**THE GREAT ART HEIST CROSS-UP**

**A Robin Templar Caper**

**Episode 4 of an 11-part miniseries**

**Inspired by an actual event**

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**001**

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

**To establish the city landmarks.**

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

**A Venetian-renaissance-style palazzo set incongruously but beautifully in the Fenway.**

***SUPERIMPOSE: The GARDNER MUSEUM***

***BOSTON, MASSACHUSETTS***

***SIX WEEKS AGO***

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

**We MOVE THROUGH room after elegant room full of priceless paintings hanging on the walls, mostly classical masters.**

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

**It’s a quiet day. The room’s only occupants are the masterpieces on the walls. But then, a fair-skinned, young woman with long, black hair enters, wearing a beige raincoat, black leggings and mini-skirt; this is MARGARET LUPINO, 23. Carrying only her large handbag, Margaret calmly and subtly floats through the room, checking out the security cameras while pretending to admire the paintings.**

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

**Reaching into her handbag, with the deftness of a table-top magician, she pulls out a high-end digital camera and begins photographing a number of the nearby paintings; something that, according to the POSTED SIGN, is strictly forbidden.**

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

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

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

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

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

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

**002**

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

**011 Margaret slides the camera into her handbag and exits. 011**

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

**A typical Florida Winter/Spring day, with sun and sand and beaches.**

***SUPERIMPOSE: MIAMI***

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

**We MOVE slowly through a professional painter’s studio: next to the brick-and-tile, pizza-style oven is a shelf filled with bottles of varnishes and India inks, together with a glass jar containing several delicate and ridiculously expensive red sable brushes.**

**Several neatly stacked paintings lean against the wall. The one partially visible looks to be “A Lady and Gentlemen in Black,” by Rembrandt. Hmmm.**

**Finally, we pass a wig stand, whereon rests a familiar long black wig, and arrive at an easel by the window where, Margaret Lupino – now a sandy blonde -- concentrates intensely as she paints what appears to be a copy of Rembrandt’s “The Storm on the Sea of Galilee” – which we saw her photographing in the museum.**

**Indeed, she flicks on a PowerPoint application which projects that very photo onto the canvas.**

**When the OVEN ALARM SOUNDS, Margaret puts down her brush and moves to the brick-and-tile oven.**

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

**014 ANOTHER ANGLE 014**

**A KNOCK at the door causes Margaret to go stark still. Making not a sound she studies the door intently as WE HEAR the SOUND of a key being applied to the loft’s door lock.**

**Margaret relaxes as the lock is turned and the door opens. She sets the freshly baked painting on the table.**

**003**

**The woman, GAYLE LUPINO, who enters is slightly older than Margaret and almost as good-looking.**

**015 ANOTHER ANGLE 015**

**Gayle carries a basket filled with 24 3-ounce glass jars filled with various colored paints and a large cardboard tube about seven inches in diameter and five feet in length. She sets the basket of jars on the table but holds on to the tube.**

**MARGARET**

**(indicating tube)**

**Hi, sis. ...That the canvases?**

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

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

**MARGARET**

**They look and feel right.**

**GAYLE**

**They are right. They were once water**

**colors or little-known paintings of the**

**Seventeenth Century.**

**MARGARET**

**Any trouble extracting the original**

**paint?**

**GAYLE**

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

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

**Bottom line is they will all test cor-**

**rectly for the appropriate period.**

**MARGARET**

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

**GAYLE**

**Some were more expensive than others**

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

**bring.**

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

**004**

**016 ANGLE ON PAINTING 016**

**Indeed, the painting looks authentic.**

**INTERCUT WITH:**

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

**Gayle is impressed.**

**GAYLE**

**Cracking looks perfect. I’ll put**

**it through the tests.**

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

**Palm trees, sidewalk bistros, sandy beaches and gorgeous young bodies in skimpy beach attire.**

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

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

**MARGARET**

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

**Don’t want to flood the market.**

**GAYLE**

**(interjects; laughing)**

**Duh?! And take a chance of a buyer**

**running into another copy of “the**

**priceless painting” he just paid**

**a fortune for?...**

**Gayle now grows thoughtful and switches to serious pondering**

**GAYLE**

**No, actually, we are now ready**

**to tackle the tough part.**

**MARGARET**

**(only half joking)**

**Whoa!? Are you saying that what**

**I just did was easy?**

**GAYLE**

**Of course not! They’re brilliant...**

**Best fakes I’ve ever seen, by far.**

**But we’re only half-way there.**

**005**

**MARGARET**

**Yeah, yeah, I know. This is the part**

**where we have to sell them.**

**GAYLE**

**And as we’ve discussed –**

**MARGARET**

**(with resignation)**

**-- If Galbraith is to sell them as**

**stolen masterpieces, then...**

**GAYLE**

**...the originals will have to**

**actually be stolen.**

**MARGARET**

**I’ll be honest. That’s the part**

**that’s got me quaking a little.**

**Okay, maybe a lot. ...I mean, I’m**

**an artist, okay? Anyway, you said**

**you’ve got somebody lined up for**

**that part.**

**GAYLE**

**Uh... yeah.**

**MARGARET**

**Who you got? Somebody good, right?**

**GAYLE**

**Well, uh...**

**Gayle looks away a moment, then turns a steady gaze at Margaret, who slowly gets the drift.**

**MARGARET**

**(dawning realization)**

**No?... No, no. No, you, uh...just**

**don’t go there. It’s. ...It’s not**

**what I do! Forget about it. Not**

**gonna do it! Not gonna happen!**

**020 EXT. SCOOZI RESTAURANT – BOSTON – DAY 020**

**To establish the popular restaurant (580 Commonwealth Ave.).**

**SUPERIMPOSE: *BOSTON, MASSACHUSETTS***

**021 INT. SCOOZI RESTAURANT – BOSTON – DAY 021**

**006**

**Sitting at the bar having Italian sandwiches and beer are Margaret in dark sunglasses and the long black wig, and a MS. BONNIE WELLMAN, a very butch ex-correctional officer and security guard who plainly looks like she is not to be messed with.**

**WELLMAN**

**So, how did you find me? And how did**

**You know I’d be willing to provide**

**what you’re looking for?**

**MARGARET**

**You know I can’t reveal that. I was**

**told that up until a year ago you**

**were a security guard at the Gardner**

**Museum.**

**WELLMAN**

**That’s right.**

**MARGARET**

**And presently, money is tight.**

**WELLMAN**

**(anxiously)**

**Ah, yes, the money.**

**Margaret takes the cue and pulls a thick white envelope from her purse and hands it to Wellman.**

**MARGARET**

**Half now and the other half shipped to**

**you via FedEx in one year. ...Provided**

**you haven’t spoken with the police in**

**the meantime.**

**The tough-looking security guard nods confirmation.**

**WELLMAN**

**That was the deal.**

**With that Bonnie reaches into her own purse and extracts an envelope of her own, handing it to Margaret. Opening the envelope, Margaret pulls out and studies the three pages of detailed diagrams.**

**022 INSERT: THREE PAGES OF DIAGRAMS 022**

**As we SEE the three pages, one-by-one, they appear to be de-**

**007**

**tailed drawings of a security room and security system; together with written instructions.**

**023 BACK TO SCENE 023**

**While Margaret studies the diagrams, Bonnie flips through the stack of hundred-dollar bills in the envelope.**

**Putting their respective, exchanged envelopes into their purses, the two women nod to each other: all good.**

**Then Margaret pulls out her wallet to pay the tab. As she removes two $20 bills, Wellman glances at the wallet.**

**024 INSERT: WELLMAN’S POV - MARGARET’S WALLET 024**

**Visible to Wellman in the plastic window just for an instant is Margaret’s Florida driver’s license.**

**025 BACK TO SCENE 025**

**The wallet closes and is put back into JUMBLE OF PAPERS that crowds MARGARET’S MESSY PURSE. We did not have time to read the name, let alone the address on the license. Did Wellman? We’re not sure.**

**Margaret hands the two $20 bills to the bartender.**

**026 EXT. HOTEL COMMONWEALTH – NIGHT 026**

**A luxury hotel at 500 Commonwealth Ave., the same neighborhood as the Gardner Museum.**

**027 INT. SUITE – HOTEL COMMONWEALTH – NIGHT 027**

**Margaret and Gayle sit in front of a well-lighted mirror in their lingerie, helping each other with their disguises. Their hair is pulled up and bundled on top of their heads. Nearby are the official Boston Police department caps that will conceal the hair’s true length.**

**Dark, customized wigs are then applied, followed by thick mustaches and sideburns.**

**Margaret fusses nervously.**

**MARGARET**

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

**car and put something over the rental**

**sticker, right?**

**008**

**GAYLE**

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

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

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

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

**cally nil.**

**MARGARET**

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

**GAYLE**

**Relax...the police plates will come**

**back to an unmarked Boston PD unit.**

**And the beauty is the plates aren’t**

**stolen, just cardboard copies, like**

**what they use in Hollywood movies.**

**028 ANOTHER ANGLE 028**

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

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

**MARGARET**

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

**GAYLE**

**Darling little sister...we have to look**

**like men...Okay?**

**MARGARET**

**It’s after midnight...show time!**

**029 INT. HALLWAY – COMMONWEALTH HOTEL – NIGHT 029**

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

**The hallway is empty.**

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

**030 EXT. 2 PALACE ROAD – BOSTON – NIGHT 030**

**009**

**The DARK COLORED RENTAL CAR WITH ITS FAKE PLATES pulls to the curb on the east side of Palace Road, near Evans Way, and parks.**

**The SIGN on the building indicates the car is parked in front of the Isabella Stewart Gardner Museum.**

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

**031 INT. RENTAL AUTOMOBLE – NIGHT 031**

**Gayle is behind the wheel as she and Margaret, in their police disguises, go over their check list. They check the tote bag for the proper tools and then slip on their police-issue gloves.**

**032 EXT. 2 PALACE ROAD – NIGHT 032**

**Gayle and Margaret exit the car and step onto the sidewalk, the museum looming above them like a castle. With Margaret carrying the tote bag they move toward the side entrance.**

**033 EXT. MUSEUM SIDE ENTRANCE – NIGHT 033**

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

**INTERCUT WITH:**

**034 INT. SECURITY ROOM – GARDNER MUSEUM – NIGHT 034**

**The 1ST SECURITY GUARD, a twenty-year-old college student, sits in front of a console filled with video monitors, one of which shows the two police officers outside. The young Guard presses the intercom button.**

**1ST SECURITY GUARD**

**What is it you want?**

**GAYLE**

**(lowering her**

**voice an octave)**

**Boston Police. We’re here about a**

**disturbance in the courtyard. You**

**need to open up.**

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

**1ST SECURITY GUARD**

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

**010**

**GAYLE**

**Didn’t you hear me? This is the Bos-**

**ton P.D. Now open up or be charged**

**with obstructing a police investiga-**

**tion!**

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

**035 ANGLE ON WATCH DESK. 035**

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

**GAYLE**

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

**1ST SECURITY GUARD**

**Just one.**

**GAYLE**

**Get him down here.**

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

**INTERCUT WITH:**

**036 INT. MUSEUM HALLWAY – NIGHT 036**

**The 2ND GUARD, also very young and green, is doing his rounds when his cell phone RINGS.**

**2ND GUARD**

**(answering)**

**Yes.**

**1ST SECURITY GUARD**

**Will you please come to the watch**

**desk?**

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

**037 BACK TO SCENE – WATCH DESK 037**

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

**011**

**GAYLE**

**(to guard)**

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

**default warrant out on you. Step over**

**here and show us some identification.**

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

**1ST SECURITY GUARD**

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

**can explain.**

**038 ANOTHER ANGLE 038**

**The 2nd Security Guard appears in the doorway. Margaret imme-diately thrusts him against the wall, spread-eagles his arms and legs and summarily slaps the cuffs on him.**

**2ND GUARD**

**(incredulous and**

**confused)**

**You’re arresting me?!!**

**Simultaneously, Gayle clicks shut the handcuffs over the 1st Security Guard’s wrists.**

**Margaret draws her gun, to the amazement of both guards.**

**GAYLE**

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

**any problems and you won’t get hurt.**

**1st Security Guard is stunned and laughs nervously.**

**1ST SECURITY GUARD**

**Dude, you’re kidding.**

**GAYLE**

**Don’t test me, asshole.**

**1ST SECURITY GUARD**

**Okay, don’t worry. They don’t pay me**

**enough to get hurt.**

**2ND GUARD**

**(panicking)**

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

**012**

**GAYLE**

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

**039 SERIES OF SHOTS – STAIRS LEADING TO BASEMENT 039**

**Gayle and Margaret steer the two guards down a series of stairs into the basement.**

**040 INT. MUSEUM BASEMENT 040**

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

**GAYLE**

**(a final warning)**

**So, Timothy Flaherty of 391 Fourth**

**Street, South Boston and Edward**

**McGuinness of 210 Bolton St... Don’t**

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

**you will get a reward. ...Do as you’re**

**told, no harm will come to you. ...If**

**you understand and accept, nod your**

**head.**

**They both nod immediately. Now the thieves have free rein of the Museum.**

**041 INT. DUTCH ROOM – GARDNER MUSEUM – NIGHT 041**

**Still dressed as Boston P.D., Gayle and Margaret enter the Museum’s Dutch Room and quickly go to work.**

**Like clockwork, Margaret and Gayle take down the six framed paintings known as: *The Concert*, by Johannes Vermeer; *A Lady and Gentlemen in Black,* by Rembrandt; *The Storm on the Sea of Galilee*, by Rembrandt; *Self Portrait*, by Rembrandt; *Landscape with Obelisk*, by Govaert Flinck; and *Chez Tortoni*, by Manet.**

**INTERCUT WITH:**

**042 MUSEUM BASEMENT 042**

**Meanwhile, the hapless young Guards struggle to free themselves, trying to remove the duct tape from their mouths and heads.**

**043 SERIES OF SHOTS – THE DUTCH ROOM 043**

**013**

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

**044 IN THE BASEMENT 044**

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

**045 IN THE DUTCH ROOM 045**

**Gayle picks up the six masterpiece paintings and, without rolling them up, follows Margaret to a room on the same floor known as the Short Gallery.**

**046 THE SHORT GALLERY 046**

**The room is little more than a narrow hallway. Across from the entrance is a small oil sketch of the museum founder, Ms. Gard-ner, painted by Anders Zorn. The thieves enter.**

**MARGARET**

**(pointing out the**

**Gardner portrait)**

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

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

**missing paintings she will be watch-**

**ing over.**

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

**The two thieves quickly go to work hiding the six masterpieces behind other pictures. They take down the three largest paintings in the gallery and begin removing the backs from the frames.**

**Margaret points to the huge *The Storm on the Sea of Galilee* canvas.**

**MARGARET**

**Save the biggest frame for this. It’s**

**five by four.**

**047 MUSEUM BASEMENT 047**

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

**014**

**2ND GUARD**

**(afraid)**

**Do you think they’ll kill us? I mean,**

**Dude, we can identify them.**

**1ST SECURITY GUARD**

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

**get outta here!**

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

**2ND GUARD**

**This pipe looks ancient. Probably**

**hasn’t been used in decades.**

**1ST SECURITY GUARD**

**You’re right. Let’s see if we can**

**twist our way out of these cuffs.**

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

**2ND GUARD**

**(hesitant)**

**Which way do we twist?**

**1ST SECURITY GUARD**

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

**think.**

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

**048 THE SHORT GALLERY 048**

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

**After separating the paintings with thin tissue paper taken from the tote bag (for their protection), Margaret skillfully re-places the paintings backboard and snaps the locking devices into place.**

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

**015**

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

**GAYLE**

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

**MARGARET**

**We better check on the guards before**

**leaving. See that they’re all right.**

**GAYLE**

**Good idea, I’ll do that while you**

**gather all the security camera and**

**motion detector tapes and discs.**

**Meet you at the watch desk.**

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

**049 MUSEUM BASEMENT 049**

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

**GAYLE**

**(voice lowered**

**an octave)**

**Having any success unscrewing that**

**pipe?**

**The guard’s expression indicates a negative.**

**GAYLE**

**(continuing)**

**Just wanted to make sure you were all**

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

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

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

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

**relaxing and making yourself as comfort-**

**able as possible.**

**The guards exchange suspicious looks.**

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

**016**

**2ND GUARD**

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

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

**ties.**

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

**050 INT. SECURITY ROOM – WATCH DESK 050**

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

**GAYLE**

**How’s it going?**

**MARGARET**

**Just have to get the motion detector**

**DVDs, together with the tapes of the**

**side door monitor.**

**GAYLE**

**You sure there are no backups?**

**MARGARET**

**Sure? No. But, I think I got’em all.**

**...Guards okay?**

**GAYLE**

**They’ll be just fine.**

**MARGARET**

**(smiling under**

**the moustache)**

**Can identify us to a “T.”**

**GAYLE**

**(returning smile)**

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

**outta here.**

**051 EXT. PARKING LOT – HOTEL COMMONWEALTH – NIGHT 051**

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

**017**

**052 INT. SUITE – HOTEL COMMONWEALTH – NIGHT 052**

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

**GAYLE**

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

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

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

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

**hotel shuttle to the airport and catch**

**your flight to Jacksonville, from where**

**you’ll catch a bus to Miami.**

**LATER IN THE SUITE**

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

**GAYLE**

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

**but be careful what you say...**

**MARGARET**

**Of course. I know I’m a little flighty,**

**but give me some credit.**

**GAYLE**

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

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

**meet with Professor Galbraith.**

**MARGARET**

**(smiling)**

**I’ll count the hours.**

**053 EXT. SERIES OF SHOTS – SAN FRANCISCO – MORNING 053**

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

**054 EXT. SAN FRANCISCO MARINA – MORNING 054**

**Pleasure craft and fishing boats populate the docks.**

**055 EXT. 90-FT. TWIN MAST SCHOONER – MORNING 055**

**Docked out on the end of one of the many marina piers, is the 90-foot, twin mast, luxury yacht “Sweet Charity.”**

**018**

**056 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – MORNING 056**

**The young Chinese cook, limo driver and all around good guy, JASON OW, is serving a gourmet breakfast to JONATHAN MOORE, a gray haired, distinguished, 60-something, physically fit black man. He has the build and manner of the ex-Marine officer that he is. He is reading the San Francisco *Chronicle.***

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

**057 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 057**

**The large home with a four-car garage and adjacent helicopter hangar sits on an isolated bluff overlooking the Pacific at the western end of Highlands Dr., just north of Carmel Highlands. PRODUCTION NOTE: House and hangar actually exist.**

***SUPERIMPOSE: FLETCHER ESTATE***

***CARMEL HIGHLANDS, CALIFORNIA***

**A PHONE RINGS.**

**058 INT. KITCHEN - FLETCHER ESTATE – EARLY MORNING 058**

**HARRY FLETCHER, a good-looking, trim, mid to late thirties, who sometimes goes by the name Robin Templar, is cooking his favor-ite gourmet breakfast. The sudden RINGING of Harry’s landline PHONE disturbs his concentration. He picks up the phone.**

**FLETCHER**

**(announcing himself)**

**Fletcher.**

**INTERCUT WITH:**

**059 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – MORNING 059**

**MOORE**

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

**morning’s Chronicle?**

**FLETCHER**

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

**MOORE**

**There’s an article on the Gardner**

**Museum heist that happened a while**

**(MORE)**

**019**

**MOORE (Cont’d)**

**back. Seems they’ve run out of leads**

**and are offering a 10-million-dollar**

**reward for recovery of the pieces.**

**FLETCHER**

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

**estimated to be worth $500 million.**

**MOORE**

**Sounds like a job for Robin Templar**

**and his merry band.**

**Fletcher hesitates.**

**FLETCHER**

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

**noon.**

**060 BACK TO SCENE – KITCHEN 060**

**Fletcher hangs up the phone just as his stunningly beautiful wife, NICOLE, wearing only her cotton panties, enters and pours herself a glass of orange juice. He proceeds to plate and serve their breakfast at the kitchen table as they both sit and begin to eat.**

**NICOLE**

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

**going to take you away again.**

**FLETCHER**

**You can tell by just looking at my**

**face, can’t you?**

**NICOLE**

**(smiles)**

**I know you. You’re busted.**

**Fletcher smiles sheepishly as he nods.**

**FLETCHER**

**I do have to go into the City, and...**

**NICOLE**

**(finishing sentence)**

**...and you ‘may not be back for some**

**time.’... It’s almost like I’ve heard**

**this before...**

**020**

**She rises, steps over to him, sits in his lap and puts her arms around his neck.**

**NICOLE**

**(continuing)**

**This have anything to do with Robin**

**Templar?**

**FLETCHER**

**I’ve told you before that Robin**

**Templar no longer exists.**

**NICOLE**

**But that’s not really true, is it?**

**FLETCHER**

**Well, he does exist, but it’s not like**

**before. He’s gone legit, alright?**

**NICOLE**

**Meaning he no longer robs armored cars**

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

**covering stolen goods?**

**FLETCHER**

**Well, you know...it’s a dirty job**

**...but somebody’s got to do it.**

**NICOLE**

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

**love it.**

**He looks in her eyes and smiles.**

**FLETCHER**

**You know what would be fun right now?**

**She smiles and their lips meet in a sweet kiss.**

**Then he grabs her up off his lap as he rises and throws her over**

**his shoulder. Nicole SHRIEKS in mock horror and LAUGHS as Fletcher carries his mostly naked wife out through the door to the next room.**

**061 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAY 061**

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

**021**

**062 ANGLE ON HELICOPTER HANGAR 062**

**Fletcher slides open the door to the hangar revealing a heli-copter model popular among businessmen.**

**063 EXT. MONTEREY REGIONAL AIRPORT (MRY) – DAY 063**

***SUPERIMPOSE: MONTEREY REGIONAL AIRPORT***

**Fletcher’s helicopter lands in the long-term visiting aircraft area.**

**As the engine shuts down, the Tie-Down Crew approaches.**

**064 INT. BOARDING AREA – MONTEREY AIRPORT – DAY 064**

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

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

**The SkyWest flight to San Francisco**

**is now boarding.**

**065 EXT. RUNWAY - SAN FRANCISCO INTERNATIONAL AIRPORT – DAY 065**

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

**066 EXT. MAIN ENTRANCE – SAN FRANCISCO AIRPORT – DAY 066**

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

**067 ANOTHER ANGLE 067**

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

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

**068 EXT. OFFICE BUILDING – S.F. FINANCIAL DISTRICT – DAY 068**

**The black limo pulls up in front of a high-rise. Fletcher**

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

**069 INT. LOBBY – OFFICE BUILDING – SAN FRANCISCO – DAY 069**

**As Fletcher heads for the elevators, CAMERA MOVES-IN on the letter board listing well known companies with offices in the building together with their floor and suite numbers. CAMERA HOLDS on the listing for: *Universal Imports 19th floor.***

**022**

**070 INT. 19TH FLOOR – OFFICE BUILDING – SAN FRANCISCO – DAY 070**

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

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

**The elegant but efficient receptionist, MISS MARIANNE VALTAN greets Harry, revealing a small trace of a French accent.**

**MISS VALTAN**

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

**ing you.**

**FLETCHER**

**Thank you, Miss Valtan.**

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

**071 INT. OFFICE HALLWAY – UNIVERSAL IMPORTS – DAY 071**

**Fletcher moves down the hallway past an office with the door marked HARRY FLETCHER, CHIEF OPERATING OFFICER and on to the next office with the sign, JONATHAN MOORE, CHIEF FINANCIAL OFFICER. Harry knocks and without waiting for a response enters.**

**072 INT. JONATHAN MOORE’S OFFICE – UNIVERSAL IMPORTS – DAY 072**

**Jonathan rises from behind his desk and greets Harry warmly.**

**073 EXT. ACQUERELLO RESTAURANT – NEAR NOB HILL – DAY 073**

**A non-descript, seemingly residential building virtually**

**hides on Sacramento Street behind a simple, identifying**

**awning and a plaque proclaiming the restaurant’s 1989**

**founding date.**

**074 INT. ACQUERELLO RESTAURANT – SAN FRANCISCO – DAY 074**

**In a warmly lighted space that, with its high-beamed ceiling, looks at once like the nave of a chapel but feels like an elegantly cozy nook, Jonathan Moore and Harry Fletcher are having a late lunch.**

**023**

**A cold bottle of Louis Jadot Montrachet Grand Cru reclines in the ice bucket next to the crystal and white linen. Fletcher savors a beautiful duck breast and Jonathan puts his fork into a salmon steak. Fletcher wears a grin of gastronomic ecstasy.**

**FLETCHER**

**You know, I miss the Marine Corps, but**

**uh... let’s face it...**

**Fletcher gestures at the table and ambience.**

**MOORE**

**Civilization has its rewards.**

**FLETCHER**

**The trick is to get the best of both**

**worlds.**

**MOORE**

**Speaking of which, if ever there were**

**a caper that required the expertise of**

**Robin Templar and his Merry Band, this**

**is it. ...Think of the charities we**

**could fund with ten million U.S. dollars,**

**less our modest commission, of course.**

**FLETCHER**

**(thoughtfully)**

**So, I suppose we need to contact the**

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

**Department. Let him know we’re inter-**

**ested in earning the recovery fee.**

**075 EXT. BOSTON POLICE HEADQUARTERS – LATE AFTERNOON 075**

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

**076 INT. OFFICE – BOSTON POLICE HEADQUARTERS – LATE AFTERNOON 076**

**In the glass-walled office, the earnest police lieutenant WILLIAM “Bill” CASSIDY, a fit and trim 43 in his three-piece suit, confers with the retiring Gardner Museum Director, ANNE HAWLEY, who, at 73 is still defiantly red haired and beautiful.**

**HAWLEY**

**What do we know about these...these**

**men we’re supposed to meet with?**

**Cassidy opens the file folder on his desk.**

**024**

**CASSIDY**

**Harry Fletcher...honorable discharge**

**from the Marines, rank of Captain.**

**The details of his service record are**

**oddly redacted...Has an MBA from the**

**Wharton School of Business and is the**

**CEO of an apparently successful import-**

**export business based in San Francisco.**

**Other than that, not much. Low-pro-**

**file kind of guy.**

**(beat)**

**Now, Jonathan Moore, Fletcher’s busi-**

**ness partner, is even harder to figure.**

**Twenty-years in the Marines ended by**

**court-martial but with honorable dis-**

**charge and full pension as a major.**

**...Didn’t know they could do that...**

**Anyway, primary duty in the Corps:**

**Special Ops, planning covert missions.**

**HAWLEY**

**Black ops?**

**Cassidy nods.**

**HAWLEY**

**Impressive.**

**CASSIDY**

**I think it’s worth a dinner.**

**Hawley mods agreement.**

**077 EXT. CAPITAL GRILL STEAKHOUSE – BOSTON – EVENING 077**

**Two bronze lions guard the awninged entrance to this classic, high-end American steakhouse.**

**078 INT. CAPITAL GRILLE – EVENING 078**

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

**HAWLEY**

**The 10 million dollars is for recovery**

**of all six of the paintings; prorated**

**for individual recovery?**

**025**

**HAWLEY**

**I’ll see to it that you get a list of**

**the paintings and the recovery fee for**

**each.**

**FLETCHER**

**And where’s the money coming from?**

**Insurance or the museum?**

**HAWLEY**

**The museum.**

**MOORE**

**Alright, as to the perps, to spend as**

**much time as they did in the museum**

**and get away clean, they had to have**

**detailed knowledge of the security**

**system, such as it was.**

**FLETCHER**

**So, either they worked at the museum**

**or someone gave them the information.**

**HAWLEY**

**I can provide you with a list of past**

**and present employees – for all the**

**good it’ll do you. They’re not likely**

**to volunteer any information and we**

**certainly cannot force it out of them.**

**FLETCHER**

**We don’t intend to. ...If the informa-**

**tion was sold to the thieves, it was**

**likely done out of a need for cash.**

**...Once in need of cash, always in**

**need of cash.**

**MOORE**

**(interrupting)**

**We’ll run ads in the local media of-**

**fering a substantial reward, under**

**anonymity, to the person who provides**

**such information and consents to an**

**interview...no police involved.**

**CASSIDY**

**(acquiescing)**

**Might work.**

**026**

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

**MOORE**

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

**what you think happened the night of**

**the robbery.**

**079 EXT. OTENTIC BISTRO – 538 WASHINGTON AVE. – S.BEACH – DAY 079**

**The look could be a 1950’s burger joint on a palm-tree-lined street.**

**080 INT. OTENTIC BISTRO – MIAMI – DAY 080**

**Gayle and Margaret relax at a sidewalk table at the popular bistro. The handsome BISTRO WAITER steps up.**

**BISTRO WAITER**

**May I take your order?**

**GAYLE**

**Two glasses of your best Chardonnay,**

**please.**

**MARGARET**

**And we’re expecting one other person.**

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

**081 TIGHTER ANGLE 181**

**MARGARET**

**I know it’s best that I not know**

**where, but...are my paintings safe?**

**GAYLE**

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

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

**- one at a time – as Professor Galbraith**

**sells them and we receive our share of**

**the money.**

**MARGARET**

**So, you don’t trust the man either.**

**GAYLE**

**Of course not. Why would I? I mean...**

**(*sotto voce*)**

**Sure, he’s the best at what he does,**

**(MORE)**

**027**

**GAYLE (Cont’d)**

**selling masterpieces to obscenely**

**wealthy art lovers who are willing**

**to receive stolen goods. But he’s a**

**crook -**

**She looks up as Margaret’s face cues her.**

**MARGARET**

**(with a deter-**

**mined smile)**

**And here he is now.**

**082 ANOTHER ANGLE 082**

**Margaret and Gayle are joined by NEIL GALBRAITH, early sixties, a dapper art connoisseur.**

**Gayle motions for him to sit.**

**GAYLE**

**Care for a cocktail before ordering?**

**GALBRAITH**

**Don’t mind if I do.**

**The young bistro waiter brings the sisters’ Chardonnays.**

**GALBRAITH**

**(to waiter)**

**I understand you have Hennessy Paradis**

**by the glass?**

**BISTRO WAITER**

**I *believe* that’s correct, sir.**

**GALBRAITH**

**I’ll have a glass.**

**BISTRO WAITER**

**Very good choice, sir.**

**GALBRAITH**

**(adding)**

**But bring that to me *after* lunch.**

**Meanwhile, I’ll have –**

**(points to the**

**Sisters’ drinks)**

**-- What’s that you’re drinking?**

**028**

**GAYLE**

**Chardonnay.**

**GALBRAITH**

**You like it?**

**GAYLE**

**Yes, it’s nice.**

**GALBRAITH**

**(to waiter)**

**Bring me what they’re having.**

**BISTRO WAITER**

**Very good, sir.**

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

**GAYLE**

**Trust you’ll be picking up the tab.**

**083 EXT. FANTAIL - “SWEET CHARITY” – S.F. MARINA – MORNING 083**

**On the Fantail lounge, Jason Ow is serving breakfast to Jonathan and Harry who are washing it down with Dom Perignon Mimosas.**

**FLETCHER**

**I don’t see Shinaman on this one, and**

**we won’t pull ‘Duke’ Osgard’s chain**

**either. But, because of their police**

**connections, we can definitely use**

**Chardonnay and David Morgan.**

**MOORE**

**Already put in the call. They’ll be**

**here in the morning.**

**084 INT. OTENTIC BISTRO – MIAMI – DAY 084**

**Margaret, Gayle and professor Galbraith are finishing their lunch. Galbraith now sips his Cognac.**

**GAYLE**

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

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

**as *authentic* right down to the canvas,**

**paint and brush strokes.**

**029**

**GALBRAITH**

**Good. Not that my buyers will risk**

**having them authenticated, but most of**

**them are connoisseurs themselves and**

**could probably tell the difference on**

**their own. ...And the originals?**

**GAYLE**

**In a safe place.**

**GALBRAITH**

**(a subtle glint**

**in his eye)**

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

**them suddenly turn up. At least not**

**in our lifetime.**

**085 EXT. EXIT OF SAN FRANCISCO INTERNATIONAL AIRPORT – MORNING 085**

**The tall and slinky CHARDONNAY ROGERS, late twenties – early thirties (whose real name is Detective Sergeant Andrea Parker of the San Diego P.D.), exits the terminal with her luggage, stops at the curbside and looks around for her ride. With her fea-tures a drop-dead gorgeous blend of Mediterranean and Asian, she would stand out in any crowd. She soon is greeted by Jason Ow, who takes her luggage and leads her to the nearby limousine.**

**086 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – MORNING 086**

**Moore and Fletcher warmly renew their friendship with INSPECTOR DAVID MORGAN, early thirties, of the San Francisco Police Department, as handsome as he is fit.**

**087 ANOTHER ANGLE 087**

**The animated conversation is interrupted as Jason Ow escorts Chardonnay aboard the 90-foot, twin mast yacht.**

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

**088 BACK TO SCENE 088**

**Everyone gathers around the circular dining table.**

**FLETCHER**

**So, I’m thinking I’ll go undercover**

**as a shadowy, art-hungry billionaire**

**looking to buy authentic black market**

**art.**

**030**

**MORGAN**

**That’s it? ...That’s your plan?**

**FLETCHER**

**Yeah. What’s wrong with it?**

**MORGAN**

**The day after that heist, both the *Bos-***

***ton Globe* and the *New York Times* wrote**

**that the whole thing was probably con-**

**tracted in advance by a black-market**

**collector – outside the country.**

**MOORE**

**So??**

**MORGAN**

**Well, the idea that billionaires go**

**around snapping up looted paintings is**

**probably mostly a myth. It’s not worth**

**the risk.**

**FLETCHER**

**Well, it’s all we’ve got.**

**CHARDONNAY**

**Templar -- I mean Fletcher’s right...**

**We’ve got to start somewhere.**

**FLETCHER**

**Hopefully, we’ll stir up the art world**

**and get a line on someone who knows**

**something.**

**CHARDONNAY**

**(to Morgan)**

**Obviously, it’s unusual, but don’t you**

**think there are some billionaires out**

**there who would do almost anything to**

**land a coveted painting?**

**Morgan considers it.**

**MORGAN**

**It’s art-lover’s fantasy, I suppose.**

**The idea of finding a stolen Rembrandt**

**in some Thomas-Crown-style hiding**

**place, and–-**

**031**

**FLETCHER**

**--And having secret and exclusive pos-**

**session of such an ageless treasure.**

**...For your eyes only!**

**089 MARGARET’S LOFT – SOUTH BEACH, MIAMI – DAY 089**

**Margaret is alone reading an old Agatha Christie book, when there is a KNOCK ON THE DOOR. Putting down the book, she rises from her stuffed chair and moves to the door.**

**090 ANGLE ON DOOR 090**

**MARGARET**

**Who is it?**

**GALBRAITH (O.S.)**

**Neil Galbraith.**

**Margaret opens the door.**

**MARGARET**

**Professor...what’re you doing here?**

**GALBRAITH**

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

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

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

**MARGARET**

**You can give it up; you’re not going**

**to find any paintings here.**

**Margaret gets a post-it note pad and writes an address and the**

**combination to a lock.**

**While Margaret is thus turned away for a moment, Galbraith palms and pockets a couple of small 3-ounce jars of paint off a shelf.**

**She turns and hands the note to Galbraith.**

**MARGARET**

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

**unsigned paintings...together with the**

**combination to the padlock.**

**The professor accepts the note.**

**032**

**MARGARET**

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

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

**our share of the proceeds are safely**

**deposited into our Cayman Islands bank**

**account.**

**(beat)**

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

**bank accounts.**

**GALBRAITH**

**(taken aback)**

**Good God, you are careful.**

**MARGARET**

**No more than you.**

**GALBRAITH**

**What do you mean?**

**MARGARET**

**(explaining)**

**My guess is you wouldn’t risk selling**

**original paintings. Long prison sen-**

**tence for that. But selling fakes?**

**...In some countries they don’t even**

**prosecute. It’s hardly even a crime.**

**GALBRAITH**

**You’re a damn good painter... and one**

**smart lady. But, you’re forgetting**

**one thing.**

**(smiling)**

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

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

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

**bye Miss Lupino.**

**Margaret returns the smile as the professor exits.**

**091 EXT. SERIES OF SHOTS – SAUSALITO – NIGHT 091**

**The picturesque village of Sausalito perches on the Bay, just across the Golden Gate Bridge from San Francisco. The final shots feature the Trident Restaurant, an elegant Victorian fixture at the water’s edge dating to 1898.**

**092 INT. TRIDENT RESTAURANT – SAUSALITO – NIGHT 092**

**033**

**David Morgan is having a seafood dinner with Andrea Parker (*Chardonnay Rogers* when working with the Merry Band). From**

**the Janis Joplin Booth they are sitting in, the view of San Francisco and the surrounding bay is spectacular.**

**093 ANGLE ON MORGAN& CHARDONNAY 093**

**CHARDONNAY**

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

**ings are? ...And will we ever find them?**

**MORGAN**

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

**two they’ll be ransomed for, say, ten**

**to fifteen percent of their value.**

**CHARDONNAY**

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

**sold to some Thomas-Crown-type billion-**

**aires who’ll hide them in their secret**

**enclaves?**

**MORGAN**

**(smiling)**

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

**start. ...By the way, based on the**

**luggage in the trunk of my car, being**

**a detective and all, I might conclude**

**that you’re not checked into a hotel.**

**CHARDONNAY**

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

**that your observation is likely correct.**

**MORGAN**

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

**Humble, but clean, apartment is only a**

**matter of blocks from here. If you’d**

**care to spend the night-- ?**

**CHARDONNAY**

**Why not.**

**094 EXT. OFFICE BUILDING – S.F. FINANCIAL DISTRICT – DAY 094**

**The 19th floor headquarters of Universal Imports.**

**095 INT. CONFERENCE ROOM – UNIVERSAL IMPORTS – DAY 095**

**034**

**David Morgan and Chardonnay look very relaxed, but they are all business as they confer with Jonathan and Fletcher on latest developments.**

**FLETCHER**

**As you know, we’ve put out media ads**

**offering a reward for information on**

**the Gardner Heist and the Museum’s**

**security system. ...Well, we got a**

**bite. So, Chard, you’ll leave for**

**Boston first thing in the morning.**

**CHARDONNAY**

**Okay. I suppose it could be real.**

**FLETCHER**

**Or it could be someone looking for**

**a quick buck. ...It’s up to you to**

**find out which.**

**CHARDONNAY**

**Understood.**

**FLETCHER**

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

**re-establish my residency in Gable**

**Estates, where I’m known to my land-**

**lady as the mysterious Robin Templar,**

**a shady man of wealth.**

**MORGAN**

**Well, Florida sounds nice.**

**FLETCHER**

**Yes, but...you...are not going there.**

**MORGAN**

**Aw.**

**FLETCHER**

**You’re going to Philadelphia.**

**MORGAN**

**Philadelphia?**

**Jonathan has a broad smile on his face as he rises to exit.**

**MOORE**

**Keep me posted.**

**035**

**098 EXT. SERIES OF SHOTS – PHILADELPHIA – DAY 098**

**Several beauty shots of Philadelphia landmarks.**

**099 EXT. PHILADELPHIA INTERNATIONAL AIRPORT – DAY 099**

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

**100 EXT. PHILADELPHIA FBI FIELD OFFICE – DAY 100**

**Typical, nondescript government facility.**

**101 INT. OFFICE – FBI FIELD OFFICE – DAY 101**

**Several EVIDENCE BOXES MARKED “GARDNER MUSEUM HEIST” are trundled into the office on a cart by a Secretary as Inspector David Morgan waits patiently, seated in front of the desk which bears the NAMEPLATE: SPECIAL AGENT-IN-CHARGE, THEODORE POST.**

**Following the boxes is the man himself: AGENT TED POST, mid fifties, affable and obviously fighting to control his weight. A desk jockey if ever there was one.**

**POST**

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

**MORGAN**

**No problem Special Agent Post--**

**POST**

**Please, just call me Ted. I’ll put you**

**in an interview room where you can take**

**as long as you like to read through the**

**files...even come back tomorrow. ...You**

**can take notes but no photographs or the**

**like.**

**MORGAN**

**(smiling)**

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

**Ted returns the smile.**

**102 EXT. MIAMI INTERNATIONAL AIRPORT – DAY 102**

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

**036**

**103 EXT. SERIES OF AERIAL SHOTS - GABLE ESTATES, MIAMI – DAY 103**

**The stunningly beautiful community is dominated by fifteen- million-dollar-plus waterfront mansions.**

**104 EXT. LEUCADENDRA DRIVE – GABLE ESTATES - MIAMI – DAY 104**

**Fletcher has the wind in his hair as he drives his rental red Ferrari convertible (top down) on the waterfront street flanked by mansions on each side.**

**He then pulls into one of the grand estates: 485 Leucadendra Dr. Although only two stories, this is a palace – with guest houses in the back that probably cost over $1 million to build.**

**105 EXT. GABLE ESTATES MANSION – DAY 105**

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

**106 INT. TEMPLAR GUEST HOUSE – GABLE ESTATES – DAY 106**

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

**107 EXT. ANGLE ESTABLISHING MAIN MANSION – DAY 107**

**WE HEAR a PHONE RINGING.**

**108 INT. DEN OF MAIN MANSION – DAY 108**

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

**MRS. ROTHSCHILD**

**Hello?**

**INTERCUT WITH:**

**109 INT. TEMPLAR GUEST HOUSE 109**

**FLETCHER**

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

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

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

**for at least two weeks...maybe longer.**

**MRS. ROTHSCHILD**

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

**FLETCHER**

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

**minutes of your time?**

**037**

**MRS. ROTHSCHILD**

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

**...Now, if you’d like.**

**FLETCHER**

**I’d like.**

**110 INT. DEN OF MAIN MANSION – DAY 110**

**Greta is serving finger food and pouring tea for Mrs. Roth-**

**schild and her guest.**

**MRS. ROTHSCHILD**

**(to Greta)**

**Thank you, Greta. ...That’ll be all.**

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

**111 ANOTHER ANGLE 111**

**MRS. ROTHSCHILD**

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

**on your mind?**

**FLETCHER**

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

**primary resident and inferred owner of**

**your entire estate.**

**MRS. ROTHSCHILD**

**(taken aback)**

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

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

**the sole owner.**

**FLETCHER**

**I don’t need to actually own the prop-**

**erty. ...That’s only the impression I**

**wish to create. ...I could be *leasing***

**it, should anyone check. ..A section**

**“B” sixth page press release will ex-**

**plain the lease, as taking place while**

**you are on an extended trip to France.**

**...But you don’t go. You stay on here**

**but keep a low profile.**

**MRS. ROTHSCHILD**

**(excited)**

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

**(MORE)**

**038**

**MRS. ROTHSCHILD (Cont’d)**

**ing adventures you occasionally tell me**

**about.**

**FLETCHER**

**Could be.**

**MRS. ROTHSCHILD**

**Will I be in any danger?**

**FLETCHER**

**Not likely.**

**MRS. ROTHSCHILD**

**(disappointed)**

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

**of one of your capers.**

**112 EXT. BOSTON INTERNATIONAL AIRPORT – DAY 112**

**A United “heavy” flight settles onto the runway of Logan Field**

**and rolls out.**

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

**113 INT. AVIS COUNTER – LOGAN AIRPORT – DAY 113**

**Chardonnay is renting a car.**

**114 EXT. PARKING LOT – HOTEL COMMONWEALTH – DAY 114**

**Chardonnay drives her rental vehicle into the Commonwealth Hotel parking lot, grabs her luggage from the trunk and heads for the lobby.**

**115 INT. CHECK-IN COUNTER – LOBBY – COMMONWEALTH HOTEL – DAY 115**

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

**CHARDONNAY**

**Andrea Parker. I reserved a**

**suite.**

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

**DESK CLERK**

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

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

**039**

**116 INT. INTERVIEW ROOM – PHILLY FBI FIELD OFFICE – DAY 116**

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

**Suddenly Special Agent Ted Post enters.**

**POST**

**How’s it going, Inspector?**

**MORGAN**

**(looking up)**

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

**in any official capacity.**

**POST**

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

**team that’s after the five...or is it**

**ten million recovery fee. ...When**

**you’ve had enough for the day, I’d**

**like to take you to dinner...on the**

**FBI’s tab, of course.**

**117 EXT. FIORINO ITALIAN RESTAURANT – PHILLY, PA – NIGHT 117**

**The small neighborhood restaurant at 3572 Indian Queen Lane serves authentic Italian food.**

**118 INT. FIORINO ITALIAN RESTAURANT – NIGHT 118**

**Seated at one of the ten or so tables are David Morgan and Special Agent Post.**

**119 ANOTHER ANGLE 119**

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

**MORGAN**

**It appears that you have conducted**

**a very thorough investigation.**

**POST**

**Actually, we are still investigating**

**...interviewing the usual suspects,**

**so to speak.**

**040**

**MORGAN**

**And that list is clearly a who’s who**

**of art thieves and underworld crime**

**figures. But what, I’m wondering,**

**is the real motivation, for pulling**

**off such a heist?**

**POST**

**(puzzled )**

**Well, it’s always about the money,**

**isn’t it?**

**MORGAN**

**Yes, but art carries so much emotional**

**baggage. The very concept of its high**

**value is, after all, based on,...feel-**

**ings, emotions... art lovers’ dreams.**

**...Desire for power, for revenge?**

**...A series of intangibles.**

**POST**

**I see where you’re going. But to even**

**guess at psychology, you need to have**

**someone in mind. Unfortunately, we**

**aren’t there yet. ...Now, the FBI has**

**assembled a list of players in the art**

**world who have been at least suspected**

**of black-market activity. If you’re**

**willing to sign a non-disclosure agree-**

**ment I could possibly provide you a**

**copy of that list.**

**MORGAN**

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

**team.**

**POST**

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

**(leans in close)**

**But let me flag something for you. Be-**

**tween you and me, the FBI is losing in-**

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

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

**why there were no objections from the**

**Boston Police.**

**MORGAN**

**I don’t understand.**

**041**

**POST**

**You’re a cop, David. Think about it.**

**Busting art thieves isn’t sexy. Agents**

**would rather be chasing more macho**

**criminals, like murderers, bank robbers.**

**... Japanese police barely consider art**

**theft a crime...**

**Post shrugs, throws up his hands. Smiles wanly.**

**POST**

**... Cops. That’s just the way we are.**

**120 EXT. HOTEL COMMONWEALTH – NIGHT 120**

**The luxury hotel, near both the Gardner Museum and Fenway Park, sits on a wide, busy avenue.**

**121 INT. SUITE – HOTEL COMMONWEALTH – NIGHT 121**

**Chardonnay is having a gourmet room service dinner in her suite at the Commonwealth hotel. Fenway Park, just a couple blocks away, looms large in her picture window.**

**Her BURNER PHONE RINGS.**

**CHARDONNAY**

**Hello?**

**INTERCUT WITH:**

**122 EXT. FANTAIL LOUNGE – SWEET CHARITY – SUNDOWN 122**

**Jonathan is on his iPhone.**

**MOORE**

**I’ve got your schedule. Tomorrow**

**at 10 a.m., you’re meeting at the**

**Gardner with Anne Hawley, the former**

**museum director. Then at 1:30 you’re**

**doing lunch at Scoozi with our in-**

**formant, a Bonnie Wellman.**

**CHARDONNAY**

**What? Scusi?**

**MOORE**

**Yeah, Scoozi. It’s a restaurant, just**

**down the block from your hotel. I’ll**

**text you the particulars.**

**042**

**CHARDONNAY**

**And after that?**

**MOORE**

**4 o’clock, you’re at Boston police**

**headquarters. Lieutenant Detective**

**Cassidy has set you up an interview**

**with the guard who let the fake cops**

**enter the museum.**

**CHARDONNAY**

**Thanks. Check with you later.**

**123 WIDER ANGLE ON JONATHAN 123**

**As the sun sets over the stern of the 90-foot schooner, Jonathan Moore clicks off his iPhone.**

**124 INT. THE DUTCH ROOM – GARDNER MUSEUM – DAY 124**

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

**Chard is taken aback to notice that the frames of the stolen masterpieces are hanging in their original spots, sans the canvases of course.**

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

**HAWLEY**

**We decided to leave the empty frames**

**in their original positions until**

**the paintings are returned.**

**CHARDONNAY**

**I see. ...A little eerie.**

**HAWLEY**

**I suppose. ...But actually, it was the**

**thieves who rehanged them.**

**CHARDONNAY**

**(astonished)**

**What! ? ...Why would they do that?**

**HAWLEY**

**I don’t know, but the museum decided**

**to leave them that way. I think it**

**may give the supporters some hope that**

**one day they will be returned.**

**043**

**Chard is nonplussed.**

**CHARDONNAY**

**Is my information correct that none of**

**the paintings were cut out of their**

**frames, but instead were painstakingly**

**removed?**

**HAWLEY**

**That’s correct.**

**Chard studies the floor.**

**CHARDONNAY**

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

**stack, I guess on the floor, then rol-**

**led them up and placed them in a card-**

**board tube for transportation.**

**HAWLEY**

**That would be a good guess, but for the**

**fact that most of these old paintings**

**are too stiff for that. Like Rembrandt’s**

***Storm:* during its restoration, the back**

**of the painting had been sealed with wax**

**and varnished many times over the years.**

**The painting was about as flexible as**

**an aluminum can.**

**CHARDONNAY**

**So, then they couldn’t have gotten it**

**into a tube?. ...That leaves them carry-**

**ing a stack of large, stiff canvasses?**

**HAWLEY**

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

**off the wax; but they’d still have the**

**stiffening of many a varnishing. No, any**

**rolling up would undoubtedly trash the**

**canvas. Ruin the picture.**

**CHARDONNAY**

**The care they took in removing the**

**paintings – what does that tell you?**

**HAWLEY**

**(shrugs)**

**Professionals. Highly competent, knowl-**

**edgeable.**

**044**

**CHARDONNAY**

**And what kind of person would normally**

**acquire that knowledge?...**

**HAWLEY**

**I don’t know. ...Art lovers?**

**CHARDONNAY**

**Exactly. ...Probably with formal train-**

**ing. ...They would never put a great**

**masterpiece in jeopardy.**

**HAWLEY**

**(dubious)**

**Hope you’re right.**

**125 EXT. SCOOZI ITALIAN RESTAURANT – DAY 125**

**To establish the Italian restaurant at Kenmore Square, near Boston University.**

**126 INT. SCOOZI ITALIAN RESTAURANT – DAY 126**

**Bonnie Wellman, in her security guard uniform, looking as butch as ever, is seated at the bar having a sandwich and a beer. On the barstool next to her, Chardonnay has a sub sandwich and an eight-ounce glass of a Super Tuscan.**

**WELLMAN**

**We met here in this restaurant. Sat**

**at this very bar.**

**CHARDONNAY**

**What did she look like?**

**WELLMAN**

**What about the reward?**

**CHARDONNAY**

**We’ll get there. ...First I need to**

**know that you’re on the level.**

**WELLMAN**

**How do I know you’re on the level?**

**How do I know this isn’t some kind**

**of bullshit sting operation?**

**CHARDONNAY**

**If I wanted to sting you, I’d have**

**arrested you by now.**

**045**

**WELLMAN**

**Hey!**

**CHARDONNAY**

**Oh, calm down. You want the money,**

**you can start by telling me what she**

**looked like.**

**Chard’s VOICE has a calming effect and Wellman settles down.**

**WELLMAN**

**She was a hot little package...early**

**20s, about five-five or five-six, and,**

**uh, good-looking.**

**CHARDONNAY**

**Hair color?**

**WELLMAN**

**Black. Although it could have been**

**a wig.**

**CHARDONNAY**

**Why do you think that?**

**WELLMAN**

**Eyebrows were of a slightly lighter**

**shade.**

**CHARDONNAY**

**Eyes?**

**WELLMAN**

**She had two.**

**CHARDONNAY**

**Please, no smart-ass crap. I obvi-**

**ously meant the color.**

**WELLMAN**

**(shrugs)**

**She wore sunglasses. ...That’s all I**

**know. ...Now...about the money?**

**Chard reluctantly reaches into her purse and pulls out an envelope of hundred-dollar bills. Bonnie reaches for it but Chard pulls back.**

**046**

**CHARDONNAY**

**How did her people come to approach**

**you?**

**WELLMAN**

**I’ve thought about that. Obviously it**

**was someone who knew I had worked at**

**the Gardner and was desperate for**

**money. ...But I have no idea who.**

**Chardonnay hands over the money and prepares to leave, leaving behind her unfinished sandwich and glass of wine.**

**As she rolls her muscular bulk off the bar stool, Wellman hesitates as she remembers something.**

**WELLMAN**

**There is one more thing.**

**Chard turns back.**

**WELLMAN**

**(continuing)**

**When she opened her wallet to pay the**

**bill, I noticed she had a Florida**

**driver’s license.**

**CHARDONNAY**

**(eyes get big)**

**Did you get a glimpse of the name?**

**WELLMAN**

**Not really...it was just a blur. I**

**think the first name started with “MA.”**

**CHARDONNAY**

**(excited)**

**“MA”?! What about the city? ...That’s**

**the last line under the name. ...now**

**think.**

**WELLMAN**

**(shaking head)**

**Sorry...as I said, it was a blur.**

**CHARDONNAY**

**Did the blur seem like a long name or**

**a short one?**

**Thinking carefully. ...Finally:**

**047**

**WELLMAN**

**Short one...Could have been *Miami.***

**And her purse was a mess.**

**CHARDONNAY**

**Purse? Did you see anything in it?**

**WELLMAN**

**Looked like all women’s purses. A lot**

**of receipts, tissues. ...A flyer for**

**some kind of “Peace” thing -**

**CHARDONNAY**

**(truly excited)**

**“Peace?”**

**WELLMAN**

**Yeah. I recall, I think, the word**

**”Peace” on the header of a flyer**

**in her purse.**

**CHARDONNAY**

**Bonnie, if you were a man, I’d kiss**

**you.**

**Bonnie hesitates, gives the attractive Chard a look, reflects a moment, chuckles a little.**

**WELLMAN**

**Honey, personally, I wouldn’t be that**

**fussy. ...But no thanks. ...All I need**

**right now is the money. ...Good luck.**

**Wellman turns and exits as Chard smiles subtly to herself.**

**127 EXT. PUBLIC LIBRARY – MIAMI – DAY 127**

**Miami-Dade Public Library is at 101 W. Flagler Street.**

**128 INT. PUBLIC LIBRARY – MIAMI – DAY 128**

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

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

**048**

**FLETCHER**

**(into cell)**

**Hello?**

**INTERCUT WITH:**

**129 EXT/INT. LIMOUSINE – STREETS OF SAN FRANCISCO – DAY 129**

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

**MOORE**

**(into cell)**

**David Morgan was able to get the FBI’s**

**list of shady art brokers. I’ll email**

**it to you.**

**FLETCHER**

**Great.**

**MOORE**

**But listen to this. The dealers are**

**all over the country, but one of them**

**lives in Miami. A Professor Neil**

**Galbraith. He teaches art at the**

**University of Miami.**

**FLETCHER**

**(bemused)**

**Okay, I guess I could check him out,**

**since I’m already here.**

**MOORE**

**(interrupts)**

**Keep listening. Chardonnay met with**

**Bonnie Wellman. Now hang up the phone**

**and go check *Robin Templar’s* email.**

**Jonathan hangs up.**

**130 INT. PUBLIC LIBRARY – MIAMI – DAY 130**

**Fletcher goes back to the table and checks his laptop.**

**131 INSERT: CLOSE UP ON LAPTOP SCREEN 131**

**We SEE SNIPPETS of EMAIL TEXT: “...attractive young woman in early ‘20’s. ...Florida driver’s license. ...First name begins with MA. ...City may be Miami. ...Possible keyword: ‘Peace.’”**

**049**

**132 CLOSE ON FLETCHER 132**

**He stays contained but is visibly excited. This could be something.**

**133 EXT. BOSTON POLICE HEADQUARTERS – DAY 133**

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

**134 INT. INTERVIEW ROOM – POLICE HEADQUARTERS – DAY 134**

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

**CHARDONNAY**

**How tall were they?**

**1ST SECURITY GUARD**

**One was slightly taller than the other.**

**I’d say they ranged from about five six**

**to five eight.**

**CASSIDY**

**That’s something new.**

**CHARDONNAY**

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

**Medium? Thin?**

**1ST SECURITY GUARD**

**Thin.**

**CASSIDY**

**Both?**

**1ST SECURITY GUARD**

**Yes, sir.**

**CHARDONNAY**

**What did they bring with them into**

**the museum?**

**1ST SECURITY GUARD**

**They had a tote bag. The kind that**

**artists sometimes use to carry their**

**portfolio. Only it was really large.**

**050**

**CHARDONNAY**

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

**of any type.**

**1ST SECURITY GUARD**

**No, Ma’am. ... Unless they had it in the**

**bag... We didn’t even see the tote bag**

**until after we were cuffed.**

**CASSIDY**

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

**wander throughout the museum without**

**setting off any alarms?**

**1ST SECURITY GUARD**

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

**shut off the alarm system, then before**

**leaving they must have taken all the**

**camera and motion detector discs.**

**CHARDONNAY**

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

**just pretended to shut down the alarm**

**system?**

**1ST SECURITY GUARD**

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

***shitless.***

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

**CASSIDY**

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

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

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

**ficer escort you from the building.**

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

**135 INT. LOBBY of BOSTON POLICE HEADQUARTERS – DAY 135**

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

**CASSIDY**

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

**interview helpful?**

**051**

**CHARDONNAY**

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

**that the two fake cops could have**

**been women?**

**Cassidy’s face says he obviously hadn’t entertained that possibility.**

**136 INT. PUBLIC LIBRARY – MIAMI – DAY 136**

**Fletcher intently focuses on his laptop.**

**INTERCUT WITH**

**137 INSERT: LAPTOP SCREEN 137**

**Fletcher googles: “Peace Miami.”**

**He grimaces as he scrolls through the selections that come up: “Prince of Peace Moravian Church,” “Peace Love Hair Salon,” “Peace Education Foundation.”**

**None of these seem to go anywhere. Then he searches for “Peace Art Miami.”**

**Boom: up pops “Peace Mural by Huong,” an art gallery in South Beach. And it’s the only one that includes all the search criteria.**

**Fletcher’s eyes narrow as if sensing this is something he may be able to move on.**

**138 EXT. PEACE MURAL GALLERY – MIAMI BEACH – LATE AFTERNOON 138**

**Fletcher parks the spectacular red Ferrari in front of the gallery, exits the car and, dressed in his finest tropical-billionaire-casual costume, sunglasses and all, he enters the gallery.**

**139 INT. PEACE MURAL GALLERY – MIAMI BEACH – LATE AFTERNOON 139**

**Fletcher, posing as his alter-ego, Robin Templar, removes his sunglasses as he enters the 2,000-square-foot gallery.**

**The gallery is filled with the paintings of the renowned Huong, a Vietnamese female artist established in Florida since 1986.**

**Fletcher joins the dozens of people who wander through the**

**gallery, and also the 11,000-square-foot adjacent studio.**

**052**

**He peruses the abundant artwork while surreptitiously checking out the people who are milling about, especially the Staff personnel, who wear name tags.**

**Fletcher approaches two female staff to get close enough to read their tags, which are many and varied, but none have first names beginning with “MA.”**

**Having made the complete circuit of the place, Fletcher is verging on discouragement when his CELLPHONE RINGS.**

**FLETCHER**

**(on phone)**

**Robin Templar.**

**MOORE**

**(voice on phone)**

**Are you at the gallery? How’s it**

**going?**

**FLETCHER**

**(quietly; on phone)**

**Not the right names, Old Boy. I’m**

**beginning to think maybe we’re in the**

**wrong place, because – whoa...**

# **An attractive young salesperson walks by him and smiles. Her name tag reads: “Margaret.”**

**FLETCHER**

**... Call you later.**

**Fletcher makes a beeline toward Margaret – whom WE RECOGNIZE as Margaret Lupino – and positions himself in front of her, point-edly staring at the artwork on the walls.**

**MARGARET**

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

**looking for anything in particular?**

**He pretends to be surprised at her attention.HJe**

**FLETCHER**

**Oh! ...Well, I am a big fan of the Viet-**

**namese peace activist, Huong.**

**MARGARET**

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

**place, Mr. ... uh --**

**053**

**FLETCHER**

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

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

**140 INSERT – FLETCHER’S BUSINESS CARD 140**

**The information on the card reads:**

**Robin Templar**

**485 Leucadendra Dr.**

**Gable Estates, Miami**

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

**141 BACK TO SCENE 141**

**MARGARET**

**Leucadendra Drive... Don’t they call**

**that billionaire row?...**

**Puts the card in her pocket.**

**FLETCHER**

**Really?**

**MARGARET**

**(smiles)**

**It’s something I heard... So, you’re**

**interested in Huong?**

**FLETCHER**

**Yes, indeed.**

**MARGARET**

**Any particular one of her works?**

**FLETCHER**

**Well, I already have many of her *ear-***

***lier* works. Got them from a gallery**

**in the Wynwood district. ...Thought**

**I’d stop byand see what you had to**

**offer. ...I’m interested in quality.**

**...Price is nota big deal.**

**MARGARET**

**I’m certain we can show you some good**

**things. ...If I may ask, what business**

**are you in, Mr. Templar?**

**054**

**FLETCHER**

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

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

**joying fine art.**

**MARGARET**

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

**artist?**

**FLETCHER**

**I like her story; a former journalist;**

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

**Vietnam at 25...and a peace activist.**

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

**MARGARET**

**(smiles, nods)**

**Why don’t you come this way and I’ll**

**show you some of her more recent work.**

**142 EXT. CAPITAL GRILLE STEAKHOUSE – BOSTON – DAY 142**

**The restaurant is just as popular in the daytime.**

**143 INT. CAPITAL GRILLE STEAKHOUSE – BOSTON – LATE AFTERNOON 143**

**Chardonnay and Lt. Detective Bill Cassidy are having drinks at the bar. Looking around, Chard comments on the décor.**

**CHARDONNAY**

**Very nice place.**

**CASSIDY**

**Said to be one of the best steak-**

**houses in New England.**

**The Capital GRILLE WAITER comes up.**

**GRILLE WAITER**

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

**ready.**

**144 INT. PEACE MURAL GALLERY – ARTIST STUDIO – EARLY EVENING 144**

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

**MARGARET**

**We have a lot of aspiring artists**

**(MORE)**

**055**

**MARGARET (Cont’d)**

**renting space here to show their works.**

**Most are students from the university.**

**FLETCHER**

**University?**

**MARGARET**

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

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

**fessor Neil Galbraith, a very renowned**

**art appraiser.**

**145 ANOTHER ANGLE 145**

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

**MARGARET**

**This is my work.**

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

**FLETCHER**

**Oh!**

**Fletcher gives these paintings slack-jawed attention, most impressed by Margaret’s works.**

**146 INT. CAPITAL GRILLE STEAKHOUSE – BOSTON – Early evening 146**

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

**CASSIDY**

**I’ve set up an interview with the**

**second guard for first thing in the**

**morning.**

**CHARDONNAY**

**Okay.**

**CASSIDY**

**Ah. ...So, Detective Parker. What is**

**your assessment so far?**

**CHARDONNAY**

**Of what? The case or you?**

**056**

**CASSIDY**

**(laughs)**

**You Californians get right to the point.**

**CHARDONNAY**

**Life’s too short for anything else.**

**...You married?**

**CASSIDY**

**No, I’m a widower.**

**CHARDONNAY**

**I’m sorry.**

**CASSIDY**

**Thank you, but it’s okay. It’s been**

**a long time. ...You?**

**CHARDONNAY**

**Single. Enjoying it.**

**They regard each other with cool smiles and size each other up. Finally, Cassidy breaks the silence.**

**CASSIDY**

**Well, so much for us. ...What’s your**

**take on this case?**

**CHARDONNAY**

**I’m afraid I don’t have a take and**

**that’s what bothers me. None of it**

**makes sense...I feel like it’s staring**

**me in the face but I’m looking right**

**through it.**

**147 INT. PEACE MURAL GALLERY – MAIN GALLERY – EARLY EVENING 147**

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

**FLETCHER**

**Do you understand how good you are?**

**Your work is head and shoulders above**

**anything else in this place. It’s**

**the equivalent of the Masters.**

**MARGARET**

**(becoming**

**suspicious)**

**Thank you.**

**057**

**FLETCHER**

**Now, I’ve got to go, but I’ll be back,**

**probably tomorrow, and when I do,**

**I want to buy one or more of *your***

**paintings. ...In the meantime, can**

**you do me a favor?**

**MARGARET**

**(cautiously)**

**What would you like, Mr. Templar?**

**FLETCHER**

**If you run into anyone with one of**

**The old masters for sale...at a**

**bargain price...you have my card.**

**Although alarmed, she puts on a front, smiling.**

**MARGARET**

**If you would like, I have an early**

**Huong in the vault...that is, if**

**you’d care to take a look.**

**Noticing the slight change in her tone.**

**FLETCHER**

**(hesitantly)**

**Lead the way.**

**148 INT. VAULT ROOM – PEACE MURAL GALLERY – DAY 148**

**Leading Templar into the vault, Margaret explains.**

**MARGARET**

**This is where we keep our more**

**valuable paintings.**

**Margaret is sorting through several canvases when she finally finds what she’s looking for. Pulling out the framed Huong canvas, she hands it to Fletcher, who takes a look.**

**While Templar is studying the Huong painting, Margaret slips**

**out of the vault.**

**149 ANOTHER ANGLE 149**

**Once out of the vault, Margaret slams the vault door shut and rotates the combination, assuring that whoever is inside will stay there.**

**058**

**FREEZE FRAME**

***SUPERIMPOSE: TO BE CONTINUED***

**BEGINNING OF PART TWO:**

***After bringing the audience up-to-date by showcasing previous salient scenes we join Margaret and Professor Galbraith in the now closed art gallery.***

**150 EXT. PEACE MURAL GALLERY – MIAMI BEACH – NIGHT 150**

**The SIGN on the door indicates the gallery is CLOSED.**

**Professor Galbraith approaches the door and knocks. The door opens and he is let in by Margaret.**

**151 INT. PEACE MURAL GALLERY – MAIN GALLERY – NIGHT 151**

**GALBRAITH**

**What’s the problem? Over the phone**

**you sounded like your world was about**

**to come crashing down on you.**

**MARGARET**

**I’m not sure there *is* a problem.**

**Margaret explains the situation to the professor.**

**MARGARET**

**(continuing)**

**This man, calling himself Templar,**

**tried to convince me he was a billion-**

**aire looking to purchase rare art**

**works at bargain prices.**

**GALBRAITH**

**So?!**

**MARGARET**

**I was stupid enough to show him my**

**paintings.**

**GALBRAITH**

**And?**

**059**

**MARGARET**

**He seemed unusually interested. I got**

**the feeling he might be some kind of**

**cop...so I called you.**

**GALBRAITH**

**What do you expect me to do about it?**

**MARGARET**

**Use some of those *sources* you’re always**

**bragging about to have him checked out.**

**She pulls out Templar’s card and hands it to Galbraith.**

**GALBRAITH**

**(accepting and**

**reading card)**

**Where is he now?**

**MARGARET**

**Locked in the vault.**

**To say the professor is stunned by this revelation would be an understatement.**

**GALBRAITH**

**Are you nuts??!!**

**(beat)**

**This is *your* mess. Why should I get**

**involved?**

**MARGARET**

**Because I gave him your name as the**

**dealer.**

**GALBRAITH**

**He didn’t have to be held prisoner**

**for me to have him checked out.**

**MARGARET**

**(acquiescing)**

**I may have overreacted.**

**GALBRAITH**

**(incredulously)**

***May have*!!!**

**(beat)**

**Let me make some phone calls.**

**152 INT. VAULT - PEACE MURAL GALLERY – NIGHT 152**

**060**

**The vault’s interior light is on as Robin Templar regains consciousness and assesses his situation.**

**Climbing to his feet, he checks his iPhone.**

**153 INSERT: CELL SCREEN 153**

**No signal.**

**154 INT. PEACE MURAL GALLERY – MAIN GALLERY – NIGHT 154**

**Professor Galbraith clicks off his iPhone and turns to Margaret.**

**GALBRAITH**

**Okay, my *sources*, as you call them**

**are checking out your Mr. Templar.**

**...Should have an answer within a**

**couple hours.**

**155 INT. CAPITAL GRILLE STEAKHOUSE – BOSTON – Early evening 155**

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

**CASSIDY**

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

**CHARDONNAY**

**I’m aware of your background, Commander.**

**CASSIDY**

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

**light-green light code when applied**

**to personal relationships between the**

**sexes?**

**CHARDONNAY**

**(cautiously)**

**I have.**

**CASSIDY**

**As they say, the evening is young.**

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

**green light or a red-light.**

**Chard looks in his eyes for a few moments and likes what she sees. However--**

**061**

**CHARDONNAY**

**(smiling)**

**A red light. Not that I have anything**

**against good sex, but I think it would**

**be best to keep our relationship a pro-**

**fessional one.**

**Cassidy nods his understanding.**

**156 INT. VAULT ROOM – PEACE MURAL GALLERY – NIGHT 156**

**Margaret and the professor enter the vault room.**

**GALBRAITH**

**Did you confiscate his cell?**

**MARGARET**

**No need. Can’t get a signal inside**

**the vault.**

**GALBRAITH**

**At least with a vault this big, he**

**has plenty of air.**

**157 EXT. MIAMI INTERNATIONAL AIRPORT – NIGHT 157**

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

***SUPERIMPOSE: MIAMI INTERNATIONAL AIRPORT***

**158 INT. RENTAL CAR COUNTER – MIAMI INTERNATIONAL – NIGHT 158**

**David Morgan presents his driver’s license and fills out the rental agreement.**

**159 EXT 1 HOTEL SOUTH BEACH – NIGHT 159**

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

**160 INT. LOBBY – 1 HOTEL SOUTH BEACH – NIGHT 160**

**David addresses the CHECK-IN CLERK.**

**MORGAN**

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

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

**ment suites.**

**062**

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

**CHECK-IN CLERK**

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

**with a beachfront view.**

**161 INT/EXT SERIES OF SHOTS – 1 HOTEL SOUTH BEACH – NIGHT 161**

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

**162 INT. VAULT ROOM – PEACE MURAL GALLERY – NIGHT 162**

**Galbraith’s cell PHONE RINGS. Margaret watches anxiously as he answers.**

**GALBRAIIH**

**(into cell)**

**Galbraith.**

**(long pause)**

**You sure?**

**(another pause)**

**All right. ...Thanks.**

**He turns to Margaret.**

**GALBRAITH**

**Apparently, Mr. Templar is who he**

**says he is. ...Have you thought**

**about how you’re going to apologize**

**to him?**

**Her expression indicated that she has not.**

**GALBRAITH**

**Well, however you do it, include**

**me out.**

**(beat)**

**Now, if you’ll excuse me, I’ll be**

**on my way. ...You might want to lock**

**the door behind me.**

**Margaret follows him out.**

**163 EXT. HOTEL COMMONWEALTH – Night 163**

**We HEAR the SOUND of a cell PHONE RINGING.**

**164 INT. SUITE – HOTEL COMMONWEALTH – NIGHT 164**

**063**

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

**CHARDONNAY**

**Jonathan?**

**INTERCUT WITH:**

**165 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – SUNDOWN 165**

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

**MOORE**

**You’re going to need to go to New**

**Orleans.**

**CHARDONNAY**

**Great, I’m always up for some Jambalaya.**

**But what’s in New Orleans? Did that**

**Margaret Lupino not pan out?**

**MOORE**

**That’s still working, but I did a back-**

**ground check and discovered she has a**

**sister, one Gayle Lupino, who is a**

**sometime art dealer. Lives in New**

**Orleans.**

**CHARDONNAY**

**Email me what you have on her.**

**166 INT. VAULT ROOM – PEACE MURAL GALLERY – NIGHT 166**

**Margaret opens the vault to find Templar/Fletcher relaxed on a stool, a broad smile on his face.**

**FLETCHER**

**(cheerfully)**

**I’m sure there’s a good explanation.**

**MARGARET**

**It’s a beauty, if you’re really in-**

**terested in purchasing an old master,**

**for the right price, of course.**

**Templar exits the vault and stands next to the attractive artist.**

**064**

**FLETCHER**

**I’m all ears.**

**167 EXT 1 HOTEL SOUTH BEACH – NIGHT 167**

**Re-establish.**

**168 INT. BEDROOM - MORGAN’S 1 HOTEL SOUTH BEACH APT. – NIGHT 168**

**David is applying an antiseptic to the wound on the back of Fletcher’s head, as Harry brings him up to date.**

**FLETCHER**

**She unintentionally let slip that**

**it’s a man named Galbraith who sells**

**her paintings...I assume stolen or**

**otherwise.**

**(beat)**

**Supposedly, he’s a professor at the**

**University of Miami. ...I’ll have**

**Jonathan check him out.**

**(beat)**

**Meantime, it would be helpful if we**

**knew where she lived.**

**DAVID**

**Leave that to me.**

**169 EXT. PEACE GALLERY – RENTAL PARKED ACROSS STREET – EVENING 169**

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

**parking lot. David puts the 30-power binoculars to his eyes and, based on the photos spread on the front passenger seat, checks out her face to be sure.**

**170 OPTICAL – MARGARET AS SEEN THROUGH BINOCULARS 170**

**It’s definitely Margaret.**

**171 BACK TO SCENE 171**

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

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

**172 EXT. SERIES OF SHOTS - STREETS OF S. BEACH – EVENING 172**

**Trailing Margaret, David’s rental car passes some of South**

**065**

**Beach’s famous landmarks.**

**173 INT. OTENTIC BISTRO – SOUTH BEACH - MIAMI – EVENING 173**

**Establish.**

**174 ANOTHER ANGLE 174**

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

**175 INT. OTENTIC BISTRO – SOUTH BEACH – EVENING 175**

**Margaret enters the French bistro and is escorted to a table. It’s *happy hour* and the place is jammed.**

**David enters - spots Margaret with a rare table of her own, and makes his move.**

**DAVID**

**(to Margaret)**

**Place is a little jammed, mind if**

**I join you?**

**Margaret is reticent but finally nods her acquiesce. *Flynn is in.***

**176 EXT. SERIES OF SHOTS – NEW ORLEANS – DAY 176**

**Shots establishing landmarks for the city known as The Big Easy; including – famous restaurants, the French Quarter, Jackson Square, the Superdome, Tulane University, streetcars, Metairie Cemetery, and Musical Legends Park.**

**177 EXT. 757 MAKING APPROACH TO NOLA INTERNATIONAL = DAY 177**

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

**178 EXT. HOTEL MONTELEONE – FRENCH QUARTER – NOLA – DAY 178**

**A VALET carrying her luggage, Chardonnay approaches the front desk and addresses the Monteleone check-in CLERK.**

**179 TIGHTER ANGLE 179**

**CHARDONNAY**

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

**CLERK**

**Your name?**

**066**

**CHARDONNAY**

**Chardonnay Rogers.**

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

**CLERK**

**Yes, Ms. Rogers. A second floor**

**suite.**

**(beat)**

**Also, there’s a package for you.**

**180 INT. CHARDONNAY’S MONTELEONA SUITE – DAY 180**

**The large suite with its separate bedroom and two baths is su-perbly decorated. Chard is seated on the couch (which converts into an extra bed) opening the small package handed her by the Clerk. She looks at the contents and smiles.**

**181 INSERT – CONTENTS OF PACKAGE 181**

**It is a book entitled “PROVENANCE (How a Con Man and a Forger Rewrote the History of Modern Art,” by Laney Salisbury & Aly Sujo.**

**182 BACK TO SCENE 182**

**She puts the book down and searches for a phone book. Finding**

**one, she sits back down on the couch and begins her search. Finally she finds the page she’s looking for.**

**183 INSERT – PHONE BOOK PAGE 183**

**The list of LUPINOS is short: there are only two, a G. LUPINO and a G.L. LUPINO; the latter with a French Quarter address.**

**184 BACK TO SCENE 184**

**Chard takes out her iPhone and dials a number.**

**INTERCUT WITH:**

**185 INT. JONATHAN MOORE’S OFFICE – UNIVERSAL IMPORTS – DAY 185**

**Jonathan answers the land line on the second RING.**

**CHARDONNAY**

**(into cell phone)**

**In your investigation of Gayle Lupino,**

**did you manage to get a middle name?**

**067**

**MOORE**

**Laramie. ...She has a second floor**

**flat On Chartres Street, in the French**

**Quarter.**

**CHARDONNAY**

**(nodding)**

**Okay, I’ve got her.**

**MOORE**

**Get the package I sent you?**

**Chard picks up the book by Salisbury and Sujo.**

**CHARDONNAY**

**Got it right here, thanks. Let’s hope**

**it works.**

**Chard hangs up her iPhone and prepares to leave her suite.**

**186 EXT. SERIES OF SHOTS – SOUTH BEACH NIGHTCLUBS - NIGHT 186**

**The nightlife and dancing spots of Miami are many and varied: Story, a Collins Avenue mega club; Liv, located in the Fontainebleau; The Wall, inside the “W” South Beach hotel; Nikki Beach; Cameo; and the Opium Garden, the latter an Asian inspired**

**extravaganza on Washington Ave.**

**187 INT. SERIES OF SHOTS – VARIOUS NIGHTCLUB DANCE FLOORS 187**

**David and Margaret hold their own on the numerous, colorful, club dance floors.**

**188 EXT 1 HOTEL SOUTH BEACH – NIGHT 188**

**Re-establish.**

**189 INT. LOUNGE – 1 HOTEL SOUTH BEACH – NIGHT 189**

**After a night of frantic clubbing and dancing, David and Margaret are finally in an environment conducive to conversa-tion. They are seated at a table enjoying finger food and champagne.**

**MARGARET**

**This is where you are staying?**

**MORGAN**

**In one of the fourth floor, ocean**

**(MORE)**

**068**

**MORGAN (Cont’d)**

**view apartments.**

**MARGARET**

**How long are you here?**

**MORGAN**

**That’s up in the air. ...Could be for**

**several weeks.**

**MARGARET**

**Great hotel...**

**MORGAN**

**I like it.**

**MARGARET**

**What do you do to afford all this?**

**MORGAN**

**I work for Universal Imports, a San**

**Francisco based company. ...I’m a**

**purchaser.**

**MARGARET**

**And what do you purchase?**

**MORGAN**

**Almost anything of value that can be**

**sold for a profit. What about you?**

**What do you do for a living?**

**MARGARET**

**Graduate student at the University of**

**Miami working part time at a local art**

**gallery.**

**MORGAN**

**Art. ...That’s something I wish I knew**

**more about.**

**David pours the last of the champagne into Margaret’s flute glass, which isn’t much.**

**MORGAN**

**I can drive you home *now*...or in the**

**morning. The choice is yours.**

**Margaret looks David in the eye and decides.**

**069**

**MARGARET**

**Much as I would like to spend the**

**remaining of the night with you, I**

**think it’s best that you take me**

**to my car.**

**190 INT/EXT. SERIES OF SHOTS - STREETS OF S. BEACH – NIGHT 190**

**Morgan’s rental is seen heading in the direction of the Otentic Bistro.**

**The expression on Margaret’s face indicates she may be having second thoughts about insisting Davis return her to her car.**

**MARGARET**

**You mentioned art is something you’d**

**like to know more about. ...Perhaps**

**I can teach you.**

**MORGAN**

**Bet you could teach me a lot.**

**MARGARET**

**You’re shameful! ...No! I’m serious.**

**Why don’t you let me try.**

**191 EXT. OTENTIC BISTRO – SOUTH BEACH - MIAMI – NIGHT 191**

**David’s rental pulls into the now closed restaurant parking lot located at 538 Washington Ave., and stops next to the only car still in the lot.**

**192 INT/EXT. DAVID’S RENTAL – NIGHT 192**

**David indicated the lone car.**

**MORGAN**

**I assume this is your *vehicle*.**

**MARGARET**

***Vehicle?* ...That’s a strange way to**

**describe my humble, but dependable,**

**transportation?**

**MORGAN**

**What? *vehicle?* ...Likely my mili-**

**tary background.**

**MARGARET**

**What were you? Shore patrol??**

**070**

**MORGAN**

**NCIS. Naval Criminal Intelligence.**

**MARGARET**

**I suppose that could explain it.**

**Without prompting, Margaret leans over and gives David a meaningful kiss – then quickly departs the *vehicle.***

**193 EXT. PARKING LOT - OTENTIC BISTRO – NIGHT 193**

**Margaret moves to her car, climbs in, fires up the engine, and pulls out of the lot.**

**194 ANOTHER ANGLE 194**

**Discretely, David follows.**

**195 EXT. SERIES OF SHOTS - STREETS OF SOUTH MIAMI – NIGHT 195**

**David’s rental is seen tailing Margaret’s car.**

**196 EXT. STREET IN FRONT OF MARGARET’S FLAT – NIGHT 196**

**Margaret’s CAR is SEEN pulling into the complex’s underground parking space.**

**David’s rental pulls up and stops across the street.**

**197 INT. DAVID’S RENTAL – NIGHT 197**

**David takes note of the address and records it in his 3X5 inch notebook.**

**199 EXT. CHARTRES STREET – FRENCH QUARTER – NOLA – DAY 199**

**From across the street, Chardonnay walks past the address provided her by the phone book and notices movement in the second story loft. She enters the store across from Gayle’s apartment.**

**200 INT. FRENCH QUARTER SOUVENIR SHOP – DAY 200**

**The souvenir shop is rather quiet during the day. Business picks up in the evening. Chardonnay approaches the SHOP PROPRI-ETOR and flashes her San Diego Police Sergeant’s badge.**

**CHARDONNAY**

**(to Proprietor)**

**(MORE)**

**071**

**CHARDONNAY (Cont’d)**

**I’m not here in an official capacity,**

**but I have a fugitive under surveil-**

**lance and wonder if you’d be kind**

**enough to allow me to sit by your**

**window until he makes an appearance.**

**Struck by Chard’s beauty, the Proprietor acquiesces.**

**SHOP PROPRIETOR**

**Lady, you can do whatever you like.**

**The store is yours.**

**201 EXT. PEACE MURAL GALLERY – MIAMI BEACH – DAY 201**

**David enters the gallery.**

**202 INT. PEACE MURAL GALLERY – LATE AFTERNOON 202**

**Margaret spots David as soon as he enters and rushes up to him planting a kiss on his lips.**

**MARGARET**

**How did you find me?**

**MORGAN**

**Wasn’t easy.**

**MARGARET**

**Well, I’m glad you made the ef-**

**fort.**

**203 INT. FRENCH QUARTER SOUVENIR SHOP – AFTERNOON 203**

**Chardonnay is planted on a stool looking out the window at the building across the street. Finally, the PERSON she was waiting for comes out and begins walking towards the 500 block of Chartres Street. Making a goodbye gesture to the Proprietor, Chardonnay slips out the door.**

**204 EXT. CHARTRES STREET – FRENCH QUARTER – LATE AFTERNOON 204**

**From the opposite side of the street, Chard begins shadowing Gayle Lupino through the Quarter. We spot a book sticking out of Chard’s purse, the book’s title visible.**

**205 ECU ON BOOK 205**

**The title of the book reads: “PROVENANCE.”**

**072**

**206 EXT. TEMPLAR GUEST HOUSE – GABLE ESTATES – DAY 206**

**A CELL PHONE RINGS.**

**207 INT. TEMPLAR GUEST HOUSE – GABLE ESTATES – DAY 207**

**Fletcher presses the *answer* button and puts the cell to his ear.**

**FLETCHER**

**Templar...**

**INTERCUT WITH:**

**208 INT. GALBRAITH’S OFFICE – UNIVERSITY OF MIAMI – DAY 208**

**Professor Galbraith is behind his desk, on the landline.**

**GALBRAITH**

**Mr. Templar?**

**FLETCHER**

**Yes.**

**GALBRAITH**

**This is Professor Neil Galbraith of**

**the University of Miami art department.**

**...Understand you’re looking for rare**

**paintings by the masters...at a good**

**price.**

**FLETCHER**

**Yes. That’s right.**

**GALBRAITH**

**When not working my day job, I moon-**

**light as a broker specializing in fine**

**art. ...If you’re agreeable, I’d like**

**to come by and show you a catalogue of**

**what’s currently on the market.**

**FLETCHER**

**Of course. ...What time?**

**GALBRAITH**

**How’s 8:00 p.m.?**

**FLETCHER**

**Eight P.M. it is. ...Do you have the**

**address?**

**073**

**GALBRAITH**

**485 Leucadendra Drive, Gable Estates?**

**FLETCHER**

**That’s correct.**

**209 INT. LOUNGE – 1 HOTEL SOUTH BEACH – EARLY EVENING 209**

**In a quiet corner of the lounge, David and Margaret are enjoying happy hour beverages.**

**MORGAN**

**I never took much interest in art**

**as an investment, what with all the**

**fake paintings one hears about. It**

**just seems like a sleazy business.**

**MARGARET**

**Well, yes, there’ve certainly been**

**some high profile fraud cases, but**

**it’s hardly an epidemic.**

**MORGAN**

**I understand that it’s not even**

**illegal to copy a masterpiece.**

**MARGARET**

**That’s right. Most art students**

**attempt it at least once as an exer-**

**cise. It’s only illegal if the**

**painter tries to copy the artist’s**

**signature or pass it off as an**

**original.**

**MORGAN**

**What if the copyist paints the ori-**

**ginal artist’s signature at the bot-**

**tom of the painting only for identi-**

**fication, and the signature is so**

**different as to never be confused**

**with the original?**

**MARGARET**

**That would be a grey area.**

**210 EXT. CHARTRES STREET – FRENCH QUARTER – LATE AFTERNOON 210**

**Chard watches as Gayle enters an art supplies store. The sign on the store indicates that this is CREASON’S FINE ART, located at 531 Chartres Street.**

**074**

**Making sure the title of her book, PROVENANCE is prominently displayed – sticking out of her purse; Chardonnay follows her into the store.**

**211 INT. CREASON’S FINE ART – FRENCH QUARTER – LATE AFTERNOON 211**

**Gayle is greeted warmly by the proprietor – GREG CREASON, a crusty, but friendly old curmudgeon.**

**CREASON**

**Gayle, my dear, what can I get for you?**

**...More paint-stripping chemicals?**

**(lamenting)**

**You really should tell those art stu-**

**dents of yours that with the stripping**

**costs, the difference between reusing**

**their canvas and buying a new**

**one isn’t all that great. For that**

**matter, why eliminate the old painting**

**at all? Just paint over it.**

**GAYLE**

**No chemicals this time, Greg. I hear**

**you have a large watercolor from the**

**Dutch Golden Age. If its origin can**

**be authenticated and the price is**

**right, I might be interested in taking**

**a look.**

**CREASON**

**It’s by an unknown amateur. Only value**

**is its age. Tate archivists are estab-**

**lishing its provenance as we speak.**

**Should have the results in a week or so.**

**GAYLE**

**The price?**

**CREASON**

**Should go for twenty to thirty thousand.**

**GAYLE**

**Wow! ...That’s a lot of money.**

**CREASON**

**Not when you consider that it was sup-**

**posedly painted over 350 years ago.**

**GAYLE**

**That’s the operative word, isn’t it?**

**075**

**CREASON**

**What’s that?**

**GAYLE**

***Supposedly.***

**212 ANOTHER ANGLE 212**

**Gayle turns to exit the store when she accidentally bumps into Chardonnay.**

**CHARDONNAY**

**Excuse me, but I couldn’t help over-**

**hearing Mr. Creason use the word**

***‘provenance’.***

**GAYLE**

**Yes?**

**Chard pulls the book entitled *Provenance* from her purse and shows it to Gayle.**

**CHARDONNAY**

**I was just reading about the process**

**archivists go through to authenticate**

**a painting. I find it fascinating.**

**It’s really become my passion lately**

**but it’s so difficult to get good in-**

**formation on it.**

**(beat)**

**For instance, while not as concise as**

**finger prints, I’m told that *brush***

***strokes* are similarly used to identify**

**the works of the masters.**

**GAYLE**

**True. Brush strokes are almost as in-**

**dividually unique as finger prints.**

**CHARDONNAY**

**I also heard Mr. Creason refer to your**

***students.* Are you by chance a pro-**

**fessor of art?**

**(hastily)**

**Reason I ask is that I’m enrolled**

**in a semester of Art Restoration at**

**Tulane. Course is only offered once**

**every four years and I’m afraid I’m**

**in way over my head.**

**076**

**GAYLE**

**(impressed)**

**That’s a tough course.**

**CHARDONNAY**

**You know about it?**

**GAYLE**

**Yes.**

**CHARDONNAY**

**My hotel, the Monteleone, is only a**

**few blocks from here. I wonder if**

**you’d let me buy you a drink.**

**GAYLE**

**In the Carousel Bar & Lounge?**

**CHARDONNAY**

**Of course.**

**213 INT. LOUNGE – 1 HOTEL SOUTH BEACH – EARLY EVENING 213**

**Margaret and David are still seated at their corner table.**

**MARGARET**

**Tomorrow is my day off from the Gal-**

**lery. ...If you’re free, I have an**

**idea on how to spend the day.**

**MORGAN**

**I’m listening.**

**MARGARET**

**In the morning, while it’s cool, I’ll**

**show you Miami from the view of its**

**waterways. We take a tour of the**

**harbor and some of the nicer nearby**

**residential areas in a high-speed**

**RIB *Zodiac.* Then, in the afternoon,**

**we’ll tour the Bass Art Museum.**

**MORGAN**

**I’ve heard of that.**

**MARGARET**

**Good. The Bass is filled with won-**

**derful art pieces.**

**077**

**MORGAN**

**A mix of mostly contemporary works,**

**right?**

**MARGARET**

**(delighted)**

**I’m impressed. You’ve been Googling**

**the local art scene.**

**MORGAN**

**I confess.**

**MARGARET**

**Fabulous! That will be your art**

**appreciation course for tomorrow.**

**MORGAN**

**Sounds perfect.**

**214 INT. CAROUSEL BAR & LOUNGE – MONTELEONE – LATE AFTERNOON 214**

**Gayle and Chardonnay are seated at the famous revolving bar, enjoying a round of drinks.**

**CHARDONNAY**

**I want to stay in the Quarter but Tu-**

**lane is so far away. I’ll probably**

**have to get an apartment nearer the**

**university.**

**GAYLE**

**Not necessarily. All you have to do**

**is walk up to the corner of Royal and**

**Canal and catch the St. Charles Avenue**

**streetcar. It will drop you off right**

**in front of the university.**

**CHARDONNAY**

**But I still need to find a place to**

**stay.**

**(indicating hotel)**

**This place is severely cutting into**

**my budget.**

**GAYLE**

**I don’t doubt it. It’s one of the**

**best hotels in Louisiana.**

**(a sudden thought)**

**Say, why don’t you stay with me? I**

**(MORE)**

**078**

**GAYLE (Cont’d)**

**live nearby and have an extra bedroom.   
It would be nice to have some company,**

**...And the rent will be most reasonable.**

**CHARDONNAY**

**You sure?**

**GAYLE**

**Absolutely. ...And I’ll teach you more**

**about art restoration than you’ll ever**

**learn at Tulane.**

**CHARDONNAY**

**I’m...I’m overwhelmed.**

**215 EXT. GABLE ESTATES MANSION – EVENING 215**

**To establish the *billionaire’s colony*.**

**216 INT. DEN OF MAIN MANSION – EVENING 216**

**Fletcher is behind the wet bar opening a Mouton Rothschild Claret when Greta, the attractive Female Butler escorts Professor Neil Galbraith, carrying a briefcase, into the den.**

**GRETA**

**Professor Neil Galbraith to see you,**

**Mr. Templar.**

**Fletcher dismisses the butler with a wave of the hand.**

**FLETCHER**

**Welcome, Professor. ...Care for a**

**glass of Mouton Rothschild?**

**GALBRAITH**

**Thank you. ...I most certainly would.**

**Fletcher/Templar pours a second glass and hands it to Galbraith. They both swirl the wine in their glasses, then inhale the aroma. Then the first sip, savored as the wine runs slowly over their tongues before swallowing.**

**GALBRAITH**

**Nothing like a first growth Claret to**

**start the evening, I always say.**

**079**

**FLETCHER**

**Although Mouton wasn’t one of the ori-**

**ginal first growths.**

**GALBRAITH**

**Quite right. Unlike the 1855 classi-**

**fication, Mouton wasn’t added until**

**1973.**

**Fletcher gestures towards the nearby couch.**

**FLETCHER**

**You certainly know your wines. I trust**

**your knowledge extends to the world of**

**the master painters.**

**The two men settle side-by-side on the couch. After they set their wine glasses on the coffee table, the Professor opens his briefcase and pulls out a catalogue.**

**217 TIGHTER ANGLE 217**

**GALBRAITH**

**(opening catalogue)**

**This is a list of some of the more valu-**

**able canvases currently on the market.**

**INTERCUT WITH:**

**218 INSERT: CATALOGUE 218**

**Some of the pieces featured in the catalogue are highly recog-nizable.**

**FLETCHER**

**I don’t see the name of the seller.**

**GALBRAITH**

**You won’t. ...That’s to prevent the**

**seller and purchaser from cutting out**

**the dealer...or runner, such as me.**

**FLETCHER**

**What about provenance?**

**GALBRAITH**

**It will be provided.**

**219 BACK TO SCENE 219**

**080**

**FLETCHER**

**Look, Galbraith. Let me be perfectly**

**frank. I have a special, highly se-**

**cure art viewing room in the basement**

**(beat)**

**What I’m looking for is another master-**

**piece to add to my collection, provided**

**the price is right.**

**GALBRAITH**

**And that price would be?**

**FLETCHER**

**About a third of its market value.**

**GALBRAITH**

**I don’t know what you mean, Mr. Templar.**

**FLETCHER**

**Then, perhaps you’re not the person I**

**should be dealing with.**

**Fletcher climbs to his feet and is about to dismiss Galbraith when the professor decides to take another tack.**

**GALBRAITH**

**Please sit down, Mr. Templar.**

**(pause)**

**Suppose I could find such a painting,**

**and the canvas is eventually discov-**

**ered, what protection can I expect?**

**FLETCHER**

**The statute of limitations on what I’m**

**looking for runs out in five years.**

**...Furthermore, if you’re not in pos-**

**session during such eventual discovery,**

**then you won’t need protection.**

**The two men climb to their feet.**

**GALBRAITH**

**I think we can do business. ...I’ll be**

**in touch. ...Meanwhile let me give you**

**my cell number.**

**With a smile on his face, Fletcher escorts the professor towards the door.**

**220 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – SUNDOWN 220**

**081**

**Jason Ow and Jonathan Moore are enjoying a gourmet meal cooked by Jason, when Jonathan’s cell phone RINGS. He presses the *answer* button and puts the device to his ear.**

**MOORE**

**Hello?**

**INTERCUT WITH:**

**221 INT. CHARDONNAY’S MONTELEONE SUITE – NIGHT 221**

**Chardonnay is on the other end of the call.**

**CHARDONNAY**

**(depressed)**

**I’ve made contact with Gayle Lupino**

**and she’s asked me to move in with her.**

**MOORE**

**That’s wonderful!**

**CHARDONNAY**

**Ehh.**

**MOORE**

**Why? What’s wrong?**

**CHARDONNAY**

**(unloading)**

**She feels to me like a nice kid...**

**thinks I’m enrolled in an art**

**restoration course at Tulane.**

**MOORE**

**And you don’t like deceiving her?**

**CHARDONNAY**

**Sounds goofy, but I find myself**

**fighting an urge to blurt out the   
truth.**

**MOORE**

**David called, saying pretty much the**

**same about her sister. Apparently he**

**doesn’t like his assignment any better**

**than you.**

**CHARDONNAY**

**I mean... I am not going to blow out**

**the mission, but...this is tough.**

**082**

**MOORE**

**Listen, Templar says he may be close to**

**solving the case but needs another few**

**days. ...I know what you and David are**

**going through. The question is, can**

**you give Robin the time he needs?**

**CHARDONNAY**

**Did you put this question to David?**

**MOORE**

**Yes, I did.**

**CHARDONNAY**

**(conjecture)**

**And his answer was yes...otherwise we**

**wouldn’t be having this conversation.**

**MOORE**

**David elected to continue doing his job.**

**CHARDONNAY**

**Then I will continue doing mine.**

**222 EXT. SERIES OF SHOTS - MIAMI LANDMARKS – DAWN 222**

**To establish the new day.**

**223 EXT. 1 HOTEL SOUTH BEACH – MORNING 223**

**To reestablish David’s hotel.**

**224 INT. BEDROOM - MORGAN’S 1 HOTEL APT. – MORNING 224**

**A nude Margaret rolls over on the king-size bed and attempts to awaken David.**

**MARGARET**

**David! ...Wake up...we’ve a busy day**

**ahead of us. We better grab some**

**breakfast before the waterway tour.**

**MORGAN**

**(awaking)**

**I forgot to tell you. I phoned Ocean**

**Force Adventures last night and changed**

**your reservation to a charter tour, just**

**the two of us, with a gourmet lunch at**

**one of the stilt homes at Stiltsville.**

**(MORE)**

**083**

**MORGAN (Cont’d)**

**(adding)**

**...The whole thing on my nickel, of**

**course. ...We leave at eleven...not**

**eight, as you had scheduled.**

**MARGARET**

**(seductively)**

**Well, in that case, I see no hurry for**

**breakfast.**

**She reaches down and begins kissing David’s hairy chest and**

**then works her way further south. The look in his eyes says**

**he is beginning to really care for this exquisite young woman.**

**MORGAN**

**Works for me.**

**225 EXT. SERIES OF SHOTS – FRENCH QUARTER – NOLA – DAYBREAK 225**

**To establish French Quarter and nearby landmarks at dawn.**

**226 EXT. HOTEL MONTELEONE – FRENCH QUARTER – NOLA – MORNING 226**

**The streets are empty in front of the hotel.**

**227 INT. LOBBY – HOTEL MONTELEONE – FRENCH QUARTER – MORNING 227**

**Checking out, Chardonnay is being helped by the same Clerk that checked her in.**

**CHARDONNAY**

**I would appreciate it if you would**

**provide me with a bellboy to schlep**

**my luggage over to Chartres Street;**

**for a nice gratuity, of course.**

**CLERK**

**Of course, Miss Rogers. ...Consider**

**it done.**

**228 EXT. CHARTRES STREET – FRENCH QUARTER – NOLA – MORNING 228**

**Chardonnay and the Monteleone BELL BOY (schlepping her luggage) show up at the building in which Gayle lives...and enter.**

**229 INT. GAYLE’S FRENCH QUARTER APARTMENT BUILDING – MORNING 229**

**Chard and the Bell Boy start up the stairs to the second floor.**

**084**

**230 ANGLE ON SECOND FLOOR 230**

**Chard stops at apartment #3 of the four apartment complex and KNOCKS on the door which is soon opened by a delighted Gayle.**

**GAYLE**

**Chardonnay. ...Come in...Come in.**

**...Your room is ready.**

**Chard accepts the luggage from the bellboy and tips him $20.**

**231 INT. GAYLE’S APARTMENT – MORNING 231**

**Carrying her own luggage, Chard enters the 900-plus-square-foot, two-bedroom, single-bath apartment. The living room has been converted into a studio; but not that of the typical artist.**

**GAYLE**

**I apologize for the living room. I**

**use it to recreate old paint formu-**

**las for my restoration work.**

**Chard indicates the jars of chemicals and large pans.**

**CHARDONNAY**

**Wow. ... And this, I assume, is for**

**your paint stripping process?**

**GAYLE**

**I scrub paint from a lot of old can-**

**vases so that they can be used again.**

**There are two easels in the room, neither containing a painting at the moment.**

**CHARDONNAY**

**(indicating easels)**

**And these are for the paintings you**

**are restoring?**

**GAYLE**

**That’s right. ...Let me show you your**

**room.**

**Chard follows Gayle towards one of the apartment’s two bedrooms.**

**232 INT. BEDROOM - MORGAN’S 1 HOTEL SOUTH BEACH APT. – DAY 232**

**As David rolls out of the king-size bed to get dressed, Margaret**

**085**

**flashes some skin in the adjacent bathroom, putting up her hair. David calls out.**

**MORGAN**

**What’re you doing?**

**MARGARET**

**Putting up my hair for the boat ride.**

**David gazes at her appreciatively.**

**233 EXT. SOUTH BEACH MARINA – MIAMI – DAY 233**

**Margaret, behind the wheel of her own car, pulls into the Marina and parks. Both she and David exit the vehicle and head for the docks.**

**234 EXT. DOCKS – HOME OF OCEAN FORCE ADVENTURES – DAY 234**

**A number of RIB Zodiac boats are tied to the dock. As David and Margaret approach they are greeted by a smiling CAPTAIN BRANDON.**

**CAPT BRANDON**

**You must be my 11:00 o’clock.**

**MORGAN**

**Indeed we are. ...Morgan...special**

**charter.**

**With that, David and Margaret follow Captain Brandon down the dock, toward one of the twin engine RIB Zodiacs.**

**235 EXT. SERIES OF SHOTS - RIB ZODIAC AT SEA – DAY 235**

**With Morgan and Margaret the only passengers in the Zodiac (which normally takes up to eight people), Captain Brandon throttles up the two powerful outboard engines and the Zodiac skips like a stone over the waves of Biscayne Bay.**

**The RIB slows as they approach beautiful Star Island and its celebrity homes, all worth millions.**

**Clicking on his microphone, Captain Brandon points out several unique dwellings and who currently resides in them. David hardly listens as he is lost in watching admiringly the exu-berant Margaret, who snaps photos with her digital camera and its 50 to 250 adjustable lens.**

**Then the Zodiac picks up speed and really takes off.**

**086**

**236 EXT. SERIES OF SHOTS – FISHER ISLAND – DAY 236**

**The Zodiac slows as Brandon clicks on his microphone and points out the various attractions.**

**CAPT BRANDON**

**Fisher Island is about as luxurious a**

**place as we have in Miami – or any-**

**where else for that matter. Pretty**

**much the ultimate. Highest per capita**

**income in the United States. You can**

**glimpse some of that in the yachts at**

**the docks of the many waterfront man-**

**sions.**

**Then the Zodiac picks up speed and heads towards Stiltsville.**

**237 EXT. SERIES OF SHOTS - STILTSVILLE – DAY 237**

**The Zodiac slows over sparkling turquoise water that is inches deep. Something shimmers ahead. A heat mirage?**

**Houses in crayon colors – yellow, green, red and blue – hover weightless above the bay.   
  
No, these homes aren’t levitating at all; they are supported by pilings and suspended a few feet above the sea. Welcome to Stiltsville**. **Accessible only by boat, these seven wooden homes are a few miles from downtown Miami but light years from the city’s stress and hum.**

**CAPT BRANDON**

**Stiltsville dates to the 1930s. "Craw-**

**Fish” Eddie Walker built the first shack**

**above the water. Over the years, larger**

**homes were constructed and the area took**

**on an aura of mystery.**

**MORGAN**

**This is amazing.**

**CAPT. BRANDON**

**Today, a visitor can lean back on the**

**veranda and watch the currents carry**

**bonefish across the flats. ...Take a dip**

**off the back porch. Snorkel pristine**

**coral reefs or, at the end of an after-**

**(MORE)**

**087**

**CAPT. BRANDON (Cont’d)**

**noon with the day’s catch on the grill,**

**watch the lights of Miami blink on while**

**the setting sun paints the sky in hues**

**of orange.**

**MORGAN**

**Not too shabby.**

**Margaret smiles at David, having the time of her life.**

**238 EXT. VERANDA – STILTSVILLE HOUSE – DAY 238**

**While Captain Brandon relaxes in the Zodiac, up on the veranda a COOK and WAITER are serving Margaret and David. The entrée is a flatfish which Margaret immediately identifies.**

**MARGARET**

**(surprised)**

**Catalina sand dabs!? These had to have**

**been flown in from California!**

**The waiter pours the golden-colored wine into the crystal**

**glasses. Margaret sees the bottle’s label and becomes even more amazed.**

**MARGARET**

**Le Montrachet. ...This is like hun-**

**dreds of dollars a bottle.**

**(turning to David)**

**What’s going on here?**

**MORGAN**

**Just wanted you to have a moment that**

**perhaps you might treasure.**

**MARGARET**

***Treasure!* ...It’s the best thing**

**that’s ever happened in my life!**

**...I love it.**

**With that she reaches up and gives David a kiss that he won’t soon forget.**

**MORGAN**

**(breaking from kiss)**

**One thing I ask.**

**MARGARET**

**Name it.**

**088**

**MORGAN**

**You cook dinner for me...at your**

**apartment.**

**Margaret isn’t sure this is a good idea and hesitates in answer-ing. Then, finally:**

**MARGARET**

**But of course. ...Tomorrow night be**

**soon enough? ...I’ll need time to**

**prepare.**

**MORGAN**

**(smiling)**

**Tomorrow night will be fine.**

**This time both lean into each other; their kiss is passionate and genuine.**

**239 INT. TEMPLAR GUEST HOUSE – GABLE ESTATES – DAY 239**

**Robin Templar’s burner cell phone RINGS and Fletcher answers.**

**FLETCHER**

**Templar.**

**INTERCUT WITH:**

**240 INT. GALBRAITH’S OFFICE – UNIVERSITY OF MIAMI – DAY 240**

**Once again, Professor Galbraith is behind his desk, on his cell phone.**

**GALBRAITH**

**Mr. Templar. ...I think I have exactly**

**the painting you are looking for and,**

**yes, the price is right.**

**FLETCHER**

**And which painting might that be?**

**GALBRAITH**

**Can’t discuss it over the phone, but I**

**can swing by this evening and give you**

**the details...in private.**

**FLETCHER**

**Sounds good. ...Seven?**

**241 EXT. PARKING LOT – BASS ART MUSEUM – MIAMI – DAY 241**

**089**

**With Margaret behind the wheel, and David in the passenger seat, the talented painter pulls her car into the lot, parks and they approach the main entrance.**

***SUPERIMPOSE: BASS ART MUSEUM***

**MARGARET**

**I picked this place because it gives**

**a good overview of the current Miami**

**arts and culture scene.**

**MORGAN**

**Has a little bit of everything?**

**MARGARET**

**Almost.**

**MORGAN**

**Great! ...Let’s go take a look.**

**With that they head into the museum.**

**242 INT. GAYLE’S APARTMENT – DAY 242**

**While Gayle cooks their lunch on the top-line range, Chard**

**mixes a tossed salad. Meanwhile, Gayle explains the empty**

**easel in the middle of the living room.**

**GAYLE**

**I average two restorations a month.**

**Next one is supposed to arrive**

**tomorrow. ...I charge $10,000 per**

**restoration, more if there are canvas**

**tears...and even more if a section of**

**paint is missing.**

**CHARDONNAY**

**That’s a lot of money.**

**(casing the apt.)**

**Yet you seem to live relatively mod-**

**estly.**

**Gayle indicates a number of paintings stacked against the wall.**

**GAYLE**

**I buy old paintings...the older the**

**better.**

**090**

**CHARDONNAY**

**(guessing)**

**Then you strip the paint?**

**GAYLE**

**(nods)**

**Producing a pristine but rare canvas.**

**CHARDONNAY**

**There’s a market for old, blank canvases?**

**GAYLE**

**Orders pour in from all over.**

**CHARDONNAY**

**And how do the buyers know they’re**

**getting the real McCoy?**

**GAYLE**

**I do a series of digital photographs**

**of the entire process, including photo-**

**graphic evidence of the original paint-**

**ing’s provenance.**

**CHARDONNAY**

**How do you know that the buyers aren’t**

**using the canvases for...illegal**

**purposes?**

**GAYLE**

**As long as there’s no law against what**

**I’m doing, I’m not really concerned.**

**Chardonnay stays calm and collected but her eyes get very big as she feels a growing epiphany.**

**243 EXT/INT. SERIES OF SHOTS - BASS ART MUSEUM – DAY 243**

**Margaret and David wander through the museum’s myriad of cross-cultural exhibits – including contemporary local artists and works from Latin America, the Caribbean and West Africa.**

**244 ANOTHER ANGLE 244**

**One traveling exhibit they note is by PASCALE MARTHINE TAYOU, a Cameroonian now based in Belgium, whose room-sized collage freely mixes African masks, Easter eggs and stacks of Arabic pots with Renaissance Madonnas and a 15th Century Italian altar piece showing Mary being crowned the queen of heaven.**

**091**

**MARGARET**

**(admiringly)**

**This place is never what I expect...**

**In life I don’t like surprises. But**

**in art...it has to be surprising.**

**Otherwise, it’s boring.**

**MORGAN**

**You know who Billy Wilder was?**

**MARGARET**

**Great movie director? “Some Like It**

**Hot?”**

**MORGAN**

**He would have agreed with you. He**

**only believed in one commandment for**

**the artist: Thou shalt not bore!**

**MARGARET**

**A man after my own heart.**

**David takes her hand and kisses it.**

**MORGAN**

**You know, you’re like a great work**

**of art.**

**MARGARET**

**How so?**

**MORGAN**

**Because you’re so surprising.**

**Margaret laughs as she wraps an arm around David’s waist and they continue walking.**

**245 INT. BASS COURTYARD CAFÉ – DAY 245**

**Margaret has a cappuccino and David a double espresso as they sit and sip.**

**MORGAN**

**Wonder how many of the artworks we’ve**

**seen today are fakes?**

**MARGARET**

**Based on statistics, I doubt any.**

**092**

**MORGAN**

**Isn’t it true that Interpol ranks art**

**crime as one of the most profitable**

**criminal activities, second only to**

**drug smuggling and weapons dealing?**

**MARGARET**

**I suppose. ...The current wave of**

**thefts began in 1974, when the IRA**

**stole $32 million worth of paintings**

**by Goya, Rubens, and Vermeer. The**

**gangs figured that stolen art was much**

**easier to move than drugs or cash,**

**arms or diamonds. Dogs can be train-**

**ed to sniff drugs, but not to tell if**

**a painting is a fake.**

**MORGAN**

**I read where 40 percent of all artwork**

**put up for sale in any given year are**

**forgeries...and the art world can only**

**talk about the bad forgeries, the ones**

**that have been detected. ...The good**

**ones are still hanging on museum walls.**

**Margaret gives David a playful punch on the shoulder.**

**MARGARET**

**(laughing)**

**You’re really bad.**

**246 INT. JONATHAN MOORE’S OFFICE – UNVERSAL IMPORTS – DAY 246**

**Moore’s burner phone RINGS.**

**MOORE**

**(answers phone)**

**Jonathan.**

**INTERCUT WITH:**

**247 EXT. CHARDONNAY IN A NEW ORLEANS PARK – DAY 247**

**Chard walks with the cellphone buds in her ear.**

**CHARDONNAY**

**(on phone)**

**They’re forgers.**

**093**

**MOORE**

**What?**

**CHARDONNAY**

**They’re not thieves, they’re forgers!**

**Moore listens raptly.**

**CHARDONNAY**

**(continued)**

**I’ve been spending a lot of time with**

**this Gayle, and... Look at the way**

**the thieves re-hung the empty frames.**

**It’s like a secret message: almost**

**like a promise of return – or, it may**

**say, they are still here, you just**

**can’t see them. ...Jonathan, I don’t**

**think the paintings ever left the**

**museum!**

**Moore didn’t see that coming.**

**248 EXT. GABLE ESTATES MANSION – EVENING 248**

**The street is empty and all is quiet**

**249 INT. DEN OF MAIN MANSION – EVENING 249**

**Once again Fletcher is behind the wet bar, this time opening a bottle of Dom Perignon Champagne, when the attractive Greta escorts Professor Galbraith into the den.**

**GRETA**

**Professor Galbraith to see you, Mr.**

**Templar.**

**FLETCHER**

**Good to see you, Professor. Care**

**for a glass of Champagne?**

**(answering his**

**own question)**

**Of course you would.**

**Noting the label on the bottle, the professor puts down his briefcase, smiles broadly and steps forward to accept the flute champagne glass filled with the venerable monk’s version of *stars*.**

**GALBRAITH**

**Delighted, Mr. Templar.**

**094**

**GALBRAITH**

**(taking a sip)**

**Your taste in wines is impeccable.**

**Fletcher takes a sip of his own then gets down to business.**

**FLETCHER**

**Now, what’s this painting you wish to**

**sell?**

**GALBRAITH**

**Rembrandt’s ‘Storm on the Sea of Gali-**

**lee,’ painted in 1633.**

**FLETCHER**

**Damn...I’m impressed. ...But isn’t that**

**one of the paintings stolen in the Gard-**

**ner heist?**

**GALBRAITH**

**The very same.**

**FLETCHER**

**And how much do you want for it?**

**GALBRAITH**

**It’s worth as much as $100 million. But**

**because of its problematic credentials,**

**I’m letting it go for $1 million.**

**FLETCHER**

**Fair enough.**

**Placing his champagne glass on the coffee table, the professor reaches into his briefcase and pulls out two copies of a three-page agreement; handing one copy to Templar.**

**GALBRAITH**

**For both our protection, I have a**

**sales agreement that says I’m selling**

**and you’re purchasing a copy of “Storm**

**on the Sea of Galilee,” by Rembrandt**

**van Rijn, painted from a photograph.**

**FLETCHER**

**Clever. ...What about delivery?**

**GALBRAITH**

**This is Saturday. ...We’ll meet at**

**(MORE)**

**095**

**GALBRAITH (Cont’d)**

**your bank 12 noon Monday...at which**

**time I’ll provide you with the routing**

**and account number for your money**

**transfer. You’ll receive delivery**

**soon as the money hits my account.**

**FLETCHER**

**Sounds fair to me.**

**GALBRAITH**

**Now, shall we sign the agreement?**

**Each reaches for their pens, sign, exchanges agreements, and sign again.**

**250 EXT. TEMPLAR GUEST HOUSE – GABLE ESTATES – DAY 250**

**Fletcher KNOCKS and then opens the door.**

**251 INT. TEMPLAR GUEST HOUSE – GABLE ESTATES – DAY 251**

**Entering, Fletcher calls out.**

**FLETCHER**

**Mrs. Rothschild?**

**MRS. ROTHSCHILD (O.S.)**

**Coming...**

**The grand old lady enters the living room and is greeted by Fletcher/Templar.**

**FLETCHER**

**You can have your house back...at least**

**temporarily.**

**MRS. ROTHSCHILD**

**I’m really quite comfortable right**

**here. ...Why don’t you just stay there**

**until this...this caper of yours is**

**concluded. ...Are you sure there’s not**

**a role I can play in this drama?**

**FLETCHER**

**Far too dangerous for you to be any-**

**where near the line-of-fire.**

**096**

**MRS. ROTHSCHILD**

**Line-of-fire! ...I love it. So**

**exciting.**

**Harry’s cell PHONE RINGS.**

**FLETCHER**

**(answering)**

**Hello.**

**INTERCUT WITH:**

**252 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – DAY 252**

**Using his cell, Jonathan is on the other end of the call.**

**MOORE**

**Harry. ...Chard reports that the sis-**

**ters are indeed involved in some kind**

**of forgery. Margaret does the painting**

**and Gayle supplies the correct canvases**

**and paint. ...We’re just not sure how**

**exactly it ties in to the Gardner Heist.**

**FLETCHER**

**I’ll have that answer shortly. In the**

**meantime, send me a cashier’s check**

**drawn on the Universal Imports account,**

**in the amount of $1 million...made out**

**to cash. ...I want it to be negotiable**

**like a bearer bond.**

**(beat)**

**I’ll need it Monday morning so have**

**Jason take it to the airport and ship**

**it counter-to-counter. I’ll have David**

**pick it up.**

**MOORE**

**You got it.**

**253 BACK TO SCENE – GUEST HOUSE 253**

**Fletcher terminates the call on his end then dials a new number.**

**254 EXT. 1 HOTEL SOUTH BEACH – DAY 254**

**Reestablish David’s luxury hotel.**

**255 INT. LOBBY - MORGAN’S 1 HOTEL SOUTH BEACH APT. – DAY 255**

**097**

**David is crossing the lobby heading towards the elevators when his cell PHONE RINGS.**

**MORGAN**

**(answering)**

**David.**

**256 INT. TEMPLAR GUEST HOUSE – GABLE ESTATES – DAY 256**

**FLETCHER**

**(into cell)**

**Come by the Leucadendra Mansion**

**about 9 p.m.**

**257 EXT. MARCELLO’S RESTAURANT & WINE BAR – NOLA - EVENING 257**

**To establish.**

**258 INT. MARCELLO’S RESTAURANT & WINE BAR – EVENING 258**

**Seated at a prime table, Gayle and Chardonnay are enjoying a terrific meal together with appropriate wine, of course.**

**GAYLE**

**I wish you would consider working**

**for me. I would teach you every-**

**thing you’d need to know and the**

**money...well, it could be sizable.**

**CHARDONNAY**

**That’s generous of you. What is it**

**I would be doing?**

**GAYLE**

**Mainly stripping paint off old can-**

**vases and prepping them for reuse.**

**CHARDONNAY**

**I’m amazed that there’s a big market**

**for old canvases.**

**GAYLE**

**Not high volume, ...But the few that**

**play,... well, they pay a fortune.**

**And they only deal with reliable**

**sources.**

**CHARDONNAY**

**My preparing the canvases would free**

**(MORE)**

**098**

**CHARDONNAY (Cont’d)**

**you to find and purchase old paintings**

**and work on various paint formulas?**

**GAYLE**

**Now you know everything.**

**259 EXT. GABLE ESTATES MANSION – LATE EVENING 259**

**David rings the doorbell. The door opens, and David disappears inside.**

**260 INT. DEN OF MAIN MANSION – LATE EVENING 260**

**Fletcher is bringing David up to speed.**

**FLETCHER**

**So, I believe the Rembrandt Galbraith**

**is selling me is a copy, and that it**

**was painted by the talented Margaret**

**Lupino using a canvas and paints fur-**

**nished by her sister.**

**MORGAN**

**Figured as much. I also think Marga-**

**ret likely painted more than one copy.**

**...So, how do you see the exchange**

**going down?**

**FLETCHER**

**Badly, unless we force his move.**

**MORGAN**

**How?**

**FLETCHER**

**I’ve led Galbraith to believe I have a**

**viewing room in the basement filled**

**with stolen masterpieces. ...I think**

**if we set it up right –**

**MORGAN**

**-- The temptation will be too great**

**for him to pass up.**

**FLETCHER**

**Exactly.**

**261 INT. FACULTY OFFICE – UNIVERSITY OF MIAMI – NIGHT 261**

**099**

**With the faculty offices empty, Professor Galbraith takes the opportunity to forge Rembrandt’s signature to his *‘masterpiece.’* He takes the copy of “Storm on the Sea of Galilee” from a stack of various paintings he keeps in his office.**

**Next, the professor takes a booklet from his desk; a booklet issued only to documentation experts showing known examples of the signatures of a wide list of celebrities; including the art masters, Beatles, Rolling Stones and a number of actors and actresses.**

**262 ECU: BOOKLET OF SAMPLE SIHNATIRES 262**

**Galbraith has turned to the known signature of Rembrandt.**

**263 BACK TO SCENE 263**

**Using the booklet as a guide, with a sable brush and special jar of paint – looking similar to the one he stole from Margaret’s studio - Galbraith carefully traces Rembrandt’s signature onto the painting.**

**264 EXT. MIAMI LANDMARKS -- MONTAGE –– DAY 264**

***SUPERIMPOSE: SUNDAY IN MIAMI***

**Margaret and David are walking through the National WWII Museum at 945 Magazine Street.**

**MARGARET**

**Does it affect the way you view**

**art if you can’t tell the differ-**

**ence between the real and fake?**

**David thinks. Shrugs.**

**265 INT. THE LOCK & LOAD GUN RANGE – MIAMI – DAY 265**

**David and Margaret are at the counter picking out their weapons and ear protection.**

**MORGAN**

**You come here often?**

**MARGARET**

**At least twice a month. Don’t tell**

**me a ex-military man like yourself is**

**afraid of guns?**

**100**

**MORGAN**

**Let’s just say I have a tremendous re-**

**spect for them.**

**They select their weapons...Margaret a Smith & Wesson .357 Mag-num revolver and David a 9-mm Glock-19.**

**266 ANGLE ON GUN-RANGE – DAY 266**

**The paper target (the life-size figure of a head and bust) is about 40 yards down range from Margaret and David’s cubicle.**

**MARGARET**

**Don’t be afraid. Just squeeze off**

**your shots in quick succession. And**

**allow for the law of gravity. A bul-**

**let tends to lose altitude the fur-**

**ther it travels.**

**David nods his understanding and the two put on their hearing protection and under the watchful eye of the RANGE SUPERVISOR,**

**Margaret quickly cocks and expertly fires off six shots. Press-**

**ing the return button, the paper target is quickly returned to the cubicle where we SEE that Margaret has two misses and four hits – albeit the shots are somewhat scattered.**

**Now it’s David’s turn. The Range Supervisor loads another tar-get and sends it back to the wall – 45 yards away.**

**Then, although the magazine holds many more shells, David squeezes off six shots in rapid succession. David no more than lays his weapon on the counter than the target is well on its way to the cubicle.**

**267 TIGHTER ANGLE 267**

**Arriving at the cubicle, the target shows a pattern of six holes within a 2-1/2 inch grouping directly over the heart.**

**268 ANOTHER ANGLE 268**

**Studying the grouping the Range Supervisor is astonished.**

**RANGE SUPERVISOR**

**Don’t get a big head, but that’s**

**the best grouping I’ve ever seen.**

**Margaret stares in disbelief at the target and then David.**

**269 INT. DEN OF MAIN (GABLE ESTATES) MANSION – EARLY EVENING 269**

**101**

**Fletcher dials a number and puts the cell phone to his ear.**

**INTERCUT WITH:**

**270 INT. OTENTIC BISTRO – SOUTH BEACH – EARLY EVENING 270**

**Seated alone, Professor Galbraith is enjoying a delicious meal when his cell PHONE RINGS. Picking it up he is surprised to find Fletcher/Templar on the other end.**

**FLETCHER**

**Templar here. ...There’s a change in**

**plans.**

**GALBRAITH**

**And how is that?**

**FLETCHER**

**Instead of meeting at my bank tomor-**

**row, you’ll bring the painting here to**

**my home where I’ll give you a cashier’s**

**check in the amount of $1 million.**

**GALBRAITH**

**Made out to cash?**

**FLETCHER**

**Absolutely. ...Just like a bearer bond.**

**GALBRAITH**

**Works for me. ...What time do we meet?**

**FLETCHER**

**Whatever’s convenient for you. I’ll be**

**available anytime after noon.**

**271 INT. MARGARET’S LOFT – SOUTH BEACH, MIAMI – EVENING 271**

**In a delightful setting and presentation, Margaret has cooked a gourmet dinner for David.**

**MORGAN**

**You’re not only a great artist, a great**

**lover, but a great cook, as well.**

**MARGARET**

**(beaming)**

**As a lover, you’re not so bad yourself.**

**102**

**MORGAN**

**Sadly, we won’t be able to put it to**

**the test tonight. ...I have to meet**

**with a colleague. ...Sorry, it’s busi-**

**ness.**

**(checking watch)**

**In fact, I need to be going.**

**MARGARET**

**(crushed)**

**When will I see you?**

**Rising from the table.**

**MORGAN**

**Sometime tomorrow evening.**

**They kiss goodbye.**

**272 EXT.** **FACULTY OFFICE BUILDING - UNIVERSITY OF MIAMI – NIGHT 272**

**Morgan enters the well-lit building. There is a fair amount of traffic in the lobby; night classes are common.**

**273 INT. HALLWAY - FACULTY OFFICE BUILDING – NIGHT 273**

**Morgan walks down the hallway until he comes to Galbraith’s door. He calmly takes from his jacket pocket an ELECTRONIC LOCK-PICK and within seconds opens the door and enters.**

**274 INT. GALBRAITH’S OFFICE –** **UNIVERSITY OF MIAMI – NIGHT 274**

**Flashlight in hand, David Morgan searches Professor Galbraith’s office. In a desk drawer, he finds what he’s looking for, a book of the known signatures of artists and celebrities usually sold only to authenticators. He opens the book and thumbs through the pages.**

**275 INSERT: BOOK OF SIGNATURES 275**

**The turning pages finally come to rest on a page containing the copy of a known signature of Rembrandt Harmenszoon van Rijn.**

**276 BACK TO SCENE 276**

**Then, in another drawer, the San Francisco PD inspector finds a carton of .45 caliber cartridges. Using his iPhone, David photographs both the Rembrandt signature and box of cartridges.**

**277 INT. GAYLE’S APARTMENT – NOLA – NIGHT 277**

**103**

**In the bathroom, behind a clear plastic shower curtain, we see Chardonnay standing in the tub/shower – the shape of her nude, trim body a little distorted by the curtain.**

**In the living room, Chardonnay’s large purse rests on the hallway table atop a folded newspaper.**

**Gayle enters the living room from the kitchen, a glass of wine in hand and, wanting to read the paper, grabs the newspaper with her other hand and attempts to slide it out from under the purse. Accidentally, however, she knocks the purse to the floor and some of its contents spill out.**

**278 TIGHTER ANGLE 278**

**Gayle is stunned to find the purse contents include a Glock-19 together with a badge and I.D. indicating that the person she**

**let into her apartment and her confidence is a detective-sergeant with the San Diego Police Department...and her name is Andrea Parker.**

**279 BACK TO SCENE 279**

**Taking the Glock-19 from the purse, an angry and betrayed Gayle chambers a cartridge, flips off the safety and heads for the bathroom.**

**280 GAYLE’S BATHROOM 280**

**The Glock in one hand and Chard’s police ID in the other, Gayle, struggling to control herself, steps into the bathroom.**

**Chardonnay pokes her head around the shower curtain to find Gayle pointing the hand gun at her face.**

**GAYLE**

**Detective-Sergeant Andrea Parker!**

**Explain yourself!**

**CHARDONNAY**

**You make a habit of going through**

**other people’s purses?**

**GAYLE**

**Oh, now you’re taking the moral high**

**ground? That’s rich. You lying bitch!**

**How could you?! ...I trusted you!**

**Chard takes a deep breath and stays calm.**

**104**

**CHARDONNAY**

**Could you hand me that towel...**

**As Gayle glances off to the side and reaches to pick the towel up from its rack, Detective Parker snatches the Glock from her hand with a lightning move that she was obviously trained for. Gayle is stunned and distressed and BEGINS TO CRY as she holds the towel and stares at Chard.**

**CHARDONNAY**

**... Towel please.**

**Chard finally gets the towel and wraps it around her body. Then she emerges from the tub/shower.**

**CHARDONNAY**

**I think we could both use a cup of**

**tea. ...And don’t worry. I have a**

**feeling this will all work out.**

**GAYLE**

**(tearfully)**

**I need to call my sister.**

**CHARDONNAY**

**Not now. ...You can call her later.**

**281 EXT. MIAMI INTERNATIONAL AIRPORT - SEQUENCE – MORNING 281**

**It’s a new day as David’s rental automobile enters Miami’s International Airport.**

**282 INT. AIRLINE LOBBY - DELTA TICKET COUNTERS – MORNING 282**

**David steps up to the TICKET AGENT and asks:**

**MORGAN**

**San Francisco to Miami counter-to-**

**counter envelope for David Morgan**

**TICKET AGENT**

**Let me check.**

**The Ticket Agent leaves the counter and enters a back room.**

**283 INT. GAYLE’S APARTMENT – NOLA – MORNING 283**

**Surreptitiously, Gayle goes into the bathroom, locks the door and takes her cell phone from her purse.**

**105**

**INTERCUT WITH:**

**284 INT. GAYLE’S APARTMENT – MORNING 284**

**Margaret’s cell PHONE RINGS. She answers.**

**MARGARET**

**Hello?**

**Keeping her voice down, so as not to be heard, Gayle responds.**

**GAYLE**

**We may have a problem.**

**MARGARET**

**May have??**

**GAYLE**

**I’m not sure.**

**(explains)**

**I took in a roommate who, as it turns**

**out, is part of a team out to recover**

**the paintings stolen from the Gardner.**

**(beat)**

**They’re after the reward. I thought**

**you should know in case a member of**

**the team should attempt to ingratiate**

**themselves to you, as this person did**

**to me.**

**MARGARET**

**(stunned)**

**I think he may already have done it.**

**285 EXT. GABLE ESTATES MANSION – DAY 285**

**Reestablish.**

**286 INT. DEN OF MAIN MANSION – DAY 286**

**Greta leads David into the den.**

**MORGAN**

**Got your package.**

**David reaches into his jacket pocket and withdraws an envelope, and hands it over to Fletcher.**

**106**

**MORGAN**

**You really think the professor is**

**going to knock off this supposed**

**basement viewing room of yours?**

**FLETCHER**

**The way I set it up, a guy like**

**Galbraith cannot possibly pass up**

**the opportunity.**

**MORGAN**

**So he figures on killing you and**

**that attractive butler, takes the**

**million dollar cashier’s check and**

**the supposed paintings and lives**

**the good life?**

**FLETCHER**

**Something like that.**

**MORGAN**

**Any idea when this is to take place?**

**FLETCHER**

**I purposely left it open so as to**

**allow him the confidence of making**

**his move unexpectedly. ...Take your**

**car and park it behind the guest**

**house. Not knowing you’re here is**

**the game changer.**

**287 EXT. GROUNDS - GABLE ESTATES MANSION – DAY 287**

**David is moving his car when his cell phone RINGS.**

**INTERCUT WITH:**

**288 INT. MARGARET’S LOFT – SOUTH BEACH, MIAMI – DAY 288**

**It’s an angry and tearful Margaret.**

**MARGARET**

**(screaming into phone)**

**You bastard! ...How could you?!**

**MORGAN**

**Calm down. ...How could I what?**

**107**

**MARGARET**

**(shouting)**

**I know what you’re after. ...Are**

**you also a cop?**

**MORGAN**

**(calmly)**

**As a matter of fact, I am. But I’m**

**not here in any official capacity.**

**MARGARET**

**I don’t understand.**

**MORGAN**

**You and your sister have committed no**

**real crime. ...We’re not after you.**

**...I’ll explain when I see you. Just**

**don’t contact anybody about this.**

**That means *anybody.* Understood?**

**MARGARET**

**(hesitates)**

**I don’t know.**

**289 INT. DEN OF MAIN MANSION – DAY 289**

**Greta, the butler, escorts Professor Galbraith into the den where, as usual, he is greeted with a glass of champagne.**

**Fletcher/Templar purposely ignores the fact that Galbraith is wearing a set of designer gloves. He expected as much. The professor carries a large, thin package wrapped in a leather pouch with a zipper along one side.**

**FLETCHER**

**That the painting?**

**GALBRAITH**

**You mentioned a cashier’s check.**

**...Made out to cash?**

**FLETCHER**

**(indicating pouch)**

**Can I see the merchandise?**

**Galbraith unzips and eases a portion of the painting out of the pouch. Fletcher/Templar studies the artist’s signature at the bottom of the painting.**

**108**

**FLETCHER**

**Signature looks legitimate.**

**Then, Templar pulls an envelope from inside his sport coat pocket and hands it to the professor. Galbraith opens the envelope, extracts and examines the check,**

**GALBRAITH**

**One million...paid to cash.**

**Satisfied, the professor sticks the check in his pocket and**

**hands the pouch over to Fletcher/Templar.**

**Templar begins extracting the painting but does not seem surprised when Galbraith makes his move, pulling a gun.**

**GALBRAITH**

**Get your maid in here and make it**

**quick.**

**FLETCHER**

**She’s actually my butler.**

**GALBRAITH**

**I don’t care if she’s your masseuse.**

**Get her in here!**

**FLETCHER.**

**(thoughtfully)**

**Masseuse. ...Interesting thought.**

**(calling out)**

**Greta? ...Would you please come here**

**for a minute.**

**Holding his classic 1911 model 1A .45 Colt semi-automatic on Templar, Galbraith frisks him for weapons but finds none.**

**Greta enters and is visibly upset on seeing the gun pointed at her.**

**GALBRAITH**

**We’re going to take a trip to that**

**viewing room in the basement and have**

**a look around.**

**FLETCHER**

**Viewing room?**

**GALBRAITH**

**Don’t play dumb, it’ll only cause pain.**

**109**

**FLETCHER**

**Fair enough.**

**290 INT. STAIRCASE TO BASEMENT – GABLE ESTATES MANSION – DAY 290**

**With Fletcher/Templar leading the way towards the basement, Templar chances asking the professor the obvious question.**

**FLETCHER**

**You really expect to get away with**

**this? With all the neighborhood**

**security cameras?**

**GALBRAITH**

**(scoffs)**

**They will be recording a stolen**

**vehicle and my face will be well**

**hidden. Keep moving!**

**291 INT. BASEMENT – GABLE ESTATES MANSION – DAY 291**

**At the bottom of the stairs, Galbraith receives the surprise of his life when David sticks a Glock-19 in his back.**

**MORGAN**

**(calmly)**

**Drop the gun, professor.**

**Galbraith instinctively fires, hitting Fletcher in the left shoulder with the powerful .45 caliber slug.**

**Then the professor attempts to flee back up the stairs. David has his Glock-19 pointed at his back and is about to squeeze off a round when he HEARS Fletcher’s command:**

**FLETCHER**

**David! ...Don’t!**

**David holds up.**

**FLETCHER**

**(continuing)**

**Not here! ...I don’t want to give Mrs.**

**Rothschild any grief...although I’m**

**not sure she wouldn’t love it.**

**(beat)**

**I’ll be all right. ... Wait ‘til he**

**gets off the property. I don’t want**

**him traced back here. Understood?**

**110**

**MORGAN**

**Understood.**

**As David heads up the stairs, Glock-19 in hand, Greta rushes to Templar’s side and presses her hand over the wound to stop the flow of blood. She replaces her hand with that of Templar’s right.**

**GRETA**

**Press hard and keep the back of that**

**shoulder pressed to the floor. I need**

**to go for the first aid kit.**

**Fletcher nods his understanding.**

**292 EXT. GROUNDS – GABLE ESTATES MANSION – DAY 292**

**With a head start, Professor Galbraith ignores his stolen**

**vehicle and rushes down to the waterfront channel leading to Biscayne Bay.**

**293 EXT. WATERFRONT CHANNEL – LEUCADENDRA DR. – DAY 293**

**There are three boats moored at the waterfront channel, a 30 foot yacht, a small speedboat, and still smaller twin engine RIB Zodiac – similar to the one in which Margaret and David toured the Miami waterfront two days earlier.**

**Professor Galbraith chooses the speedboat in which to make his getaway.**

**294 TIGHTER ANGLE 294**

**Casting off the rope that secures the two engine inboard to the dock, Galbraith jumps aboard and fires up the engines. Then, engaging the gears, and ignoring the speed laws, the professor heads down the narrow channel towards Biscayne Bay.**

**295 EXT. GROUNDS – GABLE ESTATES MANSION – DAY 295**

**David rushes out of the mansion in time to see Galbraith heading down the waterway towards the Atlantic. He runs towards the dock.**

**INTERCUT WITH:**

**296 ANGLE ON ESCAPING SPEEDBOAT 296**

**The speedboat picks up speed, making its escape.**

**111**

**297 THE DOCK 297**

**Arriving at the dock, David is forced to use the RIB Zodiac in order to give chase.**

**298 TIGHTER ANGLE 298**

**David throws off the mooring line, jumps into the Zodiac, fires up the powerful twin engines, and gives chase.**

**299 INT. BASEMENT – GABLE ESTATES MANSION – DAY 299**

**Emergency-room-grade first aid kit in hand, Greta pours a white powder onto Templar’s wound and prepares to wrap it with a sterile strip of gauze. Cell phone in hand, Fletcher punches in a preset number.**

**300 INT. GAYLE’S APARTMENT – NOLA – MORNING 300**

**Chardonnay’s cell phone is RINGING. She answers.**

**CHARDONNAY**

**Yes.**

**(beat)**

**I understand.**

**Hanging up, Chard turns to Gayle.**

**CHARDONNAY**

**Get packed. ...We’re catching the next**

**flight to Miami.**

**301 INT. BASEMENT – GABLE ESTATES MANSION – DAY 301**

**Wrapping the wound, Greta reassures Templar.**

**GRETA**

**(smiling)**

**Good news, Mr. Templar, the bullet**

**went clean through the tissue, so we**

**didn’t need to go digging for it.**

**Doubt we’ll even have to report it**

**as a gunshot wound.**

**302 EXT. BISCAYNE BAY – DAY 302**

**Galbraith’s speedboat heads north, past Vizcaya Park towards**

**the Rickenbacker CSWY and Key Biscayne.**

**303 TIGHT ANGLE ON SPEEDBOAT 303**

**112**

**Looking behind him, it is obvious the Zodiac is gaining on the speedboat. Galbraith flips the small safety lever on the .45 to the ON position and prepares to fire the remaining rounds in the seven round clip towards the pursuing Zodiac, as soon as it comes into range.**

**304 TIGHT ANGLE ON ZODIAC 304**

**Gaining on the speedboat, David double checks the magazine of his Glock-19 and prepares to fire once within range.**

**305 WIDER ANGLE – BISCAYNE BAY 305**

**As the two craft approach the 913 CSWY to Key Biscayne, the distance between the two crafts is visibly closing.**

**306 ANGLE ON SPEEDBOAT 306**

**Judging that he is probably in range, Galbraith opens up with his M1911 semi-automatic firing three shots at the Zodiac.**

**INTERCUT WITH:**

**307 ANGLE ON ZODIAC 307**

**HEARING the REPORTS, David ducks down and then checks the rubber craft for bullet holes. The RIB’s integrity appears to be intact.**

**On the speedboat, the professor turns back towards the Zodiac and takes careful aim at David.**

**But David refuses to back off.**

**Galbraith fires off another three shots.**

**308 TIGHT ON GALBRAITH 308**

**As the professor returns his attention forward to steer the speedboat, his expression becomes one of horror.**

**309 WIDER ANGLE 309**

**The stolen speedboat slams into one of the causeway pilings and EXPLODES in a ball of flames.**

**David cuts back the two throttles and steers the Zodiac towards the remains of the speedboat.**

**310 TIGHTER ANGLE 310**

**113**

**Pulling alongside the sinking remains of the speedboat, David spots the professor’s body floating on the water. He maneuvers the Zodiac alongside, stops, and struggles to pull the dead body aboard.**

**Once aboard, David goes through the pockets of his jacket until he finds the wet cashiers’ check. Unfolding the check, he glances at it --**

**311 INSERT: CASHIERS’ CHECK 311**

**The water has not caused the ink to run.**

**312 BACK TO SCENE 312**

**Opening his wallet, David places the wet check inside. HEARING the far off SIRENS, he looks up to see a Harbor Patrol boat approaching.**

**313 INT. DEN OF MAIN (GABLE ESTATES) MANSION – DAY 313**

**Fletcher/Templar (his left arm in a sling), together with David Morgan, explain to Mrs. Rothschild what happened to her speed-boat.**

**FLETCHER**

**I’m so sorry about the loss of your**

**speedboat. Afraid things just got**

**out of hand.**

**MRS. ROTHSCHILD**

**Think nothing of it, my dear. I was**

**going to trade it in on a faster model,**

**anyway. Besides, it was fully insured.**

**(to David)**

**...Tell me, young man, did the police**

**give you a hard time?**

**MORGAN**

**Not at all, Mrs. Rothschild. ...They**

**asked how I happened to become involved**

**and after flashing my badge, I explain-**

**ed that I was visiting you when I no-**

**ticed someone stealing one of your boats.**

**My instincts, by training, were to give**

**chase. Try to recover the boat.**

**MRS. ROTHSCHILD**

**Perfect. I predict a great future for**

**you.**

**114**

**MORGAN**

**Thank you. Coming from you, that means**

**a lot.**

**(to Fletcher)**

**That reminds me, I have something for**

**you.**

**Opening his wallet, David withdraws the now dry cashiers’ check and hands it Fletcher/Templar.**

**314 ANOTHER ANGLE 314**

**Greta leads Margaret, Chardonnay and Gayle into the den.**

**The painting known as *“Storm on the Sea of Galilee”* is leaning against the wall. Addressing the sisters, Templar points to the artist’s signature and asks:**

**FLETCHER**

**Either of you paint that signature?**

**GAYLE**

**(shaking her head)**

**No.**

**MARGARET**

**My paintings had no artist signatures.**

**FLETCHER**

**Figured as much.**

**David flips through a series of photos on his iPhone – finally coming to the one he is looking for.**

**MORGAN**

**(indicating photo)**

**Perhaps this will explain it.**

**The sisters gather around to take a look.**

**315 INSERT: SMART PHONE PHOTO. 315**

**The photo is a page from the book of known celebrity and his-torical signatures. Centered is the signature of Rembrandt van Rijn.**

**316 BACK TO SCENE 316**

**CHARDONNAY**

**I think that’s all we need to know.**

**115**

**FLETCHER**

**Not quite.**

**(to Margaret)**

**Assuming you created your paintings**

**from photographs, where the hell are**

**the original paintings?**

**It’s Gayle who pipes up.**

**GAYLE**

**They never left the Museum.**

**Chardonnay looks at Fletcher and smiles at the confirmation of her instincts.**

**Afraid they are about to be arrested, the sisters start to repent.**

**MARGARET**

**I’m so ashamed. ...I’ll never do any-**

**thing like this again.**

**GAYLE**

**Nor will I.**

**FLETCHER**

**Well now. ...Don’t give up what the**

**Two of you do so well...on my account.**

**...uh, hang on.**

**(to Chard and David)**

**We’ve got to talk.**

**317 INT. OFFICE - GABLE ESTATES – MANSION – DAY 317**

**The Merry Band - Fletcher, Morgan and Chardonnay are not in such a merry mood as they are on a speaker-phone conference call with Jonathan.**

**INTERCUT WITH:**

**318 INT. JONATHAN MOORE’S OFFICE – UNIVERSAL IMPORTS – DAY 318**

**Jonathan listens on the speaker.**

**FLETCHER**

**So that’s how it is and...Jonathan,**

**you know how you say that now and**

**then the only way to do the right**

**thing – sometimes - is to do –**

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**MOORE**

**- The wrong thing?**

**FLETCHER**

**Yes! ...Well –**

**CHARDONNAY**

**(interjects)**

**Jonathan, these are not the kind of**

**people I feel good about busting.**

**MORGAN**

**I totally agree. They deserve better.**

**MOORE**

**So then, from everything you say,**

**... they are more like the kind of**

**people I occasionally hire.**

**FLETCHER**

**My very thought!**

**CHARDONNAY**

**Absolutely!**

**MORGAN**

**You never know what these women could**

**do for us -- on some future caper.**

**319 INT. DEN – GABLE ESTATES MANSION – DAY 319**

**The Merry Band get back to the Lupino Sisters.**

**FLETCHER**

**So, since it’s unanimous, we’ll leave**

**it at that. ...Just don’t tell us where**

**– in the museum – the paintings are**

**hidden. We don’t want to know.**

**GAYLE & MARGARET**

**(together)**

**You don’t?!!**

**FLETCHER**

**(smiles warmly)**

**But don’t be surprised if you hear**

**from us down the road.**

**The Sisters regard him quizzically.**

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**MORGAN**

**(to Margaret)**

**And you’ll definitely hear from me.**

**If you’re still interested.**

**Margaret’s eyes are full of relief and affection for David.**

**Fletcher/Templar steps over to the wall upon which the copy of “*Storm on the Sea of Galilee”* is leaning and picks up the large seascape.**

**He hands it to Mrs. Rothschild.**

**FLETCHER**

**This is for you, My Dear. ...Just**

**don’t try to pass it off as the**

**original.**

**The grand ol’ lady studies the painting.**

**320 INSERT: “*STORM ON THE SEA OF GALILEE”* PAINTING 320**

**As we take in the beauty of the masterpiece, we HEAR:**

**MRS. ROTHSCHILD (O.S.)**

**Even though I am not, of course, a**

**believer, when I see Rembrandt’s**

**image of the apostles waking Jesus**

**from a deep sleep, asking him to save**

**them from the terrible thunderstorm...**

**321 BACK TO SCENE 321**

**MRS. ROTHSCHILD**

**(continuing)**

**... it always gives me a feeling of**

**profound peace... I know exactly where**

**I’ll hang it.**

**MARGARET**

**Where’s that, Mrs. Rothschild?**

**MRS. ROTHSCHILD**

**Right here in the den, child...where**

**it will always remind me of Robin and**

**his merry band of brigands.**

**This, of course, gets a hardy LAUGH FROM ALL but Margaret and Gayle, who look on puzzled.**

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**322 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – SUNSET 322**

**Sipping his usual glass of premium French Champagne, Jonathan Moore has his cell phone to his ear.**

**INTERCUT WITH:**

**323 INT. OFFICE – BOSTON POLICE HEADQUARTERS – LATE EVENING 323**

**Lt. Detective William Cassidy’s CELL phone RINGS. Clicking the**

**answer button, Cassidy puts the phone to his ear.**

**CASSIDY**

**Lieutenant Cassidy.**

**MOORE**

**Jonathan Moore here. ...Look, Lieu-**

**tenant. ‘Afraid my team has hit a**

**cul-de-sac, so to speak. Our leads**

**did not pan out and, unfortunately,**

**we have no idea precisely where the**

**stolen paintings are located.**

**CASSIDY**

**I’m not surprised. Frankly, the**

**Boston PD and FBI have long since**

**withdrawn manpower. ...Looks like**

**the case may never be solved.**

**324 INT. THE DUTCH ROOM – GARDNER MUSEUM – BOSTON – DAY 324**

**Empty frames where the stolen masterpieces previously hung are still in their places on wall of the second floor gallery; awaiting the eventual return of their missing masterpieces.**

**PRODUCTION NOTES:**

***Number One:* The 90-foot, twin mast yacht and the Carmel High-lands estate described in the screenplay actually exist and belong to friends of the writer, Dennis F. Stevens.**

***Number Two:* The owners of many of the restaurants and hotels described in this screenplay are friends of the writer, Dennis F. Stevens, and have pledged their cooperation and support.**

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***Number Three:* The Gardner Museum has agreed to cooperate with the producers in the production of the story and the former museum director, Anne Hawley, still a red haired and beautiful woman at 73, has agreed to play herself.**

***Number Four:* A travelogue, filmed mostly on location, the pho-togenic cities in which the story takes place are known to have skilled film crews who reside nearby. This saves the sizeable cost of transporting, feeding and housing the Hollywood talent.**

***Number Five:* the $15 million mansion on Leucadendra Drive in Coral Gables belongs to an acquaintance of the writer. The owner had agreed to make her beautiful estate available to the producers.**

***Number Six:* The writer, Dennis F. Stevens, does not anticipate being involved in production of this miniseries. However, should the producers ask, he will lend his services in helping secure the filming locations.**

***Number Seven:* Estimated budget for this episode (with a solid TV cast) is $3 million.**

**The 12-part (2-hour) “Cross-up” TV series 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 (Awaiting rewrite)**

**Episode 11 The Platinum Heist Cross-up (Awaiting rewrite)**

**END**