**Downloads/ RewriteGoldenGateCrossup05Sept2018**

**“The Golden Gate Cross-up”**

**A Robin Templar Caper (Episode 3 of 11**

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

**Story by:**

**DENNIS F. STEVENS**

**(Member WGA West)**

**Screenplay by:**

**DENNIS F. STEVENS**

**&**

**PETER SZONDY**

**Shooting Script: Polish Dennis F. Stevens**

**Copyright © 2018 by: Cinema Arts Prod. LLC**

**Melbi Lee Stevens 122 N. 4th East, Suite 4**

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

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

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

**Copyright receipt No. 1-6999613481**

**001**

**001 EXT. SAN FRANCISCO MARINA – NIGHT 001**

**Boats of all types, including sloops, ketches, schooners and luxury power, etc., are moored to the maze of piers at the San Francisco Marina; most with power hookups to the 220-amp boxes alongside the more expensive, live-aboard craft.**

***SUPERIMPOSE: SAN FRANCISCO MARINA***

**002 EXT. 90-FOOT YACHT – “SWEET CHARITY” – NIGHT 002**

**Docked at the end of a pier, the name on the fantail of the twin mast yacht reads, “SWEET CHARITY San Francisco.” The harbor is placid on this warm and windless, moonlit, Cali-fornia night.**

***MOORE (V.O.)***

***It all started on a quiet and lovely***

***summer night.***

**003 EXT. FANTAIL DECK LOUNGE - 90 FOOT YACHT – NIGHT 003**

**Lounging comfortably in robe and pajamas, JONATHAN MOORE, a distinguished, 60-something black man, with the fit-looking bearing of the ex-Marine major that he is, pours himself a flute of Dom Perignon as he watches the local news on an HD screen, listening to the audio via headphones, so as not to disturb his neighbors.**

**MOORE (V.O.)**

**The last thing I was looking for was**

**another dangerous mission. But some-**

**how,...it found me.**

**Suddenly, he hears some SPLASHING and some KNOCKING on the hull of the boat. And a VOICE: almost whispering but urgent.**

**RAYANA (O.S.)**

**Help me. ...Help me, please!**

**Moore pulls the headphones from his ears. The KNOCKING CON-TINUES as he rises and follows the sound to the side of the hull.**

**He looks down into the water and finds, staring up at him a frightened, desperate young woman, RAYANA KAKHIMOVA.**

**RAYANA**

**Help me.**

**002**

**Moore quickly looks around. Is this part of a setup? He**

**sees no threats so he lies down on the deck and extends his hand.**

**She reaches up. Moore, his upper-body strength not a problem, hoists her out of the water up onto the deck, where she lands mostly on top of him, only then making it apparent that this stunningly formed young blonde is nude but for some black bikini panties.**

**RAYANA**

**(breathless)**

**Thank you.**

**Moore detects a hint of what he recognizes as a FAINT RUSSIAN ACCENT.**

**MOORE**

**(bemused)**

**You’re welcome.**

**She starts to sit up but is flustered and tries in vain to cover her substantial breasts with her arm as her eyes dart around searchingly.**

**RAYANA**

**...Sorry but could we... uh.**

**MOORE**

**Oh, yes, of course.**

**Moore rises, takes off his robe, drapes it on her shoulders and turns away to let her get herself together.**

**RAYANA**

**Thank you.**

**Moore, almost equally flustered, leads her below deck to his cabin.**

**004 INT. LUXURY CAPTAIN’S CABIN 90-FT. YACHT – NIGHT 004**

**As they enter, she collapses into an overstuffed chair and Moore hands her a large towel which she takes gratefully. She begins to dry off with some inevitable exposure of skin. As she removes her wet panties, Moore tries to be discreet and turns away but can’t help noticing that she seems to shiver and hyperventilate from more than the Marina’s water temper-ature.**

**003**

**RAYANA**

**Thank you... you have saved my life.**

**MOORE**

**(looks her in the eye)**

**What are you running from?**

**RAYANA**

**Three men with guns. ...They kidnapped**

**my sister and her friend. ...They came**

**and --**

**MOORE**

**No, no, wait. Where was this?**

**RAYANA**

**(catching her breath)**

**I’m sorry let me explain, Mr.--?**

**MOORE**

**Moore. ...Jonathan Moore. Please**

**call me Jonathan.**

**RAYANA**

**But of course...*Jonathan.* ...I am**

**Rayana.**

**FLASHBACK TO:**

**005 EXT.FANTAIL, 60-FT YACHT AT PIER’S END - NIGHT 005**

**On this balmy evening, Rayana, along with two other gorgeous women in their late 20s, lounge with drinks on the yacht’s fantail. Rayana continues in her Russian-tinged accent.**

**RAYANA (V.O.)**

**I was on the yacht at end of pier**

**to the west...**

**The women are: Rayana, and her younger sister, AIDANA, and MIRIAM, an Israeli guest from a nearby boat.**

**RAYANA (V.O.)**

**(continuing)**

**My sister and I and her Israeli friend**

**from the next boat were having drinks**

**on the deck. I was tired, went to bed.**

**Rayana rises, nods goodnight and goes below, into the cabin.**

**004**

**006 INT. CABIN – 60-FT.YACHT – NIGHT 006**

**Rayana gets undressed, turning in for the night.**

**RAYANA (V.O.)**

**(continuing)**

**I went into the cabin to go sleep and**

**then I heard it.**

**The PIERCING SCREAMS of two young women cut the night for just an instant, then go silent.**

**007 ANOTHER ANGLE 007**

**Rayana rushes to the ladder leading to the deck and climbs**

**up, cautiously looking around.**

**008 EXT. RAYANA’S POV – FANTAIL DECK – NIGHT 008**

**Three rough-looking, middle-aged men in tan slacks and dark jackets surround the two terrified women. IVAN and VLADIMIR have handguns to the women’s heads and begin marching them off the yacht - onto the pier and away. Ivan, over his shoulder, gives the third man, KARL, an order, waving at him to stay aboard.**

**009 EXT. FANTAIL, 60-FT YACHT AT PIER’S END - NIGHT 009**

**Rayana is SEEN surreptitiously emerging from below deck and slipping soundlessly over the yacht’s side, easing herself into the cold water below.**

**010 EXT. IN THE WATER – AT 60-FT.YACHT’S BOW – NIGHT 010**

**As Rayana swims stealthily around the bow, she sees the two women and two gunmen, Ivan and Vladimir, walk along the pier in the direction of the shore, and parking lot.**

**Rayana FAINTLY HEARS Ivan, as he walks away, instruct Karl, the gunman who stayed on the schooner (in Russian):**

**IVAN**

**(In Russian with**

**English Subtitles)**

**Make sure no one else is aboard.**

**KARL**

**(English Subtitles)**

**If there is?**

**005**

**IVAN**

**(English Subtitles)**

**Shoot them in the head.**

**011 INT. LUXURY CAPTAIN’S CABIN 90-FT. YACHT – NIGHT 011**

**Moore listens intently to his unexpected mermaid guest.**

**RAYANA**

**So I came here...because... well,**

**Because, I had no choice.**

**MOORE**

**Who are they? Russian Mafia?**

**Rayana nods.**

**MOORE**

**(continuing)**

**I detect a Russian accent.**

**RAYANA**

**From Kazakhstan, but yes, ethnic**

**Russian.**

**MOORE**

**Why the kidnapping?**

**RAYANA**

**I’m not completely sure.**

**MOORE**

**Are they sex traffickers?**

**She shrugs and answers reluctantly, as though she were hoping not to have to reveal everything, but...**

**RAYANA**

**I think so. ...With Russian Mafia,**

**you might expect that. ...And I know**

**why you ask. I am aware that I am**

**good-looking, as you might say...**

**And so is my sister. But there is**

**more here to interest these men.**

**MOORE**

**Like what?**

**006**

**RAYANA**

**My sister and I are IT consultants.**

**Moore gives a puzzled look.**

**RAYANA**

**(continuing)**

**Computer systems architects. Soft-**

**ware engineers.**

**MOORE**

**Oh –**

**RAYANA**

**In Kazakhstan, we worked at the Russian**

**Spaceport at Baikonur.**

**MOORE**

**(getting a glim-**

**mer of the scope)**

**Ah...and let me guess, you were at a**

**rather high level?**

**RAYANA**

**That is one way of putting it.**

**Moore rises takes another robe from his closet and puts it on.**

**MOORE**

**I’m sensing a very...far-reaching**

**case here. What you need, my dear,**

**is police protection.**

**RAYANA**

**No! No! No police!**

**Moore takes from a drawer a Glock-19 pistol and puts it in the robe’s pocket, drawing a sharp look from Rayana.**

**MOORE**

**These are dangerous men. ...You stay**

**here. Out of sight and safe.**

**RAYANA**

**Jonathan, you are very kind, but you**

**should not get involved.**

**He steps to the door and puts an index finger to his lips.**

**007**

**MOORE**

**Don’t move.**

**012 EXT. FANTAIL – 90-FOOT TWIN-MAST YACHT – NIGHT 012**

**Moore steps out on the deck and looks around.**

**The Marina appears quiet. He pulls out his iPhone and makes a call.**

**013 EXT. SAN FRANCISCO HALL OF JUSTICE – NIGHT 013**

**To establish the police headquarters building at 850 Bryant St. San Francisco 94103.**

**014 INT. 3RD FLOOR – HALL OF JUSTICE – NIGHT 014**

**A sign identifies the Major Crimes Division. A PHONE is RINGING.**

**015 INT. SQUAD ROOM – HALL OF JUSTICE - NIGHT 015**

**INSPECTOR DAVID MORGAN, early 30s and good-looking, picks up.**

**MORGAN**

**(into handset)**

**Inspector Morgan.**

**INTERCUT WITH:**

**016 EXT. FANTAIL DECK 90-FT SCHOONER – NIGHT 016**

**MOORE**

**(quietly)**

**David. ...It’s Jonathan Moore.**

**MORGAN**

**(delighted)**

**Jonathan, you old reprobate. What**

**can I do you for?**

**MOORE**

**I’ve got a situation here in the**

**Marina.**

**Moore’s response catches in his throat as he sees a burly-looking man (Karl) ambling down the pier, searchingly leaning down and checking out each boat he passes.**

**008**

**Suddenly, Rayana opens the cabin door.**

**RAYANA**

**Jonathan, please don’t call any –**

**INTERCUT: RAYANA & KARL**

**017 ANGLE ON KARL 017**

**Rayana finds herself locking eyes with Karl, some sixty feet away.**

**Karl immediately draws his silenced Glock and FIRES a ROUND that splinters the cabin-door frame. As she ducks and starts to move inside, ANOTHER ROUND hits the boat even closer to**

**her head.**

**Karl is about to squeeze off another round when a BULLET SPLATTERS HIS HEAD.**

**018 ANGLE ON JONATHAN 018**

**Jonathan, still in the Weaver marksman pose, both hands on**

**his smoking weapon, looks around.**

**No other takers visible, Jonathan turns to see over his shoulder a freaked out Rayana, frozen in the cabin doorway.**

**On the deck, where Jonathan’s dropped his iPhone, we HEAR:**

**MORGAN**

**(voice on phone)**

**Jonathan?...What the hell?...Jona-**

**than?!!**

**019 EXT. MARINA PIER – NIGHT 019**

**The entire pier is a yellow-taped-off crime scene. Karl**

**lies where he fell, his head a smashed watermelon.**

**Inspector David Morgan, Officer Bedoya and a couple of patrolmen look on as a team from San Francisco’s Forensic Services Division goes over the scene.**

**MORGAN**

**No wallet. No I.D. This guy is a**

**pro.**

**Morgan places one of the victim’s forefingers on his portable**

**009**

**scanner.**

**020 EXT. FANTAIL – MOORE’S 90-FT YACHT – NIGHT 020**

**Rayana and Jonathan are relaxing on the schooner’s open, fan-tail lounge when the plain clothes inspector approaches.**

**MORGAN**

**(to Jonathan)**

**So far, your story checks out.**

**(indicating scanner)**

**Vic’s name is Karl Poptov. His sheet**

**lists arrests for assault and breaking**

**and entering. He’s a security officer**

**for a Vegas casino.**

**This gets Jonathan’s attention.**

**MOORE**

**Which one?!**

**Morgan checks his scanner before replying.**

**MORGAN**

**(finally)**

**The Kubla Khan Hotel and Casino.**

**(looking up)**

**Familiar with it?**

**MOORE**

**No. But I intend to become very**

**familiar.**

**MORGAN**

**(to Rayana)**

**I’ve posted a BOLO on your sister and**

**your friend, Miriam.**

**(to Jonathan)**

**I know you, Jonathan. Promise me you**

**won’t go off on your own. Let the**

**police handle it.**

**MOORE**

**I promise to give San Francisco’s fin-**

**est a chance to look into it.** **My in-**

**volvement depends on what you come up**

**with and how quickly.**

**010**

**MORGAN**

**(rolls eyes)**

**Now, you know I am obligated to tell**

**you:**

**(reciting)**

***This is a police matter. You need to***

***stay out of it. Playing vigilante may***

***get you hurt and or arrested or worse*.**

**MOORE**

**Duly noted, Inspector.**

**MORGAN**

**(to both)**

**You’ll have to come down to the Hall**

**of Justice first thing in the morning**

**and give me your written statements.**

**We’d do it now...but I was finally go-**

**ing off duty when I got your call. All**

**I want now is to get home to my humble**

**Sausalito apartment and get some much**

**needed sleep.**

**MOORE**

**We’ll be there at eight.**

**MORGAN**

**(smiling)**

**I’ll be there at ten.**

**RAYANA**

**One thing, Inspector?**

**MORGAN**

**Yes?**

**RAYANA**

**What is ‘BOLO’?**

**MORGAN**

**(hesitates)**

**Oh, uh, *‘Be On Look Out’* for.**

**MOORE**

**It’s a police thing.**

**021 EXT. MONTAGE – BEAUTY SHOTS OF SAN FRANCISCO – DAY 021**

**The fog is lifting and it appears to be a sunny day.**

**011**

**022 EXT. HALL OF JUSTICE – BRYANT ST., SAN FRANCISCO – DAY 022**

**Rayana and Jonathan exit the Hall of Justice.**

**MOORE**

**Let’s grab some lunch.**

**023 EXT. SWAN OYSTER DEPOT – POLK ST. – SAN FRANCISCO – DAY 023**

**To establish location.**

**024 INT. SWAN OYSTER DEPOT – SAN FRANCISCO – DAY 024**

**Jonathan and Rayana sit into a booth. The booths on either side are empty. Jonathan turns to the waiter, calling out.**

**MOORE**

**Tony. ...A large order of oysters**

**with a bottle of Clicquot.**

**025 EXT. HALL OF JUSTICE – BRYANT ST., SAN FRANCISCO – DAY 025**

**To establish location.**

**026 INT. HOMICIDE CAPTAIN’S OFFICE – DAY 026**

**Inspector David Morgan stands at attention opposite CAPTAIN JACK CHAMBERS, Chief of Homicide, SFPD. Seated at his desk, Chambers is glancing through the statements provided by Jonathan and Rayana.**

**CAPT CHAMBERS**

**(looking up)**

**Inspector Morgan. ...I understand you**

**are friends with this *Jonathan Moore.***

**You were about to go off duty when the**

**call came in. ...Do you think it was**

**prudent for you to assign yourself**

**to the case, under the circumstances?**

**MORGAN**

**Circumstances, Sir? ...Moore and I are**

**acquainted. That allows him no favors.**

**CAPT CHAMBERS**

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

**really?**

**012**

**MORGAN**

**He’s the CFO for Universal Imports**

**in the financial district. Lives on**

**a 90-foot yacht in the Marina, con-**

**tributes heavily to good causes and**

**likes gourmet food and fine wine...**

**Other than that...I hardly know any-**

**thing...sir.**

**CAPT CHAMBERS**

**He got a conceal permit for that damn**

**Glock?**

**MORGAN**

**Yes, sir.**

**CAPT CHAMBERS**

**I want a complete work up on him.**

**Don’t do it yourself. Put someone else**

**on it.**

**MORGAN**

**(a bit of**

**an attitude)**

**Certainly, sir. May I ask why you’re**

**so interested?**

**CAPT CHAMBERS**

**He just seems to cast a mighty long**

**shadow for a humble citizen. ...In-**

**trigues me...**

**(beat)**

**...That is all.**

**Morgan turns on his heel and exits.**

**027 INT. SWAN OYSTER DEPOT – SAN FRANCISCO – DAY 027**

**Jonathan and Rayana are at their booth, sipping champagne**

**and enjoying their second round of seasoned oysters. Her faint Russian accent persists, as it does throughout all**

**that follows.**

**RAYANA**

**Jonathan. ...Do not take this wrong**

**way, but besides being deadly shot,**

**you handle yourself very well. ...Ex-**

**military, yes?**

**013**

**MOORE**

**20-years in the Marine Corps.**

**RAYANA**

**I thought so. ...Obviously an officer?**

**MOORE**

**Discharged as a major. Aide-de-camp**

**to a major general.**

**RAYANA**

**I have a feeling you can help me find**

**my sister. ...I want to hire you.**

**MOORE**

**That’s a job for the police...or a pri-**

**vate detective. ...I am neither. Be-**

**sides the police are already on it.**

**RAYANA**

**No, I put my faith in you.**

**MOORE**

**Bad idea.**

**RAYANA**

**I don’t think so. I am good judge of**

**character. ...I can pay you. Please,**

**just think about it.**

**In silence, the two continue their lunch. Moore looks at her and reflects:**

***MOORE (V.O.)***

***This gorgeous creature had washed onto***

***my deck from the sea like Venus herself,***

***rising from the foam... And she had put***

***me in an odd quandary...***

**028 INT/EXT JONATHAN’S CAR – DAY 028**

**Traveling north on Fillmore, Jonathan’s sports car turns left onto Marina Blvd and drives the few blocks to the Marina’s re-stricted parking lot.**

***MOORE (V.O.)***

***On the one hand, I seem to have res-***

***cued from Russian mobsters a goddess***

***with digital superpowers and felt***

**(MORE)**

**014**

***MOORE (Cont’d)***

***honor-bound to help rescue her sister***

***and her friend. On the other hand,***

***my training was warning me:***

**(beat)**

***it seemed too perfect. Was I being***

***lured into supporting some...Russian***

***espionage scheme?***

**MOORE**

**(to Rayana)**

**If I’m going to help you find your sis-**

**ter, Las Vegas seems the place to start.**

**RAYANA**

**(surprised)**

**Las Vegas?**

**MOORE**

**(to Rayana)**

**Yes, Inspector Morgan tells me the yacht**

**you were on came back as registered to**

**the Kubla Khan Hotel and Casino, in Las**

**Vegas.**

**RAYANA**

**You going to need money for expenses.**

**I have money. The Russians paid me**

**good for my tech skills. ...Let me**

**write you check.**

**MOORE**

**We’ll settle accounts later.**

**029 EXT. RUNWAY – McCARRAN AIRPORT – VEGAS – EARLY EVENING 029**

**The San Francisco Shuttle settles onto the runway.**

**030 INT/EXT JONATHAN’S RENTAL VEHICLE – EVENING 030**

**Jonathan’s rental pulls into the Venetian Resort and Casino’s parking lot, in the heart of the Las Vegas Strip.**

**031 INT. LOBBY – VENETIAN CASINO & RESORT –VEGAS – EVENING 031**

**Jonathan and Rayana enter the lobby with their bags and step up to the registration desk where they are greeted by the accommodating VENETIAN CLERK.**

**015**

**VENETIAN CLERK**

**Good evening, sir. How may I help**

**you?**

**MOORE**

**(to clerk)**

**Reservation for Jonathan Moore...two**

**adjoining rooms.**

**Jonathan hands the desk clerk his credit card.**

**VENETIAN CLERK**

**Yes sir, Mr. Moore. Two adjacent**

**rooms on the 17th floor, overlooking**

**the Strip. ...Welcome to the Venetian.**

**MOORE**

**(indicating bags)**

**Will you have the luggage sent to our**

**rooms while we check out the casino?**

**VENETIAN CLERK**

**Of course, Mr. Moore.**

**Taking note of the luggage, the clerk hands both Jonathan and**

**Rayana their respective card keys. Jonathan hands a twenty- dollar bill to the clerk.**

**MOORE**

**For the bellboy.**

**Absorbing the luxurious surrounding, Jonathan and Rayana walk toward the Venetian’s huge casino.**

***MOORE (V.O.***

***During the flight, I got more of Ray-***

***ana’s story. She and her sister were***

***managing computer services for the***

***Russian space launches in Kazakhstan.***

***Then suddenly they were reassigned the***

***task of hacking America’s military***

***systems, which apparently they did***

***very well.***

**032 INT. VENETIAN CASINO – NIGHT 032**

**Jonathan and Rayana proceed through the lavish casino area.**

**016**

***MOORE (V.O.)***

***(continuing)***

***Then, just as suddenly, they were***

***flown in from Kazakhstan, with proper***

***visas and placed aboard the yacht.***

***But the kidnapping? Well, it con-***

***vinced Rayana she had more to fear***

***from her employers than the police.***

***...But why? ...That’s what we needed***

***to find out.***

**033 ANGLE ON CRAPS TABLE 033**

**Rayana is about to roll the dice; but before she does, Jona-than is covering numbers in the field*.* She expertly tosses the dice and watches as they bounce off the opposite end of the table. The number isn’t important except that Jonathan had it covered big time in the field.**

**034 INT. RESTAURANT BOUCHON – VENETIAN – LAS VEGAS – NIGHT 034**

**As Jonathan and Rayana enter the popular restaurant, they are greeted by the owner, THOMAS KELLER.**

**THOMAS**

**Jonathan Moore! ...What a pleasure.**

**Last time I saw you was in my Napa**

**restaurant, the French Laundry. What**

**was it, six months ago?**

**MOORE**

**Too long ago! I miss your food so I’m**

**here to catch up. ...Thomas Keller, I’d**

**like you to meet my friend, Rayana.**

**THOMAS**

**A pleasure.**

**Rayana smiles; Thomas returns the smile and motions for the Maitre‘d to show the couple to their table.**

**035 INT. TABLE – BOUCHON RESTAURANT - VENETIAN – NIGHT 035**

**Jonathan and Rayana are enjoying their dinner and fine wine.**

**JONATHAN**

**(to Rayana)**

**Later this evening we’ll go to the**

**Kubla Khan, shake their tree and see**

**what falls out.**

**017**

**RAYANA**

**You bring your gun, yes?**

**JONATHAN**

**(nods pointedly)**

**Normally, I don’t believe in using**

**guns. But then, these people are**

**not normal.**

**036 ANOTHER ANGLE 036**

**Entering the restaurant, Jonathan notices HENRY McGRAW, a distinguished man in his mid 50s.**

**Jonathan waves at him.**

**MOORE**

**Henry!**

**Henry, full of Southwest country charm with a slick Las Vegas edge, comes over to Jonathan’s table.**

**HENRY**

**Jonathan! Good to see you.**

**MOORE**

**Say hello to Rayana.**

**The flamboyant Henry takes her hand and bows as he kisses it, getting a girlish smile from Rayana; she hadn’t expected that in America.**

**MOORE**

**(to Rayana)**

**Henry is the best lawyer in Vegas.**

**Helped defend a team member, a while**

**back.**

**(beat)**

**Listen, Henry, there’s not much hap-**

**pens in this town that you’re not**

**aware of, right?**

**HENRY**

**Not sure I want to admit to that but...**

**what do you need?**

**MOORE**

**What do you know about a hotel-casino**

**called The Kubla Khan?**

**018**

**HENRY**

**Well. ...the place was about to fold**

**when taken over by a new owner, who**

**seems to have turned things around.**

**MOORE**

**And this new owner’s name?**

**HENRY**

**Sergei Sokolow.**

**MOORE**

**My, my ...Another Russian.**

**Henry scans Rayana.**

**HENRY**

**Yeah, very much so...and if I may**

**add,...be careful.**

**(beat)**

**I’m not sure, but these guys may be**

**connected to the real high-wire act.**

**(to Rayana)**

**Lovely to meet you, Rayana.**

**Henry glides away toward his table as Jonathan ponders the increasing complexity of the load on his plate.**

**037 INT/EXT JONATHAN’S RENTAL VEHICLE – NIGHT 037**

**Jonathan’s rental is headed west from South Las Vegas Blvd. (the “Strip’) on Spring Mountain Road.**

***MOORE (V.O.)***

***Naturally, the Kubla Khan is nowhere***

***near the Vegas Strip. ...It’s west of***

***the I-15 freeway...out in the sticks*.**

**038 EXT. JONATHAN’S RENTAL VEHICLE – KUBLA KHAN – NIGHT 038**

**Jonathan pulls his rental vehicle into the Kubla Khan’s parking lot.**

***MOORE (V.O.)***

***But Karl Poptov, the perp that I shot,***

***worked for the Kubla Khan. ...It was***

***a slim lead, but it was the only one***

***we had.***

**039 EXT. KUBLA KHAN HOTEL & CASINO – NIGHT 039**

**019**

**A beauty shot to establish the Hotel and casino as, indeed, being the Kubla Khan. *(PRODUCTION NOTE – The Orleans Hotel & Casino in Vegas doubles for the Kubla Khan. Name change on the real hotel/casino to be done by CGI).***

**040 INT. LOBBY - KUBLA KHAN HOTEL & CASINO – NIGHT 040**

**Rayana and Jonathan enter the lobby and head for the Regis-tration desk. Jonathan converses with the clerk.**

***MOORE (V.O.)***

***I took a chance and told the clerk***

***that I had an appointment with Sergei***

***Sokolow and asked where I could find***

***him. ...I was told that he was in the***

***casino.***

**Rayana and Jonathan turn and head for the casino.**

**041 INT. CASINO – KUBLA KHAN – NIGHT 041**

**Jonathan and Rayana enter the casino and approach the nearest PIT BOSS.**

**042 TIGHTER ANGLE 042**

**From a gold-plated money clip, Jonathan peels out a *twenty***

**and hands it over to the Pit Boss.**

**MOORE**

**Where can I find Sergei Sokolow?**

**PIT BOSS**

**(cautiously)**

**You have an appointment?**

**MOORE**

**I was told to meet him here**

**(checking watch)**

**...at this precise time.**

**Judging Jonathan’s statement to probably be true, and after stuffing the *Jackson* into his pocket, the Pit Boss points to a muscular middle-aged man at the opposite end of the casino talking to a tall, gorgeous blonde, TATIANA ROMANOVA, early thirties, looking fit and trim with a soft and flawless face, wearing a striking designer dress. A Third Man with his back to Moore stands next to Romanova and slightly behind her.**

**020**

**PITT BOSS**

**That’s him, talking to our head of**

**security.**

**INTERCUT WITH:**

**043 ANGLE ON SERGEI & HEAD OF SECURITY 043**

**Jonathan quickly fishes out another ten spot from his money clip and handing it to the Pit Boss asks:**

**MOORE**

**And her name is?**

**PIT BOSS**

**(accepting money)**

**Miss Romanova. ...Miss Tatiana Roma-**

**nova. ...’*Tina’* for short.**

**The Third Man now turns around, revealing himself to be Ivan, the apparent boss of the kidnappers’ crew. Rayana suddenly grabs onto Jonathan’s arm and whispers in his ear.**

**RAYANA**

**That’s him! ...One of the kidnappers.**

**MOORE**

**Where?**

**RAYANA**

**That guy who was listening to Sergei*.***

**MOORE**

**You sure?!**

**FLASHBACK TO:**

**044 EXT. RAYANA’S POV: FANTAIL DECK – 90 FT YACHT – NIGHT 044**

**In a REPRISE OF THE KIDNAPPING SCENE, three rough-looking, middle-aged men in tan slacks and dark jackets surround the two terrified women. Ivan and Vladimir have handguns to the women’s heads.**

**RAYANA (O.S.)**

**I’m positive.**

**045 BACK TO SCENE 045**

**021**

**Sergei Sokolow, Tina Romanova and Ivan are joined by Another Man.**

**MOORE**

**(to pit boss)**

**That young man who is just joining**

**Sergei and Tina; you know his name?**

**PIT BOSS**

**Perhaps.**

**Jonathan pulls another *Jackson* from his money clip and hands it to the pit boss.**

**PIT BOSS**

**That’s “Bat,” our new IT consultant.**

**He’s redesigning the hotel’s computer**

**system.**

**MOORE**

**Thought so.**

**046 ANGLE ON “BAT” 046**

**MATTHEW “BAT” BARTHOLOMEW is indeed a geeky looking nerd, late 20s-early 30s, thin and frail-looking. The only thing missing is a pocket protector.**

**047 ANGLE ON JONATHAN AND RAYANA 047**

**MOORE**

**Come on. ...Let’s get out of here!**

**Jonathan grabs Rayana’s hand and moves briskly toward the door.**

**RAYANA**

**What about my sister?**

**MOORE**

**I’ve seen enough to tell me that...**

**she’s probably very safe...for the**

**moment.**

**048 INT/EXT JONATHAN’S RENTAL – VENETIAN PARKING – NIGHT 048**

**As Jonathan pulls into the structured parking lot, he turns to Rayana.**

**022**

***MOORE (V.O.)***

***I also saw enough to tell me I would***

***need help.***

**MOORE**

**(to Rayana)**

**It’s time I brought in an associate**

**and trusted friend. We cannot handle**

**this alone.**

**049 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - NIGHT 049**

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

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

***ar actually exist.***

***SUPERIMPOSE: FLETCHER ESTATE***

***CARMEL HIGHLANDS, CALIFORNIA***

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

**050 INT. MASTER BEDROOM - FLETCHER ESTATE – NIGHT 050**

**The phone, sitting atop a bedside end table, is RINGING. Harry Fletcher, mid 30s and fit who, when working with Jonathan, often goes by the name ROBIN TEMPLAR, is barely**

**awake. He reaches over and picks up the handset.**

**TEMPLAR**

**Fletcher.**

**INTERCUT WITH:**

**051 INT. JONATHAN’S ROOM – VENETIAN – NIGHT 051**

**In his hotel room, Jonathan is on the other end of the call.**

**In California, Fletcher’s beautiful wife, NICOLE FLETCHER, late 20s - early 30s, stirs in bed beside her husband.**

**MOORE**

**Jonathan here.**

**The name is enough to snap Harry fully awake.**

**023**

**TEMPLAR**

**Jonathan? What time is it? You**

**okay?**

**MOORE**

**I’m okay but I have a situation that**

**requires your help.**

**TEMPLAR**

**Where are you?**

**MOORE**

**At the Venetian, in Vegas.**

**TEMPLAR**

**A little soon to be returning to the**

**scene of the crime.**

**MOORE**

**Couldn’t be helped.**

**TEMPLAR**

**Who do I come as, Harry Fletcher or**

**Robin Templar?**

**MOORE**

**This is for sure a case for Templar.**

**NICOLE**

**(trying to get**

**back to sleep)**

**Oh, no. You’re leaving again?**

**052 EXT. RUNWAY – McCARRAN AIRPORT – VEGAS – DAY 052**

**The United shuttle from Monterey settles down onto the runway.**

**053 INT/EXT JONATHAN’S RENTAL – SO. LAS VEGAS BLVD. – DAY 053**

**Heading north on the Vegas Strip from McCarran, Templar re-flects on Moore’s briefing.**

**TEMPLAR**

**Okay, so according to this gorgeous**

**goddess from the sea, we have two**

**genius IT Managers who start out put-**

**ting Russian rockets into space, get**

**moved to hacking U.S. defenses, and**

**(MORE)**

**024**

**TEMPLAR (Cont’d)**

**then get put on a boat in San Fran-**

**cisco to await their next assignment**

**but then some apparently Russian**

**goon squad kidnaps them, albeit with**

**partial success, as one has escaped.**

**MOORE**

**That’s about it.**

**TEMPLAR**

**And we know the kidnappers work for**

**this Kubla Khan hotel which also em-**

**ploys a computer genius, Bat Barthol-**

**omew, whom you and I last ran into**

**when he was on his way to prison on**

**charges of identity theft...**

**(beat)**

**And now we want to find and rescue the**

**sister and her unknown Israeli friend,**

**while trying to crack what we believe**

**could be another identity theft ring,**

**with possible elements of sex slave**

**trafficking... Is that about it?!!**

**MOORE**

**Pretty much.**

**TEMPLAR**

**How’d Bat get out of prison?**

**MOORE**

**Time off for rolling over on his boss,**

**the mastermind.**

**TEMPLAR**

**Mastermind? ...Gloria DeMornay??**

**(laughs)**

**We both know Bartholomew was the only**

**‘mastermind’ behind that operation.**

**054 INT. BOUCHON – THE VENETIAN - DAY 054**

**At a table in the popular Bouchon Restaurant, in the Venetian Resort & Casino, Rayana, Jonathan and Robin are enjoying a late lunch.**

**025**

**TEMPLAR**

**Miss Kakhimova, it would be helpful**

**if we knew who it was that brought**

**you and your sister from Kazakhstan**

**to San Francisco, and stashed you**

**aboard that yacht.**

**Rayana looks to Jonathan, who nods his head in agreement.**

**She then looks back at Robin.**

**RAYANA**

**That would be Mr. Tarlov; Mr. Vladi-**

**mir Tarlov.**

**MOORE**

**You know where he is?**

**RAYANA**

**No. After taking us to the yacht,**

**he disappeared...took our passports**

**with him.**

**TEMPLAR**

**Your passports?**

**RAYANA**

**Yes. ...I know it was stupid.**

**(shrugging)**

**He said he would put them in safe**

**place.**

**TEMPLAR**

**What about your money? He put that**

**in a safe place, as well?!**

**RAYANA**

**Oh, no. We still have the traveler’s**

**checks, and of course, our Singapore**

**checking accounts.**

**Jonathan and Robin exchange looks.**

**MOORE**

**What else can you tell us about this**

**Vladimir Tarlov?**

**RAYANA**

**He spoke Russian and English but trav-**

**eled with American passport.**

**026**

**MOORE**

**How long were you supposed to stay**

**aboard the Yacht?**

**RAYANA**

**They were remodeling some place in the**

**Presidio. When that was complete, we**

**would be moving there.**

**TEMPLAR**

**The Presidio! ...The Golden Gate Presi-**

**dio?**

**RAYANA**

**Is there another?**

**Templar and Moore look to each other conspiratorially.**

**055 EXT. KUBLA KHAN HOTEL & CASINO – DAY 055**

**A beauty shot to establish the Las Vegas Hotel & casino.**

**056 INT. LOBBY – KUBLA KHAN – DAY 056**

**Robin Templar approaches the hotel’s registration desk with his slickest con-man’s attitude, plants a friendly smile on his face and bluffs.**

**TEMPLAR**

**(to desk clerk)**

**Which way to Mr. Sokolow’s office...**

**He’s expecting me.**

**KUBLA KHAN CLERK**

**(pointing to**

**the elevator)**

**Take the elevator to the second floor.**

**When you get off, go to your right...**

**It’s suite 202.**

**Robin thanks the clerk and heads for the elevator.**

**057 INT. CASINO – KUBLA KHAN – DAY 057**

**Jonathan enters the casino and approaches the same Pit Boss he had dealt with the previous day.**

**MOORE**

**(to Pit Boss)**

**Where can I find the head of security?**

**027**

**PIT BOSS**

**Tina?**

**MOORE**

**Yes, Tina.**

**PIT BOSS**

**(looking around)**

**I don’t know...it’s a big place.**

**Getting the message, Jonathan whips out his money clip, ex-tracts a twenty and hands it to the Pit Boss who merely stands there, awaiting the second twenty. But Jonathan has already returned the clip to his pocket.**

**PIT BOSS**

**Twenty bucks just doesn’t buy as much**

**as it used to.**

**MOORE**

**Give it back and I’ll find someone more appreciative.**

**PIT BOSS**

**(flatly)**

**Never mind. ...Go just left of the ele-**

**vators.**

**058 INT. 2ND FLOOR HALLWAY – KUBLA KHAN – DAY 058**

**The elevator door opens and getting off Robin Templar turns**

**to his right and looks for a door marked ‘202.’ He finds it right away, a solid, two-door set with a doorbell and speaker combination built into the wall adjacent the door. Pressing the button a VOICE with a Russian accent quickly responds.**

**SERGEI (V.O.)**

**(filtered)**

**Door’s unlocked. ...*Zakhodi*.**

**Templar opens one of the double doors, the one with the door-knob, and cautiously enters.**

**059 INT. MANAGER’S OFFICE – KUBLA KHAN – DAY 059**

**Templar is greeted by Sergei Sokolow, sitting behind a large desk surrounded by security monitors showing real-time images of the hotel lobby, parking lot, and casino, including the elevator and hallway outside his office.**

**028**

**TEMPLAR**

**(in Russian)**

***Dobryy den', Mr. Sokolow.***

**SERGEI**

**(Bemused)**

**Who are you?**

**TEMPLAR**

**Robin Templar.**

**SERGEI**

**Would you mind showing me I.D.**

**TEMPLAR**

**Of course.**

**Robin pulls out his wallet and extracts his Florida driver’s license. He then moves forward and hands the license to Mr. Sokolow.**

**SERGEI**

**(reading from**

**license)**

**Leucadendra Drive, Gable Estates, Miami.**

**(looking up at Robin)**

**Nice area. ...That your permanent address,**

**Mr. Templar?**

**TEMPLAR**

**Permanent as it gets. ...With business**

**and whatnot, I’m seldom home.**

**Sergei hands the license back to Templar.**

**SERGEI**

**Forgive me, Mr. Templar. A person in**

**my position can never be too cautious.**

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

**TEMPLAR**

**(going for broke)**

**I was wondering what you could tell me**

**about the disappearance of a Kazakhstani**

**woman by the name of Aidana** **Kakhimova?**

**Sergei stares at him stonily.**

**029**

**060 INT. SECURITY OFFICE – KUBLA KHAN – DAY 060**

**Jonathan is seated opposite the Kubla Khan’s head of security, the incongruously good-looking Tatiana “Tina” Romanova, now dressed in a rather spectacularly form-fitting security uniform.**

**TINA**

**(slight Russian**

**accent)**

**How can I help you, Mr. Moore?**

**MOORE**

**I was wondering what you could tell me**

**about the disappearance of a woman from**

**Kazakhstan by the name of Aidana Kakhi-**

**mova?**

**TINA**

**Aidana Kakhimova?**

**MOORE**

**That’s correct.**

**TINA**

**I’m afraid I do not know anyone by that**

**name. Is there a reason you think I do?**

**MOORE**

**There is. ...Four nights ago, she was**

**kidnapped from a yacht in the San**

**Francisco Marina. ...Boat’s registered**

**to the Kubla Khan. ...One of the kidnap-**

**pers was shot and killed...Karl Poptov.**

**I understand he was one of your secu-**

**rity guards.**

**TINA**

**Yes, I was notified by the San Fran-**

**cisco police that Poptov was shot while**

**aboard our yacht; but they didn’t say**

**what he was doing, or who shot him.**

**MOORE**

**I’m the one who shot him, and I just**

**told you what he was doing.**

**TINA**

**Kidnapping this Aidana Kakhimova?**

**030**

**MOORE**

**That’s correct.**

**Tina gets to her feet.**

**TINA**

**Mr. Moore. ...Since I don’t know any**

**such person, nor anything about a**

**kidnapping, I think we are done here.**

**MOORE**

**(rising )**

**You know, Miss Romanova, I believe**

**you’re right.**

**061 INT. TEMPLAR’S SUITE – VENETIAN – DAY 061**

**Rayana, Templar and Jonathan are gathered in Templar’s luxur-ious Venetian suite.**

**MOORE**

**The odd thing was, I tended to be-**

**lieve her.**

**TEMPLAR**

**(dubious)**

**And how is that?**

**MOORE**

**She was cool and steady. Gave away**

**nothing. ...Great performance.**

**TEMPLAR**

**Well, as a woman living amongst these**

**vipers, I’m sure she has learned to**

**survive by stonewalling. From Soko-**

**low, though, I got plenty of tells.**

**MOORE**

**So, same answers, just more obviously**

**lying.**

**TEMPLAR**

**One thing, though. He asked to see**

**my driver’s license.**

**MOORE**

**You show him?**

**031**

**TEMPLAR**

**(smiling)**

**Naturally. He was very impressed**

**with the address. He doesn’t know**

**yet that Robin Templar only leases**

**a small guest house on the estate**

**...And that almost no one has ever**

**seen him there.**

**MOORE**

**Long as he doesn’t trace you back**

**to San Francisco or Carmel.**

**TEMPLAR**

**I don’t know how he could. ...From**

**Miami, any trail only leads to Cape**

**Town, where it mysteriously ends.**

**Jonathan gets up and goes to the extravagant wet bar and pulls a bottle of Roederer Cristal champagne from the refrigerator.**

**TEMPLAR**

**Oh, could you make it the Dom this**

**time? I’m finding the Roederer a tad**

**cloying these days.**

**Moore stops, gives Templar a pointed look, then replaces the Cristal in the fridge and pulls out a bottle of Dom Perignon.**

**MOORE**

**You know, you really have become quite**

**the insufferable champagne snob.**

**TEMPLAR**

**I know. It’s part of the fun. And it**

**helps take my mind off the danger.**

**Moore sets out three flutes and proceeds to open the Dom.**

**Rayana, looking on with apprehension, can no longer contain herself.**

**RAYANA**

**I got you both involved more than you**

**wanted. I’m so sorry.**

**MOORE**

**Why?**

**She notes the Dom Perignon champagne.**

**032**

**RAYANA**

**You’re running up big expenses. I**

**may never be able to pay you back.**

**TEMPLAR**

**Rayana, my dear, if things work out the**

**way we expect, we will be paying you.**

**RAYANA**

**What? ...Why?**

**Templar passes out the champagne glasses and begins filling them.**

**TEMPLAR**

**As a member of the team, you’re en-**

**titled to a split.**

**RAYANA**

**Team? What team?**

**Jonathan pours generous portions into the crystal flutes.**

**MOORE**

**See, we plan to do more than just**

**break this ring. Besides rescuing**

**your sister and her friend, we plan**

**to recover the identity theft money**

**and return it to the victims.**

**TEMPLAR**

**The victims won’t receive all of it**

**back; but 80 percent is better than**

**nothing.**

**MOORE**

**And zero is what they’ll receive if**

**we fail to do our job.**

**RAYANA**

**And the 20 percent?**

**TEMPLAR**

**Half goes to charity. From the other**

**half, expenses come off the top and**

**the balance split among team members.**

**033**

**RAYANA**

**(smiling)**

**And I’m a team member?**

**Robin Templar nods and returns the smile.**

**MOORE**

**My dear Rayana, ...You are now part**

**of *Robin Templar’s Merry Band*.**

**Moore and Templar touch their champagne flutes to Rayana’s in a three-way toast. However her face still shows the strain.**

**062 INT/EXT JONATHAN’S RENTAL VEHICLE – DAY 062**

**Jonathan is driving as the rental vehicle is northbound on Las Vegas Boulevard-- “The Strip.”**

**TEMPLAR**

**This friend of yours with the shooting**

**range, can he get us a pair of untrace-**

**able weapons?**

**MOORE**

**Can if he wants to.**

**TEMPLAR**

**And just who is this friend?**

**MOORE**

**Someone who believes in the work we**

**do to help those who cannot help**

**themselves.**

**TEMPLAR**

**He know about me?**

**MOORE**

**Course not. I haven’t lost my mind.**

**...He only knows that I’m involved in**

**an organization that gives large sums**

**to worthy charities.**

**INTERCUT WITH:**

**063 EXT. RENTAL VEHICLE & MOTORCYCLE – VEGAS STRIP – DAY 063**

**Templar is suddenly aware of a high-powered motorcycle moving up on them on the inside lane. The driver wears a helmet that conceals his face.**

**034**

**TEMPLAR**

**Possible bogey at four o’clock.**

**Moore looks around, noting the high powered cycle.**

**The MOTORCYCLIST pulls out an automatic handgun with a si-lencer and high-capacity magazine.**

**Then, with a burst of speed the Motorcyclist pulls alongside the rental vehicle and OPENS FIRE.**

**CONTINUE INTERCUT:**

**064 ANOTHER ANGLE 064**

**Jonathan slams on the brakes while he and Templar duck down.**

**The only thing that keeps the car behind from plowing into the rear of the rental vehicle is that the Vegas Strip is a vir-tual parking lot, even at that time of day, and thus the low speed prevents a rear-end collision, although it is close.**

**CONTINUE INTERCUT:**

**065 ANGLE ON FRONT SEAT OF RENTAL VEHICLE 065**

**Bullets rip into the front of the rental. Due to Jonathan’s quick reaction, however, the deadly slugs miss their mark, punching holes in the windshield instead.**

**Jonathan pulls the rental to the side of the boulevard and stops as the motorcycle roars off into the distance.**

**TEMPLAR**

**Well, apparently, we made an impress-**

**sion with someone!!**

**066 EXT. SO. LAS VEGAS BLVD., NEAR FREMONT ST. – DAY 066**

**Jonathan’s shot-up rental is pulled over to the side of South**

**Las Vegas Blvd., near Fremont St. in downtown Vegas.**

**Two uniformed Vegas police officers, SERGEANT JOHNSON and his partner, CORPORAL JIMENEZ, are conducting the investigation.**

**SGT. JOHNSON**

**Gentlemen, I’ll need to see some I.D.**

**and I’ll need to see the vehicle’s**

**registration.**

**035**

**Jonathan hands over his driver’s license.**

**MOORE**

**The car is a rental. The paperwork is**

**in the glove compartment.**

**SGT. JOHNSON**

**(reading from license)**

**Slip 23, San Francisco Marina.**

**(looking Jonathan**

**in the eye)**

**You live on a boat?**

**MOORE**

**(nodding)**

**90-foot yacht called *Sweet Charity.***

**Sgt. Johnson hands Moore’s license to Jimenez, who scans the license into a handheld scanner while Johnson turns his attention to Templar’s license.**

**SGT. JOHNSON**

**(to Templar)**

**Gables Estates, Miami. ...Nice Area.**

**Johnson hands Templar’s license to Jimenez, who scans it as well.**

**SGT. JOHNSON**

**Gentlemen, do either of you know why**

**anyone would want to *whack* you?!**

**Shrugging their shoulders, Jonathan and Templar feign total innocence.**

**MOORE**

**Not an enemy in the world, that I**

**know of.**

**SGT. JOHNSON**

**Mr. Templar, what do you think caused**

**this...incident?**

**TEMPLAR**

**Clearly a case of road rage, Sergeant.**

**We inadvertently cut off the motor-**

**cyclist, about a block back. ...Appears**

**he was more upset than we thought.**

**036**

**Jimenez returns the licenses to Moore and Templar as Sgt. Johnson continues.**

**SGT. JOHNSON**

**You’ll need to call your rental agency**

**and get them to exchange vehicles.**

**You cannot drive this one with the**

**windshield shot up like that.**

**Jimenez checks his smart phone.**

**CORPORAL JIMENEZ**

**(flatly)**

**No wants. ...They’re clean**

**SGT. JOHNSON**

**Thanks, Jimenez.**

**From his expression, Johnson obviously senses something amiss in the scenario but, for now, he can only walk away.**

**067 INT. TEMPLAR’S SUITE – VENETIAN – DAY 067**

**Rayana, Templar and Jonathan are gathered in Templar’s Venetian suite, examining their new purchases; two Glock-19 automatics, with shoulder holsters and extra magazines.**

**RAYANA**

**(to Jonathan)**

**These magazines represent a lot of**

**firepower. You still think my sister**

**is in no danger?**

**MOORE**

**That’s my best guess. Her movements**

**are probably restricted, but she’s too**

**valuable to harm.**

**TEMPLAR**

**Rayana, they brought you to the States**

**to hack the U.S. Government without**

**it being traced back to Russia. ...Am**

**I correct so far?**

**The direct probity of Templar’s question freezes Rayana for a moment.**

**037**

**RAYANA**

**Are you guys FBI? ...Is this part of**

**some sting or whatever you call it?**

**... It’s okay if you are. At this**

**point I’d rather deal with you than**

**them.**

**TEMPLAR**

**No. We’re not here to arrest you. We**

**want to save some people from possible**

**slavery, if that turns out to be their**

**caper.**

**RAYANA**

**And recover ill-gotten money from iden-**

**tity theft.**

**MOORE**

**That’s right, possibly as much as a**

**hundred million.**

**RAYANA**

**How (sic) you know identity theft is**

**their goal?**

**TEMPLAR**

**Because it’s the specialty of one of**

**those involved.**

**RAYANA**

**Then, yes. You are correct ...The hack**

**was supposed to be traced to an IP ad-**

**Dress for a San Francisco anti-fascist**

**group.**

**MOORE**

**Sounds like a story they’d put out.**

**TEMPLAR**

**Now, if we broke up a spy ring at the**

**same time that would be icing on the**

**cake.**

**(to Rayana)**

**You haven’t done any spying since**

**you’ve been here, right?**

**RAYANA**

**Well, no.**

**038**

**TEMPLAR**

**So you’ve committed no crime in the**

**U.S.?**

**RAYANA**

**(realization)**

**No.**

**MOORE**

**Unknown to you, your mission changed**

**when a breakaway group of Russians**

**decided against your will to use your**

**skills for another purpose. One more**

**lucrative, at least for them.**

**Rayana finds herself nodding in the affirmative.**

**TEMPLAR**

**(in Russian with**

**English subtitles)**

**Not quite what you expected is it?**

**Rayana stares at Templar, both startled and strangely com-forted by Templar’s fluency in Russian.**

**RAYANA**

**(English subtitles)**

**Your Russian’s not bad...for an**

**American.**

**068 EXT. HALL OF JUSTICE – BRYANT ST., SAN FRANCISCO – DAY 068**

**In the distance we HEAR the SOUND of a phone RINGING.**

**069 INT. SQUAD ROOM – HALL OF JUSTICE -DAY 069**

**The RINGING stops when Inspector Morgan picks up.**

**MORGAN**

**Inspector Morgan!**

**INTERCUT WITH:**

**070 INT. CASINO BAR - VENETIAN RESORT & CASINO – DAY 070**

**Having a drink at the bar, Jonathan is on his cell.**

**039**

**MOORE**

**(into cell)**

**David. ...This is Jonathan Moore. I**

**need a favor.**

**MORGAN**

**Depends. What is it?**

**MOORE**

**I want you to run a trace on an Vladi-**

**mir Tarlov.**

**Writing down the name.**

**MORGAN**

**Vladimir Tarlov. ...T.A.R.L.O.V?**

**MOORE**

**I assume.**

**MORGAN**

**(hesitating)**

**Just a minute.**

**David works the keyboard of his computer, then studies the flat screen monitor, waiting for the data to come up.**

**MORGAN**

**(finally)**

**Here it is...Vladomir Tarlov... Oh...**

**I hope you weren’t planning on talk-**

**ing to him.**

**MOORE**

**Why?**

**MORGAN**

**His body washed up near Fort Point two**

**days ago... Cause of death, gun shot**

**in the chest... 9-millimeter.**

**MOORE**

**David...do yourself a favor and com-**

**pare the slug with the Glock belong-**

**ing to Karl Poptov.**

**071 INT. TEMPLAR’S SUITE – VENETIAN – DAY 071**

**Robin, Jonathan and Rayana are gathered back in Templar’s suite for a strategy meeting.**

**040**

**MOORE**

**(to Rayana)**

**Sorry to have to tell you this, but**

**Vladimir Tarlov is dead. Probably**

**killed by one of your sister’s**

**kidnappers.**

**Rayana is chillingly distressed*.***

**TEMPLAR**

**(to Jonathan)**

**One of us has to get a look at the**

**Kubla Khan’s new computer system, the**

**one “Bat” Bartholomew is installing.**

**...If we discover any supercomputers,**

**then we’ll know for sure what’s going**

**on. Right now, all we have is suspi-**

**cion.**

**MOORE**

**(smiling)**

**It would be suicide to go in without**

**a disguise, and that sort of leaves**

**me out.**

**Looking the distinguished, elderly man up and down, Templar nods agreement.**

**TEMPLAR**

**(acquiescing)**

**I see your point. ...So we’ll have to**

**work out a full proof disguise...for**

**me.**

**072 INT. LOBBY - KUBLA KHAN HOTEL & CASINO – EVENING 072**

**It’s a much grayer, older and more distinguished looking Templar, in a tweed suit with horn-rimmed glasses, a full mustache and beard – as well as a slightly superior attitude – who approaches the Kubla Khan’s registration desk holding a clipboard with an official-looking, fake work order.**

**TEMPLAR**

**(British accent)**

**I say, my good man, I’m from the Cray**

**Computer Corporation. I have an ap-**

**pointment with Mr. Bartholomew in the**

**computer room.**

**(checking his watch)**

**(MORE)**

**041**

**TEMPLAR (Cont’d)**

**Oh, dear, I’m afraid I’m running a bit**

**late, can you pray direct me to the**

**computer room?**

**KUBLA KHAN CLERK**

**(pointing to elevator)**

**Take the elevator to the second floor.**

**When you get off, go to your left.**

**...It’s the first door on your right.**

**TEMPLAR**

**Thank you.**

**Templar heads for the elevator.**

**073 INT. 2ND FLOOR HALLWAY – KUBLA KHAN – EVENING 073**

**The elevator door opens and getting off Robin Templar turns to**

**his left taking note of the security cameras. He finds the computer room right away. It’s a two-door set with the handle on the right door. Next to the door a fingerprint reader is mounted on a panel on the wall.**

**Templar gently tries the door handle, but the door is elec-trically dead bolted from the inside. He produces a tool about the size of a USB thumb drive but with a thin flexible blade on one end, almost like a small knife. His body block-ing the view of the security cameras, he slips the blade into the crack between the panel and the wall.**

**A red light comes on. He pushes a button on the tool. The red light flashes rapidly then turns green as the deadbolt clicks open.**

**074 INT. COMPUTER ROOM – KUBLA KHAN – EVENING 074**

**Templar enters the room and comes face-to-face with Matthew “Bat” Bartholomew, the young computer whiz.**

**But it’s not Bat who commands his attention. Instead it’s the Cray XC30-AC (air-cooled) supercomputer which, with its four drawers, pretty much fills the large room.**

**BAT**

**(surprised)**

**Who’re you?**

**Prying his eyes off the supercomputer, Templar focuses his attention on Bartholomew.**

**042**

***PRODUCTION NOTE: If the computer room at Hoover Dam (which***

***uses the XC30-AC) is not made available, then the Cray Inc laboratory for the XC30-AC Series of high speed super-computers, located at the corner of Fourth and Madison in downtown Seattle, will double for the Kubla Khan’s computer room.***

**TEMPLAR**

**I’m Dr. Charles Henderson from Cray...**

**Templar extends a hand; the surprised Bat responds in kind and they shake.**

**TEMPLAR**

**(continuing)**

**...Mr. Bartholomew is it?**

**BAT**

**Yes?**

**TEMPLAR**

**Mr. Sokolow asked me to make sure you**

**had everything you needed.**

**Noting a large volume instruction manual on the nearby table, Templar scoops it up and begins thumbing through it.**

**TEMPLAR**

**(indicating manual)**

**Actually, Mr. Bartholomew, just how**

**thoroughly did the company brief you**

**on the XC30-AC?**

**BAT**

**You kidding? I grew up on Cray Super-**

**computers. A while back I purchased**

**an old Cray-1 at a fire sale price,**

**then installed and maintained it for**

**over a year, until the organization I**

**was working for shut down.**

**TEMPLAR**

**(Checking manual)**

**I see you purchased the low-end model**

**with a speed of 22 teraflops of us-**

**able storage and 128 sockets. ...That**

**enough power and capacity for you?**

**043**

**BAT**

**It’s enough to run a city the size of**

**Los Angeles.**

**TEMPLAR**

**If that meets your needs, then we**

**are all happy.**

**BAT**

**Besides, a half million was all my**

**employers were willing to spend.**

**Templar closes the manual.**

**TEMPLAR**

**Any problems syncing up your remote**

**locations?**

**BAT**

**I have only one remote and that will**

**be online shortly.**

**Templar returns the instruction manual to the table where he found it.**

**TEMPLAR**

**Well, good then. I’ll report to Mr.**

**Sokolow that you seem to have it all**

**jolly well under control. ...A plea-**

**sure meeting you, Mr. Bartholomew.**

**Templar turns toward the door, then stops, as if he just remembered something...**

**TEMPLAR**

**Oh...that remote hookup...when do**

**you think you’ll have that online?**

**BAT**

**Day and-a-half, at the most.**

**TEMPLAR**

**Ah, very good. ...A pleasant day to**

**you, Sir.**

**Templar exits, closing the door behind him, leaving Bat vaguely bemused.**

**075 INT. MANAGER’S OFFICE – KUBLA KHAN – EVENING 075**

**044**

**Sergei Sokolow, at his desk, goes over some paperwork when he happens to glance up at the rows of HD monitors filling one of the office walls. On one of the monitors, he sees Templar**

**exit the computer room and head for the elevators.**

**Sergei watches with interest as Templar’s image leaves one monitor and is picked up by another at the elevator.**

**076 ANGLE ON ELEVATOR MONITOR 076**

**Before the elevator doors close, this security camera provides**

**a nice sharp image of Templar.**

**077 BACK TO SCENE 093**

**At first, Sokolow’s attention goes back to his paperwork ... but then he looks up again, rubbing his chin with thumb and forefinger...thinking. After a moment or two, he gets up**

**and heads for his office door.**

**078 INT. LOBBY - KUBLA KHAN HOTEL & CASINO – EVENING 078**

**Templar exits the elevator and quickly leaves the premises.**

**079 INT. COMPUTER ROOM – KUBLA KHAN – EVENING 079**

**Sokolow enters and confronts Bartholomew.**

**SERGEI**

**(Russian accent)**

**Who was that man?!**

**BAT**

**What man?**

**SERGEI**

**The man that just left?**

**BAT**

**(confused)**

**You don’t know?**

**SERGEI**

**How should I know?**

**BAT**

**(hesitant)**

**He told me... you sent him.**

**045**

**SERGEI**

**He told you VHAT?!**

**080 INT. TEMPLAR’S SUITE – VENETIAN – NIGHT 080**

**Templar, minus the disguise, with everyone sipping premium champagne, is giving his report to Jonathan and Rayana.**

**TEMPLAR**

**The key is... the satellite location,**

**wherever that is, comes online in**

**about two days.**

**MOORE**

**(to Rayana)**

**That location is where we’ll find your**

**sister.**

**TEMPLAR**

**Once that satellite system is linked**

**to the Cray, it’s feeding time for**

**this pack of hyenas.**

**081 INT. BOUCHON RESTAURANT – VENETIAN – LAS VEGAS – NIGHT 081**

**While enjoying a gourmet French meal with appropriate wine, Rayana, Jonathan and Robin Templar plot their attack against the Kubla Khan’s supercomputer.**

**RAYANA**

**Only way to find that satellite loca-**

**tion is to get into the supercomputer**

**itself.**

**MOORE**

**And the person gaining such access**

**will have to be a skilled locksmith**

**as well as computer expert with a work-**

**ing knowledge of where to look within**

**the Cray’s file system in order to**

**extract the necessary data.**

**TEMPLAR**

**There’s one man I know who could fill**

**one of the two requirements. ...He**

**could maybe be trained to execute the**

**second requirement.**

**MOORE**

**You’re thinking of Douglas Shinaman?**

**046**

**TEMPLAR**

**He’s a natural for picking the lock;**

**the rest he could learn.**

**RAYANA**

**(interjecting)**

**Wait a minute. He’s a lock picker?**

**Templar and Moore nod and she breaks into PEALS OF LAUGHTER.**

**TEMPLAR**

**(taken aback)**

**What?**

**RAYANA**

**With all due respect, you’ve no idea**

**what we are up against. ...We need**

**someone with the computer skills to**

**go in. That person only needs to be**

**taught how to pick the lock.**

**Robin and Jonathan exchange open jawed looks.**

**082 INT. TEMPLAR’S SUITE – VENETIAN – NIGHT 082**

**A greatly agitated Jonathan and Templar are pacing around the suite.**

**TEMPLAR**

**(heatedly)**

**There’s no way you’re going into that**

**computer room, so forget it!**

**MOORE**

**Exactly!**

**Rayana’s anger matches that of Templar and Moore’s, but she fights to hold it back.**

**RAYANA**

**This must be that famous American arro-**

**gance that I heard so much about back**

**home.**

**TEMPLAR**

**Arrogance?!**

**047**

**RAYANA**

**(ranting)**

**Yes! What do you call it when you**

**take a hard position on something you**

**know nothing about?. ...This is the**

**Cray super computer! Do you under-**

**stand? Do you have any idea how com-**

**plex it is? Even if I told someone**

**what to look for, only the most ex-**

**perienced IT Engineer would have even**

**a slim chance of finding it...and**

**without being detected!**

**(aggressively)**

**Do you have a person like that? One**

**who knows the difference between a**

**petaflop and a teraflop?... Well?!**

**MOORE**

**(to Templar)**

**Frankly, she’s right. ...What we’ve**

**got to do is make it as risk-free as**

**possible for her.**

**TEMPLAR**

**You’re both crazy!**

**MOORE**

**We just have to figure out the para-**

**meters.**

**TEMPLAR**

**(calming down)**

**For one thing, it means luring both**

**Bat and Sergei away from the casino**

**for what? – up to three hours? ...Any**

**bright ideas on how to accomplish that?**

**083 INT. MANAGER’S OFFICE – KUBLA KHAN – NIGHT 083**

**With Sokolow looking on, Bartholomew is working the computer keyboard on an image of Templar (with gray hair, moustache and beard), taken in front of the elevator captured by a security camera earlier in the evening.**

**INTERCUT WITH:**

**084 ANGLE ON FLAT SCREEN MONITOR 084**

**As Bat works away on the keyboard, on the monitor we watch as**

**048**

**the gray hair returns to normal and the moustache and beard disappear.**

**Sergei stares at the monitor.**

**SERGEI**

**Robin Templar!**

**(beat)**

**The address on his driver’s license**

**was Gables Estates, Miami. Leuca-**

**dendra Drive, as I recall. Get some-**

**one on it. I want a complete back-**

**ground check on this...Mr. Templar.**

**085 EXT. BEAUTY SHOTS OF THE VEGAS STRIP – DAY 085**

**To MUSIC, a virtual travel brochure of the luxurious resorts and casinos located on the Las Vegas Strip, ending with a glamorous photo set of the Venetian.**

**086 INT. TEMPLAR’S SUITE – VENETIAN – DAY 086**

**Once again: Rayana, Jonathan and Templar convene.**

**MOORE**

**How’s this? ...I’ll have my friend in**

**the San Francisco Police Department**

**phone Sokolow and tell him that there**

**has been a new development in the Karl**

**Poptov shooting, namely, that the**

**shooter, me, has apparently kidnapped**

**a young woman that was staying aboard**

**the yacht registered to the Kubla Khan**

**and whisked her off to a privately**

**owned, luxury house boat, docked at**

**a marina on Lake Mead...**

**Rayana and Templar are intrigued.**

**MOORE**

**(continued)**

**... But wait, there’s more! The SFPD**

**believes that the houseboat is loaded**

**with sophisticated computer systems.**

**TEMPLAR**

**Sounds great, but do you think Inspec-**

**tor Morgan would stick his neck out to**

**make a call like that?**

**049**

**MOORE**

**No, of course not. Too intrusive at**

**this point. But I know who would.**

**087 EXT. SAN DIEGO, POLICE HEADQUARTERS – DAY 087**

**To establish the SDPD headquarters.**

***SUPERIMPOSE: SAN DIEGO POLICE HEADQUARTERS***

***1401 BROADWAY***

**A cell phone RINGS.**

**088 INT. HALLWAY – SDPD HEADQUARTERS – DAY 088**

**Detective-Sergeant Andrea Parker, early 30s, a striking**

**beauty with a blend of Mediterranean and Asian features, bet-ter known as CHARDONNAY ROGERS during her career with the Mer-ry Band, walks down the hall as she answers her cell phone.**

**CHARDONNAY**

**Detective-Sergeant Andrea Parker.**

**INTERCUT WITH:**

**089 INT. MOORE IN TEMPLAR’S SUITE – VENETIAN – DAY 089**

**Jonathan is on his burner cell phone.**

**MOORE**

**Chardonnay, darling!**

**CHARDONNAY**

**Ah, this must be my fearless leader.**

**MOORE**

**Don’t know about that, my dear, but I**

**do need a small favor.**

**CHARDONNAY**

**How small?**

**MOORE**

**A telephone call.**

**Chardonnay’s interest is piqued.**

**090 EXT. MARINA – LAKE MEAD – DAY 090**

**Indeed, several luxury houseboats are moored at the marina.**

**050**

**091 INT. TEMPLAR’S SUITE – VENETIAN – DAY 091**

**Jonathan has Rayana and Robin’s undivided attention. Templar is slowly nodding his head.**

**TEMPLAR**

**How long is the drive to the Lake**

**Mead Marina?**

**MOORE**

**With rush hour traffic, about 90 to**

**105 minutes. Assuming another 20 min-**

**utes to determine that there’s no such**

**boat, I figure we have a minimum of**

**110 minutes before he figures it out**

**and puts in the phone call to have**

**security check out the computer room**

**and his office.**

**(beat)**

**I’ll have Chardonnay make the call at**

**exactly 4:00 p.m. tomorrow.**

**RAYANA**

**(alarmed)**

**But that is less than the two hours I**

**told you I would need!**

**TEMPLAR**

**You just might have to work a little**

**faster.**

**092 EXT. KUBLA KHAN HOTEL & CASINO – DAY 092**

**Jonathan’s 2nd car rental is in the parking lot, positioned**

**so as to watch the entrance.**

**093 INT/EXT MOORE’S 2ND RENTAL VEHICLE – KUBLA KHAN – DAY 093**

**Jonathan is at the wheel and Rayana is in the passenger seat as they survey the hotel and casino’s two entrances. Jona-**

**checks his watch.**

**094 INSERT – MOORE’S WATCH – DAY 094**

**The clock reads 4:00 P.M.**

**095 BACK TO SCENE 095**

**MOORE**

**Shouldn’t be long, now.**

**051**

**They wait patiently.**

**096 ANOTHER ANGLE 096**

**Rayana is the first to spot their quarry.**

**RAYANA**

**(excitedly)**

**There they are!**

**INTERCUT WITH:**

**097 ANGLE ON BAT & SERGEI – KUBLA KHAN PARKING LOT – DAY 097**

**Bartholomew and Sokolow exit the hotel/casino and walk to a nearby, red RAM 1500 crew cab 4X4 pickup.**

**MOORE**

**(to Rayana)**

**Okay...ready? Got your fingerprint**

**bypass tool? Your disposable cell**

**phone on?**

**Rayana nods.**

**Jonathan pulls out his own disposable, prepaid phone and dials the number of Rayana’s cellular. We HEAR the SOUND of the RING. Rayana answers.**

**RAYANA**

**(into cell)**

**Hello?**

**MOORE**

**Good. ...Keep it on. ...If we’re dis-**

**connected, I’ll know something’s wrong**

**and go to plan B.**

**The red RAM 4X4 pickup heads for the parking lot exit.**

**Rayana turns to Jonathan, her thick accent still prominent.**

**RAYANA**

**Plan B. You didn’t tell me about any**

**plan B. ... What is Plan B?**

**MOORE**

**You’ll know it when you see it!...**

**Now go!**

**052**

**She goes.**

**098 EXT. RED RAM, CREW CAB, 4X4 PICKUP – DAY 098**

**The RAM 1500 pickup heads for the I-15 and the downtown inter-change (I-515/US 93) that leads southeast to Hoover Dam and Lake Mead.**

**099 INT/EXT MOORE’S 2ND RENTAL VEHICLE – KUBLA KHAN – DAY 099**

**Setting his cellular on the dashboard, Jonathan pulls out a second disposable, prepaid cell phone and dials a number.**

**INTERCUT WITH:**

**100 INT/EXT TEMPLAR’S RENTAL VEHICLE – I-515/US-93 - DAY 100**

**Templar is on I-515/US-93 nearing the I-215 interchange when his disposable cell phone RINGS.**

**TEMPLAR**

**(answering)**

**Yes.**

**MOORE**

**They left about 4:15 driving a red,**

**RAM 1500, crew cabin, 4X4.**

**TEMPLAR**

**(glancing at watch)**

**Great ...I’ve got a good head start.**

**101 INT. LOBBY - KUBLA KHAN HOTEL & CASINO – DAY 101**

**Rayana crosses the hotel lobby and enters one of the lobby’s limited access elevators.**

**102 INT. 2ND FLOOR HALLWAY – KUBLA KHAN – DAY 102**

**The elevator door opens and, getting off, Rayana turns to her left and walks down the hallway. Carrying a large, but in-nocent looking handbag, she proceeds toward the computer room door. Finding it, she looks around to make sure she is alone, and then prepares to bypass the fingerprint reader with Templar’s tool.**

**103 TIGHTER ANGLE 103**

**Rayana seems to be having some difficulty with the tool. At**

**053**

**first the light turns red as it did for Templar. But then, instead of turning green, it begins blinking yellow. Just then she thinks she hears a SOUND and turns swiftly to react. The tool slips out of her hand. Waiting, she hears nothing**

**more, so she picks up the tool and tries again. This time it works. She quickly enters.**

**104 INT. COMPUTER ROOM – KUBLA KHAN – DAY 104**

**Looking around to make sure she is alone, Rayana quickly goes to work. The computer is already on and the subtle NOISE we HEAR is from the air cooling system.**

**Rayana picks the lock on one of the cabinets and opens it to reveal rack upon rack of computer blades. She straps the static grounding device to her right wrist and with the grounding wire connected to the chassis she chooses the most convenient blade, unfastens and removes it from the still-running computer.**

**INTERCUT WITH:**

**105 INT. SYSTEM MANAGEMENT WORKSTATION – DAY 105**

**Immediately a mild alert TONE SOUNDS and a message appears on the Cray’s System Management Workstation (SMW): *“Module AF:80 not responding! Redundancy lost!”***

**This is followed a second later by *“Backing up all critical files.”***

**Rayana does not appear alarmed. From her handbag she with-draws a circuit board and prepares to insert it in the vacant slot.**

**But it is too big – it won’t fit! Glancing over at the SMW she sees the latest message:**

***“Preparing for system shutdown.”***

**Quickly, she reinserts the blade she removed and is relieved to see SMW now reads:**

***“Restoring redundancy.”***

**106 INT/EXT MOORE’S 2ND RENTAL VEHICLE – KUBLA KHAN – DAY 106**

**From the cellular phone resting on the dash, Jonathan HEARS:**

**054**

**RAYANA (V.O.)**

**(filtered)**

**Jonathan. ...there’s a problem.**

**Jonathan picks up the phone and puts it to his ear.**

**MOORE**

**What is it?**

**INTERCUT WITH:**

**107 INT. COMPUTER ROOM – KUBLA KHAN – DAY 107**

**Rayana is on her cell.**

**RAYANA**

**I just came within 30 seconds of shut-**

**ting down the entire casino. The DMA**

**injector you gave me doesn’t fit the**

**rack slot!**

**MOORE**

**What do you mean it doesn’t fit?**

**RAYANA**

**It’s about two inches too wide.**

**MOORE**

**Wait – describe the board you removed.**

**RAYANA**

**It was an ordinary computer blade.**

**MOORE**

**No, no, you need to be in the *storage***

**cabinet. Swap out one of the I/O con-**

**trollers.**

**108 BACK TO SCENE – COMPUTER ROOM 108**

**Still wearing the grounding strap, Rayana picks the lock of another cabinet and this time successfully swaps circuit boards.**

**109 INT/EXT TEMPLAR’S RENTAL VEHICLE – US-93/LAKE MEAD - DAY 109**

**Templar is coming up on the Nevada 166 junction, heading north from US 93, near Lake Mead. He takes the 166 turnoff and follows the signs toward the Boulder Harbor Marina.**

**055**

**110 EXT. RED RAM, QUAD CAB, 4X4 PICKUP – DAY 110**

**Sokolow and Bartholomew are on the I-515/US-93 nearing the I-215 interchange.**

**111 INT. COMPUTER ROOM – KUBLA KHAN – DAY 111**

**Rayana pulls a laptop from her handbag and connects a small wire from it to the DMA injector. The screen quickly fills with dozens of folders and files.**

**Suddenly, from her open cell phone lying on the nearby table, Jonathan’s VOICE can be HEARD.**

**MOORE (V.O.)**

**(filtered)**

**Time’s getting scarce.**

**Without picking up the phone, Rayana calls over her shoulder.**

**RAYANA**

**It’s OK. ...I’m in.**

**Rayana is tapping rapidly on the laptop while she talks.**

**RAYANA**

**Hang on while I pull up the host’s**

**file and read you their IP addresses.**

**...Wait! There is no host’s file!**

**Bat must still be configuring the**

**router. ...Let me see if I can find**

**something in his home directory.**

**MOORE (V.O.)**

**I understand. Just make sure you**

**get out when I warn you.**

**112 INT/EXT TEMPLAR’S RENTAL VEHICLE – NEV. 166 - DAY 112**

**Templar takes the Lake Mead Marina Rd. off the 166 and follows the signs to the Boulder Harbor Marina.**

**113 INT. COMPUTER ROOM – KUBLA KHAN – DAY 113**

**RAYANA**

**(calling out)**

**This Bartholomew is so disorganized!**

**He’s got a ton of garbage in here.**

**056**

**As Rayana continues exploring Bat’s files we don’t see what she’s seeing, but we do see her reaction.**

**RAYANA**

**Owww! ...That is disgusting!**

**Jonathan’s VOICE is HEARD coming from her cell phone.**

**JONATHAN (V.O.)**

**You’ve got maybe thirty minutes. How**

**does it look?**

**RAYANA**

**(calling out)**

**Not good.**

**114 INT/EXT. TEMPLAR’S RENTAL – BOULDER MARINA - DAY 114**

**Templar is parked on the upper level parking lot where he has**

**an unobstructed view of the office building and the lot below. A Bushnell 20X magnification, surveillance binocular rests in his lap.**

**TEMPLAR**

**(into his cell)**

**I’m in position. ...They should be here**

**soon. ...How’s she doing?**

**115 INT/EXT MOORE’S 2ND RENTAL VEHICLE – KUBLA KHAN – DAY 115**

**Jonathan puts his second cellular phone to his ear.**

**MOORE**

**She’s not sure she’s gonna make it.**

**TEMPLAR (V.O.)**

**Just make sure she gets out of there**

**with time to spare!**

**MOORE**

**Understood.**

**116 INT. SECURITY OFFICE – KUBLA KHAN – DAY 116**

**The slinky and almost painfully beautiful Tatiana (Tina) Romanova enters the security office and seats herself behind her desk. In her militaristic security uniform, with the Glock-19 holstered on her right hip, secured by the police**

**057**

**style belt with special pockets for handcuffs, extra maga-zines and her handheld radio device, she is the very model**

**of the modern dominatrix.**

**117 INT/EXT. TEMPLAR’S RENTAL – BOULDER MARINA - DAY 117**

**Suddenly, Templar sits up straight and takes notice of the red crew-cab pickup entering the parking lot and heading to a parking spot adjacent the office building.**

**He looks through the high-powered binoculars.**

**118 TEMPLAR’S POV – THROUGH BINOCULARS – DAY 118**

**Bat and Sergei exit the red RAM pickup and enter the marina office.**

**119 BACK TO SCENE 119**

**Robin Templar puts his cell phone to his ear and announces:**

**TEMPLAR**

**They’re here. I figure five, six,**

**maybe ten minutes! ...Time to get her**

**out.**

**120 INT/EXT MOORE’S 2ND RENTAL VEHICLE – KUBLA KHAN – DAY 120**

**With both disposable cellular phones in his hands, Jonathan exits his 2nd rental vehicle and heads for the entrance to the Kubla Khan.**

**Into one of the *burner* cell phones, he cautions:**

**MOORE**

**Abort! ...Abort! ...Time to get out!**

**121 INT. COMPUTER ROOM – KUBLA KHAN – DAY 121**

**Rayana calls out over her shoulder.**

**RAYANA**

**I’m doing full subtree search for any**

**file containing IP address. I only**

**need another ten minutes.**

**Jonathan’s demanding VOICE comes over the cell phone speaker.**

**MOORE**

**That’s not an option. ...Get out now!!**

**058**

**122 INT/EXT TEMPLAR’S RENTAL – BOULDER MARINA - DAY 122**

**Some motion at the entrance of the marina office catches Templar’s attention. Robin puts the binoculars to his eyes.**

**123 TEMPLAR’S POV – THROUGH BINOCULARS – DAY 123**

**As Sergei and Bat enter the cab of the red RAM pickup, Sergei is seen dialing a number on his cell phone and putting the phone to his ear.**

**124 BACK TO SCENE 124**

**TEMPLAR**

**(into cell phone)**

**The call is being made.**

**Jonathan’s clear VOICE comes back on the cell phone.**

**MOORE (V.O.)**

**Understood!**

**125 INT. SECURITY OFFICE – KUBLA KHAN – DAY 125**

**The PHONE RINGS. Tina picks up on the first ring.**

**TINA**

**(into handset) Romanova, Kubla Khan Security.**

**(alarmed)**

**Yes, sir, Mr. Sokolow.**

**Hanging up the phone, Tina grabs the *walkie talkie* from next to the phone and begins barking orders.**

**TINA**

**Red Alert! ...Red Alert! ... Descend**

**upon the computer room, second floor.**

**Detain anyone in the room and anyone**

**found in the area until I get there.**

**126 INT. COMPUTER ROOM – KUBLA KHAN – DAY 126**

**Once again, Jonathan’s VOICE is HEARD coming from Rayana’s cell phone.**

**MOORE (V.O.)**

**Security is on its way. Don’t bother**

**(MORE)**

**059**

**MOORE (Cont’d)**

**returning everything to its place.**

**They already know where you are and**

**probably what you’re doing! ...Just**

**get out!**

**Calling out over her shoulder.**

**RAYANA**

**IP search no good. Scanning for any-**

**zing with GPS coordinates.**

**127 INT. LOBBY - KUBLA KHAN HOTEL & CASINO – DAY 127**

**Cell phone in each hand, Jonathan crosses the lobby, heading in the direction of the elevators.**

**128 JONATHAN’S POV – ELEVATORS – DAY 128**

**In front of him, Jonathan sees four armed security guards waiting for the elevator doors to open.**

**129 BACK TO SCENE 129**

**Jonathan puts one of the cell phones he is holding to his**

**ear and once again, urgently, but quietly, demands that**

**Rayana get the *hell out.***

**MOORE**

**(into cell)**

**You’ve got mere seconds.**

**130 INT. COMPUTER ROOM – KUBLA KHAN – DAY 130**

**Rayana calls out over her shoulder.**

**RAYANA**

**This search should run much faster.**

**Everything will be cached in memory.**

**...Just need another 20 to 30 seconds.**

**Jonathan’s calm, filtered VOICE comes back over the SPEAKER.**

**MOORE (V.O.)**

**You don’t have it!**

**131 INT. LOBBY - KUBLA KHAN HOTEL & CASINO – ELEVATORS - DAY 131**

**The elevator doors close as the five armed security guards**

**060**

**begin their ascent to the second floor.**

***FREEZE FRAME***

**SUPERIMPOSE: TO BE CONTINUED**

**BEGINNING PART 2:**

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

**132 INT. COMPUTER ROOM – KUBLA KHAN – DAY 132**

**Rayana calls out, over her shoulder, to Jonathan.**

**RAYANA**

**I got it. ...Getting out now!**

**Laptop in hand, she rushes for the door. About to open the door, she suddenly stops, rushes back and hurriedly collects her cell phone.**

**RAYANA**

**(into cell)**

**Leaving now!**

**133 INT. LOBBY - KUBLA KHAN HOTEL & CASINO – DAY 133**

**Once again, Jonathan calmly issues instructions via the cell phone held to his ear.**

**JONATHAN**

**(into cell)**

**Don’t go to the elevators. Instead,**

**turn right and try and make it to the**

**end of the hallway, and then take the**

**fire exit to the lobby floor.**

**134 INT. 2ND FLOOR HALLWAY – KUBLA KHAN – DAY 134**

**Rayana exits the computer room, checks the hallway and finding it empty, races to her right towards the fire stairs leading to the lobby.**

**135 ANOTHER ANGLE 135**

**Just as Rayana turns the corner at the end of the hallway and**

**061**

**enters the staircase...the elevator doors open, and the five armed security guards enter the 2nd floor hallway.**

**136 INT. STAIRS - FIRE ESCAPE – KUBLA KHAN – DAY 136**

**Now on the stairs and using her cell phone, Rayana gives her status to Jonathan.**

**RAYANA**

**(into cell)**

**I’m on the fire escape stairs.**

**137 INT. LOBBY - KUBLA KHAN HOTEL &CASINO – STAIRCASE - DAY 137**

**As Jonathan reaches the lobby wall between the elevators and fire staircase, two armed security guards take up positions next to the fire escape; effectively cutting off Rayana’s escape.**

**138 ANGLE ON JONATHAN – DAY 138**

**MOORE**

**(into cell)**

**Hold your position. ...Plan B com-**

**ing up.**

**With that, Jonathan reaches up and triggers one of the hotel/ casino’s fire alarm devices. The loud ALARM BELLS SOUND.**

**139 BACK TO SCENE 139**

**In panic mode, everyone but the security guards make for the exits.**

**Jonathan moves to the fire escape stairs and waits patiently.**

**140 INT. STAIRS - FIRE ESCAPE – KUBLA KHAN – DAY 140**

**Stopped between the first and second floors, Rayana waits patiently for instructions, the cell phone next to her ear.**

**141 INT. LOBBY - KUBLA KHAN HOTEL &CASINO – STAIRCASE - DAY 141**

**As the ALARM BELLS continue RINGING, the armed security guards patiently hold their positions, as does Jonathan Moore.**

**Suddenly, a bunch of frantic hotel guests burst through the doors of the fire escape, rushing through the lobby, heading for the hotel exit. Trailing among the group is Rayana.**

**062**

**INTERCUT WITH:**

**142 ANGLE ON JONATHAN – DAY 142**

**Spotting Rayana, who obviously won’t stop until she reaches the parking lot and Moore’s 2nd rental car, Jonathan allows himself a satisfactory smile then slowly puts the second cell phone to his ear and announces:**

**MOORE**

**(into cell)**

**Mission completed!**

**143 INT/EXT TEMPLAR’S RENTAL VEHICLE – US 93/166 - DAY 143**

**Now heading back to Las Vegas, Jonathan is turning off of Nevada 166 onto US 93 when the good news comes over the CELL phone’s SPEAKER; the phone resting on the vehicles dashboard.**

**TEMPLAR**

**(into cell)**

**Congratulations! ...Now we can get to**

**work.**

**144 EXT. KUBLA KHAN HOTEL & CASINO – EARLY EVENING 144**

**Establish the casino hotel and the dawn of a new day.**

**145 INT. MANAGER’S OFFICE – KUBLA KHAN – EARLY EVENING 145**

**Standing before Sergei Sokolow’s desk is Matthew “Bat” Bartholomew.**

**SERGEI**

**(Russian accent)**

**Come up with anything on Templar?**

**BAT**

**Not much showing on this Florida ad-**

**dress. Looks like he’s hardly ever**

**there.**

**SERGEI**

**A false front?**

**BAT**

**His references are all from Cape Town,**

**South Africa. We’re checking on them**

**now.**

**063**

**SERGEI**

**Hah!...Anyone hides his identity good**

**as Templar is trouble. ...Have *Vlad* get**

**me three *scrubbers.* Templar is staying**

**at the Venetian. Don’t do anything on**

**Venetian property. Have them wait un-**

**til they can follow him to a safe place.**

**Bat nods.**

**146 EXT. MONTAGE: VENETIAN HOTEL COMPLEX – EARLY EVENING 146**

**Establish.**

**147 INT. BOUCHON RESTAURANT – VENETIAN – EARLY EVENING 147**

**Jonathan, Templar and Rayana sip exquisite Champagne and debrief the day’s events.**

**RAYANA**

**So, from the X30-AC, we were able to**

**get the IP address, sub network and**

**server locations. ...Also, a private**

**network that is located in the San**

**Francisco Presidio.**

**MOORE**

**They’re probably using Wi-Fi connec-**

**tions.**

**TEMPLAR**

**So, we actually don’t have their working**

**location?**

**MOORE**

**But that shouldn’t be too difficult to**

**eventually determine.**

**TEMPLAR**

**How so?**

**MOORE**

**Even with repeaters, Wi-Fi has a limited**

**hookup range.**

**RAYANA**

**And is the least secure of the Internet**

**connections.**

**064**

**MOORE**

**With the right equipment, we should be**

**able to triangulate it.**

**148 EXT. VENETIAN HOTEL COMPLEX– EARLY EVENING 148**

**A dark sedan pulls into the Venetian parking lot.**

**149 EXT. VENETIAN PARKING STRUCTURE – EARLY EVENING 149**

**The dark sedan finds a ground level slot, parks, and four individuals climb out.**

**In addition to Vladimir, they are: “One Shot” KELLEY; “Gunner” HELLSTROM; “Puffer” BLOWFELD; and an extremely fit and attractive young lady that only goes by the name of SUEZ.**

**Checking their cell phones, they spread out to cover all en-trances and exits to the hotel complex.**

**150 INT. TEMPLAR’S SUITE – VENETIAN – NIGHT 150**

**Rayana, Jonathan and Templar are once again gathered.**

**TEMPLAR**

**It would seem to me that our next stop**

**is San Francisco.**

**MOORE**

**There’s just one stop I have to make be-**

**fore that.**

**Rayana and Templar look at Jonathan inquisitively.**

**Pulling back the lapel of his sport jacket, he reveals the Glock-19 in its shoulder holster.**

**MOORE**

**I have to return our Glocks and extra**

**magazines to my friend at the Clark**

**County shooting range. ....Fortunately,**

**we didn’t have to use them.**

**TEMPLAR**

**If we did, your friend would merely**

**claim they were daily rentals stolen**

**from the outdoor range.**

**Jonathan only smiles; admitting nothing.**

**065**

**RAYANA**

**I’ll go with you. It’s better than**

**getting stuck in my room again.**

**TEMPLAR**

**I’ll go as well. ...I can pick up**

**my rental on the way back.**

**151 INT. MANAGER’S OFFICE – KUBLA KHAN – EARLY EVENING 151**

**Sergei answers the phone on the first RING.**

**SERGEI**

**Da!**

**INTERCUT WITH:**

**152 INT/EXT. SCRUBBERS SEDAN – I-15 – VEGAS - EARLY EVENING 152**

**Suez is driving while Vladimir is on his cell phone.**

**VLADIMIR**

**(Russian with**

**English subtitles)**

**Templar is northbound on the I-15 but**

**he’s not alone. ...He’s with a grey-**

**haired black man and a hot-looking**

**woman.**

**SERGEI**

**(Russian -English**

**subtitles)**

**Who’s with you?**

**VLADIMIR**

**(English subtitles)**

**“One Shot” Kelley; “Gunner” Hellstrom;**

**“Puffer” Blowfeld; and Miss Suez.**

**SERGEI**

**That’s good. ...Scrub all three!!**

**153 EXT. LAS VEGAS METRO POLICE DEPARTMENT – EARLY EVENING 153**

**Establish.**

**154 INT. LVMPD SQUAD ROOM - EARLY EVENING 154**

**Uniformed SGT. Johnson is conferring with Corporal Jimenez.**

**066**

**SGT. JOHNSON**

**Fire alarm went off at the Kubla Khan**

**but no fire was reported. These are**

**not alarms that can be set off by ac-**

**cident. ...What do you make of it?**

**CORPORAL JIMENEZ**

**Not a thing! ...We can’t even inquire**

**unless invited. ...So why worry about**

**it?**

**SGT. JOHNSON**

**I’d just like to know what’s going on.**

**CORPORAL JIMENEZ**

**Sergeant. I think that’s above both**

**our pay grades.**

**155 INT/EXT. JONATHAN’S RENTAL – N. DECATUR – EARLY EVENING 155**

**Jonathan turns off N. Rancho Dr. onto N. Decatur and drives north.**

**156 INT. MANAGER’S OFFICE – KUBLA KHAN – EARLY EVENING 156**

**Once again, Sergei answers the phone on the first RING.**

**SERGEI**

**Da!**

**INTERCUT WITH:**

**157 INT/EXT. SCRUBBERS VAN – NORTH VEGAS - EARLY EVENING 157**

**On his cell phone, Vladimir reports to Sergei.**

**VLADIMIR**

**(Russian- English**

**subtitles)**

**We’re now east of the I-15, northbound**

**on North Decatur. ...At first I thought**

**he was headed for the North Las Vegas**

**Air Terminal, but we’re past that now.**

**SERGEI**

**(English subtitles)**

**Stay on them!**

**158 EXT. CLARK COUNTY SHOOTING COMPLEX – EVENING 158**

**067**

**SERIES OF SHOTS establishing the sprawling, popular outdoor range at 11357 N. Decatur Blvd, featuring archery, trap shooting; together with hand and machine guns of all types.**

**159 EXT. ADMINISTRATION BLDG. – SHOOTING COMPLEX – EVENING 159**

**The outdoor range is closing for the day. Jonathan’s rental heads for the parking area outside the administration building.**

**VLADIMIR (V.O.)**

**(English subtitles)**

**They have pulled into the Clark County**

**Shooting Complex.**

**SERGEI (V.O.)**

**(English subtitles)**

**Perfect. I know the area. Very iso-**

**lated. And no one will notice another**

**gunshot or two.**

**160 INT/EXT. SCRUBBERS’ VAN – SHOOTING COMPLEX - EVENING 160**

**Vladimir addresses the Scrubbers as they ready their hand-**

**guns.**

**VLADIMIR**

**(English-Russian**

**accent)**

**We finish them here, right now!!**

**161 EXT. ADMIN BLDG. – PARKING - SHOOTING COMPLEX – EVENING 161**

**Jonathan parks his rental with nose toward the front door of the building.**

**162 INT/EXT. JONATHAN’S RENTAL – EVENING 162**

**Jonathan notes in his rear view mirror that an ominous grey laundry van has stopped behind him, crossways.**

**MOORE**

**People, I think we have company at**

**six o’clock.**

**Suddenly, the rear windshield is shattered by a BULLET that scratches Templar. Everyone ducks.**

**163 ANOTHER ANGLE 163**

**068**

**Templar in the front seat and Rayana in rear roll out the right side of the car while Moore rolls out the left side passenger door. While prone, Jonathan aims his Glock-19**

**at the scrubber’s van.**

**164 ANGLE ON KELLEY 164**

**Moore pops: “One-Shot” Kelley is hit in the right shoulder, causing him to drop his weapon.**

**165 BACK TO SCENE 165**

**On the passenger side of the rental, Templar and Rayana scramble and run the 20 yards to the Admin Building, manag-**

**ing to get inside. They are followed by Moore.**

**166 INT. SCRUBBERS’ VAN – EVENING 166**

**Vladimir is furious with Kelley, who flops on his back on the van floor in agony.**

**VLADIMIR**

**You idiot! We lose surprise! Now**

**we have to go in after them before**

**(sic) cops get here.**

**167 INT. LOBBY – ADMINISTRATION BLDG. EVENING 167**

**As Rayana, Moore and the bloodied Templar hurriedly tumble into the lobby, they are met by Manager, JIM DOERR, who appears to be in his mid 30s.**

**MOORE**

**Thanks for the loan, my friend. Un-**

**fortunately --**

**168 ANOTHER ANGLE 168**

**THREE BULLETS BLOW THROUGH A WINDOW, narrowly missing Moore and hitting the wood paneling of the counter as Doerr and the others all hit the floor behind the counter.**

**MOORE**

**(continuing)**

**-- I think we’ll need the weapons a**

**little longer.**

**JIM DOERR**

**(stunned)**

**D’you think?**

**069**

**As Templar moves, crouching, toward the shelter of the counter, another BULLET smashes through the office window. Then, MORE SHOTS come in.**

**JIM DOERR**

**(continued)**

**What the hell?! ...Jonathan, what’s**

**going on?!**

**MOORE**

**Nothing to do with you, Jim. Every-**

**thing to do with us.**

**Jim takes a moment to think about it.**

**JIM DOERR**

**Great. Won’t make me any less dead.**

**...You’ll find extra ammo in the dis-**

**play case. Help yourself.**

**Jim pulls a landline phone down off the countertop and dials 911.**

**Then Moore reaches up to a wall switch and TURNS OFF THE LIGHTS, putting the place in a dim half-light.**

**169 STILL ANOTHER ANGLE 169**

**Huddled on the floor in the near darkness, Jonathan and Templar check the magazines on their Glocks. Doerr is on**

**the phone.**

**TEMPLAR**

**We can’t afford to kill anybody. The**

**coroner’s inquiry could tie us up for**

**weeks.**

**Rayana regards him with disbelief.**

**RAYANA**

**And how long would your funeral tie us**

**up??!**

**Templar and Moore share a glance, acknowledging her point.**

**JIM DOERR**

**(on phone;**

**breathless)**

**County Shooting Complex under attack!**

**(MORE)**

**070**

**JIM DOERR (Cont’d)**

**...Four or five gunmen shooting at the**

**Administration Building! Full assault!**

**...Need help now!!**

**RAYANA**

**Is wounding them allowed?**

**Templar shrugs as if unsure.**

**RAYANA**

**But Jonathan just wounded a man?!!**

**MOORE**

**You’re right. Wounding is at least**

***better.***

**RAYANA**

**Good, then give me the gun!**

**While Jonathan and Templar merely stare at her, Jim Doerr, still on the phone, pulls his Glock-19 from his holster and hands it to Rayana.**

**JIM DOERR**

**(on phone; ashen faced)**

**Okay...**

**(to Moore and others)**

**...It’ll be at least 10 minutes.**

**MORE BULLETS come through, breaking the plaster on the walls.**

**RAYANA**

**Can we live that long?**

**Doerr then pulls two fully-loaded Glock magazine clips secured to his ankles by Teflon and hands them to Templar and Rayana.**

**JIM DOERR**

**If I might suggest, there are three**

**back exits.**

**TEMPLAR**

**They’ll have those covered. We step**

**out those doors, we’re clay pigeons.**

**MOORE**

**(nods)**

**Let ‘em come to us. ...We just won’t**

**be where they expect.**

**071**

**RAYANA**

**We only have to stall ten minutes.**

**TEMPLAR**

**Cops always tell you 10 minutes. It’s**

**like restaurants always tell you 20**

**minutes? ...Cops always say 10.**

**MOORE**

**Just try and not shoot each other.**

**170 EXT. SHOOTING COMPLEX – ADMINISTRATION AREA – NIGHT 170**

**In the moon-bright night, the four Scrubbers, each armed with heavy weapons, surround the administration building, eye-balling all the exits:** **Vladimir Kozolow, “Gunner” Hellstrom, “Puffer” Blowfeld and Suez start to close in on their prey.**

**171 INT. SHOOTING COMPLEX – ADMIN. BUILDING LOBBY – NIGHT 171**

**We PAN from Jonathan...to Templar...to Rayana, all now crouched down in the dark behind makeshift barriers of cabinets and couches, listening and watching intently.**

**INTERCUT WITH:**

**172 ANOTHER ANGLE 172**

**Suddenly, all hell breaks loose. From out of the night, through every window, GUN FLASHES AND ACCOMPANYING SOUNDS**

**seem to come from everywhere as Vladimir, “Gunner,” “Puffer,” and Suez open fire.**

**The threesome return fire, aiming at the gunfire flashes**

**that spit lethal bullets in their direction.**

**173 ANGLE ON RAYANA 173**

**As Rayana returns fire, suddenly her Glock produces only a CLICK: the magazine is empty.**

**Frantically checking the other magazines, she discovers she**

**is out of ammo. Suddenly, she makes a dash for door the adjacent auditorium.**

**174 INT. AUDITORIUM – NIGHT 174**

**The door from the lobby suddenly bursts open as Rayana rushes into the brightly lit auditorium, and heads toward the display**

**072**

**cabinets where the ammo is stored.**

**A moment later, an exterior door opens and Suez steps inside, weapon in hand. Spotting Rayana, she squeezes off a quick shot which shatters the glass of the display cabinet where Rayana is reaching for a box of shells.**

**Suez tries for another round, but a CLICK tells her – and Rayana – that her weapon is empty.**

**Suez, seeing the ammo boxes, rushes for both the display cabinet and Rayana.**

**Rayana struggles to hurriedly load a magazine.**

**175 ANGLE ON SHATTERED DISPLAY CABINET 175**

**Rayana hasn’t quite finished loading when Suez hits her like**

**a running back and knocks her Glock to the floor. Suez reaches for an ammo box herself but has her legs knocked out from under her as Rayana bounces back.**

**176 ANOTHER ANGLE 176**

**It’s quickly clear that both these delicate-featured women**

**are adept in the real world of military-grade martial arts, and that they are evenly matched. But they are both in deadly earnest and it doesn’t last long.**

**After a few punches, some clothing tern, feints and kicks thrown, Suez mounts an attack with an aggressive series of jabs which Rayana slips. She then clinches Suez, and in**

**about half a second, turns her by the hair with one hand**

**while reaching around and gripping hard her earlobe: a quick upward jerk with full shoulder muscles produces a torn ear, a SHRIEK of agony from Suez as she collapses to the floor and a surprising amount of blood, spurting all over the two sweaty women and the nice, clean auditorium floor.**

**177 STILL ANOTHER ANGLE 177**

**As Rayana is about to kick Suez’s ribs in, Templar enters, pointing his weapon at Suez.**

**TEMPLAR**

**(to Rayana)**

**Hold it!. ...I’ve got her. Finish**

**loading your gun...**

**073**

**Templar is more than a little impressed with Rayana, looking at the damage she has wrought on the formidable Suez.**

**TEMPLAR**

**(continuing)**

**...How did you manage this?**

**RAYANA**

**(matter of fact)**

**I do Ultra Krav Maga.**

**TEMPLAR**

**Israeli martial arts?**

**RAYANA**

**I’ve been around. ...And we don’t,**

**how do you say?. ...Mess around.**

**TEMPLAR**

**(shaking head)**

**Could have used you in the Marines.**

**Rayana has retrieved and loaded her Glock just as**

**POLICE SIRENS are HEARD from outside the auditorium.**

**178 INT. OFFICE – ADMINISTRATION BLDG. – LATER -NIGHT 178**

**Jonathan, Templar, Rayana, Jim Doerr, and Sgt. Johnson are gathered in the SHOOTING COMPLEX’s admin office, each giving their version of events when Corporal Jimenez enters with**

**Suez in tow.**

**CORPORAL JIMENEZ**

**Sergeant! ...The physical evidence**

**backs up their story. ...Three *perps***

**are in custody, on their way to the**

**hospital.**

**(indicating Suez)**

**This one will need paramedics as well.**

**I’ve called for two female deputies.**

**Suez is wounded and hurting but still surly.**

**179 EXT. SAN FRANCISCO INTERNATION AIRPORT – DAY 179**

**Establish.**

**180 EXT. RUNWAY - SAN FRANCISCO INTERNATIONAL AIRPORT – DAY 180**

**074**

**A shuttle from Las Vegas settles onto the runway.**

**181 EXT. MAIN ENTRANCE – SAN FRANCISCO INTERNATIONAL – DAY 181**

**Jonathan, with Templar and Rayana following, exits the building and looks around for his limousine.**

**182 ANOTHER ANGLE 182**

**Spotting JASON OW, his limo driver, Jonathan with Templar**

**and Rayana in tow and luggage in hand, follow him to the**

**black limo where the three climbs into the back.**

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

**183 INT/EXT. LIMOUSINE – REAR COMPARTMENT – DAY 183**

**The three sit in the rear of the limousine.**

**TEMPLAR**

**(to Rayana)**

**What we need from you is a list of**

**equipment we’ll need to track down**

**the exact address where your sister**

**is likely being held.**

**MOORE**

**(adding)**

**The equipment necessary to track down**

**any Wi-Fi signals.**

**RAYANA**

**(Russian accent)**

**When we get to the Marina, I’ll make**

**a list.**

**184 EXT. 19TH FLOOR – OFFICE BUILDING – SAN FRANCISCO – DAY 184**

**A PHONE RINGS.**

**The SIGN on the back wall of the office READS: *Universal Imports.***

**As the CAMERA PANS the lobby, it becomes obvious that Uni- versal Imports takes up the entire floor with the huge lobby occupying about 18 percent of the floor space and out of sight individual offices the remaining 82 percent.**

**075**

**The receptionist, MISS VALTAN, with a slight French accent answers the phone.**

**MISS VALTAN**

**Universal Imports, how may I direct**

**your call?**

**INTERCUT WITH:**

**185 EXT. S.F. MARINA – 90 FT. YACHT *SWEET CHARITY* – DAY 185**

**Jonathan is alone on the deck of his yacht, speaking into his cell phone.**

**MOORE**

**Miss Valtan, is Ben Lane in?**

**MISS VALTAN**

**Not yet, sir. I expect him any moment.**

**MOORE**

**When he comes in, tell him that I need**

**the following equipment, A-SAP. ...You**

**ready to take this down?**

**MISS VALTAN**

**Yes, sir, Mr. Moore.**

**186 INT. LUXURY CAPTAIN’S CABIN - 90 FOOT SCHOONER – NIGHT 186**

**Robin Templar places Rayana’s suitcase on the queen-size bed.**

**TEMPLAR**

**You’ll stay here, in the main cabin.**

**Jonathan and I will take the guest**

**cabins. ...Jason stays in the crew’s**

**quarters. ...You should be very com-**

**fortable.**

**Jonathan steps in.**

**MOORE**

**(to Templar)**

**Ben Lane will call me soon as the**

**equipment is ready for pickup.**

**187 EXT. KUBLA KHAN HOTEL & CASINO – DAY 187**

**Establish.**

**077**

**188 INT. MANAGER’S OFFICE – KUBLA KHAN – DAY 188**

**Seated across the desk from Sergei Sokolow is SVETLANA VASILIEVA, early 30s, sharply dressed in business attire,**

**with the sculpted features and trim figure that should**

**render her a beauty, except for the hard feel about her – a cold look in her eye -- that makes her more intimidating**

**than attractive.**

**SERGEI**

**(Russian with**

**English subtitles)**

**My source at the airlines tells me**

**that Templar flew to San Francisco,**

**earlier today. I want you on the next**

**flight possible. Track him down. The**

**last crew I sent disappointed me. See**

**that you do not!**

**Svetlana gives him a stony look that says she does not plan**

**to fail.**

**189 EXT. OFFICE BUILDING – S.F. FINANCIAL DISTRICT – DAY 189**

**Jason Ow stops the limousine in front of a financial dis-**

**trict high-rise office building.**

**Moore and Templar, AKA Harry Fletcher, exit the limo and**

**enter the building.**

**190 INT. LOBBY – OFFICE BUILDING – SAN FRANCISCO – DAY 190**

**As Jonathan and Templar head for the elevators, they pass the LETTER BOARD listing the companies with offices in the building together with their floor and suite numbers, including, conspicuously: *UNIVERSAL IMPORTS 19TH FLOOR.***

**191 INT. 19TH FLOOR – OFFICE BUILDING – SAN FRANCISCO – DAY 191**

**The elevator door opens on the 19th floor; Moore and Templar step out and into the lobby of a busy and fully functioning company.**

**As Jonathan and Templar enter, Miss Valtan calls out her greeting:**

**MISS VALTAN**

**‘Afternoon, Mr. Fletcher, Mr. Moore.**

**...I’ll let Mr. Lane know you’re here.**

**077**

**TEMPLAR**

**Thank you, Miss Valtan. Have him meet**

**us in Jonathan’s office.**

**MISS VALTAN**

**Yes, Mr. Fletcher.**

**Without losing a step, Jonathan and Templar move to one of**

**the two sets of double doors behind which are located all of the offices for Universal Import’s many hard-working em-ployees.**

**Templar opens one of the double doors and he and Jonathan disappear into the inner sanctum.**

**192 INT. OFFICE HALLWAY – UNIVERSAL IMPORTS – DAY 192**

**Jonathan and Robin Templar pass an office door marked *Harry Fletcher, Chief Operating Officer*, and stop at the next door marked *Jonathan Moore, Chief Financial Officer*. They enter.**

**193 INT. MOORE’S OFFICE AT UNIVERSAL IMPORTS – DAY 193**

**As Jonathan seats himself behind his desk and Templar settles into one of the office’s several overly stuffed chairs, Ben Lane enters carrying a large brief case. Resting it on Jonathan’s massive desk and without comment, Ben carefully opens the case.**

**BEN LANE**

**Here’s the equipment you asked for.**

**I was able to find it all in one**

**location; an electronics warehouse**

**in the Mission District.**

**TEMPLAR**

**Good work.**

**(closing case)**

**Now if you’ll excuse us, we’ve got**

**to put this equipment to work.**

**As Ben Lane exits, Jonathan turns to Templar.**

**MOORE**

**If we’re going to be driving around**

**the Presidio, we’re sure to be noticed,**

**so I better call Inspector Morgan and**

**let him know what we’re up to.**

**078**

**TEMPLAR**

**(nodding)**

**Good idea.**

**194 INT/EXT 4-DOOR SUV – DAY 194**

**Jonathan drives a new, but nondescript, 4-door SUV through a residential area of the Presidio. Templar is in the passenger seat with Rayana in the back.**

***MOORE (V.O.)***

***The Presidio* used to be a U.S. Army**

***base; founded in the 18th century by***

***the Spanish. Nowadays, it’s a sought-***

***after residential and commercial area.***

**195 ANOTHER ANGLE 195**

**The SUV now drives through a historic part of the park. Rayana is on her new electronic gear. Both she and Templar wear headphones and have monitoring laptops.**

***MOORE (V.O.***

***(continuing)***

***We spent two days driving back and***

***forth pulling signals out of the air,***

***carefully marking the locations on a***

***map.***

**196 EXT. SERIES OF SHOTS – PRESIDIO RESDENTIAL STREETS - DAY 196**

**The SUV drives through another beautiful residential area. Templar and Rayana monitor it all on their screens.**

**As the SUV drives down yet another residential street, a Park Police vehicle begins to follow close behind.**

**Suddenly the brief SOUND of a SIREN and the flashing red lights of the patrol car get Jonathan’s attention.**

**197 INT/EXT JONATHAN’S SUV – DAY 197**

**Jonathan immediately pulls over and gets ready to hand over his license, registration and insurance certificate to OFFI-CER LEE of the Park Police.**

**198 ANOTHER ANGLE 198**

**Jonathan shuts off the engine and rolls down his driver’s**

**079**

**side window which is now filled with the Park Patrolman’s upper torso.**

**OFFICER LEE**

**Sir, do you know why I stopped you?**

**Handing over the license, registration and insurance form:**

**MOORE**

**I’ve a pretty good idea.**

**199 EXT. SAN FRANCISCO HALL OF JUSTICE – DAY 199**

**Over an establishing shot of the police headquarters building at 850 Bryant St., WE HEAR a PHONE RING.**

**200 INT. SQUAD ROOM – HALL OF JUSTICE – DAY 200**

**The RINGING is stopped when Inspector David Morgan picks up.**

**MORGAN**

**Inspector Morgan! How can I help you?**

**INTERCUT WITH:**

**201 EXT. PRESIDIO RESIDENTIAL STREET – DAY 201**

**Officer Lee is on his cell phone.**

**OFFICER LEE**

**This is Officer Lee of the Park Police.**

**I have a Jonathan Moore here who claims**

**to have a get-out-of-jail free card. He**

**has been canvassing the Presidio for the**

**last day and a-half, driving up and down**

**the streets and making some residents**

**very nervous. ...Claims you can vouch**

**for his actions.**

**MORGAN**

**Moore is working with me...It’s official**

**business.**

**OFFICER LEE**

**Can you explain this business to my satis-**

**faction?**

**MORGAN**

**Actually, no.**

**080**

**OFFICER LEE**

**(taken aback)**

**Why not?**

**MORGAN**

**That information is “need to know”**

**and, I’m sorry, Officer Lee, but you**

**are not on the list.**

**202 EXT. S.F. MARINA – 90 FT. SCHOONER *SWEET CHARITY* – DAY 202**

**As Inspector David Morgan comes aboard, he is greeted warmly**

**by Jonathan. Cautiously shaking hands, Morgan is visibly upset.**

**MORGAN**

**You realize I’m here against my bet-**

**ter judgment. ...You’re putting my**

**career in jeopardy. Now what exactly**

**is going on?!**

**MOORE**

**I understand, Inspector, let me intro-**

**duce you to the rest of the team.**

**203 INT. LUXURY CAPTAIN’S CABIN - 90 FOOT SCHOONER – NIGHT 203**

**Jonathan and Inspector Morgan enter the luxurious, but rela-tively small cabin. Meeting Rayana once again, the Inspector greets her warmly**

**MORGAN**

**Miss Kakhimova? ...Nice to see you**

**again.**

**Sticking out his right hand to Templar.**

**MORGAN**

**Well, Templar, we meet again.**

**TEMPLAR**

**(shaking hands)**

**I hope you’re still willing to shake**

**my hand after I fill you in.**

**204 INT. MANAGER’S OFFICE – KUBLA KHAN – DAY 204**

**Head of security, Tatiana “Tina” Romanova, is standing before**

**Sergei Sokolow’s massive desk as the Kubla Khan’s owner has**

**081**

**her on the proverbial carpet.**

**SERGEI**

**(Russian: English**

**subtitles)**

**I put you in charge of overseeing our**

**brothels because I thought you could**

**handle both that and security for the**

**hotel and casino. Was I wrong? Do**

**we have a problem?**

**TINA**

**(Russian: English**

**subtitles)**

**No, sir.**

**SERGEI**

**(English subtitles)**

**We’re smuggling a new group of women**

**across the border tonight, and I’m**

**told that you still don’t have a**

**place for them.**

**TINA**

**(in English)**

**Most of those women are under 18, and**

**Americans are a little squeamish about**

**very young girls in this business.**

**SERGEI**

**(in English)**

**I don’t care how old they are.**

**TINA**

**(in English)**

**Have to be careful where I place them.**

**SERGEI**

**Just get them on their way to wher-**

**ever they can begin earning money!**

**205 INT. LUXURY CAPTAIN’S CABIN –90-FOOT SCHOONER – DAY 205**

**As Morgan, Moore and Templar gather around the small round table, Rayana presents, via her marked up map, her inter-pretation of the data gathered over the past two days.**

**206 CLOSE ANGLE ON MAP 206**

**082**

**Rayana’s forefinger points to three “Xs” on the map.**

**RAYANA (O.S.)**

**The densest concentration of signals**

**we found intersect with these three**

**locations.**

**207 BACK TO SCENE 207**

**As Templar folds the map, Jonathan turns so that he is face-to-face with Inspector David Morgan.**

**MOORE**

**Well, Inspector, are you in or out?**

**MORGAN**

**What you’re doing sounds noble. ...On**

**the one hand, I’d like to be involved.**

**...But I’ll need time to think it over.**

**MOORE**

**Fair enough.**

**MORGAN**

**Right now I’ve got to grab a bite to**

**eat and catch the ferry to Sausalito.**

**(turning to Rayana)**

**Care to join me for dinner?**

**Jonathan smiles and adds:**

**MOORE**

**(to Rayana)**

**You’ll be in very safe hands.**

**208 EXT. ALBONA RISTORANTE ISTRIANO – NORTH BEACH – EVENING 208**

**To establish the Croatian-Italian restaurant at 545 Francisco St., off Columbus.**

**209 INT. ALBONA RISTORANTE ISTRIANO – NORTH BEACH – EVENING 209**

**According to the clock on the wall, it is only 6:30 p.m. and the small restaurant is already half full.**

**David is working on the squid stuffed with whitefish, toasted bread crumbs, parsley, and garlic roasted in marinara sauce. Rayana has the rack of lamb. Both complement their meals with inexpensive but hospitable wine from nearby Sonoma County.**

**083**

**RAYANA**

**Tell me, David. When Jonathan asked if**

**you were in or out...what did he mean?**

**MORGAN**

**Sorry...I can’t discuss that.**

**Rayana takes a thoughtful drink of her wine. Finally, she gets to what’s really on her mind.**

**RAYANA**

**When we were in Vegas, Jonathan told**

**me about the Merry Band.**

**DAVID**

**(cautiously)**

**What do you mean?**

**RAYANA**

**The whole thing about Robin Templar’s**

**Merry Band who steal from rich criminals**

**and give the proceeds to charity. You**

**know, like Robin Hood?**

**MORGAN**

**(taken aback)**

**I’m surprised Jonathan would open up**

**like that. Especially to someone he**

**only recently met. ...He must trust**

**you a lot.**

**Incredulous, David fights to keep his voice down.**

**MORGAN**

**(continuing)**

**I suppose he told you about how they**

**saved a battered women’s shelter from**

**closing when it was being taken over**

**by greedy land developers with mob**

**connections.**

**RAYANA**

**Apparently they do some good things.**

**...Robin offered me a percentage of**

**any recovered money. ...I don’t think**

**I will accept it. Let my share go to**

**charity.**

**MORGAN**

**So he’s recruited you as well?**

**084**

**210 EXT. FERRY – S.F. TO SAUSALITO – SUNDOWN 210**

**On the port side of the ferry, watching the sun go down beyond**

**the Golden Gate Bridge, David Morgan and Rayana Kakhimova are huddled together on the upper deck, heading for Sausalito.**

**MORGAN**

**Most of the members are given a *nom***

***de guerre* - a battle tag - a false**

**identity,complete with driver’s li-**

**cense, passportand Social Security**

**number. Only Jonathan knows every-**

**one’s real name.**

**RAYANA**

**Ah... So, if you’re captured you can’t**

**give anyone away.**

**MORGAN**

**Exactly. From then on you live two**

**lives. And, with few exceptions, you**

**never operate in your hometown.**

**RAYANA**

**So Robin Templar isn’t really Templar.**

**MORGAN**

**That’s right. Jonathan doesn’t know**

**this but about a year ago I got my**

**hands on Templar’s prints and had him**

**thoroughly checked out. ...He’s really**

**a very remarkable man, and that’s all**

**I can tell you.**

**Rayana watches as David’s demeanor becomes reflective; obvi-ously his mind is elsewhere.**

**FLASHBACK TO:**

**A210 INT. SQUAD ROOM – S.F. HALL OF JUSTICE - DAY 015**

**Female SERGEANT MARIN approaches Inspector Morgan’s desk.**

**SERGEANT MARIN**

**I’ve got the background information**

**you requested on Robin Templar.**

**MORGAN**

**About time.**

**085**

**SERGEANT MARIN**

**The delay is due to the fact that**

**Templar is not who he appears to be.**

**MORGAN**

**So, Sergeant Marin, just *who* is he?**

**Morgan accepts the file handed him by the sergeant; opens it and begins reading while the sergeant recaps:**

**SERGEANT MARIN**

**Grew up in South Africa, the son of**

**an American diplomat. ...Bit of a ne-**

**farious youth until he enlisted in**

**the Marine Corps, where he distin-**

**guished himself in covert operations.**

**(beat)**

**Graduated cum laude from the Wharton**

**School of Economics. ...Wife is a**

**Carmel high school teacher.**

**After a moment, David closes the file and looks up at the sergeant.**

**MORGAN**

**Delete all files relating to any back-**

**ground checks on Robin Templar. That’s**

**an order.**

**B210 BACK TO SCENE: S.F. TO SAUSALITO FERRY B210**

**MORGAN**

**To Rayana)**

**Please honor my wish that Templar**

**never find out that I know his real**

**identity.**

**RAYANA**

**I’m not one who betrays confidences.**

**MORGAN**

**(adding)**

**Be careful. I’ve checked on this**

**Kubla Khan operation. These people**

**are as dangerous as they come.**

**211-214 OMITTED 211-214**

**215 EXT. 1ST. PRESIDIO WAREHOUSE – DAY 215**

**086**

**With Rayana waiting in Jonathan’s nondescript SUV, Templar**

**and Moore go to the gate and ring the bell.**

**A Warehouse Security Guard opens the door, has a brief conversation with Templar, and then invites them inside.**

***MOORE (V.O.***

***The first location we checked on turned***

***out to be a customer service call center***

***for an email service provider. We checked***

***and the operation turned out to be legit.***

**216 EXT. 2ND. PRESIDIO WAREHOUSE – DAY 216**

**Again, Rayana remains in the car monitoring her scan of frequencies, while Jonathan and Templar press the gate bell**

**repeatedly.**

***MOORE (V.O.***

***(continuing)***

***But we hit the jackpot on the second***

***warehouse.***

**The Security Guard appears but doesn’t allow admittance.**

***MOORE (V.O.***

***(continuing)***

***The security guard eventually showed***

***up but blocked us out entirely, claim-***

***ing the warehouse was empty...***

**217INT/EXT. SUV – DAY 217**

**Inside the SUV, Rayana’s laptop screen explodes with indi-cators of Wi-Fi signals.**

***MOORE (V.O.)***

***(continuing)***

***...Meanwhile Rayana’s monitor was***

***going crazy, showing a hotbed of***

***active Wi-Fi transmissions.***

**RAYANA**

**(on cell phone)**

**Jonathan, I think we have hit on it.**

**218 EXT. FANTAIL – 90 FOOT SCHOONER SWEET CHARITY – DAY 218**

**Rayana, Jonathan and Templar are seated in the fantail lounge**

**087**

**of *Sweet Charity* being served cocktails and hors d’oeuvres by Jason.**

**MOORE**

**The next step is to get in and out,**

**preferably without getting killed.**

**TEMPLAR**

**We could use more help.**

**MOORE**

**Chardonnay Rogers?**

**TEMPLAR**

**And perhaps Inspector Morgan, if he’s**

**ready to join up.**

**RAYANA**

**I think he’s ready.**

**TEMPLAR**

**Can you confirm that Chardonnay is**

**available?**

**MOORE**

**I’ll see what I can do.**

**219 EXT. RUNWAY - SAN FRANCISCO INTERNATIONAL AIRPORT – DAY 219**

**A shuttle from San Diego settles onto the runway at SFO.**

***MOORE (V.O.***

***The following morning, on the shuttle***

***from San Diego, Detective Sergeant***

***Andrea Parker of the San Diego Police***

***Department, landed.***

**220 EXT. MAIN ENTRANCE – SAN FRANCISCO AIRPORT – DAY 220**

**As CHARDONNAY (AKA Andrea Parker) exits the airport, she is greeted by Jonathan Moore and the limo driver, Jason Ow, who takes her luggage and lead them both to the nearby limo.**

***MOORE (V.O.***

***(continuing)***

***Of course, none of the others in the***

***Merry Band knew her name. Nor did***

***She know theirs. To them she was***

***Chardonnay Rogers.***

**088**

**221 INT/EXT. LIMOUSINE – REAR COMPARTMENT – DAY 221**

**Driving north towards San Francisco Jonathan brings Chardonnay up to speed.**

**CHARDONNAY**

**So, my dear Jonathan, what’s this**

**latest caper of Templar’s all about,**

**what’s the charity, and how much is**

**involved?**

**MOORE**

**You’re going to love it. We’re out**

**to bust a Russian mafia scam involve-**

**ing not only sex-trafficking, but mas-**

**sive identity theft. ...Not unlike**

**what we did in Vegas with the dog**

**track caper, but possibly on a much**

**more massive scale.**

**CHARDONNAY**

**Massive?**

**MOORE**

**Conservatively, many tens of millions.**

**CHARDONNAY**

**And the charity?**

**MOORE**

**We’ll return the money to the victims**

**less 20 percent, which goes to charity;**

**less our commission and expenses, of**

**course.**

**CHARDONNAY**

**And the sex slaves?**

**MOORE**

**We’ll see that they’re taken care of.**

**CHARDONNAY**

**Speaking of charities, I’ve been work-**

**ing with Operation Underground Railroad.**

**MOORE**

**Good group. They rescue a lot of young**

**girls from sex traffickers.**

**089**

**CHARDONNAY**

**Templar still doesn’t know my true iden-**

**tity?**

**MOORE**

**Correct. ...As you do not know his...**

**Unfortunately, the two new members of**

**the team won’t have cover identities.**

**...You’ll know them for who they are.**

**CHARDONNAY**

**Could be risky...for them.**

**222 EXT. FANTAIL – 90 FOOT SCHOONER SWEET CHARITY – EVENING 222**

**Templar, Rayana, and David Morgan are on the schooner’s fan-tail planning their attack on the warehouse in question when Jonathan, with Chardonnay in tow, comes aboard.**

**MOORE**

**(making intros.)**

**Chardonnay Rogers...say hello to**

**David Morgan and Rayana Kakhimova.**

**After the greetings are concluded, and the women have finished sizing each other up, Jonathan addresses the sleeping arrange-ments.**

**MOORE**

**(to Rayana)**

**I hope you won’t mind sharing your**

**cabin with Chardonnay. But don’t plan**

**to get much sleep tonight.**

**(checking watch)**

**We go to work four and-a-half hours**

**from now. ...In the meantime Jason**

**has prepared dinner. ...I believe it’s**

**authentic Peking Duck.**

**Jonathan opens a nearby box, sitting on the deck, and passes out Glock-19s to everyone.**

**MOORE**

**Unregistered. No history. I’ll want**

**them back at the conclusion of the oper-**

**ation. Don’t ask where I got them.**

**He then holds out the box so that those carrying their own weapons could temporarily deposit them.**

**090**

**MOORE**

**Any weapons you’re currently carrying**

**you’ll need to deposit.**

**Everyone complies, except Rayana who is the only one not packing.**

**Next, he hands out funeral home style cloth gloves which, instead of white have been dyed skin color tan.**

**MOORE**

**Take two pair in case one gets tatter-**

**ed or develops a hole. Wear them at**

**all times while inside the warehouse.**

**223 INT/EXT. JASON OW’S BLACK LIMOUSINE – NIGHT 223**

**Jason Ow is driving the limo through the Presidio. Chardon-**

**nay is in the passenger seat and David, Rayana, Templar and Jonathan in the rear compartment.**

**TEMPLAR**

**(to Jonathan)**

**I’m still not comfortable with you**

**taking part in the actual execution.**

**You’ve never done it before, and for**

**good reason.**

**(beat)**

**You know Chard’s and my real identi-**

**ties. This could prove dangerous to**

**us if you were caught.**

**MOORE**

**The rules have changed. We all know**

**the true identities of Rayana and David.**

**And you all know I have no battle tag,**

**so I see no reason to keep me on the**

**sidelines, at least on this mission.**

**TEMPLAR**

**Perhaps...but I have a bad feeling.**

**224 EXT. 2ND PRESIDIO WAREHOUSE – NIGHT 224**

**The black limousine pulls up in front of the warehouse and**

**the five-member team climbs out.**

**Jonathan turns back for a final word with Jason.**

**091**

**MOORE**

**Remember...stay out of the Presidio**

**until you hear from one of us, via**

**cell phone.**

**JASON OW**

**Understood.**

**As the limousine pulls away, the team approaches the ware-house.**

**225 ANGLE ON WAREHOUSE DOOR 225**

**As Chardonnay pulls a set of lock-picks from her backpack and goes to work on the door, Templar cautions everyone:**

**TEMPLAR**

**Try to avoid killing anybody. If you**

**have to, make sure it’s self-defense.**

**Or at least looks like it.**

**Bingo! ...The door is open!**

**226 INT. PRESIDIO WAREHOUSE – ENTRANCE HALLWAY - NIGHT 226**

**One by one, all Five: Templar, Chardonnay, Morgan, Jonathan and Rayana, guns drawn, cautiously enter the warehouse hall-**

**way leading to the dimly lit interior of the vast facility.**

**227 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 227**

**Stepping through the door, the Five find themselves in the computer-bank portion with its six advanced computer work stations - turned on but without attendants.**

**TEMPLAR**

**(to Rayana)**

**Check out the computers. See what**

**you can find.**

**Without comment, Rayana goes to work.**

**228 INT. SERIES OF SHOTS – WAREHOUSE LIVING QUARTERS – NIGHT 228**

**Templar, Chardonnay, Morgan and Moore walk the garishly fluorescent-lit hallways of the warehouse, carrying weapons inconspicuously at their sides.**

**They note the living quarters, divided into his and her**

**092**

**sleeping quarters, a kitchen and dining area, a security facility with several TV monitors; an all-purpose lounge furnished with a dozen, comfortable, stuffed chairs, large dining table with eight chairs. The 50-inch TV is set to a cable channel movie.**

**In the female sleeping quarters are about 24 young women (many very young).**

**229 LOUNGE AREA – SERGEI AND TINA 229**

**The only people currently in the lounge’s stuffed chairs, watching the HD TV, are Sergei and Tina.**

**TINA**

**The girls will be flown out in the**

**morning.**

**SERGEI**

**Do they all go to the same place?**

**TINA**

**Six go to Southern California; six to**

**Staten Island’s South Beach; eight**

**to Brighton Beach and four to Miami.**

**SERGEI**

**And that Jewish girl we grabbed by mis-**

**take? ...She has no computer skills,**

**why not sell her with the rest?**

**TINA**

**She stays as the crew’s cook. She’s**

**not bad if you don’t mind kosher cook-**

**ing.**

**SERGEI**

**And how’s the IT specialist working**

**out? What’s her name...Aidana?**

**TINA**

**She’s pulling her weight...extraordi-**

**nary computer skills.**

**230 INT. SECURITY QUARTERS – PRESIDIO WAREHOUSE – NIGHT 230**

**Unseen by the Merry Band, the two Guards, one of whom earlier claimed the warehouse was empty, WAREHOUSE SECURITY GUARD #1,**

**and his partner, WAREHOUSE SECURITY GUARD #2,are lying on**

**093**

**their bunks asleep, even as the active TV monitors above them show the Merry Band’s every move.**

**231 INT. LOUNGE AREA – PRESIDIO WAREHOUSE – NIGHT 231**

**The door bursts open and a startled Sergei and Tina look up frozen to see Chardonnay, Templar, David Morgan and Jonathan Moore rush in, weapons aiming at them.**

**CHARDONNAY**

**Don’t even think about it!**

**Chardonnay quickly relieves Sergei of the Glock-19 in his shoulder holster while Templar takes Tina’s weapon from her hip holster. They also bag the Russians’ cell phones.**

**As she recovers the weapons, Chardonnay, ever the police detective, can’t resist cracking:**

**CHARDONNAY**

**(to Sergei & Tina)**

**I assume you have concealed carry**

**permits, valid in California??**

**SERGEI**

**Up yours, bitch!**

**CHARDONNAY**

**I’ll take that as a no.**

**From her backpack, Chardonnay pulls out a roll of duct tape and goes about seating Sergei and Tina on the table’s chairs and then binding their hands and feet with tape and sealing them to the chairs.**

**Before his mouth can be taped shut, Sergei suddenly YELLS!!**

**SERGEI**

***Security!* ...Where the hell are you?!**

**But that’s all he can CALL OUT before Chardonnay pastes a long and wide strip of the tape over his and then Tina’s mouths.**

**CHARDONNAY**

**(to Templar)**

**Sorry about that.**

**TEMPLAR**

**That means we missed something.**

**094**

**MOORE**

**Something important.**

**232 INT. SECURITY QUARTERS – PRESIDIO WAREHOUSE – NIGHT 232**

**Awakened by Sergei’s SCREAM, Warehouse Security Guard #1 checks the bank of TV monitors.**

**INTERCUT WITH:**

**233 ANGLE ON TV MONITOR 233**

**On the monitor, Rayana is seen working away at one of the computer stations.**

**Guard #1 cannot believe what he’s seeing on the monitor.**

**He shakes Guard #2 awake and the two of them stare at the monitor in disbelief, but not for long.**

**They immediately grab their Tokarev 7.62mm pistols and go to work.**

**Guard #1 pulls out his cell phone and auto dials a number.**

**234 INT. WAREHOUSE HALLWAY - MAIN INTERIOR – NIGHT 234**

**As the guards rush into the hallway, Templar and Morgan await them, with Glock-19s aimed at their vitals.**

**The guards surrender without protest, dropping their pistols to the floor and raising their hands.**

**Morgan removes the cell phone from Guard #1’s ear, clicks it off and places it in his coat pocket. Searching Guard #2, he comes up with a second cell phone and adds it to the one already in his possession.**

**Working off the same roll of duct tape, Morgan and Templar quickly secure the guards.**

**235 INT.** **SLEEPING QUARTERS – NIGHT 235**

**Templar, Moore and Morgan burst into the computer personnel’s quarters with drawn guns.**

***MOORE (V.O.)***

***Next, we took the computer geeks’ dorm.***

**095**

**TEMPLAR**

**(Russian: English**

**subtitles)**

**Everyone do as you’re told, you won’t**

**get hurt. Aidana Kakhimova!**

**Rayana’s sister, Aidana, sits up on her bunk in surprise and excitement.**

**TEMPLAR**

**(in English)**

**We’re here to rescue you.**

***MOORE (V.O.)***

***We freed Rayana’s sister. Unfortu-***

***nately, the four men weren’t working***

***against their will and so had to be***

***secured with duct tape.***

**236ANGLE ON CHARDONNAY: SLEEPING QUARTERS 236**

**Chardonnay does her duct-tape magic, securing the geeks and locking them in their bathroom.**

**MOORE (V.O.)**

***Chardonnay, of course, didn’t make***

***it any too comfortable for them.***

**237 INT. FEMALE DORM – WAREHOUSE – NIGHT 237**

**Chardonnay and Templar enter the dimly lit sex slaves’ dorm. Some two dozen women, many of whom are but little girls,**

**rivet their eyes on them in expectation and fear.**

**Templar hesitates, taken aback by the terror and fatigue in their faces.**

**TEMPLAR**

**(Russian: English**

**subtitles)**

**Don’t be afraid, we are here to free**

**you. But for now you need to be quiet.**

**(In English)**

**Miriam? Are you here? We are here**

**for you.**

**Miriam, looking somewhat the worse for wear from when last**

**we saw her on the yacht, rises and kisses Chardonnay’s hand.**

**096**

***MOORE (V.O.)***

***Meanwhile, David made a search of the***

***building, looking for their passports.***

**238 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 238**

**At one of the computer bank stations, Chardonnay and Templar are conferring with Rayana.**

**RAYANA**

**Okay, first, the good news: I have**

**found the money. Over $100 million in**

**a Swiss bank. ...And that’s just the**

**beginning.**

**CHARDONNAY**

**Fantastic!**

**RAYANA**

**And it looks like that includes not**

**only the identity theft money, but**

**also their profits from the sex trade.**

**TEMPLAR**

**Even better.**

**CHARDONNAY**

**All the more to invest in getting**

**these women back their lives.**

**TEMPLAR**

**So what’s the bad news?**

**239 TIGHTER ANGLE 239**

**RAYANA**

**(to Templar)**

**Given a few minutes on the computer, I**

**can guess the routing number, but un-**

**less we can get hold of the account**

**number, that’s where it will stay.**

**CHARDONNAY**

**(questioning)**

**In a Swiss bank?!!**

**Rayana nods.**

**097**

**CHARDONNAY**

**We’ll just have to convince Mr. Soko-**

**low to give up the number, won’t we?**

**RAYANA**

**Can I help?**

**240 INT. BATHROOM – PRESIDIO WAREHOUSE – NIGHT 240**

**Chardonnay and Rayana are alone with Sergei in the so-called executive bathroom, the one with a tub instead of showers. Using an excessive amount of duct tape, Chardonnay has secured Sokolow to one of the kitchen table chairs. She stuffs a washcloth in his mouth then firmly secures it with additional strips of the two inch wide, grey tape.**

**Next, she and Rayana lift Sergei, chair and all into the tub and, closing the drain, Chardonnay turns on the water.**

**CHARDONNAY**

**(to Rayana)**

**Now, bring me a lamp or kitchen ap-**

**pliance with a long cord.**

**Dutifully, Rayana exits the bathroom in search of the request-ed item as Chardonnay removes Sergei’s shoes and socks.**

**241 INT. SECURITY QUARTERS – PRESIDIO WAREHOUSE – NIGHT 241**

**With the two securely taped guards looking on, David is whip-ping open cupboards, drawers and file cabinets. EUREKA!!**

**He finally finds what he’s looking for in one of the filing cabinets.**

**242 ECU – THE PASSPORTS 242**

**243 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 243**

**At one of the computer bank stations, with Miriam and Jonathan curiously looking on, Templar works with Rayana’s sister, Aidana, in attempting to track down the names of the millions of innocent people who have been scammed of their savings. Aidana, like her sister, speaks with a light Russian accent.**

**AIDANA**

**(amazed)**

**There must be hundreds of thousands**

**of names here.**

**098**

**TEMPLAR**

**We’re going to need every name, account**

**number and address if we’re going to**

**ever be able to return any money.**

**AIDANA**

**Even if we copy it to your server over**

**an encrypted tunnel they’ll still be**

**able to log the connection.**

**With a smirk, Templar holds up a 32GB USB memory stick.**

**Aidana grabs the stick.**

**244 TIGHT ANGLE ON COMPUTER BANK’S USB PORTS 244**

**It’s then she discovers that all of the bank stations have their USB ports filled with epoxy.**

**AIDANA (O.S.)**

**USB ports are plugged with epoxy!**

**TEMPLAR (O.S.)**

**It would seem that for some reason they**

**feared their computer geeks might try**

**what we just attempted to do.**

**245 BACK TO SCENE 245**

**AIDANA**

**Would seem so. ...Wanna try TOR?**

**TEMPLAR**

**Not much better, what with the NSA moni-**

**toring most of the exit modes. They**

**see our connection going into the cloud**

**here. ...Tenth of a second later a con-**

**nection comes out of the cloud to my**

**server. Same size file on both ends.**

**It wouldn’t be hard to match them up.**

**AIDANA**

**So what’s left? ...Print everything?**

**TEMPLAR**

**How long will *that* take?**

**AIDANA**

**Maybe six hours. And a lot of paper**

**and toner!**

**099**

**Templar turns to Miriam and Jonathan.**

**TEMPLAR**

**Find me that paper!**

**AIDANA**

**I don’t know if we have that much.**

**...Unless we print on both sides.**

**TEMPLAR**

**Then, damnit, print on both sides!**

**246 INT. BATHROOM – PRESIDIO WAREHOUSE – NIGHT 246**

**Just as Chardonnay shuts off the water filling the tub where Sergei Sokolow is secured to a chair (water now above his ankles), Rayana enters carrying a lamp with an extra-long cord. Taking the wire cutters from her backpack, Chardonnay goes to work on the lamp. She cuts the cord at the point where it disappears into the lamp itself then splits apart**

**the two wires, pulling them apart until there is at least a three and-a-half foot gap.**

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

**247 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 247**

**Jonathan and Miriam enter, each carrying a cardboard box filled with reams of paper.**

**MOORE**

**I’m not saying that it’s nearly enough,**

**but there’s more where we found this.**

**AIDANA**

**We have three printers. If I hook them**

**up right, and we use three different com-**

**puters, perhaps we could cut our print**

**time to as little as two hours.**

**TEMPLAR**

**Make it happen.**

**248 ANOTHER ANGLE 248**

**David Morgan enters carrying the two dozen newly recovered passports.**

**100**

**MORGAN**

**(to Templar)**

**Found the womens’ passports. What do**

**you want done with them?**

**TEMPLAR**

**I’ll take Rayana’s and Aidana’s. Return**

**the rest to their rightful owners.**

**MIRIAM**

**Looks to be a long night. I’ll make**

**some coffee and sandwiches.**

**(with a smile)**

**Just don’t ask for *pulled pork.***

**249 INT. BATHROOM – PRESIDIO WAREHOUSE – NIGHT 249**

**In a threatening manner, Rayana holds the plug end of**

**the electrical cord next to the outlet, while Chardonnay**

**explains the rules to a secured Sergei Sokolow.**

**CHARDONNAY**

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

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

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

**second or two.**

**Chard pauses to let that thought sink in.**

**CHARDONNAY**

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

**remove the washcloth. You then have**

**six seconds to give me the account number**

**or tell me where you have written it down.**

**I then replace the washcloth and reseal**

**your mouth and we repeat the process. If**

**your answers don’t match, we keep repeat-**

**ing until they do. ...My associate will**

**write down all your answers. ...Nod if**

**that’s clear so far?**

**Sergei gives a reluctant nod.**

**CHARDONNAY**

**One more thing. A false answer equals**

**twice the time my associate leaves the**

**plug in the socket the next time.**

**This time, in defiance, Sergei refuses to give any reaction.**

**101**

**250 INT. FEMALE SLEEPING QUARTERS – WAREHOUSE – NIGHT 250**

**Having unlocked the door from the outside, David Morgan enters the quarters where the sex slaves are confined. Unable to sleep, they have been sitting around discussing their situation.**

**MORGAN**

**Raise your hand if you speak English.**

**Eight of the twenty-four raise their hands.**

**MORGAN**

**That’s a good start. ...I have here**

**your passports. ...In a few hours, the**

**police will arrive. When they do, show**

**them your passport, tell them you were**

**kidnapped by criminals to perform sex**

**and want to go home. They’ll take care**

**of you. ...Understood?**

**Receiving several nods, David hands the stack of passports**

**to the young woman standing closest to him, who had raised**

**her hand. He gets a kiss on the cheek for his effort. He smiles and quietly exits.**

**251 INT. BATHROOM – PRESIDIO WAREHOUSE – NIGHT 251**

**Sergei Sokolow is rigid, shaking violently as the electric-**

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

**Rayana unplugs the cord from the wall socket and grabs her**

**pen and 3X5 memo pad ready to take down whatever Sokolow says after Chard removes the tape and washcloth from his mouth.**

**SERGEI**

**(breathlessly)**

**Please! ...I can’t be expected to remem-**

**ber a 12-digit account number!**

**Chard re-stuffs the washcloth into Sergei’s mouth, closes**

**the duct tape over his lips, and gives Rayana the signal.**

**Returning the plug to the wall socket, Sergei once again**

**lets out a muffled SCREAM as his body goes rigid.**

**Chard motions for Rayana to pull the plug but she is momen-**

**102**

**tarily distracted by the fact Sergei has wet himself and**

**she is a little late in doing so.**

**Suddenly, Sergei’s body goes limp.**

**A worried Rayana quickly unplugs the electrical cord.**

**RAYANA**

**(in Russian)**

**Oi!!**

***(subtitled)***

**Whoops!!**

**Chardonnay wastes no time: she grabs a pair of scissors from her backpack, cuts Sergei loose from the chair and gets him laid out on the floor, where she and Rayana go to work to**

**save his life.**

**While Chard does the heart compressions, Rayana breathes**

**fresh air into his lungs.**

**252 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 252**

**With Templar loading paper into the hi-speed printers, Aidana has three laptops and three printers working away printing lists of the ID theft victims.**

**Having just delivered the last of the boxes holding reams of paper, Jonathan notices a fourth computer is fired up but on standby.**

**Templar takes note of Jonathan’s interest in the fourth lap-top, and explains:**

**TEMPLAR**

**On standby...waiting for the 12-digit**

**account number. ...Why don’t you see**

**how long Chard thinks it will take?**

**Nodding, Jonathan heads for the executive bathroom.**

**253 INT. BATHROOM – PRESIDIO WAREHOUSE – NIGHT 253**

**Rayana and Chardonnay are working away on Sergei when Jonathan enters, much to Chard’s relief.**

**103**

**CHARDONNAY**

**(calling over**

**her shoulder)**

**Jonathan...thank God you’re here. He’s**

**in defib! ...Unwrap the electrical cord**

**from his legs. We’ll use the exposed**

**ends as a makeshift defibrillator.**

**Jonathan jumps into action; quickly removing the split elec-**

**trical cord from Sergei’s lower legs and twisting the raw ends**

**into something that, hopefully, will replace the paddles of a crash cart. He’s ready, holding onto the insulated portion of the split cord in each hand, the exposed ends ready to be simultaneously applied to each side of the chest.**

**Without prompting, Rayana stops breathing fresh air into Sergei’s lungs long enough to grab the plug end of the cord and insert it into the wall socket.**

**MOORE**

**Clear!**

**At the signal, Chard removes her hands from the body and Jon-athan gives the victim a quick 110 volt jolt and then**

**stands by, ready to give him another.**

**However, a second jolt is not necessary since the victim finally begins breathing on his own. Sergei opens his eyes and forces the two words from his lips.**

**SERGEI**

**(a whisper)**

**My wallet...**

**254 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 254**

**Rayana, followed by Jonathan, rushes to the computer bank. She takes up residence and goes to work at the laptop; currently on standby. Jonathan explains to Templar.**

**MOORE**

**She’s got the account number.**

**TEMPLAR**

**And Mr. Sokolow?**

**MOORE**

**He’ll recover. ...Chardonnay is nurs-**

**ing him back to health.**

**104**

**TEMPLAR**

**(looking around)**

**Where’s David?**

**MORGAN (V.O.S.)**

**I’m here.**

**Miriam and David enter with large trays full of juicy sand-wiches, cold beer and a stack of paper plates.**

**MIRIAM**

**Here it is...meatloaf sandwiches on**

**toasted buns garnished with tomato,**

**lettuce, kosher pickles and coleslaw.**

**And cold Anchor Steam Beer, brewed**

**right here in San Francisco. ...Hope**

**you’re hungry.**

**255 INT. BATHROOM – PRESIDIO WAREHOUSE – NIGHT 255**

**Chardonnay sticks Sergei’s wallet back in his pants pocket**

**and helps him back into the kitchen chair, which is now resting on the bathroom floor. Once sitting in the chair,**

**in his weakened condition, it’s mere child’s play to re-**

**secure him.**

**Suddenly, Jonathan enters; a hint of distress on his face.**

**MOORE**

**The account number didn’t work. Any**

**ideas?**

**Thinking about it for a moment, Chardonnay answers.**

**CHARDONNAY**

**Try reversing the numbers.**

**256 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 256**

**Jonathan returns to the computer station occupied by Rayana. We watch as the two confer, briefly. Then Rayana goes to**

**work on the laptop.**

**Finally, Rayana turns to Jonathan, who is standing behind her.**

**RAYANA**

**Ready to make the transfer. All I need**

**is your account and routing numbers.**

**(beat)**

**I’ll let you type in that information.**

**105**

**She gets up and turns her chair over to Jonathan.**

**MOORE**

**Thank you.**

**Seating himself in the chair, Jonathan begins typing in the numbers which are displayed on the monitors as asterisks.**

**As he types, he explains.**

**MOORE**

**It first goes to a ghost account in**

**Macau. We leave it in that account**

**about three minutes from receipt, then**

**transfer it to a nondisclosure account**

**in the Caymans.**

**RAYANA**

**(enlightened)**

**I was wondering how you expected to**

**make the transfer without letting the**

**mob know where it went. ...You must**

**have had this system set up for some**

**time.**

**No response from Jonathan.**

**As the first wire transfer is being made, Jonathan gets up from the chair and joins Rayana in grabbing one of Miriam’s sandwiches and cold bottle of beer, while waiting to make the second transfer.**

**257 ANOTHER ANGLE 257**

**As the printers continue working, Chardonnay finally rejoins the team and helps herself to a sandwich and bottle of beer.**

**TEMPLAR**

**(to Chardonnay)**

**How’s Sokolow doing?**

**CHARDONNAY**

**He’s a bit *tied up*, at the moment.**

**258 EXT. SAN JOSE REGIONAL AIRPORT – NIGHT 258**

**To establish the airport just south of San Francisco Inter-national.**

**259 EXT. TARMAC – SAN JOSE REGIONAL AIRPORT – NIGHT 259**

**106**

**A G-5 private jet rolls up to a spot on the tarmac and two people exit; they are the grimly beautiful Svetlana Vasilieva and the Pit Boss known to Jonathan from the Kubla Khan.**

**Greeted by a thug known only as RUDY, both enter a black, private limousine with Nevada license plates. Soon as the rear compartment door closes, the limo takes off in a hurry.**

**260 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 260**

**David Morgan joins Chardonnay and Templar.**

**MORGAN**

**Before calling the police, I suggest we**

**draft a memo and post it where they’ll**

**have no trouble finding it. In it we**

**lay out the whole scam and name names.**

**...Instead of focusing on us, it’ll give**

**them a direction in which to take the**

**investigation.**

**TEMPLAR**

**Good idea.**

**(indicating gloves)**

**Even wearing these funeral gloves, we**

**can’t stand a whole lot of scrutiny...**

**Some of us will probably leave behind**

**enough DNA that it wouldn’t take foren-**

**sics long to figure out who we are...**

**provided they were inclined to do so.**

**CHARDONNAY**

**We have to give them the incentive not**

**to do so.**

**MORGAN**

**That means giving them everything they**

**need to quickly wrap up and parade their**

**solved case before the media.**

**TEMPLAR**

**(to Morgan)**

**Get on the fifth laptop and make it hap-**

**pen. Let me know when you’re finished**

**and I’ll free up one of the printers.**

**And so they won’t have any trouble**

**finding it, better print out several**

**copies.**

**261 ANGLE ON COMPUTER WORK STATION FOUR 261**

**107**

**Rayana calls out to Jonathan:**

**RAYANA**

**First transfer is completed and the**

**time’s right for the second.**

**Jonathan sits back down in his chair at the fourth computer work station and begins typing on the laptop keyboard.**

**262 INT/EXT. LIMO - BAYSHORE FWY – REDWOOD CITY– NIGHT 262**

**With the limousine speeding towards San Francisco, from the**

**rear compartment, the Pit Boss calls out to the driver.**

**PIT BOSS**

**How much longer to the Presidio?**

**The driver, Rudy-the-thug, calls back, talking over his right shoulder.**

**RUDY**

**This time of night? ...Another forty-**

**five minutes.**

**PIT BOSS**

**Well step on it!**

**263 ANGLE ON COMPUTER WORK STATION FIVE 263**

**Inspector David Morgan is busy typing a memo on the laptop.**

**264 ANGLE ON PRINTERS 264**

**As all three printers continue at high speed, Templar and Chard replace the reams of paper from their original boxes with the pages coming out of the printers, flipping them.**

**TEMPLAR**

**(to Chardonnay)**

**I’ll take care of this end. ...You**

**get the boxes of the printed pages**

**to the entrance hallway, where we can**

**load them into the limo’s trunk.**

**These printed pages are fully half of**

**what this mission is all about.**

**265 ANGLE ON COMPUTER WORK STATION FOUR 265**

**Jonathan rises from his work station and announces:**

**108**

**MOORE**

**Transfers completed!**

**266 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 266**

**In a FULL SHOT of the main interior of the warehouse, CHEERS go up from all gathered; including Miriam who hasn’t a clue as to why she is cheering.**

**267 INT/EXT. LIMO - BAYSHORE FREEWAY – NIGHT 267**

**As the black limo crosses the San Francisco city limits, Pit Boss calls out to Rudy the driver.**

**PIT BOSS**

**Well?**

**Rudy calls back, talking over his right shoulder.**

**RUDY**

**Twenty minutes at the most, sir. Traf-**

**fic’s light.**

**268 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 268**

**Aidana, who has been jumping between the three computers printing out the names and banking info of the victims, calls out to Templar.**

**AIDANA**

**Another fifteen minutes and we should**

**be finished with the printing. ...How’s**

**the paper and toner holding out?**

**TEMPLAR**

**So far, so good!**

**Chardonnay picks up and carries another box loaded with reams of printed paper towards the entrance hallway.**

**269 INT. PRESIDIO WAREHOUSE – ENTRANCE HALLWAY - NIGHT 269**

**After a moment, Chardonnay enters the hallway and places her heavy box atop a stack of other boxes; ready to be loaded**

**into Jason Ow’s limousine.**

**270 INT/EXT. LIMO - BAYSHORE FREEWAY – PRESIDIO - NIGHT 270**

**The black limousine, with Rudy driving and Pit Boss and**

**109**

**Svetlana in the back, enters the grounds of the Presidio National Park, mere minutes away from the warehouse.**

**In the rear compartment, Pit Boss and Svetlana check their Glock-19s and extra magazines; then Pit Boss calls out to Rudy.**

**PIT BOSS**

**What do you think we’re up against?**

**RUDY**

**The security guard was only able to say**

**that the men were armed.**

**PIT BOSS**

**He didn’t say how many?**

**RUDY**

**No, sir.**

**PIT BOSS**

**Damn guards, they’re useless!**

**Still driving, Rudy pulls his Glock-19 from his shoulder holster and checks the magazine.**

**271 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 271**

**From one of the three computer stations Aidana calls out.**

**AIDANA**

**We’re done! ...The last few pages are**

**printing now.**

**272 INT. SECURITY QUARTERS – PRESIDIO WAREHOUSE – NIGHT 272**

**The two security guards have been working furiously to free themselves and have maneuvered so as to be back-to-back,**

**with Security Guard #1 working to rip the duct tape from**

**Guard #2’s wrists. He has finally achieved success. His hands free, Guard #1 easily removes the tape from the rest**

**of his body and begins removing the tape from his partner.**

**273 INT/EXT. JASON’S BLACK LIMOUSINE – PRESIDIO - NIGHT 273**

**The limo is parked in a more commercial area of the Presidio with Jason seated behind the wheel. Suddenly, the CELL phone RINGS.**

**274 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 274**

**110**

**Templar is on his cell.**

**TEMPLAR**

**Okay, Jason. ...Pick us up.**

**Clicking off his cell, Templar places the last sheets to come off the printer into the last of the boxes and seals it.**

**TEMPLAR**

**(turning to Aidana)**

**Finished with the computers?**

**AIDANA**

**Yes, sir.**

**TEMPLAR**

**What about you, David?**

**MORGAN**

**Sending six copies of the notice to the**

**printer, now!**

**As Aidana moves away from the three computer banks where she has been working, Templar pulls out his Glock-19 and fires**

**two slugs into each of the three laptops.**

**275 INT. SECURITY QUARTERS – PRESIDIO WAREHOUSE – NIGHT 275**

**Hearing the gunshots and watching the action on the bank of**

**TV monitors setup in their quarters, although now free, the unarmed Security Guards elect to stay put, at least for the time being.**

**276 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 276**

**Templar’s disposable CELL phone RINGS. Robin naturally**

**checks the caller ID before answering.**

**TEMPLAR**

**Yes, Jason?**

**277 INT/EXT. JASON’S BLACK LIMOUSINE – PRESIDIO - NIGHT 277**

**Jason is on his cell, driving past the warehouse.**

**JASON OW**

**We have a problem. I just passed the**

**warehouse and spotted a limousine sim-**

**(MORE)**

**111**

**JASON OW (Cont’d)**

**ilar to ours pulling in. Three people,**

**one of them a woman. I’ll circle around**

**until I hear from you.**

**278 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 278**

**Templar goes into action.**

**TEMPLAR**

**Listen up, people!! ...We’ve got an**

**emergency! Three intruders are about**

**to make their way into the warehouse.**

**...Let’s assume they’re armed and mean**

**us great bodily harm!. ...Now, kill**

**the lights!!**

**279 INT. PRESIDIO WAREHOUSE – ENTRANCE HALLWAY - NIGHT 279**

**Guns drawn, the three assassins, Rudy, Pitt Boss and Svetlana enter the lighted hallway leading to the warehouse interior.**

**Approaching the door to the interior, they pass the stack of boxes containing the printed pages listing those who have**

**been impacted by the identity theft scam.**

**Pit Boss listens at the door leading to the main interior. Hearing nothing, he carefully opens the door slightly and takes a peek.**

**280 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 280**

**Except for some light sources coming from the three laptop screens not blasted by Templar, and light seeping from under the doors of the partitioned areas, the main interior is in the dark. Nothing can be seen or heard.**

**381 BACK TO SCENE 381**

**The Pit Boss confers with Rudy and Svetlana: apparently a decision is made.**

**PIT BOSS**

**Once inside, split up. Keep low,**

**ready to fire even if they don’t fire**

**on you. ...Just make sure who you’re**

**firing on.**

**With that, Svetlana shuts off the hallway lights and Rudy**

**112**

**slowly opens the door as and everyone stands by...ready to charge.**

**282 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 282**

**Suddenly, with guns drawn, the three *scrubbers*, Pitt Boss, Rudy and Svetlana, rush into the main interior, each heading in different directions.**

**No shots are fired as the scrubbers find cover and dig in. Everything remains still and quiet.**

**283 INT. SECURITY QUARTERS – PRESIDIO WAREHOUSE – NIGHT 283**

**Unable to see anything on the TV monitors, the two Security Guards plot their next move.**

**SECURITY GUARD #1**

**It’s only a matter of time before they**

**open fire on each other. ...When they**

**do, we get out of here. ...There are**

**two loaded guns in the lounge safe.**

**We need to find Tina or Mr. Sokolow.**

**...They have the combination.**

**(beat)**

**Turn off the lights.**

**Security Guard #2 complies and the quarters are suddenly thrust into darkness. Security Guard #1 then slowly opens the door.**

**284 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 284**

**Templar is by himself, using the computer bank for cover. Tired of the standoff, he stands up and loudly maneuvers the slide mechanism of his Glock-19. The noise, of course, is distinctive to anyone familiar with firearms.**

**Suddenly all hell breaks loose.**

**The SOUND and FLASHES of GUNFIRE fill the darkened interior; lasting nonstop for an excruciating four to five seconds.**

**285 INT. SECURITY QUARTERS – PRESIDIO WAREHOUSE – NIGHT 285**

**SECURITY GUARD #1**

**Let’s go.**

**By the light of the gunfire flashes we sporadically SEE the**

**113**

**two security guards rush from the relative safety of their security quarters, heading in the direction of the lounge.**

**286 INT. LOUNGE AREA – PRESIDIO WAREHOUSE – NIGHT 286**

**The door of the lighted lounge suddenly bursts open as the two security guards enter, with Security Guard #2 quickly closing the door behind them.**

**They spot Tina wrapped in duct tape and secured to one of the heavy, stuffed chairs. Guard #1 rushes to free Tina, calling out to Guard #2.**

**SECURITY GUARD #1**

**Get the weapons from the safe.**

**Guard #2 rushes to a wall safe, hidden behind a large picture, and waits for Tina to provide the combination.**

**287 TIGHTER ANGLE 287**

**The duct tape removed from her mouth, Tina calls out.**

**TINA**

**Three right...22 left...39 right.**

**SECURITY GUARD #1**

**Where’s the boss?**

**TINA**

**In the bathroom.**

**Guard #1 quickly removes the remaining duct tape just as Guard#2 steps up with three Glock-19 automatics from the safe, handing one to both Tina and Guard #1.**

**The Guards, together with Tina, huddle at the door leading from the lounge to the adjacent executive bathroom.**

**SECURITY GUARD #1**

**He alone in there?**

**TINA**

**(shaking her head)**

**I don’t know.**

**288 INT. BATHROOM – PRESIDIO WAREHOUSE – NIGHT 288**

**Suddenly the door leading from the lounge area is thrown open**

**114**

**and the two security guards, burst in, guns supported in front of them by both hands, in the typical police procedure.**

**Sergei Sokolow is still secured to the kitchen chair by the duct tape. No one is guarding him.**

**The security guards and Tina holster their weapons and begin freeing their boss from his confinement.**

**Once free, Sergei demands Tina turn her weapon over to him.**

**SERGEI**

**(grabbing the gun)**

**Give me that!**

**(Russian accent)**

**...There’s a dead-bitch-walking in**

**there, and I’m the one going to bring**

**her down! Now, shut off the light!**

**289 INT. PRESIDIO WAREHOUSE – MAIN INTERIOR – NIGHT 289**

**In the ambient light, Chardonnay reacts when the light seeping from beneath the executive bathroom door is suddenly extin-guished. From her relatively secure position behind the bank of computer stations, Chardonnay points her Glock-19 in the direction of the executive bathroom and waits for the inevitable. Suddenly it comes:**

**The bathroom door opens and Sergei calls out.**

**SERGEI**

**Where are they?**

**PIT BOSS**

**(calling out)**

**Hidden behind the computer stations!!**

**290 ANGLE ON SERGEI 290**

**Sergei rushes out of the bathroom door, followed by the two Security Guards, all three firing blindly towards the computer bank.**

**INTERCUT WITH:**

**291 ANGLE ON CHARDONNAY 291**

**By the ambient light, WE SEE Chard standing upright, unflinch-ing, as the bullets whiz past her head, her Glock-19 aimed in a Weaver Stance toward the bathroom door.**

**115**

**From Sergei’s direction all we HEAR and SEE are the sounds and flashes of three automatics as they empty their magazines in the direction of Chardonnay.**

**Chard fires three quick shots in the direction of the gunfire flashes originating from the bathroom doorway.**

**The flashes stop, as do the bullets. But that doesn’t prevent Rudy-the-thug, Pit Boss, and Svetlana from opening up on the three flashes from Chardonnay’s handgun.**

**INTERCUT WITH:**

**292 ANGLE ON RUDY, PIT BOSS, & SVETLANA 292**

**From the direction of Rudy, Pit Boss and Svetlana, bullets begin whizzing past Chard’s head as she calmly takes aim at the three distinct flashes. She squeezes off two quick shots before HEARING a YELL coming from Svetlana.**

**SVETLANA**

**I give up...Don’t shoot!**

**Chardonnay holds her third shot. Since there are no other gunshots, Templar shouts out:**

**TEMPLAR**

**Turn on the lights!**

**293 BACK TO SCENE – WAREHOUSE - MAIN INTERIOR – NIGHT 293**

**The lights come on revealing a lot of blood on the floor.**

**The dead: Sergei, the two security guards, Rudy-the-thug, Pit Boss and Svetlana, all killed by Chardonnay.**

**Remaining unharmed: Templar, Jonathan, Rayana, Aidana, Miriam, and Tina.**

**David Morgan approaches Chard and asks for her weapon, which**

**she reluctantly turns over.**

**Still wearing his funeral parlor gloves, Morgan takes Chard’s Glock-19 to Sergei’s body and picking up Sokolow’s identical Glock-19, he goes to work.**

**294 TIGHTER ANGLE 294**

**Morgan quickly disassembles, switches, and reassembles the**

**116**

**barrels of the two Glock-19s, returning Sergei’s weapon with its replaced barrel to his right hand.**

**295 BACK TO SCENE 295**

**TEMPLAR**

**(to Jonathan)**

**Call Jason and have him get us the**

**hell out of here.**

**(calling out)**

**Listen up, people! ...We need to get**

**out. Now!**

**Jonathan puts in the call to Jason Ow.**

**TEMPLAR**

**(to Rayana)**

**Can you go into the security office**

**and erase the surveillance video for**

**the last four hours?**

**RAYANA**

**Piece of cake.**

**Rayana heads for the security office.**

**Templar steps over and confronts “Tina” Romanova.**

**296 ANGLE ON TINA & TEMPLAR 296**

**Tina anticipates Templar’s question.**

**TINA**

**(slight Russian**

**accent)**

**You don’t have to worry about me. All**

**I want is for these women to get home.**

**...If I’m free, I can make that happen.**

**TEMPLAR**

**So can I. What do I need you for?**

**TINA**

**I saw what your man did with Sergei’s**

**Glock gun barrel. I will sell your**

**version of the story to the cops: it**

**was Sergei who shot everyone.**

**Templar looks at her hard as he considers.**

**117**

**TINA**

**(continuing)**

**Nice and neat, the way cops like it.**

**Hopefully, they’ll be so focused on**

**all the many bullets, they won’t do**

**a firing pin test on the cartridges.**

**Templar cuts her an even harder look.**

**TEMPLAR**

**And the little matter of identifying**

**us?**

**TINA**

**What’s to identify? You’re all wear-**

**ing masks.**

**TEMPLAR**

**Of course we are. How silly of me to**

**forget. ...And how do you explain**

**your part?**

**TINA**

**I’m a victim, too. Sergei kidnapped**

**me in Russia, threatened my family**

**to force me to work for him.**

**TEMPLAR**

**Good story.**

**TINA**

**Actually, that part is not a story.**

**TEMPLAR**

**I’m sorry.**

**TINA**

**(shrugs)**

**Get out of here before they arrive**

**and you make a liar out of me.**

**297 ANOTHER ANGLE 297**

**Templar turns and calls to Miriam, who is standing nearby.**

**TEMPLAR**

**Miriam! ...Gather up all the trash.**

**It might contain our DNA, so we better**

**take it with us.**

**118**

**298 EXT. ENTRANCE – PRESIDIO WAREHOUSE – NIGHT 298**

**The two identical limousines are parked side-by-side. Under Jason Ow’s supervision, Jonathan, Templar, Rayana, Morgan and Miriam are loading the boxes containing the victims’ names into the trunk of Jason’s limousine. The last thing loaded is Miriam’s garbage bag containing the beer bottles.**

**299 INT. LOUNGE AREA – PRESIDIO WAREHOUSE – NIGHT 299**

**Chard has taped Tina to one of the more comfortable of the stuffed chairs, facing the large flat screen HD TV sets; placing the remote in one of her bound hands. She’s about**

**to place the duct tape over Tina’s mouth when she has second thoughts.**

**CHARDONNAY**

**Maybe we should skip this part.**

**TINA**

**No, let’s make it look good.**

**(smiling)**

**Just don’t forget to put in that call to**

**the Park Police.**

**Returning the smile, Chardonnay applies the tape.**

**300 EXT. ENTRANCE – PRESIDIO WAREHOUSE – NIGHT 300**

**Chardonnay exits the warehouse and joins Jonathan, David, Rayana, Aidana and Miriam in the back of the Limo. Robin**

**Templar is in the front passenger seat, next to Jason.**

**301 INT/EXT. PRESIDIO – NIGHT 301**

**As the limo pulls away, Templar hands Jason a cell phone.**

**TEMPLAR**

**It’s a new, prepaid disposable, now go**

**ahead and call the Park Police.**

**As Jason makes the call, Jonathan leans over to Chardonnay.**

**MOORE**

**You mentioned you were working with**

**Operation Underground Railroad.**

**CHARDONNAY**

**Yes. I can arrange discreetly for them**

**(MORE)**

**119**

**CHARDONNAY (Cont’d)**

**to step in and follow up on the rescue**

**of these women.**

**MOORE**

**Slavery is alive and well, victimize-**

**ing women and children. It’s a world-**

**wide problem and it’s right here in**

**America.**

**TEMPLAR**

**I think we’ve just found our new char-**

**ity.**

**302 INT/EXT. JASON’S LIMOUSINE – EXITING PRESIDIO – NIGHT 302**

**Jason’s limo heads for the nearby San Francisco Marina.**

***MOORE (V.O.)***

***Indeed, so it became: how can you***

***better spend your wealth than freeing***

***people from slavery?***

**303 EXT. FANTAIL – 90 FOOT SCHOONER – S.F. MARINA – MORNING 303**

**On the fantail’s open lounge, a party is underway, with a gourmet champagne breakfast.**

**Templar raises and hoists a champagne flute in a toast as the group – Moore, Jason, Rayana, Aidana, Chardonnay, Miriam and David Morgan – all fall quiet, listening.**

**TEMPLAR**

**To my *Merry Band* and friends: may all**

**of our future capers do as much good**

**for as many as this one. Jonathan**

**and I are proud and grateful for your**

**participation. ...Thank you!**

**SUPERIMPOSE CHYRON CRAWL:**

***Out of the approximate $100 million,***

***after expenses and the victims re-***

***covering 80%, there was still enough***

***left to make some sizable charitable***

***donations. ...Everyone was happy.***

**PRODUCTION NOTES:**

**NOTE #1: By shooting this episode #3 simultaneously with epi-sode #1, production costs per episode can be kept to a minimum. This is largely due to the fact both ep-isodes utilize many of the same locations.**

**NOTE #2: The head writer has the personal guarantee of Dr. Miriam Adelson that the Venetian Resort will provide cooperation and assistance in the filming of the Cross-up premier event miniseries.**

**Earlier, the Mandalay Bay Resort refused its sup-port, but has since changed its mind; likely the result of the negative publicity over the horrific shooting incident that occurred in 2017.**

**NOTE #3: Management of the Orleans Hotel & Casino (which doubles for the Kubla Khan) has also pledged its support.**

**NOTE #4: The Presidio warehouse will likely be a set deigned in a low cost warehouse; within the Los Angeles des-ignated 30 mile SAG / IATSE, 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**