Coulter. Have you at-**

**tended many of these wine auctions?**

**ANN COULTER**

**A few. ...And you?**

**MOORE**

**I always have an open checkbook for**

**the right charity.**

**FLETCHER**

**Do you know our host personally?**

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

**ANN COULTER**

**No, but speaking of Mr. Eisner--**

**069 ANOTHER ANGLE 069**

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

**032**

**HERBERT**

**Attention ladies and gentlemen.**

**For the wine pairing with our des-**

**sert, I’ve selected the 1921 Chateau**

**d’Yquem from the southern Graves**

**area of Bordeaux which is the wine**

**the sommeliers are currently pouring.**

**...Your checks for this pairing**

**should be made out to the Wounded**

**Warrior Project.**

**070 BACK TO SCENE 070**

**Jonathan takes a sip of the Chateau d’Yquem, allowing the**

**liquid to roll over his tongue before swallowing.**

**As the rest of the table takes a sip of the wine, Jonathan**

**turns to Fletcher with a puzzled expression.**

**MOORE**

**Something’s not right.**

**FLETCHER**

**What’s not right.**

**MOORE**

**The wine. ...Doesn’t taste right.**

**FLETCHER**

**(taking a sip)**

**Tastes fine to me.**

**ANN COULTER**

**And to me.**

**FLETCHER**

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

**MOORE**

**Tastes more like a Riesling style of**

**botrytis than that of the Sauvignon**

**Blank-Semillon blend typically used**

**in the Chateau d’Yquem.**

**(to Harry)**

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

**empty bottle...and the cork.**

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

**033**

**MOORE**

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

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

**Fletcher nods his understanding.**

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

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

**MOORE**

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

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

**more, of the wines served this even-**

**ing may have been fraudulent.**

**HERBERT**

**Impossible. ...They were all pur-**

**chased from impeccable sources.**

**FLETCHER**

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

**HERBERT**

**I heard the President had put to-**

**gether an agency to look into vari-**

**ous frauds, including art and wine.**

**(beat)**

**So how can I help.**

**MOORE**

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

**HERBERT**

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

**FLETCHER**

**He sold you two cases?**

**HERBERT**

**That’s right.**

**MOORE**

**Any idea how he was able to accumu-**

**late that quantity of such a rare**

**wine?**

**HERBERT**

**Never thought about it.**

**034**

**MOORE**

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

**HERBERT**

**That might be a problem.**

**FLETCHER**

**How so?**

**HERBERT**

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

**FLETCHER**

**Whose name is?**

**HERBERT**

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

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

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

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

**MOORE**

**Did he purchase all the bottles?**

**HERBERT**

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

**the rare wine labels.**

**MOORE**

**And that included?**

**HERBERT**

**The ’29 Petrus, ’21 Cheval Blanc,**

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

**and ’45 Clos des Lambrays.**

**(beat)**

**Wasn’t interested in the champagnes**

**or less expensive labels.**

**FLETCHER**

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

**these wines?**

**HERBERT**

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

**deaux wines. Got the Burgundies**

**through a friend at Louis Jadot and**

**the champagnes through LVMH at Moet**

**et Chandon.**

**035**

**MOORE**

**Did you get a provenance?**

**HERBERT**

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

**New York office.**

**MOORE**

**We’ll want to take a look.**

**HERBERT**

**Of course.**

**(beat)**

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

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

**significant.**

**FLETCHER**

**What’s that.**

**HERBERT**

**Rooney insisted all the Bordeaux and**

**Burgundy wines be opened with the**

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

**even supplied the openers.**

**MOORE**

**That *is* interesting.**

**HERBERT**

**How so?**

**FLETCHER**

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

**cork as well as extract it.**

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

**ROONE MARSHALL is loading cases of empty bottles into the**

**back of his SUV.**

**Marshall turns around only to suddenly find himself face-to-**

**face with Jonathan Moore and Harry Fletcher.**

**FLETCHER**

**Roone Marshall?**

**MARSHALL**

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

**036**

**MOORE**

**Your worst nightmare.**

**FLETCHER**

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

**MARSHALL**

**What about?**

**FLETCHER**

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

**person you bought these bottles for.**

**Roone obviously has an attitude problem.**

**MARSHALL**

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

**any of your business.**

**MOORE**

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

**alone?**

**MARSHALL**

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

**what’s it to you.**

**In a flash, Fletcher filches Roone’s wallet from his right**

**rear pants pocket.**

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

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

**FLETCHER**

**(studying license)**

**That’s interesting.**

**MARSHALL**

**(held securely)**

**What’s interesting?**

**FLETCHER**

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

**Palm Beach.**

**037**

**MOORE**

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

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

**MARSHALL**

**(struggling to breath)**

**I rent from a farmer who sold his**

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

**FLETCHER**

**We’d like for you to show us this**

**house.**

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

**MOORE**

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

**FLETCHER**

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

**straight answers to our questions**

**MARSHALL**

**(alarmed)**

**What’s a *Chardonnay*??**

**MOORE**

**Sort of a truth detector designed by**

**a friend of ours who sometimes goes**

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

**FLETCHER**

**(indicating wine cases)**

**Finish loading these empty bottles,**

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

**your farmhouse.**

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

**To establish.**

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

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

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

**038**

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

**back with Roone.**

**FLETCHER**

**(admiring house)**

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

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

**MARSHALL**

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

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

**076 EXT. ANOTHER ANGLE 076**

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

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

**Using duct tape, Fletcher finishes securing the terrified**

**Roone Marshall to a kitchen chair after which he and Jonathan lift the chair into the bathtub in which the water is well**

**above Roone’s ankles.**

**Jonathan stuffs a washcloth in Roone’s mouth then firmly**

**secures his *pie* *hole* with an additional strip of the two inch wide, grey duct tape.**

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

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

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

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

**MOORE**

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

**the signal, my associate plugs the**

**cord into the wall socket...but only**

**for a second.**

**(MORE)**

**039**

**MOORE (Cont’d)**

**(beat)**

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

**mouth and remove the washcloth. You**

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

**of the person who hired you to pur-**

**chase the empty bottles.**

**(beat)**

**I then replace the washcloth and re-**

**seal the pie-hole and we repeat the**

**process. ...If your answers don’t**

**match, we keep repeating the process**

**until they do.**

**FLETCHER**

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

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

**we’ll know.**

**MOORE**

**(adding)**

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

**Roone Marshall becomes highly agitated and is obviously try-**

**ing to say something. Jonathan peels off the duct tape from Roone’s mouth and removes the washcloth.**

**MOORE**

**Something you wanted to say?**

**MARSHALL**

**(breathlessly)**

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

**(beat)**

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

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

**cell phone number.**

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

**FLETCHER**

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

**ner.**

**MARSHALL**

**Winner?**

**MOORE**

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

**(MORE)**

**040**

**MOORE (Cont’d)**

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

**just give us the name back at the**

**Breakers?**

**FLETCHER**

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

**news.**

**MARSHALL**

**(facetiously)**

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

**FLETCHER**

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

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

**MARSHALL**

**(spirits brightening)**

**And the *good* news?**

**FLETCHER**

**You can keep the empty bottles and**

**corks.**

**MARSHALL**

**(disbelief)**

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

**dan?**

**MOORE**

**Absolutely.**

**FLETCHER**

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

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

**Once again Jordon’s Mercedes is parked in the driveway along-side Margaux’s F-150 truck.**

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

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

**MARGAUX**

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

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

**041**

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

**NICOLAS**

**You don’t have to. ...Make me two**

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

**’45 Clos des Lambrays, instead.**

**MARGAUX**

**I can do that.**

**(beat)**

**What about a ’45 La Tache? That**

**should go for a small fortune.**

**NICOLAS**

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

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

**MARGAUX**

**That’s never stopped you before.**

**NICOLAS**

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

**lope.**

**(beat)**

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

**proceeds has been deposited to your**

**Channel Islands account. ...Wish I**

**could see your expression when you**

**open your statement.**

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

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

**081-082 OMITTED 081-082**

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

**The elevator door opens on the 19th floor and Harry Fletcher**

**and Jonathan Moore enter the large, well furnished reception area of Universal Imports, were they are greeted warmly by**

**the charming receptionist, Marianne Valtan.**

**MISS VALTAN**

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

**back.**

**MOORE**

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

**(MORE)**

**042**

**MOORE (Cont’d)**

**gether a pamphlet for us containing**

**all the pertinent information you can**

**find on retail and dealer wine fraud**

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

**MISS VALTAN**

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

**FLETCHER**

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

**our subscription has expired go ahead**

**and renew it.**

**MOORE**

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

**tion of the name Nicolas Jordan.**

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

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

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

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

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

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

**087 ANOTHER ANGLE 087**

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

**LUCIEN**

**Sorry I’m late, my dear. Traffic,**

**you know?**

**TONYA**

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

**Toluca Lake apartment? ...Which I**

**pay for, by the way.**

**043**

**LUCIEN**

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

**(proudly)**

**I’m up for an important role in**

**J.J.’s new movie. I had no choice**

**but to give him as much time as he**

**needed.**

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

**TONYA**

**My dear René, you know I pray for**

**your career success.**

**(indicating**

**her phone)**

**But you could have called.**

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

**TONYA**

**(pleading)**

**NO!! ...Don’t go.**

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

**LUCIEN**

**Damnit. ...I’ll never know why I**

**put up with all your *shit*. ...If**

**you’d just get rid of that husband**

**of yours, we just *might* have a life**

**together.**

**(beat)**

**Why won’t you leave him?**

**TONYA**

**One very good reason. ...He inher-**

**ited twenty-five million dollars.**

**...I work for a living.**

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

**To establish.**

***SUPERIMPOSE: UNIVERSAL IMPORTS***

***SAN FRANCISCO, CA***

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

**044**

**Carrying two copies of the report she has been working on,**

**Miss Valtan is walking down the 19th floor office hallway of Universal Imports. She comes to the office with the door**

**marked *Harry Fletcher, Chief Operating Officer*. She KNOCKS**

**and without waiting for a response, enters.**

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

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

**doing the sort of paperwork that keeps a multinational**

**company operational.**

**MISS VALTAN**

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

**data.**

**Harry accepts his copy.**

**FLETCHER**

**Thank you, Miss Valtan.**

**The receptionist exits the plush office.**

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

**Marianne advances to the next office with the door marked**

***Jonathan Moore, Chief Financial Officer*. Again she KNOCKS**

**and without waiting for a response – enters.**

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

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

**MISS VALTAN**

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

**report.**

**MOORE**

**(accepting report)**

**Thank you Marianne.**

**(beat)**

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

**so much material.**

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

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

**045**

***SUPERIMPOSE: SAN FRANCISCO MARINA***

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

**In the fantail lounge, Jason Ow is serving a premium cham-**

**pagne to both Jonathan Moore and Harry Fletcher.**

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

**FLETCHER**

**Here’s an interesting article on**

**page 22, highlighted by Miss Valtan,**

**citing an incident in a suburb of**

**Los Angeles involving a murder and**

**our very own Nicolas Jordan.**

**MOORE**

**I read that. ...Seems Nicolas’s wife**

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

**Japanese businessman who had also a**

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

**super expensive Petrus clarets – from**

**Nicolas.**

**(beat)**

**The anomaly was that the victim was**

**to pay cash for the two bottles yet**

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

**significant cash found on either**

**Nicolas or his wife.**

**FLETCHER**

**Could have hid it somewhere on the**

**property.**

**MOORE**

**Possibly**

**FLETCHER**

**I want to arrange a meeting with**

**the Officer-in-charge.**

**(checking article)**

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

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

***SUPERIMPOSE: PARKER CENTER***

***LOS ANGELES***

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

**046**

**Fletcher and Jonathan are seated in front of the modest desk, facing Lieutenant Graves, who is always dressed in *plain clothes*. We pick up the scene in the middle of the interview.**

**MOORE**

**We believe Nicolas Jordan likely**

**intended to sell Mr. Hayakawa two**

**bogus bottles of Chateau Petrus;**

**...probably for cash.**

**FLETCHER**

**It’s possible someone learned Haya**

**kawa would be carrying a large**

**amount of cash and somehow enticed**

**him to arrive at the Stone Canyon**

**residence ahead of time...with the**

**intent to rob him.**

**LT GRAVES**

**We’ll probably never know if the**

**wines were bogus or not since the**

**surviving bottle of 1929 Petrus was**

**returned to Tonya Jordan, Nicolas’s**

**wife. ...If it was bogus, it’s prob-**

**ably either been destroyed or sold**

**to another unsuspecting victim.**

**FLETCHER**

**And the remains of the smashed bot-**

**tle?**

**LT GRAVES**

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

**preserve it.**

**FLETCHER**

**The question now becomes, how was**

**the murderer able to convince Haya-**

**kawa to arrive at the Stone Canyon**

**estate early?**

**MOORE**

**(interjecting)**

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

**at his hotel...pretending to be an**

**associate of Tonya.**

**(explaining)**

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

**was staying, he only had to call**

**(MORE)**

**047**

**MOORE (Cont’d)**

**four hotels to find out. ...The Bel**

**Air; the Beverly Hills; the Beverly**

**Wilshire or the Kyoto Grand. Hardly**

**a challenge.**

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

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

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

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

**MARGAUX**

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

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

**shut down your current operation and**

**revert to your former one – brokering**

**legitimate rare wines.**

**NICOLAS**

**Suppose you’re right. ...Seems a**

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

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

**dollars a month.**

**MARGAUX**

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

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

**and wine fraud.**

**(beat)**

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

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

**copying a master’s works; long as**

**it’s not sold as the original--**

**NICOLAS**

**(reflectively)**

**I see. ...Since I’m knowingly pur-**

**chasing a copy from you; you’re re-**

**solved of any guilt.**

**Margaux merely smiles.**

**099-105 Omitted 099-105**

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

**With Jordan behind the wheel and Margaux on the passenger side,**

**048**

**Nicolas pulls his Mercedes alongside Margaux’s Ford F-15 truck and parks; turning off the engine.**

**107 ANOTHER ANGLE 107**

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

**MARGAUX**

**If you’d like to spend the night,**

**I would have no objections.**

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

**NICOLAS**

**Afraid that’s not possible. Even**

**though she can occasionally be a**

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

**MARGAUX**

**Of course. Should you ever change**

**your mind--**

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

**on his lips.**

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

**Nicolas is tempted but nevertheless fires up the Mercedes**

**and backs out of the driveway.**

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

**To establish.**

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

**On the small table next to the stuffed chair in which Nicolas**

**is seated, is a bottle of Hennessy Paradis Cognac. Watching television, a snifter filled with approximately two ounces of the amber liquid in his left hand, Nicolas uses his right**

**hand to pull his iPhone from his pocket. He begins thumbing through the menu; finally settling on a name and number.**

**110 INSERT: iPhone screen 110**

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

**111 BACK TO SCENE 111**

**049**

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

**112 ANOTHER ANGLE 112**

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

**LOUISE**

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

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

**NICOLAS**

**No...that’ll be all for tonight.**

**LOUISE**

**Thank you, Mr. Jordan.**

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

**NICOLAS**

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

**Mrs. Jordan might be?**

**LOUISE**

**No Mr. Jordan. ...She hasn’t been**

**home since before noon.**

**NICOLAS**

**Very good. ...Get a good night’s**

**sleep.**

**LOUISE**

**If you need me...for *anything*...**

**Don’t hesitate to ring my call**

**button.**

**NICOLAS**

**Thank you, Louise.**

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

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

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

**114 INSERT: iPhone screen**

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

**050**

**115 BACK TO SCENE 115**

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

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

**The door opens and Tonya enters.**

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

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

**TONYA**

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

**late.**

**NICOLAS**

**Where’ve you been?**

**TONYA**

**With a client.**

**NICOLAS**

**This time of night??!**

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

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

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

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

**DESK CLERK**

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

**Fletcher, who spoke to you earlier**

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

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

**SATOU**

**Glad to meet you in person.**

**FLETCHER**

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

**notice, Mr. Satou.**

**051**

**SATOU**

**Please, call me Hiroshi.**

**MOORE**

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

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

**Mr. Hayakawa received a phone call**

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

**who the caller might have been.**

**SATOU**

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

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

**SATOU**

**(studying printout)**

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

**(looking up)**

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

**cause he used his cell. ...Quite**

**typical.**

**FLETCHER**

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

**they were from?**

**SATOU**

**(studying printout)**

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

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

**MOORE**

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

**of the Burbank call?**

**SATOU**

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

**(explaining)**

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

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

**coming calls directed to a specific**

**room.**

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

**To establish.**

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

**052**

**Jonathan Moore and Harry Fletcher are seated in front of the modest desk conferring with Lt Bill Graves. Fletcher holds**

**up a copy of the pamphlet put together by the receptionist – Marianne Valtan.**

**FLETCHER**

**There’s a lot of interesting mate-**

**rial in here. I was just reading**

**about the wine fraud perpetrated**

**against Bill Koch.**

**LT GRAVES**

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

**Jefferson wines.**

**(beat)**

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

**considered *sexy* by law enforcement.**

**Therefore not a lot of resources are**

**devoted to solving such crimes. Con-**

**centration is on more *manly* crimes**

**such as *murder,* *rape* and armed bank**

**robbery.**

**(beat)**

**That’s not to say that a simple wine**

**fraud cannot turn deadly. ...Consid-**

**ering the amount of money involved,**

**these *perps* are not above killing**

**anyone who gets in their way.**

**(beat)**

**Knowing your reputations, I don’t**

**have to tell to watch your backs.**

**FLETCHER**

**No. ...We’ve been there before.**

**MOORE**

**We’re about to offer you the prover-**

**bial deal you cannot refuse.**

**The lieutenant is all ears.**

**FLETCHER**

**In exchange for your help in shut-**

**ting down Jordan’s wine fraud oper-**

**ation, we’re prepared to give you**

**the name of the prime suspect in**

**the murder of Mr. Hayakawa. ...All**

**you have to do is look it up.**

**053**

**LT GRAVES**

**Look it up??**

**MOORE**

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

**murderer’s phone number together**

**with the exchange. All you have to**

**do is get the phone company to give**

**up his or her name and address.**

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

**FLETCHER**

**Do we have a deal?**

**Reluctantly, the lieutenant nods his head in the affirmative, and again motions for the phone number.**

**122 EXT. BEL AIR HOTEL – STONE CANYON ROAD – EVENING 122**

**Early evening beauty shot establishes the Bel Air Hotel.**

**123 INT. WOLFGANG PUCK RESTAURANT – BEL AIR HOTEL – NIGHT 123**

**Fletcher and Moore are enjoying an outstanding gourmet meal designed by the one and only Wolfgang Puck.**

**124 TIGHT ON FLETCHER AND MOORE 124**

**FLETCHER**

**How’s your suite?**

**MOORE**

**Excellent...and this meal, put to-**

**gether by Wolfgang Puck, is about**

**as good as it gets.**

**FLETCHER**

**Lieutenant Graves says the Burbank**

**phone number belongs to a young man**

**named René Lucien.**

**MOORE**

**I have a feeling that beginning in**

**the morning it might be worth our**

**time to start *shadowing* both Nicolas**

**Jordan *and* this *René Lucien*.**

**054**

**125-126 OMITTED 125-126**

**127 INT. JONATHAN’S SUITE – BEL AIR HOTEL – NIGHT 127**

**Jonathan enters his Bel Air suite and turns on the light. He**

**is heading for the nearby *wet bar* when his iPhone RINGS.**

**MOORE**

**(answering)**

**Jonathan.**

**INTERCUT WITH:**

**128 INT. DEN – ANN COULTER’S PALM BEACH RESIDENCE – NIGHT 128**

**ANN COULTER**

**Ann Coulter. This call pains me**

**greatly.**

**MOORE**

**How’s that?**

**ANN COULTER**

**A friend, Marvin Shanken, puts on an**

**annual charity fundraiser called, *A***

***Night to Remember,* which raises mil-**

**lions for the Prostate Cancer Founda-**

**tion.**

**MOORE**

**I know. ...My company, Universal Im-**

**ports always contributes. So what**

**is it that has you in *pain*?**

**ANN COULTER**

**Have you seen your invitation?**

**MOORE**

**No.**

**(explaining)**

**I’m in Los Angeles. The invitation**

**would have been sent to my office**

**in San Francisco. ...So what is it**

**about the invitation that I should**

**take note?**

**ANN COULTER**

**Some of the rare wines scheduled to**

**be auctioned off.**

**055**

**129 INT. FLETCHER’S SUITE – BEL AIR HOTEL – NIGHT 129**

**Brandy in hand, Harry is seated on the couch watching the 42-inch flat screen TV when there is a KNOCK at his door.**

**Climbing to his feet he moves to the door and calls out.**

**FLETCHER**

**Who is it?**

**MOORE (O.S.)**

**Jonathan. ...We have a problem.**

**130 INT. COCKTAIL LOUNGE - BEL AIR HOTEL – NIGHT 130**

**In the posh lounge, Fletcher and Jonathan are huddled - sipping bottled beer and nibbling on peanuts.**

**MOORE**

**Coulter’s exact words were, “*One* of**

**the wines being auctioned off at the**

**‘Night to Remember’ charity event is**

**the 1921 Chateau d’Yquem that you**

**seem to have a problem with.” She**

**thought I should be made aware.**

**FLETCHER**

**We certainly cannot let any bogus**

**wines be part of such an important**

**event.**

**131 EXT. SERIES OF SHOTS – HOLMBY HILLS - BRENTWOOD – DAY 131**

**Beauty shots establishing a new day which include the Playboy Mansion on Charring Cross Way – and the UCLA campus.**

**132 EXT. MAPLETON DRIVE MANSION – DAY 132**

**Reestablish.**

**133 INT. DEN – MAPLETON DRIVE MANSION – DAY 133**

**Tonya Jordan enters the den just as Nicolas ends a cell call. In anger Nicolas slams his cell onto the carpeted floor. Startled, Tonya reacts accordingly.**

**TONYA**

**What is it honey. You look upset.**

**056**

**NICOLAS**

**(agitated)**

**You don’t say!!**

**TONYA**

**Calm down. Let me get you a drink.**

**NICOLAS**

**(relaxing)**

**I don’t need a drink.**

**TONYA**

**What is it that set you off?**

**NICOLAS**

**Marvin Shanken just cancelled his**

**entire wine order.**

**TONYA**

**The wine that was to be auctioned?**

**NICOLAS**

**I made a deal to provide a case of**

**various rare wines for supposedly**

**half my cost.**

**TONYA**

**Which you would recover from the**

**auction proceeds and which would**

**practically be all profit.**

**NICOLAS**

**That was the plan.**

**TONYA**

**A win-win for everyone. So why**

**would he pull the wine?**

**NICOLAS**

**Not sure...but I have a bad feel-**

**Ing that it has to do with those**

**clowns tailing me and Margaux**

**134 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 134**

**Once again the Mercedes is parked in the driveway alongside Margaux’s F-150 Ford truck.**

**135 INT. LABORATORY – INSIDE BRENTWOOD ESTATE – DAY 135**

**057**

**NICOLAS**

**We shut down operations just in**

**time. Only thing left is to con-**

**vert this lab back into a family –**

**TV room...sooner the better.**

**Nicolas looks Margaux in the eye and admits:**

**NICOLAS**

**I may have screwed up...screwed up**

**big-time.**

**MARGAUX**

**How so?**

**NICOLAS**

**Like the art dealer selling multi-**

**ple copies of the same forgery,**

**there’s always the chance two pur-**

**chasers may run into each other.**

**MARGAUX**

**I don’t see the comparison. With**

**art forgeries, especially the mas-**

**ters, there’s usually only one**

**original.**

**(beat)**

**But with wine, no matter how rare,**

**there’s usually more than one bot-**

**tle out there *somewhere*.**

**NICOLAS**

**But not normally in the hands of a**

**single dealer.**

**Margaux slowly nods her understanding.**

**Nicolas turns to the small oak barrels stacked in the corner.**

**NICOLAS**

**(indicating**

**barrels)**

**Dump everything down the drain. Then**

**load the barrels into your pickup and**

**take them to the storage locker.**

**MARGAUX**

**I beg your pardon, but I’m not going**

**anywhere near that storage shed.**

**058**

**NICOLAS**

**And why the hell not??!**

**MARGAUX**

**You forget. ...Long as I’m not con-**

**nected to the fake bottles, corks**

**and labels, I’ve not committed any**

**crime.**

**Nicolas nods his understanding.**

**NICOLAS**

**Sorry...momentarily slipped my mind.**

**...I’ll take care of it.**

**(afterthought)**

**This might be a good time for you and**

**your son to go on a vacation...spend a**

**little of the three hundred thousand**

**in your offshore bank account. ...If**

**you like you can take Yvette with you.**

**MARGAUX**

**(smiling)**

**Think perhaps you may be right.**

**Nicolas starts to leave when Margaux calls after him.**

**MARGAUX**

**Call me when you’re ready to receive**

**the barrels. ...Guess I can take a**

**chance on delivering them.**

**Nicolas nods his appreciation before exiting the lab.**

**136 INT/EXT. FLETCHER’S RENTAL – TOLUCA LAKE TOWNHOUSE – DAY 136**

**In his rental, parked outside the fashionable Toluca Lake Town-house complex, and in cell phone communication with Jonathan, Fletcher sits watching.**

**INTERCUT WITH:**

**137 INT/EXT. JONATHAN’S RENTAL - MAPLETON DRIVE – DAY 137**

**In his rental, Jonathan is parked across the street from the secluded Mapleton Drive Mansion, and also on his cell phone,**

**Jonathan is keeping an eye on the 323 Mapleton Drive address.**

**059**

**MOORE**

**(into cell)**

**Just got off the phone with Graves.**

**...René Lucien drives a two-year-**

**old dark BMW.**

**FLETCHER**

**Thanks.**

**MOORE**

**One more thing. ...He has a Cali-**

**fornia conceal carry permit.**

**FLETCHER**

**Not easy to get.**

**MOORE**

**Just be careful. ...He’s probably**

***packing*.**

**138 BACK TO SCENE: TOWNHOUSE COMPLEX – TOLUCA LAKE 138**

**Suddenly, SHOTS RING out!!**

**Harry Fletcher, sitting in his rental, grabs his left shoulder with his right hand and attempts to stop the copious blood**

**from pouring out from his likely fatal wound.**

**139 INT/EXT. JONATHAN’S RENTAL - MAPLETON DRIVE – DAY 139**

**HEARING the crack of GUNFIRE on his iPhone, Jonathan attempts**

**to reach his partner.**

**MOORE**

**(into iPhone)**

**Harry!! ...Harry!! ...You all**

**right?? ...Answer me!!**

**There is no answer.**

**140 INT/EXT. FLETCHER’S RENTAL - TOWNHOUSE COMPLEX – DAY 140**

**Bleeding profusely, Fletcher is slumped forward in the driver’s seat, unable to answer Jonathan’s frantic call.**

***FREEZE FRAME***

**SUPERIMPOSE: TO BE CONTINUED**

**060**

**BEGINNING PART 2:**

***After reprising final scenes from the ending of Part 1, WE CONTINUE:***

**141 ANOTHER ANGLE – TOLUCA LAKE 141**

**At this point a dark BMW emerges from the townhouse’s under-ground garage and passes Fletcher’s rental. We do not see**

**who is driving and the BMW soon disappears down the street.**

**A141 ANGLE ON JONATHAN’S RENTAL & MAPLETON DRIVE A141**

**Just as Jonathan snaps off his cell there is the brief SOUND**

**of a police siren. Looking in his rearview mirror Jonathan spots the marked police vehicle. He waits patiently as the SECURITY OFFICER approaches.**

**B141 ANOTHER ANGLE B141**

**Driver’s side window lowered, Jonathan is responding to the Security Officer’s questioning.**

**SECURITY OFFICER**

**Is there a reason you’re parked**

**here...on a street which requires**

**a parking permit sticker...which I**

**don’t see?**

**MOORE**

**(speaking**

**thru window)**

**My friend Nicolas Jordan asked me**

**to wait for him here...then follow**

**him when he comes out of his driveway.**

**C141 WIDER ANGLE C141**

**Ironically, it’s at this point that Nicolas’s Mercedes comes out**

**of the driveway and heads towards Sunset Boulevard.**

**Jonathan smiles and waves at the Mercedes.**

**Disinterested that a security patrol officer has some tourist pulled over, Nicolas continues without a second look.**

**142 BACK TO SCENE 142**

**Jonathan smiles at the Security Patrol Officer and announces:**

**061**

**MOORE**

**That’s my friend now. Sorry, but**

**I’m supposed to follow him. ...If**

**you’ll excuse me.**

**With that, Jonathan puts the rental into gear and eases down**

**on the pedal.**

**143 WIDER ANGLE 143**

**Leaving the befuddled Security Officer behind, Jonathan makes a U-turn and heads north, in the direction of Sunset Boulevard.**

**144 INT/EXT. JONATHAN’S RENTAL – APPROACHING SUNSET BLVD 144**

**Jonathan has his cell phone to his ear.**

**INTERCUT WITH:**

**145 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 145**

**The landline RINGS and LT Graves picks up.**

**LT GRAVES**

**(into handset)**

**Graves.**

**MOORE**

**Jonathan. ...I think Fletcher may**

**be in trouble. I was on a call**

**with him when I heard shots and his**

**cell suddenly went dead. ...Can you**

**check it out?**

**LT GRAVES**

**You know his location?**

**MOORE**

**Toluca Lake.**

**LT GRAVES**

**Toluca Lake??!! There’s a Burbank**

**unit there now, responding to a**

**possible one-eighty-seven.**

**MOORE**

**One-eighty-seven??**

**LT GRAVES**

**Murder.**

**062**

**MOORE**

**(anguished)**

**Oh, God. ...Don’t let this be hap-**

**pening.**

**LT GRAVES**

**If he’s alive they’ll likely trans-**

**port him to the Saint Joseph Medical**

**Center.**

**MOORE**

**Thanks.**

**146 EXT. ST. JOSEPH MEDICAL CENTER – BURBANK – DAY 148**

**To establish the hospital located at 501 S. Buena Vista St.**

**147 INT. WAITING ROOM – ST. JOSEPH MEDICAL CENTER – DAY 147**

**LT Graves and Jonathan Moore are conferring with DR. ALICIA WILDE, a stunningly beautiful black woman in her early 30s.**

**ALICIA**

**Dr. Taravella is doing the surgery.**

**He’s the best. Your friend is in**

**good hands.**

**FLETCHER**

**So, what’s the prognosis?**

**Alicia starts to give the standard speech--**

**LT GRAVES**

**(adding)**

**We need to know.**

**--then changes direction.**

**ALICIA**

**Not good. The bullet went through**

**the upper left arm and entered the**

**chest, lodging next to the heart.**

**(beat)**

**If anyone can pull him through,**

**it’s Dr. Taravella.**

**FLETCHER**

**When will we know?**

**063**

**ALICIA**

**Surgery could last three or four**

**hours. Assume an additional three**

**to four hours in intensive care –**

**I’d say seven or eight hours.**

**With that Alicia returns to her duties.**

**148 ANOTHER ANGLE 148**

**An impatient Jonathan turns to Graves.**

**MOORE**

**Well I’m not sitting around for**

**seven or eight hours. I’m going**

**after the shooter.**

**Graves tries to calm Jonathan down.**

**LT GRAVES**

**For what it might be worth, I**

**played a hunch and it may have paid**

**off. ...Nicolas has a storage shed.**

**(beat)**

**It’s in his wife’s name. But he**

**has access.**

**149 EXT. SMOKEHOUSE RESTAURANT – BURBANK – DAY 149**

**Reestablish**

**150 INT. BOOTH – SMOKEHOUSE RESTAURANT – DAY 150**

**Nibbling on the restaurant’s famous garlic bread and sipping adult beverages, Lucien and Tonya appear to be in a rather heated conversation.**

**LUCIEN**

**Here’s the bottom line, my dearest.**

**...You’re going to transfer $250,**

**000 into a special account I’ve set**

**up or I tell your husband all about**

**our affair.**

**Tonya is both stunned and angry by the threat.**

**TONYA**

**And why would he believe such an accu-**

**sation?**

**064**

**LUCIEN**

**Because I made secret videos of our**

**lovemaking in the Toluca Lake town-**

**house. ...devastating stuff.**

**TONYA**

**I can imagine.**

**Indicating a slight bulge underneath the well tailored suit near the left armpit, Tonya continues.**

**TONYA**

**I suppose that if I were to refuse**

**you would pistol-whip me with that**

**.44 magnum you pack around in your**

**shoulder holster?**

**LUCIEN**

**It’s a .357 magnum, not a .44. But**

**yes, working you over could possibly**

**provide some pleasure to both of us.**

**TONYA**

**(seductively)**

**I suppose losing $250,000 is better**

**than losing half of $40 million.**

**...I’ll do it on one condition.**

**LUCIEN**

**(incredulously)**

**Conditions??**

**The femme fatal she is, Tonya shows her true colors.**

**TONYA**

**(smiling)**

**On condition that our weekly trysts**

**continue.**

**LUCIEN**

**(returning smile)**

**I suppose that can be arranged.**

**TONYA**

**(returning smile)**

**Shall we order?**

**151 EXT. STORAGE LOCKERS – DAY 151**

**Nicolas Jordan’s Mercedes pulls up alongside a row of storage**

**065**

**lockers, with garage like doors. He exits his vehicle and**

**heads towards one storage unit in particular.**

**Jonathan Moore’s rental is parked about 55 yards away with**

**its occupant watching with interest.**

**Nicolas unlocks the padlock and opens the upward sliding**

**garage door exposing the contents inside.**

**152 ANOTHER ANGLE 152**

**At this point a Ford 150 truck passes Jonathan’s parked rental and pulls up alongside the open storage unit door. The pickup appears to be loaded with small, oak wine barrels.**

**Jonathan pulls out his iPhone and begins taking pictures.**

**153 INT. BOOTH – SMOKEHOUSE RESTAURANT – DAY 153**

**René Lucien and Tonya Jordan are finishing their meal. Finally a defiant Tonya lays down her terms.**

**TONYA**

**Here’s *my* bottom line, my dearest.**

**(explaining)**

**You get your money and perhaps a lot**

**more...but only as long as you con-**

**tinue satisfying me sexually. When**

**that stops...the money stops. Under-**

**stood?**

**René slowly nods in the affirmative.**

**TONYA**

**Before I deliver the down payment**

**celebrating our future relationship,**

**you’re going to prove to me that I**

**can trust you.**

**LUCIEN**

**And how do you propose I do that?**

**TONYA**

**Simple. ...Prove that you can still**

**satisfy me.**

**LUCIEN**

**Is sex the only thing you live for?**

**066**

**TONYA**

**Lets just say I’ve detected a certain**

**lack of enthusiasm during recent en-**

**counters. ...Of course that could just**

**be my imagination.**

**LUCIEN**

**Of *course* it’s your imagination.**

**TONYA**

**Then *prove* it!!**

**LUCIEN**

**That’s easy...We’ll go to my townhouse.**

**If you’re not satisfied after I work**

**you over...then you’re not capable of**

**being sexually satisfied.**

**TONYA**

**I accept the challenge...but not at**

**the townhouse.**

**LUCIEN**

**Why not?**

**TONYA**

**I don’t like being videotaped without**

**my consent.**

**LUCIEN**

**So what do you suggest?**

**Tonya reaches into her purse and pulls out one of her business cards. On the back she writes an address. Handing the card to René she adds:**

**TONYA**

**Meet me tomorrow...at this address,**

**at precisely 9 a.m.**

**LUCIEN**

**(studying card)**

**Stone canyon Road.**

**(looking up)**

**What’s this place?**

**TONYA**

**A property listing I’m attempting**

**to sell. ...We’ll be safe there.**

**067**

**LUCIEN**

**We better be.**

**TONYA**

**Oh, yes. ...You can have your car**

**back.**

**(explaining)**

**Mine is out of the garage and now**

**running properly.**

**154 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 154**

**Graves’ landline RINGS. He picks up.**

**INTERCUT WITH:**

**155 EXT. STORAGE LOCKERS – DAY 155**

**On his iPhone, Jonathan is still seated in his rental, parked**

**55 yards from the storage locker.**

**MOORE**

**Jonathan here. Any news on Harry?**

**LT GRAVES**

**Spoke with Alicia just moments ago.**

**He’s out of surgery and in intensive**

**care. It’ll be several hours before**

**we know his prognosis.**

**MOORE**

**Nail biting time.**

**(beat)**

**I have a vehicle plate number I’d**

**like you to run. ...It’s for a Ford**

**F-150.**

**(beat)**

**I’m also going to email you some**

**iPhone photos I just took of the oc-**

**cupant of that F-150. ...Love to**

**know who she is.**

**LT GRAVES**

**Send them. ...I’ll get back to you.**

**156 EXT. ST. JOSEPH MEDICAL CENTER – BURBANK – LATE EVENING 156**

**Reestablish with a late evening shot.**

**068**

**157 INT. INTENSIVE CARE UNIT – ST. JOSEPH MEDICAL CENTER 157**

**Not sure Harry Fletcher hears or understands what he’s say-**

**ing, and with Alicia looking on, Jonathan nevertheless con-**

**tinues bringing his partner up to speed.**

**MOORE**

**(middle of**

**conversation)**

**Oh, and here’s another interest-**

**ing item. Nicolas Jordan’s wife,**

**Tonya is likely having an affair**

**with René Lucien --**

**FLAHBACK TO:**

**A157 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY A157**

**Lt. Graves is showing Jonathan three 8X10 color photos.**

**LT GRAVES**

**(explaining)**

**Photos of René Lucien. Ever since**

**we traced the phone number you gave**

**us, we’ve had him tailed.**

**(beat)**

**These were taken at the Smokehouse.**

**It’s only a short distance from his**

**apartment.**

**158 ECU: ONE OF THE PHOTOS 158**

**In a booth, René is seen with Tonya.**

**MOORE (O.S.)**

**Holly *shit*!! ...You know who that**

**is with our prime suspect?**

**LT GRAVES (O.S.)**

**(explaining)**

**Tonya Jordan...wife of your prime**

**suspect in the wine fraud caper.**

**...Nicolas Jordan.**

**159 BACK TO SCENE: LT GRAVES OFFICE 159**

**Lt. Graves lays three additional 8X10 color photos over the original three.**

**069**

**LT GRAVES**

**Here are blowups of the photos you**

**emailed. ...Fortunately you managed**

**to capture the F-150 license plate,**

**in the photo.**

**A159 ECU: ONE OF THE PHOTOS A159**

**This appears to be one of the iPhone photos taken by Jonathan**

**at the storage locker; which photo includes the image of Nicolas Jordan with an attractive, unknown woman driving a Ford 150 pickup.**

**MOORE (O.S.)**

**Have you identified the *looker?***

**B159 BACK TO SCENE: HOSPITAL ROOM B159**

**Jonathan continues bringing the unresponsive Harry up to speed.**

**MOORE**

**And there’s another player in the**

**Jordan family drama. A Margaux**

**Strong...last known address, Yount-**

**ville, in Sonoma County.**

**(beat)**

**That’s wine country. ...Could be**

**she’s the winemaker.**

**Suddenly, Fletcher’s eyebrows raise slightly. Jonathan calls out to the nurse.**

**MOORE**

**Doctor!! Did you see that?**

**ALICIA**

**Yes. ..It’s a good sign.**

**160 EXT. GRAND ESTATE – 1492 STONE CANYON RD. – DAY 160**

**Two automobiles are parked outside the mansion; one of which**

**we recognize as René Lucien’s BMW. Suddenly, from inside the mansion we HEAR the SOUND of a loud GUNSHOT.**

**161 DR ALICIA WILDE’S OFFICE – ST. JOSEPH MEDICAL CTR – DAY 161**

**Seated opposite her at the desk, Alicia is giving Jonathan**

**the good news.**

**070**

**ALICIA**

**He’s not out of the woods yet, but**

**the prognosis is looking good for a**

**full recovery.**

**MOORE**

**(greatly relieved)**

**Thank you, doctor. Thank you.**

**ALICIA**

**Don’t thank me. Thank the skill of**

**Dr. Taravella if you want to thank**

**someone.**

**Suddenly, Jonathan’s iPhone RINGS. Fumbling for the phone,**

**he finally answers.**

**MOORE**

**Jonathan.**

**INTERCUT WITH:**

**162 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 162**

**It’s LT Graves on the other end of the call.**

**LT GRAVES**

**Meet me at 1492 Stone Canyon Road,**

**Bel-Air, soon as possible.**

**MOORE**

**Is it important?**

**LT GRAVES**

**Meet me there and find out for your-**

**self.**

**MOORE**

**Can you give me a hint?**

**LT GRAVES**

**(explaining)**

**This morning René Lucien shot him-**

**self.**

**163 EXT. GRAND ESTATE – 1492 STONE CANYON RD. – DAY 163**

**As the rental pulls up and parks, Jonathan climbs out and is greeted by LT Graves.**

**071**

**LT GRAVES**

**Thanks for coming. Think you’ll**

**find this interesting.**

**MOORE**

**I’m listeing.**

**As they walk towards the mansion, Graves explains:**

**LT GRAVES**

**Mrs. Jordan...Tonya Jordan...the**

**only eyewitness claims it was an**

**accident.**

**(beat)**

**Forensics tends to support her ac-**

**count.**

**MOORE**

**How so?**

**LT GRAVES**

**Lucien was showing off his .357**

**magnum revolver and, knowing it**

**was loaded with blanks, thought**

**he would give Mrs. Jordan a scare.**

**...He put the revolver to his right**

**temple and pulled the trigger.**

**(beat)**

**Gave her a scare, all right. The**

**weapon went off with a bang and he**

**slumped to the floor, mortally**

**wounded.**

**Jonathan nods knowingly.**

**MOORE**

**Not many gun handlers, even profes-**

**Sionals, realize how lethal the**

**wadding from a blank cartridge can**

**be at close range.**

**LT GRAVES**

**Easy to see how such an accident**

**could occur. ...Still, my gut tells**

**me there’s more to the story.**

**MOORE**

**Your gut and my *gut* are talking the**

**same language. ...Part of her story**

**(MORE)**

**072**

**MOORE (Cont’d)**

**is probably true. ...He was prob-**

**ably showing off his weapon when**

**Tonya asked for a closer look. Not**

**an amateur, he likely unloaded it**

**before handing it to her.**

**LT Graves nods approvingly and finishes Jonathan’s thought.**

**CUT TO:**

**164 INT. FOYER – 1492 STONE CANYON RD. MANSION. – SUNDOWN 164**

**We are watching a scenario of what possibly could have hap-**

**pened in a reenactment of the following dialogue.**

**LT GRAVES (V.O.)**

**Playing with it, her back to him,**

**and most likely wearing some sort of**

**designer gloves, she slips her own**

**blank cartridges into an empty cham-**

**ber.**

**Jonathan finishes the scenario.**

**LT GRAVES (V.O.)**

**And then she turns to return the gun,**

**but instead puts the barrel to René’s**

**temple and pulls the trigger.**

**165 BACK TO SCENE: OUTSIDE MANSION ENTRANCE 165**

**As the two stop and face one another, the lieutenant starts**

**to take apart his own theory.**

**LT GRAVES**

**At least three possible problems...**

**Firstly, she would have had to have**

**the blank cartridges with her.**

**(beat)**

**Secondly, there is no sign she was**

**wearing gloves and no gun residue**

**was found on either her hands or**

**clothing. ...And thirdly, what**

**would be her motive?**

**MOORE**

**Looks like we got our work cut out.**

**166 INT. INTENSIVE CARE UNIT – ST. JOSEPH MEDICAL CENTER 166**

**073**

**Once again, Jonathan is seated beside Harry Fletcher’s bed,**

**filling him in.**

**MOORE**

**First thing we need to do is deter-**

**mine where Mrs. Jordan might have**

**purchased the blank cartridge.**

**(beat)**

**Quite a chore considering the num-**

**ber of possible purchase points.**

**(beat)**

**That’s why I think it’s time we bring**

**in some of our past associates.**

**With satisfaction, Jonathan takes note of the smile on**

**Harry’s face and the almost imperceptible nod.**

**167 EXT. MAPLETON DRIVE MANSION – DAY 167**

**Reestablish.**

**168 INT. DEN – MAPLETON DRIVE MANSION – DAY 168**

**Standing face-to-face, discussing the *accidental* death of**

**René Lucien, Nicolas is grilling his wife on what the hell really happened during the Stone Canyon showing.**

**NICOLAS**

**(angrily)**

**Don’t you ever do background checks**

**on your potential buyers? ...Accord-**

**ing to the police, this René Lucien**

**was all show...he had no real money.**

**What the hell were you thinking –-**

**showing a home to a man like that?!**

**You’re the one that could have ended**

**up dead...or raped!!**

**TONYA**

**(defensively)**

**He never claimed to be a *buyer*...**

**Said he was acting on behalf of a**

**Saudi prince.**

**(beat)**

**During the showing I noticed he was**

**packing and questioned him about it.**

**He showed me his conceal carry per-**

**mit and then begin playing around**

**with the weapon...obviously with**

**(MORE)**

**074**

**TONYA (Cont’d)**

**the intent of either impressing or**

**playing up to me.**

**NICOLAS**

**Having his way with you?!!**

**TONYA**

**(nodding)**

**I assumed that was probably on his**

**mind. ...Naturally, I showed no in-**

**terest. But this only made him try**

**harder. I was shocked when he put**

**the gun to his temple and pulled**

**the trigger. ...I called 911 imme-**

**diately. ...He was in a coma when**

**the medics arrived. ...Died on the**

**way to the hospital.**

**NICOLAS**

**(calming down)**

**I suppose that makes sense. Sorry**

**for the third degree but I had to**

**know what happened.**

**169 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 169**

**Jonathan is at the suite’s writing desk making a series of calls. Cell phone to his ear, Jonathan is waiting for an**

**answer to the RINGING on the other end.**

**170 EXT. SAN DIEGO, POLICE HEADQUARTERS – DAY 170**

**To establish the SDPD headquarters.**

***SUPERIMPOSE: SAN DIEGO POLICE HEADQUARTERS***

**171 INT. HALLWAY – SDPD HEADQUARTERS – DAY 171**

**The cell phone of Detective Sergeant Andrea Parker is RINGING.**

**INTERCUT WITH:**

**172 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 172**

**The ringing phone on the other end of Jonathan’s call is fi-**

**nally answered by the Detective Sergeant who, when on a caper**

**for Fletcher and Moore, goes by the name of CHARDONNAY Rogers.**

**075**

**CHARDONNAY**

**Detective Sergeant Parker?**

**MOORE**

**(into cell)**

**My name is Jonathan Moore...was try-**

**ing to reach a Chardonnay Rogers.**

**CHARDONNAY**

**It’s alright, Jonathan. ...I can**

**talk. ...It’s good to hear from you.**

**(beat)**

**Is this a social call or do you have**

**something interesting in mind.**

**MOORE**

**Can you give me two or three days?**

**CHARDONNAY**

**For you, it can be arranged. After**

**all, as a team we’ve been through**

**a lot.**

**FLASHBACK TO:**

**173 EXT. DOG TRACK – STOCK - MAIN ENTRANCE - EVENING 173**

**An armored car comes out of the a dog racing park and dutifully stops at the highway entrance before turning onto the highway and heading north towards the Las Vegas city limits.**

***PRODUCTION NOTE: Stock footage from episode #1, “Robin and the Las Vegas Cross-up.”***

**Suddenly an explosive device in the shape of a temporary cover used when making street repairs sends the heavy armored car**

**high into the air.**

**The armored car comes down on its side with a THUD; driver’s side up. The mine had hit just right, flipping the armored car on its side without blowing it apart or injuring those inside.**

**174 ANOTHER ANGLE 174**

**On cue, the occupants of a nearby Ford Taurus are all over the armored car. Chardonnay (who we’ve just been introduced to as Detective Sergeant Andrea Parker) runs to the rear door, slaps**

**a packet of explosives against the metal (near the lock) so**

**076**

**that the suction cups grab, then pulls the cord and steps back, out of danger.**

**175 ANGLE ON ARMORED CAR REAR DOOR 175**

**This explosion is short, flat and unimpressive, with only a little puff of gray smoke. Chardonnay steps out again – where she satisfactorily finds the armored car’s rear door hanging open**

**FLASHBACK ENDS:**

**176 BACK TO SCENE – JONATHAN”S SUITE – BEL AIR HOTEL 176**

**MOORE**

**(into cell)**

**Sorry, there’s no caper. ...Only a**

**lot of footwork.**

**(beat)**

**And there’s something you should**

**know. ...It’s about Harry--**

**177 EXT. DUKE’S BAR & GRILL - JACKSONVILLE, FL – DAY 177**

**The sign establishes that we are at Duke’s Sport’s Bar & Grill, somewhere in the city of Jacksonville, Florida.**

***SUPERIMPOSE: DUKE’S BAR & GRILL***

***JACKSONVILLE, FLORIDA***

**178 INT. DUKE’S BAR & GRILL – JACKSONVILLE – DAY 178**

**It’s happy hour at Duke’s sports bar and the lounge is practi-cally full. Replays and live sports events are featured on various 42 inch LCD HD television screens.**

**The owner is the handsome but cocky Louis “Duke” Osgard; who**

**has been known to use the alias Patrick Palmer when working a caper. The *Duke* is hobnobbing and shaking hands with his customers. It’s obvious that he is well liked as is his bar**

**and grill. The restaurant’s landline PHONE is RINGING.**

**PALMER**

**(answering)**

**Duke’s Bar & Grill, Osgard speaking.**

**...How may I help you?**

**INTERCUT WITH:**

**179 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 179**

**077**

**MOORE**

**It’s Jonathan.**

**PALMER**

**(excited)**

**Major!! ...Good to hear your voice.**

**...It’s been awhile.**

**FLETCHER**

**Look, Duke, I know your wife has**

**laid down the law as to your ever**

**again participating in a Robin Tem-**

**plar caper and that’s not the rea-**

**son for the call.**

**(beat)**

**We’ve more or less gone legit as**

**of late and are currently working**

**to bust up a wine fraud operation.**

**PALMER**

**Long as it’s legit...You can count**

**me in.**

**180 EXT. OFFICE BUILDING – SUNSET BLVD. – HOLLYWOOD – DAY 180**

***SUPERIMPOSE: OFFICES OF EASTON***

***THEATERS, HOLLYWOOD***

**181 INT. EASTON OFFICES – RECEPTION AREA – DAY 181**

**Theater owner Sean Easton, who has been known to use the battle tag Doug Shinaman when working a caper, enters the reception area and is greeted by the RECEPTIONIST.**

**EASTON RECEPTIONIST**

**Mr. Easton, there’s a call for you;**

**a Mr. Moore, Mr. *Jonathan* Moore.**

**SHINAMAN**

**(excitedly)**

**I’ll take it in my office.**

**Shinaman starts through the hallway doors towards his office.**

**FLASHBACK TO:**

**182 ANGLE ON ARMORED CAR REAR DOOR 182**

**The explosion is short, flat and unimpressive.**

**078**

***PRODUCTION NOTE: Stock footage from episode #1, “Robin and***

***the Las Vegas Cross-up.”***

**183 ANOTHER ANGLE 183**

**The rear of the Ford Taurus is next to the blown door of the armored car when Shinaman (Easton), wearing a huge fake mus-tache, oversize sunglasses and orange road crew vest (upon**

**which is clearly printed *“FILM CREW”*), returns from checking**

**on the driver and gives Robin Templar (AKA Harry Fletcher) his report.**

**SHINAMAN**

**(Irish accent)**

**Templar! Be watchin’ that driver,**

**‘es on his cell phone!**

**TEMPLAR**

**Let him be.**

**(to Palmer)**

**Make sure the guards are okay then**

**start tossing out the money.**

**184 ANGLE ON PALMER 184**

**Palmer (Duke Osgard, to whom we’ve just been reintroduced,**

**calls out.**

**PALMER**

**Aye-aye, sir!**

**185 EXT. NEVADA HIGHWAY 604 & TRACK MAIN ENTRANCE – EVENING 185**

**Shinaman, with his FILM CREW vest and roadwork flag is waving the light traffic through the scene when one automobile has**

**the impertinence to actually stop and confront Shinaman.**

**186 TIGHTER ANGLE 186**

**A single driver in a late model sedan pulls up next to Shina-man, lowers his window and introduces himself.**

**PARAMEDIC STEVE**

**(to Shinaman)**

**My name is Steve. I’m a paramedic.**

**Anything I can do to help?**

**Shinaman does his best to drop any sign of an accent.**

**079**

**SHINAMAN**

**No need my good man...just a film**

**crew preparing for a night shoot.**

**...But thanks for your concern.**

**With a nod of understanding, the paramedic drives on.**

**END OF FLASHBACK**

**187 INT. EASTON’S OFFICES – SHINAMAN’S PRIVATE OFFICE – DAY 187**

**Easton/Shinaman moves to his desk and presses the button**

**with the flashing light on the phone, and takes the call.**

**SHINAMAN**

**(into handset)**

**Is this the Jonathan Moore I think**

**it is?**

**INTERCUT WITH:**

**188 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 188**

**Jonathan is on his cell.**

**MOORE**

**And just how many Jonathan Moores**

**do you know, Mr. Easton.**

**SHINAMAN**

**Only one! And I thought *he* might**

**be calling for Shinaman. ...Rest**

**assuredly, *Douglas Shinaman* would**

**do anything for the *Merry Band*.**

**MOORE**

**Doing some pro bono work; could use**

**your help for two or three days...**

**It’s legit, so you can come as Sean**

**Easton.**

**SHINAMAN**

**Just tell me when and where.**

**189-198 OMITTED 189-198**

**199 EXT. CHATEAU LA GIRONDE-SLOAN – HAUT MÉDOC - NIGHT 199**

**To establish the large chateau.**

**080**

***SUPERIMPOSE: CHATEAU LA GIRONDE-SLOAN***

***PAUILLAC, HAUT MÉDOC***

***BORDEAUX, FRANCE***

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

**200 INT. MORGAN BEDROOM – NIGHT 200**

**In the king-size bed are husband and wife, DAVID MORGAN and BRIDGET PICARD.**

**The landline phone continues RINGING.**

**Finally, the former National Police lieutenant and now wife of David Morgan, answers.**

**BRIGITTE**

**Oui.**

**INTERCUT WITH:**

**201 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 201**

**MOORE**

**(into handset)**

**I’m trying to get hold of David Mor-**

**gan, a former lieutenant with the**

**San Francisco Police Department.**

**BRIGITTE**

**David is my husband. ...Who shall I**

**say is calling?**

**MOORE**

**Jonathan Moore...from San Francisco.**

**BRIGITTE**

**(disbelief)**

**Jonathan. ...Is it really you?**

**MOORE**

**(confused)**

**Do I know you?**

**BRIGITTE**

**(excitedly)**

**It’s me. Bridget...Bridget Picard.**

**...Let me put David on.**

**The beautiful Brigitte turns and shakes her husband awake.**

**081**

**BRIGITTE**

**David. ...Wake up. It’s Jonathan**

**Moore.**

**At the name *Jonathan Moore* David is wide awake. He accepts**

**the phone’s handset from his wife.**

**MORGAN**

**Jonathan...It’s been awhile.**

**MOORE**

**With Brigitte Picard as your wife,**

**one thing I’m sure of is that you**

**don’t miss the old days.**

**MORGAN**

**Well, we did have some excitement.**

**FLASHBACK TO:**

**202 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – STOCK - NIGHT 202**

***PRODUCTION NOTE: Edited footage from “The Golden Gate Cross-***

***up”***

**By the ambient light WE SEE Chardonnay standing upright, un-flinching, as bullets whiz past her head, her Glock-19 aimed in police fashion towards the bathroom door.**

**From another direction all we HEAR and SEE are the sounds and flashes of three automatics as their magazines are nearly emptied in the direction of the detective-sergeant.**

**From Chard’s angle WE suddenly SEE the San Diego PD officer**

**fire three quick shots in the direction of the flashes originating from the opposite direction.**

**The flashes stop, as do the bullets.**

**203 ANOTHER ANGLE 203**

**TEMPLAR**

**Turn on the lights!**

**The lights come on revealing the dead, all killed by Chardon-**

**nay’s deadly skill and accuracy.**

**San Francisco PD Inspector David Morgan approaches Chard and asks for her weapon, which she reluctantly turns over.**

**082**

**Morgan takes Chardonnay’s Glock-19 to the body of one of the dead men who has an identical Glock, and goes to work.**

**CUT TO:**

**204 TIGHTER ANGLE 204**

**Inspector Morgan quickly disassembles, switches, and reassem-bles the barrels of the two Glock-19s, returning the dead**

**man’s weapon, with its replaced barrel, to his right hand.**

**205 BACK TO SCENE: MAIN WAREHOUSE INTERIOR 205**

**TEMPLAR**

**(calling out)**

**Listen up, people! ...It’s time to**

**get out of *Dodge*.**

**END OF FLASHBACK:**

**206 BACK TO SCENE - JONATHAN’S SUITE – BEL AIR HOTEL – DAY 206**

**MOORE**

**(into cell phone)**

**Those days are behind us.**

**INTERCUT WITH:**

**207 INT. MORGAN BEDROOM – NIGHT 207**

**MORGAN**

**Glad to hear...But surely you have a**

**reason for calling long distance in**

**the middle of the night.**

**MOORE**

**I do.**

**208 INT. PATIENT’S ROOM – ST. JOSEPH MEDICAL CENTER – DAY 208**

**Recovering nicely, Fletcher is not out of intensive care and Jonathan is giving his report.**

**MOORE**

**Even David Morgan is coming. Too**

**bad he can’t bring his wife...but**

**someone has to run the winery in**

**his absence.**

**083**

**With great effort, Fletcher is able to speak.**

**FLETCHER**

**While we wait for the merry band to**

**gather, I suggest (gasp) we shadow**

**the Jordans (gasp) and get a line**

**on this Margaux, who (gasp) may be**

**responsible for these incredible,**

**but fake blends.**

**209-210 OMITTED 209-210**

**211 EXT. SERIES OF SHOTS - HOLMBY HILLS MANSIONS – DAY 211**

**Starting with the Playboy Mansion, the camera shots include a number of celebrity homes in and around Mapleton Drive.**

**212 EXT. MANSION NEAR 323 MAPLETON DRIVE – DAY 212**

**Across the street and south about half-a-block from 323**

**Mapleton Drive, Jonathan is at the door of one of the neigh-borhood mansions.**

**Jonathan presses the button and from inside we HEAR the Sound**

**of the DOORBELL. Suddenly the door is opened by who appears**

**to be the MAID.**

**MAID**

**Yes??**

**MOORE**

**(introduction)**

**My name is Jonathan Moore. I don’t**

**want to alarm you but it’s possible I**

**will be parked in front of the house**

**for several hours.**

**Jonathan indicates his rental vehicle parked on the street and then hands the Maid a business card.**

**MOORE**

**(continuing)**

**I’m working with Lieutenant William S.**

**Graves at Parker Center.**

**(indicating card)**

**That’s his card. ...You’re welcome to**

**phone him to confirm.**

**(beat)**

**I’ve already notified security.**

**084**

**213 EXT. 323 MAPLETON DRIVE MANSION – DAY 213**

**To establish the house set back from the road and partially**

**hidden by the trees.**

**214 INT. KITCHEN – MAPLETON DRIVE MANSION – DAY 214**

**Tonya and Nicolas are seated at the breakfast nook in the**

**large, well furnished kitchen and being served by the cook-housekeeper, Louise.**

**TONYA**

**What are your plans for the day?**

**NICOLAS**

**The Brentwood Lab should be convert-**

**ed back into a family-TV room by now.**

**Thought I’d go by and see what kind**

**of job they did.**

**(beat)**

**And you? ...What’ve you got sched-**

**uled?**

**TONYA**

**Thought I’d run over to Lucien’s**

**Toluca Lake townhouse and look around.**

**..see if I can find out who his client**

**might have been.**

**NICOLAS**

**That’s a really dumb idea. ...Police**

**would’ve been all over that townhouse**

**by now. Probably have it sealed off.**

**You cannot afford to be seen anywhere**

**near there.**

**TONYA**

**Don’t worry, my dear...I’ll be careful.**

**215 EXT. STREET – OUTSIDE 323 MAPLETON DRIVE – DAY 215**

**Jonathan is parked down the street from 323 Mapleton Drive, patiently waiting.**

**Suddenly, Nicolas’s Mercedes emerges from the driveway and**

**heads towards Sunset Boulevard.**

**Harry fires up his engine and pulls away from the curb, also heading for Sunset Boulevard.**

**085**

**216 EXT. SUNSET BLVD. – APPROACHING SAN DIEGO FWY. – DAY 216**

**Fletcher’s rental is two cars behind Nicolas’s Mercedes as both cars head west on Sunset, heading for the San Diego Freeway.**

**217 EXT. STREET – OUTSIDE 323 MAPLETON DRIVE – DAY 217**

**Tonya Jordan’s vehicle emerges from the driveway and heads towards Sunset Boulevard.**

**There is no one to there to follow.**

**218 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 218**

**The gate open, Nicolas’s Mercedes is parked in the driveway alongside Margaux’s F-150 Ford truck.**

**Parked across the street, seated in his rental, Jonathan is snapping digital photos of the estate with his iPhone camera.**

**219 EXT. SERIES OF SHOTS – TOLUCA LAKE – DAY 219**

**Shots establishing the upscale community hidden between Warner Bros. studios and the Golden State Freeway, including: The lake; together with the former homes of Bob Hope, Jonathan Winters and many other Hollywood celebrities.**

**220 EXT. TOWNHOUSE – TOLUCA LAKE – DAY 220**

**Tonya’s car is parked a half block from the fashionable town-house within which the late René Lucien resided.**

**As nondescript vehicle pulls up behind Tonya’s car and parks.**

**A220 INT/EXT. NONDESCRIPT VEHICLE – TOLUCA LAKE – DAY A220**

**Inside, in plain clothes, police officer GUNTLEY presses a button on his cell phone.**

**221 INT. OFFICE OF POLICE LIEUTENANT BILL GRAVES – DAY 221**

**Lieutenant Graves picks up the landline handset on the first ring.**

**LT GRAVES**

**Graves...**

**INTERCUT WITH:**

**222 INT/EXT. NONDESCRIPT VEHICLE – TOLUCA LAKE – DAY 222**

**086**

**GUNTLEY**

**(into cell)**

**Officer Guntley...on stakeout of**

**the René Lucien townhouse.**

**LT GRAVES**

**Yes, Guntley. What’ve you got?**

**GUNTLEY**

**As you figured...Tonya Jordan just**

**entered the townhouse.**

**(beat)**

**What do you want me to do?**

**LT GRAVES**

**Just get pictures of her exiting,**

**and leave the rest to me.**

**223 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 223**

**Jonathan is still parked across the street from the gated**

**Brentwood estate, watching.**

**224 INT. FAMILY/TV ROOM – INSIDE BRENTWOOD ESTATE – DAY 224**

**Nicolas is inspecting the family/TV room, formerly Margaux’s lab.**

**MARGAUX**

**(to Nicolas)**

**Hate to lose the lab. It was as**

**good as any I’ve ever worked in.**

**NICOLAS**

**We can always convert this room**

**back, once things cool down.**

**MARGAUX**

**How long do you think that’ll take?**

**NICOLAS**

**No more than five or six months.**

**(beat)**

**Meanwhile, take your son and go on**

**vacation...visit Cape Town. The**

**Western Cape is producing some sen-**

**sational wines.**

**087**

**MARGAUX**

**Rather keep working. I have a**

**friend at Domaine Chandon who has**

**offered me a part-time job blending**

**champagne cuvees. ...Think I’ll ac-**

**cept. ...That is, until you think**

**it’s safe to start up again.**

**225 EXT. TOWNHOUSE – TOLUCA LAKE – DAY 225**

**Tonya Jordan exits the townhouse.**

**CAMERA PANS over to reveal:**

**226 INT/EXT. NONDESCRIPT VEHICLE – TOLUCA LAKE – DAY 226**

**Officer Guntley surreptitiously snaps photos of Tonya, as she exits.**

**227 ANOTHER ANGLE 227**

**She quickly climbs into her car, and drives off.**

**228 EXT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 228**

**Jonathan is still parked across the street from the gated**

**Brentwood estate, when Nicolas Jordan exits, climbs behind**

**the wheel of his Mercedes and drives away. Jonathan elects**

**not to follow.**

**Instead, he exits his rental and approaches the estate.**

**229 INT. BRENTWOOD ESTATE, BRENTWOOD CA – DAY 229**

**The DOORBELL RINGS and Yvette, the au pair answers.**

**YVETTE**

**Yes??**

**Quickly adopting a manner of authority, Jonathan inquires.**

**MOORE**

**And you are??**

**YVETTE**

**Yvette...the au pair.**

**MOORE**

**Is your mistress at home?**

**088**

**230 INT. FAMILY/TV ROOM – INSIDE BRENTWOOD ESTATE – DAY 230**

**Yvette ushers Jonathan into the room.**

**MARGAUX**

**(looking up from**

**the couch)**

**Who are *you*? And *why* are you here.**

**MOORE**

**I’m here to see to it that you’re**

**not mistakenly indicted as a co-con-**

**spirator in the murder of one René**

**Lucien and possibly one Ichiye Haya-**

**kawa’s, as well.**

**MARGAUX**

**(visibly upset)**

**Murder??! ...I know nothing of any**

**murders...and I’ve never heard of**

**those names. ...What the hell’s go-**

**ing on??!**

**MOORE**

**It’s your involvement with the Jor-**

**dans that has you on the suspect**

**list.**

**MARGAUX**

**I don’t *deserve* to be on any suspect**

**list!! ...Take me off!!**

**MOORE**

**‘Fraid it’s not that easy. It’s your**

**involvement in Nicolas’s rare wine**

**scam that has put you where you are.**

**MARGAUX**

**Look! ...I’ve done nothing illegal...**

**All I did was put together a blend**

**of wines that closely resembles how**

**some of the world’s most rare wines**

**would taste today.**

**(beat)**

**I neither bottled nor sold my pro-**

**duct. Like an amateur artist copy-**

**ing a master’s work in an art class,**

**what I’ve done is NOT illegal.**

**089**

**MOORE**

**True. But knowingly letting some-**

**one else do so clouds the issue.**

**Margaux is visibly taken aback by this legal ramification.**

**Margaux**

**Am I under arrest?**

**MOORE**

**Oh, no. ...I’m not a cop.**

**MARGAUX**

**Then who are you?!!**

**MOORE**

**Someone who doesn’t want to see**

**his friends sold phony wines.**

**A230 EXT. TOWNHOUSE – TOLUCA LAKE – DAY A230**

**Reestablish.**

**231 INT. TOLUCA LAKE TOWNHOUSE – DAY 231**

**Inside René Lucien’s Townhouse, Jonathan and LT Graves are sifting through René’s possessions as the Officer Guntley**

**looks on.**

**Jonathan comes across a rather large, ceramic bowl partially filled with ashes. He calls the lieutenant’s attention to the bowl.**

**MOORE**

**Looks like something was recently**

**burned in this bowl.**

**LT GRAVES**

**(examining)**

**Looks to be a lot of papers?**

**MOORE**

**Could be she was trying to destroy**

**evidence of a prior relationship.**

**As Jonathan continues to sift through Lucien’s other posses-**

**sions he comes across a curious find – a slip of paper con-taining a notation.**

**232 INSERT: SLIP OF PAPER 232**

**090**

**Printed on the slip of paper is: *Hayakawa – 1492 Stone***

***Canyon Road. 6 p.m.***

**233 BACK TO SCENE 233**

**Moore hands the slip of paper to Graves, who reads the nota-**

**tion.**

**MOORE**

**The *smoking gun*, I presume.**

**234 EXT. TOWNHOUSE – TOLUCA LAKE – DAY 234**

**Outside René Lucien’s townhouse, Jonathan Moore, LT Graves**

**(with the Uniformed Officer tagging along behind) are walking side-by-side, returning to their respective vehicles.**

**MOORE**

**Although in the eyes of the police,**

**wine fraud is not *sexy*, you accepted**

**a deal to help us shut these fraud-**

**sters down in exchange for our help**

**in finding the murderer of Mr. Haya-**

**kawa. ...I think we’ve just solved**

**the murder.**

**LT GRAVES**

**We *have*??! ...How do you figure?**

**The two men stop and face each other on the sidewalk beside Jonathan’s rental.**

**MOORE**

**Whether purposely or inadvertently,**

**Tonya let slip to Lucien that she was**

**showing the Stone Canyon property to**

**Hayakawa and the time of the showing.**

**She also likely bragged that Hayakawa**

**would likely be making a good faith**

**cash payment to hold the property.**

**LT GRAVES**

**(completing thought)**

**And being the *grifter* he was, Lucien**

**phoned Hayakawa and moved up the time**

**of the showing by one hour; at which**

**hour he killed the Japanese business**

**man and stole his good faith money.**

**091**

**MOORE**

**(nodding)**

**I think she and Lucien had some kind**

**of dust-up and she killed him with**

**the wadding of a blank .357 cartridge.**

**(beat)**

**Fletcher and I intend to prove that**

**theory soon as our *team* gets here to**

**help find where she purchased the**

**blank cartridge.**

**LT GRAVES**

**Your *team*??!**

**MOORE**

**Group of highly specialized individ-**

**uals Harry and I have worked with**

**before.**

**235 INT. JONATHAN’S SUITE – BEL AIR HOTEL – NIGHT 235**

**Extra overstuffed chairs and a PowerPoint screen and laptop have been put into the suite to accommodate the arriving guests. One-by-one they arrive and are greeted by Jonathan.**

**There is a KNOCK at the door. Jonathan answers and comes**

**face-to face with the beautiful San Diego PD Detective-Ser-**

**geant Andrea Parker, who often goes by the battle tag: Cardonnay. The door is closed and the two hug warmly.**

**CHARDONNAY**

**Good to see you again.**

**(beat)**

**How’s Harry?**

**MOORE**

**Much improved.**

**Suddenly, another KNOCK at the DOOR.**

**236 ANOTHER ANGLE 236**

**The door open, Jonathan is face-to-face with theater owner**

**Sean Easton who, when on a caper, prefers using the battle taq of Douglas Shinaman.**

**MOORE**

**Douglas! ...Come in...glad you**

**could make it. ...Your room satis-**

**factory?**

**092**

**SHINAMAN**

**Tis most satisfactory. But what**

**else would one expect from the con-**

**noisseur of good taste, Jonathan**

**Moore.**

**Still shaking hands, Jonathan leads the Irishman towards the suite’s wet bar and chilled champagne.**

**Then...another KNOCK.**

**237 STILL ANOTHER ANGLE 237**

**Chardonnay opens the door only to come face-to-face with**

**Patrick Palmer, a former Navy fighter pilot and sports bar**

**owner whose real name is Louis Osgard and who is best known**

**in his hometown of Jacksonville, Florida, by his call sign: “Duke.”**

**CHARDONNAY**

**(a warm hug)**

**Palmer. You’re looking remarkably**

**healthy. That old gunshot wound**

**ever give you trouble?**

**FLASHBACK TO:**

**238 EXT. CIRCUS-CIRCUS PARKING – FIRST FLOOR – (STOCK) - NIGHT 238**

***PRODUCTION NOTE: Edited footage from “Robin & the Las Vegas Cross-up.”***

**The stolen pickup from the dog track is rounding the parking**

**lot’s down ramp, heading towards the eastern most entrance to the structure. The pickup, with Palmer behind the wheel,**

**charges towards the exit; blocked by LVMPD patrol Support Unit One**

**INTERCUT**

**239 INT. POV – PICKUP CAB – 1ST FLOOR PARKING – NIGHT 239**

**From Palmer’s point of view WE SEE the five foot gap between**

**the police unit’s rear end and the parking structure.**

**Palmer makes the obvious decision to hit the larger gap at the rear and to the left of the LVMPD vehicle in hopes of spinning the vehicle out of his way.**

**Picking up speed, the pickup is closing the gap when suddenly**

**093**

**the lone Female Officer steps from behind the parking struc-ture, her weapon pointed at the oncoming pickup’s cab.**

**The decision is whether or not to run over and kill her or**

**alter his course in order to spare her life. For Palmer,**

**the decision is a no brainer.**

**As the Female Officer opens fire at the approaching pickup; Palmer corrects his course by turning the pickup’s wheel**

**slightly clockwise.**

**The pickup SLAMS into the right center side of the patrol**

**unit. It’s a devastating CRASH; bringing the pickup to a permanent and everlasting stop – but saving the female**

**officer’s life.**

**240 EXT AMBULANCE - SUNRISE HOSPITAL – NIGHT 240**

**An ambulance is seen pulling away from its berth at the Sun-**

**rise Hospital and Medical Center, on South Maryland Parkway.**

**241 EXT. CIRCUS-CIRCUS PARKING – FIRST FLOOR – NIGHT 241**

**Awaiting arrival of the ambulance, with police captain Ted McGraw looking on, Sgt. Johnson is applying first aid to the seriously wounded Palmer.**

**We HEAR the SOUND of a SIREN approaching.**

**CAPT McGRAW**

**I’m going to make the trip with**

**him to the hospital, take down any**

**statement he might make. ...It will**

**likely be a deathbed statement.**

**END FLASHBACK:**

**242 BACK TO SCENE - JONATHAN’S SUITE – BEL AIR HOTEL 242**

**PALMER**

**Good to see you again, Jonathan.**

**And no, the wounds no longer bother**

**me.**

**(beat)**

**Hope the same can be said of Robin.**

**MOORE**

**As I told Chardonnay, Robin Templar**

**has ceased to exist. From now on,**

**(MORE)**

**094**

**MOORE (Cont’d)**

**we’ll call him by his real name,**

**Harry. ...Harry Fletcher.**

**PALMER**

**(grinning)**

**And I’m no longer Patrick Palmer.**

**The name is Osgard...but you can**

**call me *Duke*.**

**CHARDONNAY**

**Come Duke...have some champagne.**

**Suddenly, another KNOCK.**

**243 ANOTHER ANGLE 243**

**Jonathan opens the door and we’re introduced to a real beauty; Rayana Kakhimov.**

**MOORE**

**Rayana. You look just as stun-**

**ning as when we first met.**

**RAYANA**

**(slight Russian**

**accent)**

**Fortunately, this time I have on**

**my clothes.**

**FLASHBACK TO:**

**244 EXT. 90-FOOT YACHT – “SWEET CHARITY” – NIGHT 244**

***PRODUCTION NOTE: Edited footage from “The Golden Gate Cross-***

***up”***

**HEARING a KNOCKING sound on the side of his yacht’s hull, Jon-athan looks down into the water and finds, staring up at him a frightened, desperate young woman, Rayana Kakhimova.**

**RAYANA**

**(desperately)**

**Help me.**

**Moore looks around. Is this part of a setup? Seeing no**

**threats he lies down on the deck and extends his hand.**

**The woman reaches up. Moore, with his upper-body strength,**

**095**

**hoists her out of the water onto the deck, where she lands mostly on top of him, only then making it apparent that this stunning beauty is nude but for some black bikini panties.**

**RAYANA**

**(breathless)**

**Thank you. You saved my life.**

**END OF FLASHBACK**

**245 BACK TO SCENE: JONATHAN’S SUITE – BEL AIR HOTEL 245**

**Finally, Jonathan calls the meeting to order.**

**MOORE**

**Please, everyone, find a seat and**

**pay attention.**

**Chard turns off some of the lights, darkening the room.**

**As everyone gathered complies, and with Jonathan standing**

**next to the screen, a pointer in his hand, the PowerPoint presentation begins.**

**MOORE**

**As you’ve noticed, an important mem-**

**ber of the team has still to arrive.**

**...David Morgan, formally Inspector**

**Morgan of the San Francisco Police**

**Department.**

**(beat)**

**David is flying in from Bordeaux,**

**France. When he arrives he will**

**also be briefed. In the meantime,**

**first thing in the morning you will**

**begin searching for the weapons**

**dealer or store that sold Tonya**

**Jordan some .357 blank cartridges.**

**As if on cue, Chardonnay switches on the laptop and the**

**PowerPoint presentation begins.**

**246 ANGLE ON SCREEN 246**

**A photo of Tonya appears.**

**MOORE (O.S.)**

**You will all be furnished copies**

**of this photo. ...We need to prove**

**(MORE)**

**096**

**MOORE (Cont’d)**

**this woman murdered one René Lucien**

**and why.**

**THE PHOTO ON THE SCREEN CHANGES; now showing a map of Southern California, with various areas color coded and marked with the numbers “1” through “5.” Jonathan explains:**

**MOORE (O.S.)**

**You will all be assigned an area,**

**in which to conduct your search.**

**(beat)**

**Interview every person in your as-**

**signed area and come up with whom-**

**ever sold those blank cartridges.**

**247 BACK TO SCENE: ON GROUP 247**

**Chardonnay adds a caveat.**

**CHARDONNAY**

**When you find the person who sold the**

**blank cartridges to Mrs. Jordan, get**

**a written statement and a promise to**

**testify in court, if necessary.**

**Palmer has a question.**

**PALMER**

**I’m curious as to how she did it.**

**MOORE**

**We only have her statement to go on**

**and she claims René was attempting**

**to frighten her by playing Russian**

**roulette with a blank cartridge.**

**FLASHBACK TO:**

**248 INT. FOYER – 1492 STONE CANYON RD. MANSION. – SUNDOWN 248**

**With Tonya watching, René spins the revolver’s chamber, puts**

**the barrel to his temple and pulls the trigger. BANG!! The**

**gun goes off.**

**MOORE (V.O.)**

**Only she wasn’t supposed to know**

**it was a blank.**

**René fall to the floor. His body jerks a couple times and then**

**097**

**is still.**

**249 BACK TO SCENE: JONATHAN’S SUITE – BEL AIR HOTEL – NIGHT 249**

**SHINAMAN**

**(Irish accent)**

**And what you be thinking happened?**

**250 INT. FOYER – 1492 STONE CANYON RD. MANSION. – SUNDOWN 250**

**MOS: Without Sound WE SEE René empty the gun’s chamber of bullets and hand it over to Tonya.**

**MOORE (V.O.)**

**I think when she asked to see his**

**revolver; he wisely emptied the**

**chamber and handed it over.**

**Tonya feels and examines the weapon, opening the chamber.**

**Then, for a brief moment she turns her back on her victim.**

**251 EXTREME CLOSE-UP: TONYA’S HANDS & WEAPON 251**

**We see Tonya slip a blank cartridge into to a chamber, care-**

**fully rotate the chamber to the right position, then close it.**

**252 BACK TO SCENE: FOYER 252**

**Turning back to René, with her finger on the trigger, it looks like she’s going to return the weapon – when suddenly she puts the barrel to René’s temple and pulls the trigger.**

**253 EXT. PARKER CENTER – L.A. POLICE HEARQUARTERS – DAY 253**

**To establish a new day.**

**254 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 254**

**Once again Jonathan is seated in front of LT Graves’s modest desk.**

**MOORE**

**Team members are scouring all pos-**

**sible Southern California sales**

**points where Tonya Jordan could**

**have purchased one or more .357**

**magnum blank cartridges.**

**255 EXT. DINNER – DAY 255**

**098**

**The sign on the window of the dinner indicates that it might**

**be located in Santa Clarita.**

**256 INT. DINNER – DAY 256**

**Seated at a table sipping coffee, with a stack of local yellow page phone books at her elbow, Chardonnay is busy calling numbers on her cell phone.**

**MOORE (V.O.)**

**Since not every dealer handles blanks**

**and the .357 magnum blank is hard to**

**find, the team will first work their**

**phones to eliminate a lot of sales**

**points before traveling out with pho-**

**tos of the lovely Mrs. Jordan.**

**LT GRAVES (V.O.)**

**You’re right about the number of out-**

**lets for that cartridge. Most blank**

**cartridges today come in .38, .32, or**

**.22 calibers.**

**(beat)**

**But supposing she purchased the ammo**

**online?**

**257 BACK TO SCENE: LT GRAVES’ OFFICE 257**

**MOORE**

**The team considered that and decided**

**she would not want the transaction**

**on her computer and that there was**

**probably some urgency in making the**

**purchase.**

**LT GRAVES**

**Makes sense.**

**(checking watch)**

**It’s lunch time. ...I suggest we**

**retire to the cafeteria where lunch**

**will be on the Department.**

**A nod of approval from Jonathan**

**258 INT. CAFETERIA - PARKER CENTER – DAY 258**

**Having gone through the cafeteria line, Graves and Jonathan unload their plates from the ubiquitous trays onto the table. The food, including dessert, looks absolutely delicious.**

**099**

**MOORE**

**(to LT Graves)**

**I paid Margaux Strong a visit. She**

**admitted to being the one respon-**

**sible for concocting the blends mir-**

**roring the fraudulent, rare wines**

**sold by Nicolas Jordan.**

**(beat)**

**I wouldn’t want to see her arrested,**

**especially when she has committed no**

**crime and such an arrest would likely**

**put an end to her brilliant career.**

**LT GRAVES**

**No crime? ..Afraid you’ll have to ex-**

**plain.**

**MOORE**

**Technically, she merely blended some**

**currently available wines to suggest**

**what some of the rare old wines would**

**taste like today. ...I’m convinced**

**she was not involved in procuring the**

**bottles, corks or labels – that was**

**solely the Jordan’s work.**

**LT GRAVES**

**Well, even if she were involved...like**

**that for Nicolas, her jail time would**

**likely be minimal. ...Year at the most.**

**Noticing the surprised expression on Jonathan’s face, the lieu-tenant explains.**

**LT GRAVES**

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

**sidered *sexy* by law enforcement...and**

**I’m afraid that extends to judges.**

**(beat)**

**The worst Nicolas could receive is**

**three years. With overcrowding and**

**good behavior, the most time he would**

**serve is a year and a day.**

**(beat)**

**Of course...for what’s it’s worth,**

**he’d be on probation for a rather**

**long time and prohibited from deal-**

**ing in wines or spirits.**

**100**

**MOORE**

**(disappointed)**

**Hardly worth the trouble of arresting**

**him.**

**LT GRAVES**

**True. But his wife is another matter.**

**...Murder *is* considered very sexy.**

**259 EXT. LOS ANGELES INTERNATIONAL AIRPORT – DAY 259**

**The iconic restaurant and other landmarks readily identify**

**the airport.**

**260 ANGLE ON RUNWAY 260**

**The Air France Boeing 777 touches down onto the runway.**

**261 EXT. BEL AIR HOTEL – STONE CANYON ROAD – DAY 261**

**Series of beauty shots of the hotel grounds to establish.**

**262 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 262**

**Seated on the couch, Jonathan is on his cell phone with Harry Fletcher.**

**INTERCUT WITH:**

**263 INT. FLETCHER’S HOSPITAL ROOM – ST. JOSEPH’S – DAY 263**

**Lying in bed, Fletcher is on his cell.**

**MOORE**

**(into cell)**

**So far nothing’s turned up.**

**Suddenly, there’s a KNOCK at the door.**

**MOORE**

**(continuing)**

**Hold on...Somebody’s at the door.**

**Could be David. I’ll call you**

**later.**

**FLETCHER**

**Give David my best.**

**MOORE**

**Will do.**

**101**

**Clicking off his iPhone, Jonathan climbs to his feet and**

**answers the door.**

**264 ANOTHER ANGLE 264**

**Opening the door, we are introduced to the handsome DAVID MOR-GAN, formerly *Inspector Morgan* of the SFPD.**

**The two give each other a warm hug.**

**MORGAN**

**Jonathan. ...Good to see you again.**

**We go back a long way.**

**FLASHBACK TO:**

**265 INT. HOMICIDE CAPTAIN’S OFFICE – (STOCK) - DAY 265**

**Stock footage from “The Golden Gate Cross-up” showing Inspec-**

**tor David Morgan standing at attention in front of his boss, Captain Chambers, Chief of Homicide, SFPD. Seated at his deck, Chambers is glancing through a file on Jonathan Moore.**

**CAPT CHAMBERS**

**(looking up)**

**Inspector Morgan. ...I understand you**

**are friends with this *Jonathan Moore.***

**...Under the circumstances, do you**

**think it was prudent for you to assign**

**yourself to the case? Especially since**

**you were about to go off duty when the**

**call came in?**

**MORGAN**

**Sir? ...Moore and I might be acquaint-**

**tances, but that allows him no favors**

**in my book. I assure you that the in-**

**vestigation was handled with the utmost professionalism.**

**CAPT CHAMBERS**

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

**do you *really* know?**

**MORGAN**

**Other than he’s the chief financial of-**

**ficer for Universal Imports, contrib.-**

**utes heavily to good causes and likes**

**gourmet food and fine wine, I hardly**

**know anything... Sir.**

**102**

**CAPT CHAMBERS**

**He got a conceal carry permit for that**

**Glock?**

**MORGAN**

**Yes, sir.**

**CAPT CHAMBERS**

**I want a complete workup on him. Don’t**

**do it yourself. Put someone else on it.**

**MORGAN**

**(a bit of an**

**attitude)**

**May I ask why you’re so interested?**

**CAPT CHAMBERS**

**The man just intrigues the hell out of**

**me, and always has.**

**END FLASHBACK:**

**266 BACK TO SCENE: Jonathan’s Suite 266**

**Breaking their embrace, David inquires:**

**MORGAN**

**How’s *Templar*?**

**MOORE**

**Much improved. In fact I was just on**

**the phone with him. ...He sends his**

**regards.**

**(beat)**

**By the way, he no longer uses the**

***Robin Templar* battle tag. He’s been**

**using his real identity for some time**

**now.**

**MORGAN**

**Does that mean he’s finally gone**

**legit?**

**MOORE**

**We all have. ...And it’s paying off big**

**time.**

**MORGAN**

**How so?**

**103**

**MOORE**

**We’re now making far more charitable**

**contributions than we were ever able**

**to do...in the old days.**

**MORGAN**

**(nodding)**

**I knew you were good people and that’s**

**why I supported what you were trying**

**to do.**

**MOORE**

**Well, let me brief you on what we’re**

**trying to do *now* and what your role**

**will be.**

**267 EXT. STREET NEAR TOWNHOUSE COMPLEX – TOLUCA LAKE – DAY 267**

**David Morgan’s rental is following (at a safe distance) the vehicle of Tonya Jordan as she turns down the street in which René Lucien’s townhouse is located.**

**She parks about a half block from the townhouse and begins walking the rest of the way.**

**268 INT/EXT. FLETCHER’S RENTAL – DAY 268**

**David parks at the end of the block and watches. As she enters the complex, David pulls out his iPhone and dials.**

**INTERCUT WITH:**

**269 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 269**

**With a stack of open yellow page phone books on the desk beside him, Jonathan is on his cell phone, making calls.**

**Suddenly the landline RINGS.**

**Jonathan ends his cell call and picks up.**

**MOORE**

**(into handset)**

**Yes?**

**MORGAN**

**MORGAN**

**(into cell)**

**Jonathan. ...Mrs. Jordan has re-**

**entered the Lucien townhouse.**

**MOORE**

**She’s finally figured it out.**

**MORGAN**

**You mean she’s finally realized that**

**it was this René Lucien that robbed**

**and murdered Ichiye Hayakawa**

**MOORE**

**She’s probably looking for the money.**

**(beat)**

**I’ll call Lieutenant Graves. Mean-**

**while continue the tail.**

**MORGAN**

**Understood.**

**270 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 270**

**LT Graves hangs up the phone, grabs his jacket, and is out**

**the door in a flash.**

**271 EXT. STREET NEAR TOWNHOUSE COMPLEX – TOLUCA LAKE – DAY 271**

**Tonya exits the townhouse complex and quickly walks the half block to her vehicle.**

**272 INT/EXT. MORGAN’S RENTAL – DAY 272**

**David watches through the windshield as Tonya gets into her vehicle and drives off. David follows.**

**273 EXT. TOWNHOUSE COMPLEX – TOLUCA LAKE – DAY 273**

**Lieutenant Graves is patiently waiting outside the townhouse**

**for Jonathan to arrive. Finally, he does, pulling up in his rental.**

**274 INT. TOWNHOUSE – TOLUCA LAKE – DAY 274**

**Jonathan and LT Graves enter René Lucien’s townhouse and are stunned by what they see.**

**The apartment has been vigorously *tossed*. Drawers have been pulled open and contents dumped on the floor. Cupboard doors**

**105**

**are open and it’s obvious everything in them was thoroughly searched. Even the fridge and freezer doors have been left**

**open and all the food, fresh and frozen, left on the floor.**

**Jonathan is the first to utter a word.**

**MOORE**

**She found the money.**

**LT GRAVES**

**How do you know?**

**Nodding in the direction of the desktop computer, Harry answers the lieutenant’s question.**

**MOORE**

**Because the search ended with the**

**computer.**

**Sure enough, everything on the far side of the computer appears not to have been touched.**

**The three move to the computer where the side panel has been removed and not replaced.**

**LT GRAVES**

**(nodding)**

**See what you mean.**

**FLETCHER**

**She cannot have returned to Holmby**

**Hills in this short time. I suggest**

**you radio for a unit to pick her up**

**at her driveway...before she has a**

**chance to hide the money somewhere on**

**the property...someplace where it**

**will not easily be found.**

**LT GRAVES**

**It would take a warrant for a stop**

**like that.**

**MOORE**

**(angrily)**

**Then get one!!**

**LT Graves pulls out his iPhone and auto dials a number. The phone is answered but we don’t know by whom.**

**106**

**LT GRAVES**

**(into iPhone)**

**Carol Nicholson...*Judge* Nicholson,**

**please.**

**Obviously having been put on hold, Graves explains to Fletcher.**

**LT GRAVES**

**I have a friend who is a West Los**

**Angeles superior court judge. ...West**

**Los Angeles is the closest court to**

**Holmby Hills handling criminal cases.**

**Suddenly, we HEAR the filtered SOUND of a female VOICE coming through the iPhone speaker.**

**JUDGE CAROL (V.O.)**

**Hello?**

**Graves quickly puts the iPhone back to his ear.**

**LT GRAVES**

**Carol? ...Bill Graves. I need a war-**

**rant and I need it A-SAP. ...I’ll**

**give you the details over the phone**

**with my promise to come by and sign**

**the affidavit within the hour.**

**(beat)**

**In the meantime I’m going to assign**

**a uniformed officer from the area**

**to pick up and deliver the warrant**

**prior to my getting there to sign**

**the affidavit.**

**INTERCUT WITH:**

**275 INT. JUDGE NICHOLSON’S SUPERIOR COURT CHAMBERS – DAY 275**

**We’re inside the modest chambers of JUDGE CAROL NICHOLSON located in the West Los Angeles Superior Court building at 1633 Purdue Ave. The attractive judge is seated behind her desk the handset to her landline to her ear.**

**JUDGE CAROL**

**That’s highly unusual, Bill. I don’t**

**know if I can do that.**

**LT GRAVES**

**You can if it’s an emergency and be-**

**(MORE)**

**107**

**LT GRAVES (Cont’d)**

**lieve me, this is an emergency. ...Be-**

**sides, what’s the worst that can happen?**

**JUDGE CAROL**

**For one, the warrant can be thrown out**

**in court as having been invalid. Sec-**

**ondly, anything secured under the war-**

**rant can be tossed.**

**LT GRAVES**

**I’m willing to take that chance.**

**JUDGE CAROL**

**It’s that important?**

**LT GRAVES**

**It is.**

**Judge Carol appears to be thinking it over. ...Finally:**

**JUDGE CAROL**

**All right. ...Give me the details.**

**276 EXT. STREET - 323 MAPLETON DRIVE MANSION – DAY 276**

**A marked police cruiser pulls up in front of the Mapleton Drive address and half blocks the driveway entrance.**

**277 INT/EXT. MARKED POLICE CRUISER – MAPLETON DR. – DAY 277**

**Alone in the cruiser, behind the wheel, the uniformed female SERGEANT REYNOLDS pulls out her cell phone and dials.**

**INTERCUT WITH:**

**278 INT. TOWNHOUSE – TOLUCA LAKE – DAY 278**

**LT Graves’ cell RINGS. He answers.**

**LT GRAVES**

**Graves.**

**SGT. REYNOLDS**

**(on cell)**

**Lieutenant...this is Sergeant Reyn-**

**olds. I’m at the location now...**

**waiting for the warrant.**

**108**

**LT GRAVES**

**A Corporal Bishop left the court-**

**house with the warrant about six min-**

**utes ago. He should be on the San**

**Diego Freeway about to exit onto**

**Sunset. He’s probably seven to ten**

**minutes away.**

**SGT. REYNOLDS**

**What if the subject arrives first?**

**LT GRAVES**

**Delay her.**

**SGT. REYNOLDS**

**Understood, sir.**

**279 EXT. CPL BISHOP’S CRUISER – SAN DIEGO FWY & SUNSET – DAY 279**

**As usual, the northbound side of the Freeway is jammed and CPL Bishop’s cruiser is using code 3; both lights & siren.**

**280 BACK TO SCENE: TOWNHOUSE – TOLUCA LAKE 280**

**Graves hangs up his cell and turns to Jonathan; who is on his own cell.**

**Noticing Graves looking at him, Jonathan lowers his cell.**

**LT GRAVES**

**Where’s Tonya, now?**

**MOORE**

**Morgan has her passing the Beverly**

**Hills Hotel.**

**281 EXT. SUNSET BLVD OFF RAMP FROM NORTHBOUND I-5 – DAY 281**

**CPL Bishop’s marked cruiser pulls off the northbound San**

**Diego Freeway onto eastbound Sunset Blvd.; cutting the siren**

**and going with the lights only.**

**282 EXT. STREET - MAPLETON DRIVE – HOLMBY HILLS - DAY 282**

**Suddenly, from the direction of Sunset Blvd. Tonya’s car is**

**seen advancing. Followed by David’s rental, she pulls up to**

**the entrance to her driveway, which is partially blocked by SGT. Reynolds’s cruiser.**

**Not wishing to get involved, David drives on.**

**109**

**283 TIGHTER ANGLE 283**

**As SGT. Reynolds approaches the driver’s side of her vehicle, Tonya electronically lowers her window.**

**TONYA**

**What’s going on?**

**SGT. REYNOLODS**

**We have a warrant to search you and**

**your vehicle for contraband.**

**TONYA**

**You’ve got to be kidding. You know**

**who I am.**

**SGT. REYNOLDS**

**Yes, I do, Mrs. Jordan.**

**TONYA**

**(acquiescing)**

**Well at least show me the warrant.**

**SGT. REYNOLDS**

**It’s on its way.**

**TONYA**

**(incredulously)**

**On its way?!! ...Well until it gets**

**here, remove your cruiser from my**

**driveway...NOW!! And don’t come**

**onto my property.**

**284 EXT. STREET - MAPLETON DRIVE – HOLMBY HILLS - DAY 284**

**This time it’s CPL Bishop’s cruiser that is seen approaching from the direction of Sunset Blvd., red lights flashing.**

**285 BACK TO SCENE: MAPLETON DRIVE 285**

**SGT. REYNOLDS**

**Sorry, Mrs. Jordan. But the warrant**

**has arrived.**

**(beat)**

**Leave your purse on the seat and**

**step out of your vehicle so that I**

**can conduct a search?**

**CPL BISHOP pulls up and parks his cruiser across the street.**

**110**

**He then gets out and approaches SGT Reynolds with warrant in hand.**

**A disgusted and reluctant Tonya does as told.**

**286 EXT. ST. JOSEPH MEDICAL CENTER – BURBANK – LATE EVENING 286**

**Reestablish.**

**287 INT. FLETCHER’S HOSPITAL ROOM – ST. JOSEPH – LATE EVENING 287**

**Fletcher is alert and responsive and Jonathan fills him in on the day’s progress.**

**MOORE**

**In her purse we found $400,000 in**

**bearer bonds; obviously the good**

**faith down payment on the Stone**

**Canyon property. Lieutenant Graves**

**is in the process of attempting to**

**trace the bonds back to Ichiye Haya-**

**kawa, but it will not be easy.**

**(beat)**

**In fact the whole case against our**

**Tonya is dicey. ...What we need is**

**proof that she purchased one or more**

**blank .357 cartridges.**

**(beat)**

**As it is, she posted bail and was**

**released within 3-hours of her ar-**

**rest.**

**FLETCHER**

**Question is whether she killed René**

**because she was unhappy over the**

**split or, if there was some other**

**reason, and if so, what?!**

**288 EXT. SERIES OF SHOTS – OXNARD, CA – DAY 288**

**Beauty shots of iconic Oxnard landmarks including the harbor, million dollar yachts and schooners; and the Herzog winery,**

**home to the popular Tierra Sur Restaurant.**

***SUPERIMPOSE: OXNARD, CALIFORNIA***

**289 EXT. SHOOTER’S PARADISE GUN RANGE – OXNARD – DAY 289**

**To establish the Gun range located at 1910 Sunkist Circle.**

**111**

**290 INT. SHOOTER’S PARADISE GUN RANGE – OXNARD – DAY 290**

**To establish that inside the gun range is the *B&G Guns store* which sells guns and ammo.**

**291 INT. B&G GUNS STORE – DAY 291**

**Chardonnay is at the counter talking with one of the sales-**

**men, JACKSON. She shows Jackson an 8X10 color photo of Tonya Jordan.**

**CHARDONNAY**

**Tell me, Jackson. ...Has this per-**

**son ever purchased anything in this**

**store?**

**Jackson studies the photo carefully.**

**JACKSON**

**(hesitantly)**

**She does look familiar.**

**He takes a second look and then apparently remembers.**

**JACKSON**

**Yeah...I remember. She purchased**

**some cartridges. ...Blank cartridges**

**as I recall. That’s why I remember**

**her.**

**(beat)**

**Not a lot of demand for .357 blank**

**cartridges.**

**292 EXT. SHOOTER’S PARADISE GUN RANGE – OXNARD – DAY 292**

**Chardonnay exits the gun range and immediately dials a number**

**on her iPhone.**

**INTERCUT WITH:**

**293 INT. JONATHAN’S SUITE – BEL AIR HOTEL – DAY 293**

**Jonathan is watching one of the cable news channels when his iPhone RINGS. He answers on the second ring.**

**MOORE**

**(into cell)**

**Jonathan.**

**112**

**CHARDONNAY**

**Bingo!! ...We’ve got her Jonathan.**

**...the proverbial *smoking gun*.**

**294 INT. LT GRAVES’ OFFICE – PARKER CENTER – DAY 294**

**Jonathan Moore and LT Bill Graves are settled into their usual places. Jonathan hands Graves a folder containing several documents.**

**MOORE**

**Here’s all you need for a murder**

**conviction. ...Notarized affidavits**

**and the promise from the witness to**

**appear in court.**

**(beat)**

**S*exy* enough!!**

**295 EXT. STREET - 323 MAPLETON DRIVE – DAY 295**

**Two police cruisers and Jonathan’s rental pull-up in front of the driveway to 323 Mapleton Drive and park, blocking off any possible exit.**

**296 EXT. FRONT ENTRANCE – MAPLETON DR. MANSION – DAY 296**

**While LT Graves and Jonathan look on, SGT. Reynolds knocks on the front door of the mansion. The door is almost immediately opened by Louise, the housekeeper/cook.**

**LOUISE**

**Can I help you?**

**SGT REYNOLDS**

**We’re here to see Mrs. Jordan.**

**LOUISE**

**If you’ll wait here, I’ll see if**

**she’s home.**

**SGT REYNOLDS**

**(all four enter)**

**Sorry, Ma’am, that’s not an option.**

**297 INT. DEN – MAPLETON DRIVE MANSION – DAY 297**

**Tonya and Nicolas are together in the den, watching one of the cable news channels, when Louise leads the foursome into the room.**

**113**

**Taken aback, Nicolas jumps to his feet and demands:**

**NICOLAS**

**Louise...what’s the meaning of this?**

**LOUISE**

**Sorry, Mr. Jordan...they insisted.**

**SGT Reynolds pulls out her handcuffs and steps over to the seated Tonya.**

**SGT REYNOLDS**

**Would you please stand, ma’am?**

**Tonya does as she is asked and SGT Reynolds slaps the cuffs**

**on her wrists – arms behind her back.**

**SGT REYNOLDS**

**Tonya Jordan...You are under arrest**

**for the murder of René Lucien. You**

**have the right to remain silent.**

**Anything you say can and will be**

**used against you in a court of law.**

**You have the right to speak to an**

**attorney, and to have an attorney**

**present during any questioning. If**

**you cannot afford a lawyer, one**

**will be provided for you at govern-**

**ment expense.**

**In a dead faint, Nicolas falls back into his overstuffed chair.**

**298 EXT. FRONT ENTRANCE – MAPLETON DR. MANSION – DAY 298**

**SGT Reynolds perp-walks the handcuffed Mrs. Jordan out of**

**the mansion and down the driveway towards her police cruiser, parked on the street**

**299 BACK TO SCENE – DEN - MANSION 299**

**With Nicolas still passed out on the stuffed chair, Jona-**

**than and LT Graves are able to have a brief discussion.**

**LT GRAVES**

**We still have to prove that Tonya, I**

**mean Mrs. Jordan, was aware that the**

**wadding from a blank .357 magnum car-**

**tridge could be lethal when fired to**

**the temple at close range.**

**114**

**MOORE**

**Find out if she’s ever heard about**

**an actor named Jon-Erik Hexum and**

**a TV series from the early 1980s**

**called *‘Cover Up.’* ...It was in all**

**the papers.**

**Before Graves can recover, Moore continues.**

**MOORE**

**Lieutenant! Our deal was that if we**

**gave you the murderer of Ichiye Haya-**

**kawa, you would help us close down**

**these wine fraud cases. Actually, we**

**assisted you in solving *two* murders.**

**LT GRAVES**

**(nodding affirmation)**

**So you did. ...What is it you want?**

**300 INT. HERB ALPERT’S VIBRATO GRILL/JAZZ RESTAURANT – NIGHT 300**

**Inside the restaurant and night club located at 2930 Beverly Glen Circle (top of Mulholland) – the jazz group finishes**

**their set and takes a break.**

**Seated at a large, prime table are: Nicolas, Jonathan, LT Graves and Judge Carol Nicholson.**

**MOORE**

**(to Nicolas)**

**One thing puzzles me. You didn’t**

**need the money, so why did you do**

**it?**

**After thinking about it for a few seconds, it’s obvious he**

**can’t come up with an answer. He merely shakes his head.**

**LT Graves begins spelling things out for Nicolas Jordan - and his future, if any.**

**LT GRAVES**

**Here’s how things stand. ...You’re**

**going to be arrested. Jonathan here**

**has enough sworn affidavits from**

**your rare wine customers to justify**

**that.**

**115**

**JUDGE CAROL**

**You’ll be arraigned before a Supe-**

**rior Court Judge in East Los Angeles**

**criminal court.**

**LT GRAVES**

**Instead of a jury trial, you’ll agree**

**to be tried in front of a judge.**

**If found guilty, which I’m convinced**

**you will be, the judge will sentence**

**you to an appropriate amount of time**

**in the *slammer*.**

**NICOLAS**

**Is there was any *good* news in this**

**scenario?**

**MOORE**

**My partner and I will be in court**

**along with the government official**

**in charge of domestic wine fraud.**

**(beat)**

**We will ask the judge to release**

**you into our custody for the dura-**

**tion of your sentence.**

**NICOLAS**

**The judge can do that?**

**JUDGE CAROL**

**Because of a new law, judges now**

**Have more discretion than in the**

**past.**

**NICOLAS**

**(to Judge Carol)**

**Will you be the judge?**

**JUDGE CAROL**

**No. If I were, I’d have to *recuse***

**myself.**

**LT GRAVES**

**Look, long as you show progress in**

**bringing other fraudsters to justice,**

**you’ll be able to stay in your home,**

**free to come and go as you wish.**

**116**

**MOORE**

**The greater good might be better**

**served with you working to elimi-**

**nate wine fraud; rather than sit-**

**ting in jail.**

**NICOLAS**

**Will I be able to retain my pass-**

**port?**

**JUDGE CAROL**

**That’s up to the judge.**

**LT GRAVES**

**But I wouldn’t advise attempting to**

**flee, if that’s what you have in mind.**

**JUDGE CAROL**

**A bench warrant would be issued for**

**your arrest.**

**LT GRAVES**

**And you would have to serve out the**

**remainder of your sentence in jail or**

**prison.**

**JUDGE CAROL**

**Plus whatever added time the judge**

**adds for attempting to flee.**

**LT. GRAVES**

**Well? ...What do you say?**

**NICOLAS**

**(smiling)**

**I say, let’s put these fraudsters**

**behind bars...where they belong!!**

**301 ANOTHER ANGLE 301**

**The jazz group returns from their brief break and starts an-**

**other set.**

**302 EXT. 90 FT. TWIN MAST SCHOONER – SUNDOWN 302**

**Reestablish “Sweet Charity.” The luxury yacht is docked on**

**the end of one of the many San Francisco marina piers.**

**303 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – SUNDOWN 303**

**117**

**This time Jason Ow, the young cook, limo driver and all**

**around good guy, is serving hand food and adult beverages to**

**all gathered; which includes: Raoul Donavan, Jonathan Moore,**

**a fully recovered Harry Fletcher, Andrea Parker, Sean Easton, Duke Osgard, and David Morgan.**

***Production Note: Scene to be filmed during a previous epi-***

***sode*.**

**304 ANOTHER ANGLE 304**

**Donavan, Fletcher and Jonathan are huddled together.**

**FLETCHER**

**(to Raoul)**

**So Nicolas seems to be doing an out-**

**standing job shutting down these**

**wine fraudsters.**

**DONAVAN**

**Unfortunately there are still a lot**

**of them still out there. ...We’re**

**not going to be able to do it alone.**

**MOORE**

**I know another person we could pos-**

**sibly recruit.**

**FLETCHER**

**She happen to live in Yountville?**

**MOORE**

**(smiling)**

**I know a good restaurant in Yount-**

**ville.**

**305 EXT. BEAUTY SHOT - SWEET CHARITY – SUNSET 305**

**CAMERA captures a picturesque shot of the yacht at sunset,**

**with the Golden Gate Bridge framed in the background.**

**PRODUCTION NOTES:**

**#1 At a budget of approximately $1 million, “The Great**

**Wine Fraud Cross-up” is likely to be, by far, the**

**least expensive episode in the series.**

**#2 Two factors contribute to the low production cost.**

**First is the fact that the same locations are used**

**multiple times. Secondly, is the fact that for the**

**most part location filming is confined within the**

**Hollywood SAG, IATSE and teamster’s 30-mile radius.**

**The 11-episide (2-hour) “Cross-up” TV miniseries consists of the following titles; each episode of which can be divided into two 1-hour episodes (parts 1 & 2).**

**Episode 1 Robin & the Las Vegas Cross-up**

**Episode 2 The Last Flight Cross-up**

**Episode 3 The Golden Gate Cross-up (Undergoing rewrite)**

**Episode 4 The Great Art Heist Cross-up (Undergoing polish)**

**Episode 5 The Great Diamond Heist Cross-up (Undergoing polish)**

**Episode 6 The Caspian Sea Cross-up (Undergoing rewrite)**

**Episode 7 The French Affair Cross-up (Awaiting rewrite)**

**Episode 8 The Bordeaux Cross-up (Undergoing polish)**

**Episode 9 The Final Cross-up (Undergoing polish)**

**Episode 10 The Great Wine Fraud Cross-up (Undergoing rewrite)**

**Episode 11 The Platinum Heist Cross-up (undergoing rewrite)**

**\_\_\_**

**END**