**THE FRENCH AFFAIRE CROSS-UP**

**A Robin Templar Caper (Part 7 of 11)**

**Inspired by an actual event**

**Story and Screenplay**

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**001**

**001 EXT. SERIES OF SHOTS – PARIS, FRANCE – DAY 001**

**Beauty shots of Paris landmarks including the Eiffel Tower and the Champs Elysees with the Arc de Triomphe in the near distance.**

**002 ANGLE ON AVENUE MONTAIGNE 002**

**CAMERA focuses on one of the avenues branching off the Champs Elysees and TRACKS down the street past the office buildings housing many of France’s largest corporations and coming to rest on the Hotel Plaza Athenee.**

**Across the street from the hotel is a 4-story residence almost large enough to be confused with one of the office buildings.**

**003 EXT. AVENUE MONTAIGNE RESIDENCE – DAY 003**

**To establish that it is indeed a huge single family residence near the Place de l’Alma.**

**004 INT. DEN – AVE. MONTAIGNE RESIDENCE – DAY 004**

**LALOU ROTHSCHILD GANCIA, an attractive, shapely woman in her early thirties; is typing on her computer board when her hus-**

**band PIERO GANCIA enters. Piero is a handsome man of Italian descent in his mid to late 30s.**

**LALOU**

**(looking up)**

**Bonjour, Cheri.**

**PIERO**

**Working on your latest ciao bella?**

**(beat)**

**What is it? ...Another Luc Besson**

**type story?**

**LALOU**

**No, mi amore...it’s a Lalou Roths-**

**child-Gancia type story.**

**PIERO**

**What are they paying you for this**

**one?**

**LALOU**

**The usual. Sixty thousand U.S. dol-**

**lars for the first draft; another**

**(MORE)**

**002**

**LALOU (Cont.)**

**Twenty-five thousand if they go for**

**a second draft and eight thousand**

**for each polish.**

**PIERO**

**What about a rewrite?**

**LALOU**

**They’ve never felt it necessary to**

**request a rewrite on any of my prev-**

**ious screenplays but, should this**

**be a first, the agreed upon fee is**

**thirty five thousand.**

**PIERO**

**Assuming that, as in the past, it**

**takes you approximately four weeks**

**to crank out a first draft, this**

**should leave you with plenty of money**

**to live on without having to tap into**

**the family fortune; which I know you**

**would go to any length to avoid.**

**Climbing to her feet, Lalou is trying to understand what she’s hearing.**

**LALOU**

**(confused)**

**Je ne comprends.**

**PIERO**

**All you need to understand is that I**

**have a mistress who is pregnant with**

**my child and whom I intend to marry**

**just as soon as our divorce is final.**

**LALOU**

**(stunned)**

**You’re *divorcing* me?!**

**005 EXT. HIGHWAY TO PORT DE VERSAILLES – DAY 005**

**The late model Mercedes is racing along the French countryside, doing at least 20 miles an-hour above the speed limit.**

***SUPERIMPOSE: TWO WEEKS LATER***

**INTERCUT WITH:**

**003**

**006 INT/EXT. MERCEDES – HIGHWAY TO PORTE DE VERSAILLES – DAY 006**

**Behind the wheel is a very upset but determined Lalou. Ahead the highway takes a sharp turn to the left.**

**Without reducing its speed, the Mercedes is traveling way too fast to negotiate the curve.**

**007 ANOTHER ANGLE 007**

**We HEAR more than actually SEE the crash.**

**008 EXT. GABLE ESTATES MANSION, FL – DAY 008**

**To establish the $15 plus million Leucadendra Drive Rothschild residence with it guest house in the rear.**

***SUPERIMPOSE: THE ROTHSCHILD ESTATE***

***GABLE ESTATES***

***MIAMI, FLORIDA***

**009 INT. DEN - ROTHSCHILD MANSION – DAY 009**

**Sitting in her favorite stuffed chair, MARCELLE ROTHSCHILD is making a call on her land line.**

**010 EXT. SERIES OF SHOTS – S.F. FINANCIAL DISTRICT – DAY 010**

**To establish the San Francisco Financial District building wherein the international firm of Universal Imports occupies**

**the 19th floor.**

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

**011 INT. RECEPTION AREA – UNIVERSAL IMPORTS – DAY 011**

**MARIANNE VALTAN answers.**

**MISS VALTAN**

**(into handset)**

**Universal Imports.**

**(beat)**

**Robin Templar? ...One moment.**

**Marianne flips the intercom switch.**

**MISS VALTAN**

**Mr. Fletcher. ...A Mrs. Rothschild is**

**calling for Robin Templar on line two.**

**004**

**012 INT. CEO OFFICE OF HARRY FLETCHER – DAY 012**

**FLETCHER**

**Thank you, Miss Valtan. ...I’ll take**

**the call.**

**HARRY FLETCHER picks up the phone’s handset and presses the button for line two.**

**FLETCHER**

**Mrs. Rothschild. ...Robin Templar.**

**What can I do for you?**

**INTERCUT WITH:**

**013 INT. DEN - ROTHSCHILD MANSION – DAY 013**

**MRS. ROTHSCHILD**

**I need your help in finding my daugh-**

**ter.**

**FLETCHER**

**What about your daughter?**

**MRS. ROTHSCHILD**

**Her name is Lalou Gancia. She lives**

**in Paris with her husband, Piero**

**Gancia.**

**FLETCHER**

**The Formula One driver?**

**MRS. ROTHSCHILD**

**That’s he.**

**(beat)**

**Police found her Mercedes on the high-**

**way to Versailles. It apparently left**

**the highway at a high rate of speed.**

**(beat)**

**Her blood was discovered at the scene**

**but she was nowhere to be found. Brake**

**line was found to have been perforated.**

**FLETCHER**

**Is there a reason she was headed for**

**Versailles?**

**MRS. ROTHSCHILD**

**She’s a very successful screenwriter.**

**(MORE)**

**005**

**MRS. ROTHSCHILD (Cont’d)**

**Whenever she’d get stressed out over**

**her work, she would check into the**

**Trianon Hotel and Spa, across from the**

**Palace.**

**FLETCHER**

**How badly was the Mercedes damaged?**

**MRS. ROTHSCHILD**

**Police surmise that despite the blood,**

**she could have possibly survived.**

**(beat)**

**I know you’re a *resourceful* man. By**

***resourceful*...I think you know what I**

**mean. ...If anyone can find Lalou, it’s**

**you. ...Just name your fee.**

**FLETCHER**

**Let me look into it. I’ll get back to**

**you. ...And for you, Mrs. Rothschild,**

**there will be no fee.**

**014 EXT. SAN FRANCISCO MARINA – NEAR SUNSET 014**

**To establish the marina and the 90-foot, twin mast yacht**

**moored on the end of one of its many piers.**

**015 EXT. 90-FOOT YACHT – SWEET CHARITY – NEAR SUNSET 015**

**The name on the fantail indicates the 90-foot yacht is *Sweet Charity*, out of San Francisco.**

**016 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – NEAR SUNSET 015**

**The young Chinese cook, limo driver and all around good guy, JASON OW, is serving a gourmet dinner to JONATHAN MOORE and Harry Fletcher. Jonathan is a gray haired, distinguished, physically fit black man who appears to be in his early 60s, with the trim build and manner of an ex-Marine.**

**MOORE**

**This is the same Mrs. Rothschild**

**from whom you rent your Gable Estates**

**guest house under the name Robin**

**Templar?**

**FLETCHER**

**One and the same.**

**(MORE)**

**006**

**FLETCHER (Cont’d)**

**(beat)**

**Look, Jonathan. ...I want you to handle**

**this.**

**MOORE**

**(confused)**

**I don’t understand. ...I’m a planner,**

**not a field man.**

**FLETCHER**

**Don’t you understand you’re now part of**

**the *team?* You went in harm’s way dur-**

**ing the diamond heist caper, and one day**

**you’ll go in harm’s way again. Only**

**this assignment doesn’t require robbing**

**an armored car or a Las Vegas casino.**

**It only involves--**

**MOORE**

**(interrupting)**

**I know...tracking down a missing young**

**lady who disappeared under mysterious**

**circumstances.**

**FLETCHER**

**(smiling)**

**Your planning days are not over...just**

**put on hold.**

**017 EXT. CHAS. DE GAULLE AIRPORT – 25KM OUTSIDE PARIS – DAY 017**

**A U.S. carrier Boeing 747 settles onto the runway and rolls out.**

**018 INT. AIRPORT RENTAL CAR STAND – DE GAULLE – DAY 018**

**Jonathan is seen signing the rental agreement.**

**019 INT/EXT. JONATHAN’S FORD MUSTANG RENTAL – AIRPORT – DAY 019**

**Jonathan is seen driving away from the rental agency’s lot at the Chas. de Gaulle airport.**

**020 EXT. HIGHWAY TO PORTE DE VERSAILLES – DAY 020**

**The rental Mustang is approaching the curve where Lalou Roths-child Gancia careened off the highway.**

**021 INT/EXT. JONATHAN’S FORD MUSTANG RENTAL – AIRPORT – DAY 021**

**007**

**Jonathan takes note as he passes the curve where the accident occurred.**

**022 EXT. LEFT HAND CURVE ON HIGHWAY TO VERSAILLES – DAY 022**

**CAMERA HOLDS on the crash site. All evidence of the Mercedes has been removed and there’s little evidence of the crash.**

**023 EXT. SERIES OF SHOTS - CITY OF VERSAILLES – DAY 023**

**Beauty shots of the Trianon Palace and nearby Trianon Hotel**

**and Spa.**

**024 EXT. NATIONAL POLICE HEADQUARTERS – VERSAILLES – DAY 024**

**To establish the Versailles *police nationale* headquarters,**

**which also houses the Police Judiciaire protecting the**

**Trianon Palace.**

***SUPERIMPOSE: POLICE NATIONALE HEADQUARTERS***

***VERSAILLES, FRANCE***

**026 INT. OFFICE OF LIEUTENANT BRIGITTE PICARD – DAY 026**

**The beautiful 30 year-old brunette detective, Lieutenant BRIGITTE PICARD, is showing Jonathan a series of 8X10 color photos of the crash site and badly damaged Mercedes.**

**BRIGITTE**

**We only became involved because of the**

**high profile nature of the possible**

**victim.**

**MOORE**

**Just how *high profile* is she?**

**BRIGITTE**

**She’s a prolific screen writer and**

**personne de rofil haut!! ...Heir to**

**a fortune; which she shares with her**

**mother, Marcelle Rothschild – whom,**

**I understand is your client.**

**MOORE**

**You’ve done your homework.**

**BRIGITTE**

**Trouver son ou trouver son corps...**

**You’ve got your work cut out for you.**

**008**

**MOORE**

**You expect foul play?**

**BRIGITTE**

**A perforated brake line might suggest**

**that.**

**MOORE**

**Husband a suspect?**

**BRIGITTE**

**As American law enforcement is prone**

**to say, he’s a *person of interest* and**

**being questioned, as we speak.**

**MOORE**

**What would be his motive?**

**BRIGITTE**

**Aah!! Une belle jeune fille by the**

**name of Delphine Tautou**

**MOORE**

**(smiling)**

**I see. ...Well, keep me informed?**

**BRIGITTE**

**Tant que je suis ici.**

**(explaining)**

**At the end of the week, I’m being**

**transferred to the National Police**

**Headquarters in the City of Bordeaux.**

**MOORE**

**A promotion?**

**BRIGITTE**

**(smiling)**

**So I’m told.**

**027 EXT. AVENUE MONTAIGNE RESIDENCE – DAY 027**

**To re-establish.**

**028 TIGHTER ANGLE 028**

**Jonathan presses the doorbell button and waits. Shortly, crack-ing the door open, is a stunningly attractive young woman who turns out to be DELPHINE TAUTOU, the pregnant mistress, which pregnancy doesn’t yet noticeably show.**

**009**

**DELPHINE**

**(through the crack)**

**Yes?**

**MOORE**

**I’m investigating the disappearance**

**of Madame Lalou Gancia. I wonder if**

**I might speak with her husband, Piero**

**Gancia?**

**DELPHINE**

**Police Nationale have already ques-**

**tioned the both of us.**

**MOORE**

**I’m not with the Police Nationale.**

**I’m commissioned by Lalou’s mother to**

**investigate her disappearance.**

**(beat)**

**Let me take a guess. ...You must be**

**Delphine Tautou.**

**Without denying the allegation, Delphine opens the door fully and motions with her head for Jonathan to enter.**

**029 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 029**

**Jonathan is escorted into the library by Delphine, where Piero Gancia is working at his desk.**

**DELPHINE**

**Piero, this is Mr. Moore. He wishes a**

**word with you. ...He’s been commission-**

**ed by Marcelle to find her daughter.**

**Piero rises from his desk to shake hands with Jonathan.**

**PIERO**

**I certainly wish you success, Mr. Moore.**

**...We’re sick with grief worrying about**

**her.**

**MOORE**

**It’s a pleasure meeting you, sir. I’m**

**a big Formula One fan and have actually**

**seen you drive at Watkins Glenn. ...You**

**came in second.**

**010**

**PIERO**

**I’m looking forward to retiring in a**

**couple years...spend my retirement pro-**

**moting my family’s wine business.**

**MOORE**

**The Gancia label is well known as repre-**

**senting one of the finest wines in all**

**of Italy.**

**PIERO**

**You a wine aficionado, Mr. Moore?**

**MOORE**

**Been known to imbibe...on occasion.**

**PIERO**

**I gather you’re not here to discuss**

**wine?**

**MOORE**

**No, I’m not, Mr. Gancia.**

**(beat)**

**Can you think of any reason why your**

**wife would purposely disappear?**

**PIERO**

**Purposely, you say.**

**Jonathan nods.**

**PIERO**

**(continued)**

**The morning of the crash, I told her**

**that I was filing for divorce. ...She**

**seemed terribly upset.**

**(beat)**

**Could be she just didn’t want to be**

**around when they served the papers.**

**030 EXT. HOTEL PLAZA ATHENEE – EVENING 030**

**To establish one of the finest hotels in Paris.**

**031 INT. JONATHAN’S SUITE – HOTEL PLAZA – EVENING 031**

**Imbibing with a flute glass of premium Champagne, Jonathan is**

**on his cell phone.**

**011**

**MOORE**

**(into cell)**

**Lieutenant Picard? ...Jonathan Moore.**

**...Did showing Mrs. Gancia’s photo to**

**the desk clerks produce any results?**

**INTERCUT WITH:**

**032 INT. OFFICE OF LIEUTENANT BRIGITTE PICARD – EVENING 032**

**BRIGITTE**

**There’s no evidence of her having**

**checked into any surrounding hotels,**

**including the Trianon Hotel and Spa.**

**MOORE**

**She could have caught the train back**

**to Paris.**

**BRIGITTE**

**If she wanted to voyage incognito, that**

**would be the way to do it.**

**(beat)**

**Or, she could have been followed in her**

**Mercedes by her husband who then con-**

**fronted her after the accident.**

**MOORE**

**Why would he want her to disappear?**

**BRIGITTE**

**I was thinking more like he didn’t want**

**the body found.**

**MOORE**

**Assuming he’s responsible for the failed**

**brake line.**

**BRIGITTE**

**Pour le moment, il est le principal**

**suspect.**

**MOORE**

**It wouldn’t hurt to check airline re-**

**cords for any female passengers named**

**Rothschild flying out of the Paris area**

**on the date of the Mercedes crash or**

**the week after.**

**012**

**BRIGITTE**

**Je suis desolee. ...You may be on to**

**something, but that order would take**

**a lot more clout than I’m capable of.**

**033 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 033**

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

**Pacific Ocean at the western end of Highlands Dr., just north**

**of Carmel Highlands. *PRODUCTION NOTE: Estate actually exists***

***and belongs to a friend of the writer.***

***SUPERIMPOSE: FLETCHER ESTATE***

***CARMEL HIGHLANDS, CALIFORNIA***

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

**034 INT. BEDROOM – FLETCHER ESTATE – DAY 034**

**The RINGING landline awakens Harry Fletcher and his gorgeous wife, NICOLE. Before answering the phone, Harry glances at the clock on the nightstand.**

**035 ANGLE ON CLOCK 035**

**The time is 5:20 a.m.**

**036 BACK TO SCENE 036**

**Fletcher picks up and puts the phone’s handset to his ear.**

**FLETCHER**

**(into handset)**

**Hello.**

**INTERCUT WITH:**

**037 INT. JONATHAN’S SUITE – HOTEL PLAZA ATHENEE – NIGHT 037**

**MOORE**

**Sorry to wake you but I’ve been on the**

**go ever since I arrived here and need**

**some sleep.**

**FLETCHER**

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

**013**

**MOORE**

**While she was in Boston, Detective-**

**Sergeant Andrea Parker established a**

**solid relationship with FBI agent**

**Bill Cassidy.**

**FLETCHER**

**That’s my understanding.**

**MOORE**

**To go further, I need the kind of**

**pull only the FBI can exert.**

**FLETCHER**

**Go on.**

**MOORE**

**I need to eliminate the possibility**

**that Mrs. Gancia has left the Paris**

**area by airline. To board an airline**

**today, you need positive identifica-**

**tion. Assuming Mrs. Gancia still has**

**identification in her maiden name--**

**FLETCHER**

**(interrupting)**

**You want the FBI to check all airline**

**flights departing the Paris area for a**

**passenger named Lalou Rothschild on the**

**dates immediately following the crash**

**of her Mercedes.**

**MOORE**

**You’re a mind reader.**

**038–039 OMITTED 038-039**

**041 EXT. LE TOUR D’ARGENT RESTAURANT – PARIS – DAY 041**

**To establish the oldest continuing restaurant in Paris, taking up the entire top floor of a six story building located on the corner of quai de la Tournelle, at the southern end of the pont de la Tournelle.**

**042 INT. LE TOUR D’ARGENT RESTAURANT – PARIS – DAY 042**

**Seated at a window seat with a view overlooking the rear of Notre Dame are Jonathan and Brigitte Picard.**

**The d’Argent WAITER is taking their luncheon orders.**

**014**

**WAITER**

**Vous avez decide?**

**MOORE**

**Duck, bien entendu, s’il plait.**

**But not the signature pressed duck.**

**...Instead I’ll have a juicy breast**

**of duck...with a medium rare lamb**

**chop on the side.**

**WAITER**

**And you, Madame?**

**BRIGITTE**

**Sons delicieux. Je vais avoir le**

**meme.**

**MOORE**

**And a bottle of Bollinger RD to start**

**with...followed with a bottle of the**

**recently released Jadot Le Montrachet.**

**WAITER**

**Excellent choix.**

**As the Waiter moves away to fill the order, Brigitte starts**

**the conversation.**

**BRIGITTE**

**So you have the FBI searching airline**

**records for any passengers named Roths-**

**child? ..Don’t know how you managed**

**it, but I’m impressed. ...When do you**

**expect to get the results?**

**MOORE**

**Even the FBI couldn’t make the search a**

**top priority, so it could take several**

**days.**

**BRIGITTE**

**(sadly)**

**I’ll probably be in Bordeaux, by that**

**time.**

**MOORE**

**I’ll try and keep you posted.**

**(MORE)**

**015**

**MOORE (Cont’d)**

**(beat)**

**You said that there was no activity**

**on Lalou’s credit card accounts.**

**BRIGITTE**

**Correct.**

**MOORE**

**If she’s alive, then she must be using**

**cash. The question is how much did she**

**have on her.**

**BRIGITTE**

**If she were going to stay at the Trianon**

**Hotel for any length of time, she’d need**

**a bundle...it’s a very expensive spa.**

**043 ANOTHER ANGLE 043**

**The conversation is interrupted by the Waiter who returns with the bottle of Bollinger (Recently Disgorged) Champagne, a stand-ing ice bucket and two flute glasses. The Waiter shows the label to Jonathan and Brigitte then proceeds to open the bottle. Once opened, the Waiter pours about an ounce into Jonathan’s glass for him to sample. Jonathan nods his approval and both glasses are filled to a proper level and the bottle placed in the ice bucket.**

**WAITER**

**Enjoy.**

**As the waiter moves away, the conversation continues.**

**044 BACK TO SCENE 044**

**BRIGITTE**

**I still say c’est un corps we’re look-**

**ing for.**

**MOORE**

**That assumption would suggest that**

**Piero was involved up to his neck.**

**...During my interview, brief as it**

**was, I didn’t detect any sign of**

**deception. ...On the contrary, I**

**thought he was very forthcoming.**

**016**

**BRIGITTE**

**But you can’t deny that his young mis-**

**tress is one hell of a motive.**

**MOORE**

**I don’t deny. ...Delphine Tautou is in-**

**deed the type of woman men tend to**

**lose-the-use of themselves over.**

**045 EXT. PLACE DE LA CONCORDE – DAY 045**

**Walking along the Rue de Rivoli passing the Place de la Con-corde, Jonathan Moore is on his cell phone.**

**INTERCUT WITH:**

**046 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 046**

**Seated at his library desk, Piero Gancia is on the other end of Jonathan’s call.**

**MOORE**

**Do you know how much cash Lalou might**

**have had on her at the time of her ac-**

**cident?**

**PIERO**

**Don’t know about cash...but she likely**

**had a large check on her.**

**MOORE**

**How large?**

**PIERO**

**She was halfway finished with her latest**

**screenplay for Europa Corp. Her contract**

**called for an advance of €15,000 when**

**that occurred.**

**MOORE**

**Can you check with her bank and see if**

**that check has been deposited?**

**PIERO**

**Look, Mr. Moore...I’d like to help but**

**she had her own checking account. The**

**bank’s hardly going to give me that**

**information without a court order.**

**017**

**MOORE**

**I see. ...Which bank did she have her**

**account?**

**046 INT. JONATHAN’S SUITE – HOTEL PLAZA ATHENEE – EVENING 046**

**Alone in his suite, once again Jonathan is on his cell.**

**INTERCUT WITH:**

**047 INT. OFFICE OF LIEUTENANT BRIGITTE PICARD – EVENING 047**

**Brigitte answers her cell phone.**

**BRIGITTE**

**(into cell)**

**Lieutenant Picard.**

**MOORE**

**Jonathan...I’ll bet you’re still at**

**the office.**

**BRIGITTE**

**That great lunch today put me behind**

**schedule. ...Lot to get caught up on.**

**MOORE**

**Hate to add to your burden...but this**

**is important.**

**BRIGITTE**

**What is it you need?**

**MOORE**

**First thing tomorrow, go to the Barclay**

**Bank on Rue Saint Honore, flash your**

**badge, and check on Mrs. Gancia’s check-**

**ing account.**

**BRIGITTE**

**What’re you looking for?**

**048 EXT. Cafe Beaubourg – DAY 048**

**Seated at the popular sidewalk café at 43 rue Saint-Merri (just off rue St-Honoré), Jonathan is sipping coffee and splattering butter on his croissant when he is joined by Lieutenant Picard.**

**Picard, who usually wears a chic suit, with her badge clipped to her pants belt, is now dressed in her full police uniform.**

**018**

**BRIGITTE**

**(sitting down)**

**You were right, Mr. Moore. Instead**

**of depositing the check, she cashed**

**it. ...€15,000. ...According to the**

**time stamp, she did this before**

**departing for Versailles.**

**MOORE**

**So she had it on her at the time of**

**the crash.**

**049 INT. JONATHAN’S SUITE – HOTEL PLAZA ATHENEE – NIGHT 049**

**Jonathan’s CELL phone RINGS. Clicking it on, he puts it to his ear.**

**050 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 050**

**FLETCHER (V.O.)**

**Jonathan. ...Just got a call from**

**Detective-Sergeant Andrea Parker.**

**There’s good news and bad news.**

**051 INT. KITCHEN - FLETCHER ESTATE – DAWN 051**

**Cell phone to his ear, gourmet HARRY FLETCHER is cooking an elaborate breakfast with absolute focus. He definitely is a man who can walk and chew gum at the same time.**

**INTERCUT WITH:**

**052 INT. JONATHAN’S SUITE – HOTEL PLAZA ATHENEE – NIGHT 052**

**MOORE**

**Might as well hear the bad news**

**first.**

**FLETCHER**

**There’s no record of anyone named**

**Lalou Gancia or Lalou Rothschild**

**boarding a flight in the greater**

**Paris area.**

**MOORE**

**That is disappointing.**

**(beat)**

**You said there’s some good news.**

**019**

**FLETCHER**

**A Delphine Tautou purchased a TGV**

**1st class ticket from Paris to**

**Bordeaux.**

**MOORE**

**What’s a TGV ticket?**

**FLETCHER**

**High speed train service...but not**

**the super high speed.**

**MOORE**

**There’s something very strange, here.**

**FLETCHER**

**And what might that be?**

**MOORE**

**Whoever purchased the ticket had to**

**give a name, if not show identifica-**

**tion, in order to reserve a first**

**class ticket. ...If she wanted to**

**travel incognito, why not make up a**

**totally fictitious name or travel**

**second class where no names are**

**recorded.**

**FLETCHER**

**That is strange. ...Perhaps the real**

**Delphine Tautou booked the trip.**

**MOORE**

**I hardly think so.**

**FLETCHER**

**What’re you going to do?**

**MOORE**

**I’ll call you from Bordeaux.**

**053 EXT. SERIES OF SHOTS – BORDEAUX WINE COUNTRY – DAY 053**

**Beauty shots showing the five first growth wineries of Bordeaux (Mouton Rothschild, Lafite Rothschild, Chateau Latour, Chateau Margaux, together with Chateau Haut Brion and the special classified Chateau d’Yquem, the latter two produced in the Graves area. Winery signs indicate which winery is which.**

**020**

**054 EXT. HOTEL SOFITEL AQUITANIA – BORDEAUX – DAY 054**

**To establish the 5-star Accor Group luxury hotel.**

**055 INT. LOBBY – HOTEL SOFITEL AQUITANIA – DAY 055**

**The CAMERA MOVES through the lobby and comes to rest on Jona-than, who is addressing the attractive young SOFITEL CLERK.**

**MOORE**

**Jonathan Moore. ...I have a reserva-**

**tion.**

**The Clerk checks the computer and then addresses Jonathan.**

**SOFITEL CLERK**

**Qui, Monsieur Moore. Your suite is**

**ready.**

**056 INT. JONATHAN’S SUITE – SOFITEL AQUITANIA – DAY 056**

**Carrying Jonathan’s luggage, the SOFITEL BELL BOY leads him into the large suite, hands over the cardkey, accepts a gratuity, and**

**leaves. Jonathan looks around, taking in the mini fridge, desk, sofa – before moving to the bedroom and the two queen-size beds.**

**Both rooms have a 42-inch flat screen HD television set. The bathroom is large with both a tub and shower.**

**Jonathan searches for and finds the local area phone book and settles on the couch, thumbing through the pages.**

**057-063 OMITTED 057-063**

**064 INT. JONATHAN’S SUITE – SOFITEL AQUITANIA – DAY 064**

**Seated on the sofa and using his iPhone, Jonathan is making calls. We LISTEN in.**

**MOORE**

**(into cell phone)**

**Mademoiselle Delphine Tautou, s’il**

**vous plait.**

**(long pause)**

**What’s that? ...No one there by that**

**name? Sorry...forgive the call.**

**Jonathan recycles his on-off cell phone switch and checking the phone book in front of him dials yet another, waiting patiently until the phone call is answered.**

**021**

**INTERCUT WITH:**

**065 INT. DESK – LES PRES D’EUGENIE – EUGENIE LES BAINS – DAY 065**

**The LES PRES CLERK answers Jonathan’s call.**

**LES PRES CLERK**

**(into phone handset)**

**Hôtel Les Pres d’Eugenie. Comment**

**puis-je vous aider?**

**MOORE**

**I wish to speak with Mademoiselle**

**Tautou.**

**LES PRES CLERK**

**One moment.**

**Jonathan is waiting patiently. ...Finally, the Clerk comes back on the line.**

**LES PRES CLERK**

**Sorry, sir...but Mlle Tautou is not in**

**her room. She may be having breakfast.**

**Would you like me to transfer your**

**call?**

**MOORE**

**(calmly)**

**No. ...I’ll call back later.**

**066 INT. LOBBY – HOTEL SOFITEL AQUITANIA – DAY 066**

**Jonathan is speaking with the attractive young Sofitel Clerk**

**MOORE**

**What can you tell me about the Les**

**Pres d’Eugenie resort and how do I get**

**there?**

**SOFITEL CLERK**

**It’s in the township of Eugenie Les**

**Bains and rather isolated. The town-**

**ship is named for Empress Eugenie de**

**Montijo.**

**MOORE**

**Married to Napoleon III, as I recall.**

**022**

**SOFITEL CLERK**

**(impressed)**

**Tres bien, M. Moore.**

**MOORE**

**...Namesake for the woman’s hat worn**

**by Greta Garbo in the early ‘30s which**

**was drooped over one eye and its brim**

**folded sharply at both sides, often**

**with an ostrich plume streaming from**

**behind.**

**SOFITEL CLERK**

**(beside herself)**

**And you’re asking ME, about Les Pres**

**d’Eugenie?**

**067 EXT. SERIES OF SHOTS – LES PRES D’EUGENIE RESORT – DAY 067**

**Beauty shots to establish the elaborate resort & Spa, located in the remote township of Eugenie Les Bains.**

**068 INT. LOBBY OF LES PRES D’EUGENIE RESORT – DAY 068**

**Jonathan walks up to the Resort desk and announces himself to the attractive, young RESORT CLERK.**

**MOORE**

**Jonathan Moore. ...I have a reserva-**

**tion.**

**The Clerk types Jonathan’s name on her keyboard**

**RESORT CLERK**

**Qui, Monsieur Moore. I show you as**

**staying with us for one week?**

**MOORE**

**Give or take a day or two. ...I’ll let**

**you know within three days. ...Fair**

**enough?**

**RESORT CLERK**

**Tres bien.**

**She types a notation on the computer keyboard and then turns back to Jonathan.**

**023**

**RESORT CLERK**

**Would you like to sign up for tomorrow’s**

**Michel Guérard’s cooking class? There’s**

**room for one more.**

**MOORE**

**Sounds interesting. ...Tell me about it.**

**RESORT CLERK**

**The class is held once a month, except**

**for December and it’s in English – and**

**hands on. ...You’ll actually be cooking**

**several dishes.**

**MOORE**

**Does chef Guérard actually teach the**

**class himself.**

**RESORT CLERK**

**No, it’s taught by one of the res-**

**taurant’s most experienced chefs who**

**speaks fluent English.**

**Moore**

**When does it start and how long does**

**it last?**

**RESORT CLERK**

**Starts at 10 a.m. and ends around**

**3 p.m.**

**(beat)**

**Shall I sign you up, M. Moore?**

**MOORE**

**Just one more thing. ...Is Delphine**

**Tautou signed up for the class?**

**RESORT CLERK**

**(hesitantly)**

**Well. ...I shouldn’t, but let me**

**check.**

**More typing on the keyboard.**

**RESORT CLERK**

**(looking up)**

**Yes, ...Mlle Tautou *is* signed up.**

**069 EXT. GROUNDS – LES PRES D’EUGENIE – DAY 069**

**024**

**With the snowy peaks of the Pyrenees glinting in the distance, the BELL BOY, carrying the luggage, leads the way as Jonathan follows along the path to the Couvent des Herbes, a separate building in a secluded corner of the gorgeous grounds.**

**070 INT. JONATHAN’S COUVENT DES HERBES SUITE – DAY 070**

**The door opens and the Bellboy enters with Jonathan on his heels. The suite consists of two rooms, a bedroom and living room with fireplace.**

**Jonathan looks the room over while the Bellboy places the luggage in the bedroom. As the Bellboy starts to leave, Jonathan slips him €5.00 and asks:**

**MOORE**

**Tell me son, do you know Delphine**

**Tautou? ...She’s a guest here.**

**BELLBOY**

**(brightening)**

**Sure I know her. She’s a very nice**

**lady.**

**MOORE**

**Do you know what time she normally**

**has dinner?**

**BELLBOY**

**Nine o’clock exactly.**

**MOORE**

**Every night?**

**BELLBOY**

**Every night, sir.**

**071 EXT. MAIN BUILDING – LES PTRS D’EUGENIE – NIGHT 071**

**Beauty shot of the resort lit up at night.**

**072 INT. DINING ROOM – LES PRES D’EUGENIE – NIGHT 072**

**Entering the Michel Guerard Michelin 3-star restaurant, Jonathan approaches the GUERARD MAITRE D’ restaurateur who greets him with a warm smile.**

**GUERARD MAITRE D’**

**Evening sir. Table for one?**

**025**

**Jonathan slips the Maitre d’ a €20 bill and requests:**

**MOORE**

**Seat me as close to Miss Delphine**

**Tautou as possible.**

**The Maitre d’ pockets the bill, grabs a menu and wine list then nods for Jonathan to follow him to a table.**

**073 ANOTHER ANGLE 073**

**The Maitre d’ seats Jonathan at a table adjacent to the young lady we recognize as Lalou Rothschild Gancia, who is giving**

**her order to the GUERARD WAITER.**

**LALOU**

**I’ll have this evening’s *cuisine***

***minceur* special.**

**(checking wine list)**

**And let’s go for the Jadot Le Montra-**

**chet.**

**The Guerard Waiter types the order on his handheld computer**

**while nodding approvingly – and then collects the menu and wine list turning his attention to Jonathan’s table, Lalou’s order already having been transferred to the kitchen staff.**

**074 ANGLE ON JONATHAN 074**

**GUERARD WAITER**

**Have we decided, sir?**

**MOORE**

**Not quite. ...But I do have a question.**

**...What is *cuisine minceur*?**

**GUERARD WAITER**

**It’s Chef Guerard’s philosophy of light-**

**er food. What he calls a spirit of hedo-**

**nistic refinement proving it is possible**

**to eat well while staying slim and**

**healthy and never feeling starved or de-**

**prived.**

**MOORE**

**Interesting. ...Give me a few minutes.**

**GUERARD WAITER**

**Very well, sir.**

**026**

**The Waiter then turns away – to check on another table.**

**075 ANGLE ON JONATHAN & LALOU 075**

**LALOU**

**(to Jonathan)**

**Sorry, sir. But I couldn’t help over-**

**hearing.**

**Jonathan turns to face Lalou directly.**

**LALOU**

**(continuing)**

**If you’re worried about the *cuisine***

***minceur menus*, don’t be. The entrees**

**are full of flavor and absolutely mouth**

**watering.**

**MOORE**

**Thank you. ...I’m hoping to learn more**

**about Chef Guerard’s methods at tomor-**

**row’s cooking class.**

**LALOU**

**(surprised)**

**Really? ...I’m also signed up.**

**MOORE**

**I’m really looking forward to it.**

**LALOU**

**So am I. ...Would you care to join me?**

**It would free up a table for another**

**diner.**

**MOORE**

**Thank you. ...It will make my dining**

**experience all the more enjoyable.**

**Leaving his menu and wine list behind, Jonathan makes the move to Lalou’s table.**

**075 ANGLE ON LALOU’S TABLE 075**

**Once seated, both introduce themselves and shake hands.**

**MOORE**

**Jonathan Moore.**

**027**

**LALOU**

**You’re American.**

**MOORE**

**(nodding)**

**I live in San Francisco.**

**(beat)**

**And you?**

**LALOU**

**Delphine Tautou. ...I live in Paris.**

**Lalou signals the Waiter, who quickly returns to their table.**

**LALOU**

**(to waiter)**

**Mr. Moore will have the *cuisine min-***

***ceur,* as well.**

**The Waiter types the order on his device and then looks up to see if there are any additional orders he might enter.**

**MOORE**

**(to waiter)**

**I noticed that you have a Jordan Cali-**

**fornia Cabernet on your wine list.**

**The waiter nods in the affirmative.**

**MOORE**

**Let’s give it a try.**

**The Waiter makes another note on his handheld device.**

**GUERARD WAITER**

**Good choice. ...One of my favorite**

**American Cabs.**

**As the Waiter moves away to take another order, Jonathan ex-plains.**

**MOORE**

**(smiling)**

**Overheard you ordering the Le Montra-**

**chet. ...Thought we’d have our own *Judg-***

***ment of Paris*...American – French wine**

**competition.**

**028**

**LALOU**

**(returning smile)**

**So, you’re a wine aficionado as well**

**as a very charming individual.**

**(beat)**

**But the *Judgment of Paris* compared**

**white wines with other whites and**

**reds with reds.**

**MOORE**

**True, and the California wines beat**

**hell out of France’s best.**

**076 INT. JONATHAN’S COUVENT DES HERBES SUITE – DAY 076**

**Back in his suite, after dinner, Jonathan is on his cell phone.**

**077 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 077**

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

**078 INT. KITCHEN - FLETCHER ESTATE – DAWN 078**

**Cooking one of his famous gourmet breakfasts, Harry Fletcher answers his RINGING landline – juggling both the cooking and phone call at the same time.**

**FLETCHER**

**(into handset)**

**Hello.**

**079 INT. JONATHAN’S COUVENT DES HERBES SUITE – NIGHT 079**

**MOORE**

**Jonathan here. ...Thought you’d like**

**to let Mrs. Rothschild know that I’ve**

**made contact with Lalou Rothschild**

**Gancia and that she’s alive. ...As for**

**her well-being, that’s another issue.**

**080 EXT. SERIES OF SHOTS - GROUNDS – D’EUGENIE – DAWN 080**

**Beauty shots of the gorgeous tree lined grounds to establish the beginning of a new day**

**081 INT. JONATHAN’S COUVENT DES HERBES SUITE – MORNING 079**

**Jonathan is asleep in one of the two queen-size beds when the clock alarm on the bed stand SOUNDS. His ex-marine instincts kick in and he springs awake and instantly shuts it off.**

**029**

**082 EXT. GROUNDS – D’EUGENIE – MORNING 082**

**Jonathan is following the flower-lined garden path and tall trees to the rustic building where the cooking school is held.**

**083 INT. D’EUGENIE COOKING SCHOOL BUILDING – MORNING 083**

**The cooking school is located in a bright high-ceilinged space with windows on all sides, gleaming with stainless steel appliances and state of the art equipment offset by a warm wooden ceiling and burnished copper lamps.**

**A few students have already arrived when Jonathan enters.**

**084 JONATHAN’S POV: 084**

**Student stations are arranged in a semicircle around the instructor’s station, each with its own work space, an ultra modern induction hob, chopping board and battery of knives.**

**085 BACK TO SCENE 085**

**Jonathan watches as Lalou selects her student station and then hurries to secure one of the remaining stations next to hers.**

**086 ANGLE ON LALOU & JONATHAN’S WORK STATIONS 086**

**Jonathan is greeted warmly by the lady he had met the night before.**

**But there is no time for chit-chat as the young COOKING INSTRUCTOR is taking his position and demanding the students’ attention.**

**COOKING INSTRUCTOR**

**Welcome amateur and professional chefs.**

**...This morning we will be making a**

**dish of scallops with orange blossom**

**sauce and local lands chicken stuffed**

**with herby goats’ cheese and foie gras.**

**(beat)**

**This afternoon, we will cook up a citrus**

**soufflé, blanquette de veau, and a duck**

**dish. The duck will perhaps be the most**

**challenging since we will have to learn**

**how to deal with that layer of off-put-**

**ting fat that is just under the skin.**

**(beat)**

**Alright...let’s get started.**

**030**

**087 EXT. GABLE ESTATES MANSION – NIGHT 087**

**To establish the Leucadendra Drive Rothschild residence.**

**088 INT. DEN – GABLE ESTATES MANSION – NIGHT 088**

**The elderly Mrs. Rothschild is reading an Agatha Christie novel when the landline phone on the stand next to her RINGS.**

**Putting the Christie book aside, the grand ole dame picks up**

**the handset and places it to her ear.**

**MRS. ROTHSCHILD**

**Hello.**

**089 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - NIGHT 089**

**Reestablish.**

**FLETCHER (V.O.)**

**Mrs. Rothschild? ...Robin Templar.**

**090 INT. ELABORATE DEN/OFFICE – FLETCHER ESTATE – NIGHT 090**

**In the posh home office, it’s obvious Harry is not using a iPhone to make the call; more likely a *burner*, prepaid cell.**

**INTERCUT WITH:**

**090 INT. DEN – GABLE ESTATES MANSION – NIGHT 090**

**MRS. ROTHSCDHILD**

**Mr. Templar. ...You have news of my**

**daughter?**

**FLETCHER**

**I have. ...But it’s not all good, I’m**

**afraid.**

**(beat)**

**Lalou is staying at a resort in the**

**Bordeaux region of France. ...What’s**

**disturbing is that she’s using another**

**person’s name.**

**MRS. ROTHSCHILD**

**Is she in good health.**

**FLETCHER**

**It would appear so...at least physic-**

**cally.**

**031**

**MRS. ROTHSCHILD**

**You mean there might be some mental**

**issues?**

**FLETCHER**

**That’s what we’re trying to find out.**

**MRS. Rothschild**

**Bordeaux makes sense. She grew up**

**there and still has relatives in the**

**area.**

**(beat)**

**I don’t understand. ...Why would she**

**change her name like that?**

**FLETCHER**

**Is there any history of her having done**

**so in the past?**

**MRS. ROTHSCHILD**

**She’s always had a vivid imagination,**

**That’s what makes her a successful**

**screen writer.**

**(beat)**

**As a child, she used to dress up and**

**pretend to be other people. ...I just**

**chalked it up to the movies she loved**

**so much.**

**091 INT. D’EUGENIE COOKING SCHOOL BUILDING – MORNING 091**

**The morning’s dishes completed, the Cooking Instructor issues instructions.**

**COOKING INSTRUCTOR**

**I will come by each station and taste**

**every dish, giving you my overall opin-**

**ion and how the dish might have been**

**improved. ...Then you can eat as much**

**as you’d like. The leftovers will be**

**put in proper containers and donated**

**to those in the village who are down on**

**their luck. Nothing is thrown away.**

**(beat)**

**After which we will meet back here at**

**1:30 p.m. for the afternoon session.**

**092 EXT. NATIONAL POLICE HEADQUARTERS – BORDEAUX – EVENING 092**

**To establish the *police nationale* headquarters, which also**

**032**

**houses the Police Judiciaire at 87 Rue Abbé de l’Epée, 33000 Bordeaux.**

***SUPERIMPOSE: POLICE NATIONALE HEADQUARTERS***

***BORDEAUX, FRANCE***

**093 INT. OFFICE OF LIEUTENANT PICARD – EVENING 093**

**Jonathan enters the office is greeted warmly by Lieutenant Brigitte Picard.**

**BRIGITTE**

**Jonathan, cher ami. Imagine my sur-**

**prise when told you were in the build-**

**ing.**

**MOORE**

**Thought I’d bring you up to date on La-**

**lou Rothschild Gancia and I couldn’t**

**think of a better way to do so than in**

**person. ...I called ahead and was told**

**you tended to work late.**

**BRIGITTE**

**I’m glad you’re here. Gives me a chance**

**to take you to dinner.**

**(smiling)**

**We’ll stick the department with the bill.**

**094 EXT. RESTAURANT ST. JAMES – BORDEAUX – EVENING 094**

**Establish the popular restaurant.**

**095 INT. PODIUM OF MAITRE D’– ST.JAMES LOBBY – EVENING 095**

**Brigitte, in plain clothes, and Jonathan approach the female MAITRE D’ of the restaurant.**

**BRIGITTE**

**(to maitre d’)**

**Est-ce qu’il vous reste par hasard**

**une bonne table… sans réservation ?**

**MAÎTRE D’**

**Nous gardons toujours une table**

**réservée pour vous, Lieutenant**

**Picard, surtout le vendredi soir.**

**The Maitre d’ leads the way to the dining room.**

**033**

**096 INT. DINING AREA – RESTAURANT ST. JAMES – EVENING 096**

**The Maitre d’ ushers Brigitte and Jonathan to their table**

**where they are seated facing one another.**

**097 ANGLE ON BRIGITTE & JONATHAN 097**

**BRIGITTE**

**As you know by now, nobody in France**

**dines before 9 p.m. – so if you arrive**

**early reservations are not necessary.**

**(beat)**

**Now, you were going to bring me up to**

**date on the Gancia case. ...You’ve**

**located her?**

**MOORE**

**I have. ...In fact, we’ve become fairly**

**friendly.**

**(beat)**

**She’s at the Les Pres d’Eugenie.**

**BRIGITTE**

**Rather expensive...but I suppose she can**

**afford it. Best food in all of France.**

**MOORE**

**(nodding)**

**Something I can attest to.**

**BRIGITTE**

**Don’t tell me you’re staying there?**

**MOORE**

**I needed to get close in order to find**

**out what is happening to her or what**

**she’s up to.**

**BRIGITTE**

**One thing that might be helpful.**

**Jonathan waits for the lieutenant to go on.**

**BRIGITTE**

**(continuing)**

**The forensics report on the perforated**

**brake line came back as deliberately**

**caused. ...No way it was an accident.**

**034**

**MOORE**

**(stunned)**

**That means someone tried to kill her.**

**BRIGITTE**

**As you Americans say...I’ll give you**

**three guesses as to who.**

**098 EXT. MAIN BUILDING – LES PRES D’EUGENIE – NIGHT 098**

**Beauty shot of the resort lit up at night.**

**099 EXT. COUVENT DES HERBES BUILDING – NIGHT 099**

**Establish.**

**100 INT. LALOU’S SUITE – COUVENT DES HERBES BUILDING – NIGHT 100**

**Lalou is seated on the living room sofa, watching a televi-**

**sion with disinterest and absorbed in a book by Agatha**

**Christie when there is a KNOCK on her door. Curious, she**

**puts down the book and moves to find out who’s at the door.**

**101 ANGLE ON DOOR 100**

**LALOU**

**(calling out)**

**Who’s there?!**

**A voice from the other side answers:**

**MOORE (O.S.)**

**It’s Jonathan Moore. ...I know it’s**

**late but I have to talk to you.**

**Although reluctant to do so, she nevertheless opens the door.**

**102 ANOTHER ANGLE 102**

**The gray-haired Jonathan is standing before her.**

**MOORE**

**May I come in? ...It’s important.**

**LALOU**

**(surprised)**

**I guess it would be all right.**

**Lalou opens the door and indicates for Jonathan to enter.**

**35**

**103 LOBBY OF LES PRES D’EUGENIE RESORT – NIGHT 103**

**Still in her plain clothes suit, Lieutenant Brigitte Picard is pacing impatiently up and down the lobby.**

**104 INT. LALOU’S SUITE – COUVENT DES HERBES BUILDING – NIGHT 104**

**Seated together on the sofa, Jonathan turns to Lalou in order**

**to explain the reason for his late night intrusion.**

**MOORE**

**I’m afraid I haven’t been honest with**

**you, and I’d like to correct that right**

**now.**

**LALOU**

**I don’t understand...but I’m waiting for**

**your explanation.**

**MOORE**

**I’ve been commissioned by your mother to**

**find you.**

**LALOU**

**My mother?! ...Why should she want to**

**find me. I’m not missing.**

**MOORE**

**But you are...whether you realize it or**

**not.**

**(explaining)**

**Someone tried to kill you and you fled**

**using someone else’s name. It’s my**

**job to find out why you were targeted**

**and why you don’t remember your true**

**identity.**

**LALOU**

**You’re inferring that I’m not Delphine**

**Tautou?**

**MOORE**

**That’s exactly what I’m inferring.**

**LALOU**

**Surely you’re jesting. If I’m not**

**Delphine Tautou, who am I?**

**036**

**MOORE**

**You’re an accomplished, married screen-**

**writer by the name of Lalou Rothschild**

**Gancia.**

**LALOU**

**And someone is trying to kill me?!**

**MOORE**

**That’s what the police believe.**

**(beat)**

**There’s a Police Nationale lieutenant**

**in the lobby that will verify every-**

**thing I’m telling you. ...You mind if**

**I bring her up? ...Perhaps we can get**

**to the bottom of this.**

**Almost comatose with incomprehension, Lalou slowly nods her head.**

**LALOU**

**What are the chances that I’m really**

**this Lalou Rothschild Gancia?**

**MOORE**

**One hundred percent.**

**105 LOBBY OF LES PRES D’EUGENIE RESORT – NIGHT 105**

**Brigitte is pacing up and down when her CELL phone RINGS. She CLICKS it on and places it to her ear.**

**BRIGITTE**

**(into cell)**

**Hello.**

**(beat)**

**Be right there.**

**Clicking off the cell, she heads for the exit.**

**106 BACK TO SCENE - LALOU’S SUITE – NIGHT 106**

**Jonathan turns to Lalou and explains:**

**MOORE**

**You were in an automobile accident.**

**Your blood was found on the broken**

**steering wheel, yet as I look at you**

**(MORE)**

**037**

**MOORE (Cont’d)**

**I see no noticeable head wounds.**

**(beat)**

**The accident appears to have been**

**caused by a perforated brake line.**

**Lalou suddenly appears to understand.**

**LALOU**

**So that’s why you think someone might**

**have tried to kill me.**

**MOORE**

**There are only three possibilities.**

**...One, you yourself planned and exe-**

**cuted the accident and purposely dis-**

**appeared under another name to get**

**back at – or blame your husband.**

**LALOU**

**You said there were three possibil-**

**ities.**

**MOORE**

**Someone tried to kill you and during**

**the accident you bumped your head hard**

**enough on the steering wheel to cause**

**amnesia.**

**LALOU**

**But the lack of a head injury places**

**doubt on that theory.**

**(beat)**

**And the third explanation?**

**MOORE**

**Someone tried to kill you and until you**

**find out who, you have decided to dis-**

**appear and to stick it to your husband**

**and purposely chose the name Delphine**

**Tautou to hide behind.**

**LALOU**

**And in that scenario, I’m supposed to**

**have left my blood on the steering**

**wheel...possibly from blooding my nose.**

**MOORE**

**Something like that.**

**038**

**107 ANOTHER ANGLE 107**

**At this point there is a KNOCK at the DOOR. Jonathan moves to the door opens it and invites LT. Picard into the suite.**

**MOORE**

**(to Lalou)**

**This is Lieutenant Picard. She’s on**

**your side in wanting to help you**

**learn the truth. I’m hoping you**

**will do everything possible to assist**

**her.**

**LALOU**

**Of course. What do you want from me?**

**MOORE**

**To put you under hypnosis.**

**LALOU**

**(upset)**

**You want to do a ‘Bridey Murphy’ on me?!**

**...Why would I let you do that?**

**MOORE**

**To find out the truth.**

**(shifting train**

**of thought)**

**It’s interesting that you reference**

**Bridey Murphy.**

**(explaining)**

**My method for putting someone under is**

**based upon the technique used by Bridey**

**Murphy’s hypnotist, Morey Bernstein.**

**BRIGITTE**

**(confused)**

**Who is Bridey Murphy?**

**MOORE**

**(to Brigitte)**

**Nineteen fifty-six movie starring**

**Teresa Wright as a person who under**

**hypnosis appeared to have lived a pre-**

**vious life**

**(beat)**

**Recalling such a movie indicates a lot**

**about her long-term memory...which**

**would appear to be intact.**

**039**

**LALOU**

**(shouting out)**

**All right!! ...Do your hypnosis!!**

**MOORE**

**I would prefer to do it with a psychi-**

**atrist present. ...One that can not**

**only monitor the session but prescribe**

**a certain sedative that helps induce**

**hypnosis.**

**LALOU**

**May I suggest that we set the session**

**for tomorrow, just after lunch?**

**(beat)**

**That should give you time to find your**

**psychiatrist.**

**Jonathan and Brigitte exchange looks.**

**MOORE**

**(nodding)**

**Tomorrow it is. ...First thing after**

**lunch.**

**108 INT. JONATHAN’S COUVENT DES HERBES SUITE – NIGHT 108**

**The door opens to Jonathan’s suite and he and Brigitte enter.**

**MOORE**

**Should be some champagne in the fridge.**

**BRIGITTE**

**Ca sonne bien.**

**MOORE**

**You might as well stay with me tonight.**

**You can have the bedroom...I’ll take**

**the couch. It folds into a bed.**

**BRIGITTE**

**(hesitantly)**

**I don’t know...doesn’t seem right.**

**Jonathan turns and faces the lieutenant.**

**109 ANOTHER ANGLE 109**

**040**

**MOORE**

**Look. ...You’re like the daughter I**

**never had. Everything I would have**

**wanted her to be--**

**BRIGITTE**

**You were never married?**

**MOORE**

**Only to the Corps.**

**BRIGITTE**

**The Corps.?**

**MOORE**

**Marine Corps.**

**BRIGITTE**

**I’ll bet there’s a lot in your past**

**that would surprise me.**

**MOORE**

**(wryly)**

**Of that you can be sure.**

**(turning away)**

**Let me get the champagne.**

**Jonathan moves towards the wet bar and its fridge.**

**BRIGITTE**

**And, yes. ...I’d love to spend the**

**night.**

**FADE OUT**

**110 EXT. SERIES OF SHOTS - GROUNDS – D’EUGENIE – DAWN 110**

**Beauty shots of the gorgeous tree-lined grounds to establish the beginning of a new day**

**111 INT. MERE POULE CAFÉ – LES PRES D’EUGENIE – MORNING 111**

**Brigitte and Jonathan are enjoying a gourmet breakfast.**

**BRIGITTE**

**I better let Capitaine Legrand know**

**where I am and what I’m doing.**

**(explaining)**

**When I fail to show up this morning,**

**(MORE)**

**041**

**BRIGITTE (Cont’d)**

**he’s likely to put out a search party**

**unless he knows I’m all right.**

**MOORE**

**Sounds like a good man.**

**(beat)**

**Maybe Legrand can help find a psychi-**

**atrist.**

**112 INT. HALLWAY OUTSIDE LALOU’S DES HERBES SUITE – DAY 112**

**Jonathan is pressing the doorbell but getting no answer. He tries KNOCKING. Still no answer. He pulls out his cell phone and dials.**

**INTERCUT WITH:**

**113 INT. DESK - LOBBY OF LES PRES D’EUGENIE RESORT – DAY 113**

**The Desk Clerk answers the phone.**

**DESK CLERK**

**Les Pres d’Eugenie. Comment puis-je**

**vous aider.**

**MOORE**

**This is Jonathan Moore. I’m trying to**

**Locate Mlle Delphine Tautou. Would you**

**happen to know where she might be?**

**DESK CLERK**

**Qui, M. Moore. Delphine Tautou checked**

**out earlier this morning.**

**MOORE**

**(taken aback)**

**Checked out? You sure?**

**DESK CLERK**

**Yes, Mr. Moore.**

**114 INT. JONATHAN’S COUVENT DES HERBES SUITE – DAY 114**

**Jonathan enters the suite just as Brigitte is getting off her cell phone.**

**MOORE**

**She’s gone!**

**042**

**BRIGITTE**

**Delphine?**

**MOORE**

**(upset)**

**Who else?**

**BRIGITTE**

**She leave a forwarding address?**

**MOORE**

**Only the Avenue Montaigne residence.**

**BRIGITTE**

**I’ll help, of course, but if anyone**

**can track her down it’s you.**

**115 EXT. NATIONAL POLICE HEADQUARTERS – BORDEAUX – DAY 115**

**To establish the *police nationale* headquarters.**

**116 INT. OFFICE OF CAPITAINE LEGRAND – DAY 116**

**Behind his desk, Capitaine ADRIAN LEGRAND hangs up his phone**

**and turns to the seated LT. Picard and Jonathan Moore.**

**LEGRAND**

**Unfortunately, the rental car has no**

**LoJack or other tracking device.**

**MOORE**

**That leaves only one thing we can do.**

**Legrand looks at him curiously.**

**MOORE**

***Ping* her cell phone.**

**BRIGITTE**

**But that would take a court order.**

**MOORE**

**Then get one!**

**Legrand picks up the handset of his phone and begins dialing.**

**LEGRAND**

**I’ll see what I can do. But it**

**might take some time.**

**043**

**117 EXT. SERIES OF SHOTS - RIQUEWIHR – ALSACE, FRANCE – DAY 117**

**Beauty shots of the picturesque medieval city of Riquewihr including the world famous wineries: Dopff & Irion and Hugel**

**et Fills.**

***SUPERIMPOSE: RIQUEWIHR, ALSACE***

**118 EXT. RIQUEWIHR CITY PARKING LOT – DAY 118**

**Vehicle travel is limited in the hillside township thus cars**

**of non-residents mostly park in a large lot at the township’s entrance.**

**119 INT/EXT. JONATHAN’S ALSACE RENTAL CAR – DAY 119**

**In the township parking lot, Jonathan is seated in his rental automobile looking at Lalou’s possible rental and checking the license number with the one he has written on a sheet of paper.**

**120 ANOTHER ANGLE 120**

**The numbers match.**

**121 EXT. SERIES OF SHOTS – CITY OF COLMAR, ALSACE – DAY 121**

**Beauty shots to establish the City of Colmar, France.**

***SUPERIMPOSE: COLMAR, ALSACE***

**Last shot ends on the Comfort Hotel Expo Colmar – a nice hotel just off the D83 motorway - with ample free parking.**

**122 INT. JONATHAN’S ROOM – COMFORT EXPO – COLMAR – DAY 122**

**Jonathan is relaxing on the king-size bed, his cell phone to**

**his ear.**

**INTERCUT WITH:**

**123 INT. OFFICE OF LIEUTENANT BRIGITTE PICARD – DAY 123**

**The beautiful 30-something year-old detective, Lieutenant Brigitte Picard, is on the other end of Jonathan’s call.**

**BRIGITTE**

**Spoke with Piero Gancia. He knows**

**of no one in the Riquewihr or Colmar**

**area that his wife might know or be**

**friendly with.**

**044**

**MOORE**

**There are several hotels and a few bed**

**and breakfast locations in Riquewihr.**

**I’ve checked most of them and no one of**

**her description is staying in any of**

**them. If she’s holed up with a friend,**

**it will be impossible to flush her out.**

**(beat)**

**All I can do is keep an eye on the right**

**restaurants. Eventually, she may want**

**to avail herself of a gourmet meal.**

**124 EXT. GABLE ESTATES MANSION – DAY 124**

**To establish the Leucadendra Drive Rothschild residence. We**

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

**125 INT. DEN - ROTHSCHILD MANSION – DAY 125**

**Mrs. Marcelle Rothschild answers the ringing phone.**

**MRS. ROTHSCHILD**

**Hello.**

**INTERCUT WITH:**

**126 INT. ELABORATE DEN/OFFICE – FLETCHER ESTATE – DAY 126**

**In the posh home office, Harry Fletcher is on a *burner*, prepaid cell phone in a call to the greater Miami area.**

**FLETCHER**

**Mrs. Rothschild. Robin Templar here.**

**This is very important. ...Does Lalou**

**know anyone who might currently be**

**living in Alsace? ...Specifically,**

**Riquewihr or Colmar?**

**MRS. ROTHSCHILD**

**I don’t believe so. ...Wait a minute.**

**While attending the university, she**

**told me she was dating the son of the**

**owner of the Hugel winery. Isn’t that**

**in Riquewihr?**

**FLETCHER**

**Indeed it is.**

**127 EXT. COMFORT EXPO HOTEL – COLMAR – NIGHT 127**

**047**

**To establish the hotel lit up at night. We HEAR the SOUND of**

**a phone RINGING.**

**128 INT. JONATHAN’S ROOM – COMFORT EXPO – COLMAR – NIGHT 128**

**Jonathan is sound asleep as his cell PHONE continues to RING. Finally, he wakes and clicks on the iPhone.**

**MOORE**

**Hello.**

**INTERCUT WITH:**

**129 INT. ELABORATE DEN/OFFICE – FLETCHER ESTATE – DAY 129**

**FLETCHER**

**(into phone)**

**Jonathan. I think I know where you**

**can find Mrs. Gancia.**

**MOORE**

**Couldn’t this news have waited ‘til**

**morning?**

**FLETCHER**

**Just a little payback.**

**MOORE**

**Fair enough.**

**(beat)**

**So where is she?**

**130 EXT. MAISON HUGEL WINERY – RIQUEWIHR – DAY 130**

**To establish the winery founded by the late Jean Hugel.**

**131 INT. TASTING ROOM - MAISON HUGEL WINERY – DAY 131**

**Jonathan enters the tasting room and moves to the large rectan-gular tasting bar where he is greeted by the TASTING WAITRESS.**

**MOORE**

**I’m here to meet with Etienne Hugel.**

**The Waitress points to an adjacent room.**

**TASTING WAITRESS**

**In his office.**

**Jonathan moves to the closed door of the office.**

**046**

**132` ANOTHER ANGLE 132**

**Without knocking, Jonathan opens the door and comes face-to-**

**face with Jean Hugel’s son, ETIENNE ... and Mrs. Lalou Roths-child Gancia**

**133 EXT. BRASSERIE LE GROGNARD – RIQUEWIHR – DAY 133**

**To establish the popular cellar restaurant, catering to locals, located at 12 Rue des Ecuries Seigneuriales.**

**134 INT. BRASSERIE LE GROGNARD – RIQUEWIHR – DAY 134**

**Lalou and Jonathan are enjoying delicious burgers and wine at the French pub, bistro, and wine bar.**

**LALOU**

**There are 36 restaurants in Rique-**

**wihr. Some are expensive, most are**

**not. This is one of my favorites.**

**Jonathan takes another bite of his burger.**

**MOORE**

**I can see why. ...This is delicious.**

**LALOU**

**I suppose you want to know why I ran.**

**MOORE**

**That would be a good start.**

**LALOU**

**I’m not sure I understand myself.**

**(beat)**

**I know I was frightened.**

**MOORE**

**Of what?**

**LALOU**

**Perhaps of learning the truth.**

**MOORE**

**If we’re talking truth, then we have**

**to deal with the fact that you knew of**

**this place and of Etienne Hugel...as**

**Delphine Tautou...not Lalou Gancia.**

**(beat)**

**How do you explain that?**

**047**

**LALOU**

**(taken aback)**

**I can’t.**

**A134 EXT. SCENIC RIQUEWIHR STREET – DAY A134**

**Jonathan and Lalou’s conversation is continued.**

**MOORE**

**I’ve read of amnesia cases similar to**

**what has happened to you.**

**(beat)**

**But the police are not likely to buy**

**it. They’ll think you’re making the**

**whole thing up.**

**(beat)**

**If you’re telling the truth, we need**

**to know *why* you became Delphine Tautou.**

**(beat)**

**I should think you would also want to**

**find the answer.**

**LALOU**

**(sincerely)**

**I do.**

**MOORE**

**Then come back with me to Bordeaux**

**where you can undergo hypnosis in a**

**safe environment with proper medical**

**oversight.**

**LALOU**

**(acquiescing)**

**If you think that will get to the bot-**

**tom of it, then I’ll do it.**

**MOORE**

**Good.**

**(beat)**

**We’ll turn our rentals in at the Stras-**

**Bourg airport and take the next flight**

**to Bordeaux.**

**135 EXT. RIQUEWIHR POLICE STATION – DAY 135**

**Piero Gancia is conferring with several local police officers one of which is the STATION CAPTAIN.**

**048**

***SUPERIMPOSE: POLICE STATION***

***RIQUEWIHR, ALSACE***

**The Formula One driver is showing the officers two photographs of his wife Lalou Rothschild Gancia.**

**136 INSERT: PHOTOGRAPH #1 – LALOU 236**

**Lalou is standing next to Piero who is dressed in his racing gear and standing next to his formula one race car.**

**PIERO (O.S.)**

**You sure you haven’t seen her? Take**

**a close look at this next photo.**

**137 INSERT: PHOTOGRAPH #2 – LALOU 137**

**A head and shoulders close-up of Lalou.**

**138 BACK TO SCENE 138**

**The Station Captain and other officers are shaking their heads.**

**STATION CAPTAIN**

**If you care to leave the photos, I’ll**

**make some copies and pass them around.**

**PIERO**

**That’s very kind of you, Captain.**

**Piero hands over the photos.**

**139 EXT. ROAD FROM RIQUEWIHR TO STRASBOURG – DAY 139**

**On a back road, Jonathan’s Strasbourg rental is following Lalou’s rental heading north.**

**Suddenly Lalou’s rental starts accelerating at a high rate of speed.**

**140 INT/EXT. JONATHAN’S RENTAL – ROAD TO STRASBOURG – DAY 140**

**Alarmed, Jonathan pushes down on his accelerator in an attempt to keep up with Lalou’s fleeing automobile.**

**INTERCUT WITH:**

**141 ANGLE ON LALOU’S RENTAL 141**

**It looks as if Lalou is losing control.**

**049**

**Jonathan is falling further behind.**

**It’s obvious to Jonathan that Lalou’s rental is out of control and about to crash. Suddenly the out of control vehicle leaves the highway.**

**142 EXT. CRASH SITE 142**

**Lalou’s rental careens down the embankment finally coming to rest against a tree.**

**143 ANGLE ON JONATHAN’S RENTAL 143**

**Jonathan’s rental pulls up to the crash site; stops and exit-**

**ing his vehicle Jonathan rushes down the embankment towards Lalou’s disabled rental.**

**144 TIGHT ON LALOU’S VEHICLE 144**

**Jonathan rushes to the driver’s side of the vehicle and forces the door open and is relieved to find Lalou conscious.**

**Since there’s no sign of fire or additional danger, instead of pulling her out of the car Jonathan leaves Lalou seated behind the steering wheel.**

**LALOU**

**(relieved)**

**Mr. Moore. ...I couldn’t stop it. The**

**car just kept accelerating. I pressed**

**on the brakes but nothing happened.**

**MOORE**

**Did you attempt to shut off the key?**

**LALOU**

**No. ...I didn’t want to lose the power**

**steering.**

**MOORE**

**(nodding)**

**Good thinking.**

**Jonathan pulls out his iPhone and begins an Internet search.**

**LALOU**

**What’re you doing?**

**MOORE**

**Calling the police.**

**051**

**LALOU**

**You think that’s wise?**

**MOORE**

**Why do you ask?**

**LALOU**

**The car is stolen from a rental lot.**

**Taken aback, Jonathan nevertheless goes into action.**

**MOORE**

**Can you walk?**

**Lalou nods.**

**MOORE**

**Then climb up the hill and wait for me**

**in my car.**

**LALOU**

**(climbing out)**

**What’re you going to do?**

**MOORE**

**Grab your luggage and wipe the vehicle**

**of any prints.**

**145 EXT. STRASBOURG INTERNATIONAL AIRPORT – ALSACE – DAY 145**

**Establish.**

**146 EXT. RUNWAY – STRASBOURG INTERNATIONAL AIRPORT – DAY 146**

**An Air France A-300 Airbus is seen lifting off the runway.**

**147 INT. FIRST CLASS – AIRBUS CABIN – DAY 147**

**Lalou and Jonathan are seated side by side in first class.**

**MOORE**

**(to Lalou)**

**I called LT Picard about the stolen**

**rental. She’s agreed to take care of**

**it for now.**

**LALOU**

**For now?**

**051**

**MOORE**

**You’re probably going to be held ac-**

**countable. But not until after the**

**hypnotism and we get to the bottom of**

**who’s trying to kill you.**

**148 EXT. OUTSIDE TERMINAL – BORDEAUX AIRPORT – DAY 148**

**As Lalou and Jonathan exit the terminal building and are greeted by LT Brigitte Picard.**

**BRIGITTE**

**Bienvenue a Bordeaux. ...I made a**

**reservation for both of you at the**

**Sofitel Aquitania.**

**Carrying their own luggage, Lalou and Jonathan follow Brigitte**

**to the curb where the lieutenant’s patrol car is parked.**

**149 EXT. SOFITEL AQUITANIA – BORDEAUX – DAY 149**

**The marked police car is parked in front.**

**150 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 150**

**The door to the suite opens and Brigitte helps Lalou carry her bags into the room.**

**BRIGITTE**

**After you’re settled in, meet Jonathan**

**and me in the adjoining suite.**

**Lalou nods.**

**151 INT. JONATHAN’S SUITE – SOFITEL AQUITANIA – DAY 151**

**The door to Jonathan’s suite is ajar, awaiting Brigitte’s entry.**

**Jonathan is on the phone ordering room service when LT Picard finally enters.**

**MOORE**

**(into phone)**

**Send up a bottle of Taittinger Comtes**

**de Champagne Rose; together with some**

**finger food.**

**(beat)**

**And include a tin of Caspian Sea Beluga**

**with something tasty to put it on. What-**

**(MORE)**

**052**

**MOORE (Cont’d)**

**ever else we might need I assume will be**

**found in the wet bar refrigerator.**

**(beat)**

**Thank you.**

**Hanging up the phone, Jonathan turns to Brigitte.**

**MOORE**

**Were you able to find a doctor willing**

**to monitor the hypnosis sessions?**

**BRIGITTE**

**I believe so.**

**MOORE**

**Does he understand what we’re doing?**

**BRIGITTE**

**He is a she...and yes, she understands.**

**(explaining)**

**She’s a certified psychiatrist who often**

**works with the police. I asked her about administering the drug and although not a**

**hypnotist, she understood exactly what**

**was needed.**

**MOORE**

**She sounds perfect.**

**152 ANOTHER ANGLE 152**

**At this point there is a KNOCK on the door.**

**BRIGITTE**

**That must be Lalou.**

**Brigitte moves to the door; opens it and invites Lalou into**

**the suite.**

**LALOU**

**So, when do we begin our *Search for***

***Bridey Murphy* sessions?**

**BRIGITTE**

**I was just telling Jonathan that our**

**psychiatrist will make herself avail-**

**able this weekend.**

**053**

**MOORE**

**Good.**

**(to Lalou)**

**That’ll give us a couple days to visit**

**the wine country. Be a shame to come all**

**this way and miss visiting some of the**

**First Growths.**

**BRIGITTE**

**While I won’t be able to join you, I can**

**arrange for you to join an excellent tour.**

**Jonathan looks to Lalou for a reaction.**

**Lalou shrugs and nods as if to say, “Why not.”**

**153 EXT. SERIES OF SHOTS – HAUT MEDOC PREMIUM WINERIES – DAY 153**

**Silent – to music.**

**An older model ten passenger Ford Van is seen wending its way through the Haut Medoc – with stops at various wineries.**

**INTERCUT WITH:**

**Jonathan and Lalou are seen at several wineries, including Chateau de la Tour,**

**Lafite-Rothschild,**

**Margaux,**

**and Latour.**

**154 INT. MOUTON-ROTHSCHILD – BARREL ROOM – DAY 154**

**At Mouton-Rothschild, Lalou is greeted warmly by the Cellar Master who insists on pulling a barrel sample of the current vintage for Lalou’s approval. Using a glass pipette known as a “barrel thief,” the Cellar Master delivers a sample of the vintage into Lalou’s wine glass.**

**The Cellar Master is obviously pleased when, after taking a sip, Lalou nods her approval.**

**155 EXT. SOFITEL AQUITANIA – NIGHT 155**

**The hotel is beautifully lit.**

**156 INT. LE FLORE RESTAURANT – SOFITEL AQUITANIA – NIGHT 156**

**054**

**Lalou and Jonathan are enjoying an adult beverage when they**

**are joined by LT Picard; in plain clothes, as usual.**

**157 TIGHTER ANGLE 157**

**BRIGITTE**

**(sitting down)**

**Desolee qui je suis en retard.**

**(to Lalou)**

**But I have news concerning your acci-**

**dent in Alsace. ...Seems your husband**

**was in Riquewihr looking for you at**

**the same time you were there.**

**MOORE**

**(thoughtfully)**

**That *is* interesting. ...Shouldn’t be**

**difficult for a racecar driver to jim-**

**my an accelerator so as to eventually**

**have it jam in a high speed position.**

**BRIGITTE**

**(nodding)**

**My thinking precisely.**

**158 EXT. FLETCHER ESTATE – CARMEL HIGHLANDS - DAWN 158**

**It’s the dawn of a new day.**

**159-161 OMITTED 159-161**

**162 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 162**

**Brigitte and OLIVIA SCHYLER are already with Mrs. Lalou Roths-child Gancia, who is outstretched on the couch, when there is**

**a KNOCK at the DOOR. Brigitte moves to the door, opens it,**

**and greets Jonathan Moore.**

**BRIGITTE**

**Come in Jonathan...we’ve been waiting**

**for you.**

**(turning to Olivia)**

**I’d like you to meet Doctor Olivia**

**Schyler.**

**Jonathan, carrying a brief case, steps up and shakes hands with the very attractive French psychiatrist who appears to be in**

**her early 30s.**

**055**

**MOORE**

**(introducing himself)**

**Jonathan Moore.**

**OLIVIA**

**Olivia Schyler. ...Pleased to meet you.**

**...Brigitte has told me great deal about**

**you.**

**MOORE**

**I appreciate your willingness to moni-**

**tor these sessions.**

**(adding)**

**I’m trained in putting people under**

**and asking tough questions, not neces-**

**sarily looking out for the best inter-**

**ests of the subject. That will be**

**your job.**

**OLIVIA**

**So Lieutenant Picard has explained.**

**(adding)**

**Being able to hypnotize someone is a**

**special skill...one in which I lack,**

**although I have tried.**

**(beat)**

**Not only will I be monitoring you but,**

**hopefully, learning as well.**

**MOORE**

**Fair enough.**

**(adding)**

**Did you bring the medication?**

**OLIVIA**

**Already administered.**

**Jonathan glances at the couch and spots the sophisticated,**

**Nagra tape recorder already set up.**

**Jonathan looks down at the drowsy Lalou, lying on the couch.**

**MOORE**

**Might as well get started.**

**Jonathan points to a single, low wattage lamp.**

**MOORE**

**Except for that one lamp, turn off all**

**the lights.**

**056**

**Brigitte complies and session one begins.**

**Jonathan opens his briefcase, takes out a candle, a stand for the candle, and a book of matches. Then he pulls up a chair, placing it parallel to the couch and sits facing Lalou – his head only about three feet from hers. He lights the candle, which illuminates brightly in the room’s dim light. Then he holds the candle at a 45-degree angle above and in front of Lalou’s head and not more than 18 inches from her eyes. Then, in a deep, soothing voice he speaks.**

**MOORE**

**(softly)**

**Keep your eyes on the flame. Focus**

**your attention on the bright, glowing**

**core of the flame, and in a few moments**

**I will begin to count from one to two.**

**(pause)**

**When I count ‘One,’ you will close your**

**eyes but continue to see the flame in**

**your imagination. And as I talk to you,**

**you will become sleepier and sleepier,**

**because for you the flame is a symbol**

**of sleep. ...**

**(pause)**

**Whether you actually look into the flame**

**or merely see the flame in your mind’s**

**eye, you will grow sleepy – your limbs**

**will become heavy, your eyelids will get**

**heavier and heavier, and you will want**

**to drift off into a pleasant sleep.**

**(beat)**

**The flame means sleep. Flame and sleep.**

**Flame and sleep.**

**163 ANGLE ON BRIGITTE & OLIVIA 163**

**In the dimly lit room, Olivia leans towards Brigitte.**

**OLIVIA**

**(whispering)**

**He just gave her a post hypnotic sug-**

**gestion which can be used to more eas-**

**ily put her under in future sessions.**

**164 BACK TO SCENE 164**

**MOORE**

**When I reach the count of two, you will**

**(MORE)**

**057**

**MOORE (Cont’d)**

**open your eyes and look directly at the**

**flame. But as you do you will notice**

**that the very glance at the actual**

**flame makes you even sleepier; it will**

**impress even more deeply into the sub-**

**conscious that the flame means sleep and**

**a signal for you to drift into a pleas-**

**ant, relaxing sleep as I continue to**

**talk to you.**

**(beat)**

**Do you understand my instructions?**

**In a sleepy voice Lalou responds.**

**LALOU**

**I understand.**

**Jonathan begins the count.**

**MOORE**

**One.**

**165 ANGLE ON BRIGITTE & OLIVIA 165**

**Once again Olivia leans in next to Brigitte so as to tell her what is happening and why.**

**OLIVIA**

**(whispering)**

**He shouldn’t need to go through this**

**elaborate process in future session.**

**She will be preprogrammed to go under**

**quickly.**

**166 BACK TO SCENE 166**

**Jonathan is talking to his subject.**

**MOORE**

**I want to speak with Lalou Rothschild.**

**Is this Lalou?**

**LALOU**

**(hesitantly)**

**Lalou, I know that name. I’m not sure.**

**MOORE**

**I only wish to speak to Lalou.**

**058**

**In a voice with much more authority, Lalou answers.**

**LALOU**

**I am Lalou Rothschild. What is it you**

**want?**

**MOORE**

**I want to know who wants you dead!!!**

***FREEZE FRAME***

**SUPERIMPOSE: TO BE CONTINUED**

**BEGINNING PART 2:**

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

**166 CONTINUED: LALOU’S SUITE – SOFITEL AQUITANIA 166**

**MOORE**

**We are going to turn back through time**

**and space, just like turning back the**

**pages of a book.**

**(beat)**

**Let’s go back to that time in your**

**life just before you met Piero Gancia.**

**...What was your life like? Were you**

**happy? Or were you sad?**

**Lalou speaks slowly and thoughtfully, consistent with the dream-like state she’s in.**

**LALOU**

**Heureux tres heureux.**

**MOORE**

**Were there many men in your life? If**

**so, were you fond of them...perhaps**

**one in particular?**

**LALOU**

**There was Claude.**

**MOORE**

**Who was Claude? ...Tell me about your**

**time with Claude.**

**059**

**LALOU**

**Claude Terrail...he’s a TV director.**

**(beat)**

**It was assumed we would be married**

**soon as his career took off.**

**167 INT. LALOU’S PARIS – SAINT GERMAIN APARTMENT – DAY 167**

**The apartment, located in an upscale section of Paris, is**

**quite luxurious. Lalou and her mother Marcelle Rothschild**

**are having a conversation.**

**MRS. ROTHSCHILD**

**As much as I enjoy spending time with**

**you, I must return to Miami. The care-**

**takers get sloppy in their work when**

**I’m not around to direct them.**

**(sadly)**

**I had hoped to stay until the marriage,**

**but it looks as though that’s not going**

**to happen anytime soon.**

**LALOU**

**Claude is feeling a little inadequate.**

**He hates the idea of me supporting him.**

**MRS. ROTHSCHILD**

**I understand. ...But all that really**

**matters is that you love him and that**

**he is a good man who makes you happy**

**and is fun to be with.**

**LALOU**

**I feel comfortable around him.**

**MRS. ROTHCHILD**

**Comfortable is nice. ...Being in love**

**is even better.**

**LALOU**

**(defensively)**

**I love him. He’s very good to me and**

**treats me well. Besides, he’s madly**

**in love with me.**

**MRS. ROTHSCHILD**

**(shaking her head)**

**It would be helpful if you were madly**

**in love with *him.***

**060**

**168 EXT. MONTE CARLO, MONACO – (STOCK) – DAY 168**

**Stock footage establishing the city during a Grand Prix race.**

**169 EXT. SERIES OF SHOTS – (STOCK RACING FOOTAGE) – DAY 169**

**A series of stock footage shots show Formula One autos racing clockwise through the coastal streets of Monte Carlo which have been set aside for such occasion.**

**170 EXT. TRACKSIDE STANDS – MONTE CARLO RACE CIRCUIT – DAY 170**

**Lalou Rothschild and CLAUDE TERRAIL are seated in the finish line VIP stands watching the end of the Grand Prix race. They almost have to shout at one another to be HEARD above the noise of the high-performance engines. Terrail can best be described as a good-looking, steady man in his late twenties who, because of his steadiness and moral values, mothers love for their daughters to marry.**

**LALOU**

**I don’t believe you would bring me all**

**the way to Monte Carlo to watch a Grand**

**Prix race unless you had a good reason.**

**...So why are we here?**

**CLAUDE**

**I’ve been hired to direct a document-**

**tary of the finish of this season’s**

**Grand Prix races. ...I start with next**

**week’s Formula One race in Spain.**

**LALOU**

**Claude...that’s great! I know you’ll**

**do a terrific job.**

**CLAUDE**

**Best news is, when the film is finish-**

**ed and I get paid, we can get married.**

**LALOU**

**Do we have to wait that long?**

**CLAUDE**

**It will only be six or eight months;**

**hardly a lifetime.**

**LALOU**

**Perhaps for you.**

**061**

**171 EXT. FINISH LINE – STOCK – DAY 171**

**In front of the VIP stand a man is waving the checkered flag as the winning racer roars across the finish line.**

**172 BACK TO SCENE 172**

**Claude’s hand pulls Lalou to her feet.**

**CLAUDE**

**Come, I have a winner’s circle pass.**

**Let’s meet the winner.**

**173 EXT. WINNER’S CIRCLE – MONTE CARLO GRAND PRIX – DAY 173**

**On the podium, Piero Gancia and the racing TEAM MANAGER of the Italian Auto Manufacturer whose Formula One racer Piero Gancia drives – are hugging each other and accepting the champagne filled winner’s trophy.**

**Into this exciting environment, Claude Terrail guides a fasci-nated Lalou Rothschild.**

**Flashing his coveted winner’s circle pass, Claude and Lalou**

**are permitted into the inner circle.**

**174 ANOTHER ANGLE 174**

**From the winner’s platform Piero looks down and spots Lalou standing beside Claude Terrail.**

**Fascinated, Lalou cannot take her eyes off the dashing race car driver – dressed in his colorful racing gear with its sponsor’s patches.**

**Piero points to Lalou and then motions for her to join him on the platform.**

**An excited Lalou cannot help herself. In response to Piero’s beckoning, she breaks from Terrail’s side and rushes for the platform where she is helped upon the podium.**

**175 TIGHTER ANGLE 175**

**Standing beside Piero, to the cheers of the crowd, the race car driver offers Lalou a sip of champagne from the winner’s cup.**

**While taking her sip, her eyes never leave those of Piero.**

**176 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 176**

**062**

**Jonathan is now asking Lalou specific questions.**

**LALOU**

**I recognized Piero for what he was; an**

**exciting but perhaps dangerous person-**

**ality. ...But I couldn’t help myself.**

**MOORE**

**And Claude Terrail?**

**LALOU**

**Safety. ...He represents the tradition-**

**al marriage where everyone raises a fam-**

**ily and lives happily ever after.**

**MOORE**

**And life with a man like Piero Gancia?**

**LALOU**

**A constant rush, but with no guaran-**

**tees as to a long term relationship.**

**Jonathan starts to bring Lalou out of her hypnotic trance.**

**MOORE**

**Now rest and relax. Clear your mind**

**completely, you’re coming back to the**

**present time and place. ...Now you’re**

**at the present time and place. You’re**

**perfectly relaxed, you’re perfectly**

**comfortable. I shall start counting**

**toward three. When I reach the count**

**of three, you will awaken and feel**

**fine. ..One...two...three!**

**Lalou is awake, alert and apparently relaxed.**

**MOORE**

**You remember my name?**

**LALOU**

**You are Jonathan Moore.**

**MOORE**

**And your name is...?**

**LALOU**

**Delphine Tautou, of course.**

**(MORE)**

**063**

**LALOU**

**(beat)**

**Why don’t I remember anything of our**

**session?**

**MOORE**

**That’s to be expected. I didn’t tell**

**you to remember. When I think it’s**

**time, I will command you to remember.**

**The first session ends and Jonathan turns off the Nagra. He**

**rises from his chair and turns to Brigitte and Olivia.**

**MOORE**

**(to Olivia)**

**Why don’t you take Lalou to lunch.**

**...Keep track of your receipts; to-**

**gether with your fee, I will see that**

**you’re promptly reimbursed.**

**OLIVIA**

**I’d be delighted to have lunch with Mrs.**

**Gancia. Or whatever she prefers to call**

**herself.**

**MOORE**

**LT Picard and I are scheduled to have**

**lunch with Capitaine Legrand.**

**(beat)**

**We’ll meet back here at 1:30?**

**OLIVIA**

**1:30 it is.**

**177 EXT. NATIONAL POLICE HEADQUARTERS – BORDEAUX – DAY 177**

**To establish the *police nationale* headquarters.**

**178 INT. OFFICE OF CAPITAINE LEGRAND – DAY 178**

**LT Picard and Jonathan Moore are seated in front of the small desk, facing Legrand.**

**LEGRAND**

**It would be helpful if we were to meet**

**like this at the end of each session.**

**MOORE**

**Helpful to whom, sir.**

**064**

**LEGRAND**

**Let’s just say that as long as I’m**

**allowing LT Picard to work this case,**

**I want to be kept informed and that**

**includes the right to debrief the both**

**of you at the end of each session.**

**BRIGITTE**

**Compris, Monsieur.**

**LEGRAND**

**And you, *Major* Moore?**

**MOORE**

**Sounds fair.**

**LEGRAND**

**Good. ...Just one question.**

**(pause)**

**In her present condition, is she cap-**

**able of being hypnotized by someone**

**else or among your post hypnotic sug-**

**gestion, did you tell her to respond**

**only to your voice?**

**Jonathan and Brigitte exchange looks.**

**MOORE**

**She can be hypnotized by anyone who**

**knows the proper sequence.**

**LEGRAND**

**Which is on the recording.**

**MOORE**

**I figured Olivia Schyler should be**

**allowed to take over in the event she**

**felt I was not following proper procedure.**

**LEGRAND**

**(nodding)**

**Good idea.**

**179 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 179**

**Except for the small lamp, the lights have been turned off and the room is ready. Jonathan turns on the Nagra and begins the sequence. The candle is lit and held at a 45-fegree angle**

**above and in front of Lalou’s head – 18 inches from her eyes.**

**065**

**Then, in a deep, soothing voice Jonathan begins to speak and**

**the second session begins.**

**MOORE**

**(softly)**

**Keep your eyes on the flame. Focus**

**your attention on the bright, glowing**

**core of the flame, as I begin to count**

**from one...to two.**

**(beat)**

**The flame means sleep. Flame and sleep.**

**Flame and sleep.**

**(pause)**

**ONE.**

**Lalou’s eyes close.**

**MOORE**

**(continuing)**

**Although your eyes are closed, you con-**

**tinue to see the flame. You are drift-**

**ing off into a pleasant sleep. Flame**

**and sleep. Flame and sleep.**

**(long pause)**

**TWO.**

**Lalou’s eyes open and look directly at the flame.**

**MOORE**

**I want to speak with Lalou Rothschild.**

**Is this Lalou?**

**LALOU**

**I am Lalou Rothschild. What is it you**

**want?**

**MOORE**

**We are going to turn back through time**

**and space, just like turning back the**

**pages of a book.**

**(beat)**

**Let’s go back to that time in your**

**life just after you met Piero Gancia for**

**the first time.**

**(beat)**

**In the winner’s circle, you are stand-**

**ing with him on the podium...sipping**

**champagne from the winner’s cup.**

**066**

**Convinced that Lalou is under the spell of hypnosis, Jonathan begins his questioning.**

**MOORE**

**You were about to be married to film**

**director Claude Terrail when you met**

**racing driver Piero Gancia. How did**

**Piero come into your life?**

**Once again, Lalou speaks slowly and thoughtfully, consistent with the dreamlike state she’s in.**

**LALOU**

**Drinking champagne from the trophy cup**

**and looking into his eyes...I knew my**

**life had changed. ...I didn’t care if**

**he were married or not...fortunately**

**he was not.**

**FLASHBACK TO:**

**180 EXT. WINNER’S CIRCLE – MONTE CARLO GRAND PRIX – DAY 180**

**While sipping her champagne, her eyes never leave those of Piero. In her excitement she barely hears the words the dash-**

**ing young man is whispering into her ear.**

**PIERO**

**You are so beautiful. I must know**

**your name.**

**LALOU**

**I am Lalou Rothschild.**

**PIERO**

**Mai paura, Lalou. Ci vediamo presto!**

**...Arriverdeci!!**

**Returning the champagne filled trophy cup to Piero, Lalou finally comes out of her dream state.**

**LALOU**

**Any why would I fear never meeting you**

**again?**

**PIERO**

**Consider it merely a figure of speech.**

**...But I must know where you live.**

**067**

**LALOU**

**I have an apartment on Quai de la Tour-**

**Nelle near Saint Germain.**

**As Lalou exits the platform to rejoin her boyfriend, Piero**

**calls after her.**

**PIERO**

**I will find you, Lalou Rothschild.**

**181 EXT. LALOU’S PARIS – SAINT GERMAIN - APARTMENT – DAY 181**

**This is a very beautiful part of Paris.**

**182 INT. KITCHEN – LALOU’S PARIS APARTMENT – DAY 182**

**Lalou enters the kitchen to find her housekeeper, ADRIENNE GILLAIN, cooking lunch.**

**ADRIENNE**

**Welcome back, Madame Rothschild. How**

**was Monte Carlo?**

**LALOU**

**(dreamy eyed)**

**Wonderful, Adrienne, just wonderful.**

**ADRIENNE**

**Your mother left for Miami yesterday.**

**LALOU**

**(startled)**

**She couldn’t wait until I returned?**

**ADRIENNE**

**She came here for a wedding. Since that**

**isn’t going to happen anytime soon, she**

**saw no reason to stay.**

**LALOU**

**You sound as though you’re on her side.**

**ADRIENNE**

**Your mother and I both agree that Claude**

**Terrail is a good person. ...We know he**

**loves you that you care for him. Your**

**mother’s fear is that you will do some-**

**thing foolish. ...She doesn’t want to be**

**around when that happens.**

**068**

**LALOU**

**What does she mean *foolish?***

**ADRIENNE**

**Claude, like most decent men, will only**

**marry you when he is capable of caring**

**for you in the style to which you’re ac-**

**customed.**

**LALOU**

**(patiently)**

**So?**

**ADRIENNE**

**(blurting out)**

**Your mother fears that you’ll tire of**

**waiting and meet someone less suited!!**

**But then, instead of being angry, Lalou breaks out in laughter.**

**LALOU**

**(finally)**

**Typical Jewish mother guilt trip.**

**183 EXT. RESTAURANT LA TOUR D’ARGENT – PARIS – NIGHT 183**

**To establish the restaurant known as the Silver Tower.**

**184 INT. RESTAURANT LA TOUR D’ARGENT – NIGHT 184**

**Seated at a window table, Claude is explaining to Lalou his busy, upcoming schedule.**

**LALOU**

**You’re in Spain next week followed by**

**Italy, and then Belgium. ...So how long**

**will you be gone?**

**CLAUDE**

**We’re doing the shoot in three – four**

**week stages. I’ll be back in Paris for**

**four days between each of the three**

**stages.**

**LALOU**

**I don’t understand. The races are held**

**on the weekend. Why couldn’t you re-**

**turn during the week?**

**069**

**CLAUDE**

**You know how motion pictures are sched-**

**uled. ...During the week we film pro-**

**files of the drivers...their families**

**and how they cope with having a loved**

**one put his or her life in harm’s way.**

**(regrouping)**

**Look, I know it’s a sacrifice for both**

**of us; but one that will be worth it in**

**the end.**

**LALOU**

**(distantly)**

**I know. In the end you’ll have enough**

**money to care for me in the life style**

**to which I’m accustomed. Did it ever**

**occur to you that I’m sick and tired of**

**my life style?**

**(a thought)**

**Perhaps I can visit you on the set,**

**from time-to-time...perhaps during the**

**races?**

**CLAUDE**

**Not a good idea. ...You know how busy**

**I’ll be.**

**LALOU**

**(acquiescing)**

**Bien entendu. Quelle idee stupide.**

**185 EXT. LALOU’S PARIS – SAINT GERMAIN APARTMENT – NIGHT 185**

**A taxi cab pulls up outside Lalou’s apartment.**

**186 INT. PARIS TAXI – OUTSIDE LALOU’S APARTMENT – NIGHT 186**

**Before getting out, Lalou turns to Claude and asks:**

**LALOU**

**You’re welcome to come up for a night-**

**cap. ...Promise I won’t molest you.**

**CLAUDE**

**Always the kidder. ...One of the rea-**

**sons I love you so much.**

**LALOU**

**I have a bottle of Hennessy Paradis**

**(MORE)**

**070**

**LALOU (Cont’d)**

**Cognac. What better after dinner**

**drink could you ask for?**

**CLAUDE**

**Sounds tempting. ...But I’ve got to go**

**home and pack. My flight leaves 8 a.m.**

**tomorrow.**

**(checking watch)**

**That’s only a few hours.**

**LALOU**

**(teasingly)**

**You could always catch a later flight.**

**CLAUDE**

**With thirty crew members depending on**

**me? You know better.**

**LALOU**

**(disappointment)**

**If you’re willing to turn down a Paradis**

**Cognac...followed by a possible *pousse***

***café,* then you better not miss your**

**damn flight.**

**Lalou begins to exit the cab.**

**LALOU**

**I can spend the night alone. ...God**

**knows I’ve had plenty of practice.**

**187 INT. LALOU’S PARIS – SAINT GERMAIN APARTMENT – NIGHT 187**

**The light in the apartment is already on when Lalou opens the door and enters the living room.**

**She HEARS conversation coming from the Kitchen.**

**188 INT. KITCHEN – LALOU’S PARIS APARTMENT – NIGHT 188**

**The door to the kitchen opens and Lalou enters. The over easy eggs in Adrienne’s skillet are done and she adds them to the crisp bacon on the plate. She all but dismisses Lalou’s entry as she places the plate next to the glass of orange juice and cup of coffee – on the kitchen table.**

**ADRIENNE**

**Bonjour, Lalou. We’ve been waiting**

**for you.**

**071**

**Lalou’s eyes fall on the recipient of the eggs and bacon. It**

**is none other than the dashing Formula One racer - Piero**

**Gancia.**

**Piero jumps to his feet and addresses Lalou.**

**PIERO**

**I finally found you. ...I apologize**

**for the lateness of the hour. But I’ve**

**been waiting for you for hours. Your**

**housekeeper would not give me your cell**

**number --**

**(looking at**

**Adrienne)**

**Afraid I would interrupt your date—**

**(back to Lalou)**

**I only have a couple days before flying**

**to Spain. ...I was hoping you’d spend**

**them with me.**

**190 EXT. SERIES OF SHOTS – PARIS LANDMARKS – DAWN 190**

**To MUSIC, six or seven quick shots of Paris landmarks not**

**previously shown.**

**191 EXT. LE BOURGET AIRPORT – PARIS – MORNING 191**

**To establish.**

**192 EXT. TARMAC – LE BOURGET – PARIS – MORNING 192**

**Lalou and Piero are walking out on the tarmac.**

**LALOU**

**So, what are we doing here?**

**PIERO**

**We’re going to fly to Reims and have**

**lunch at Le Millenaire Restaurant.**

**As Lalou and Piero approach the twin engine Hawker Beechcraft King Air 350, Piero motions for Lalou to help remove the tie down lines and wheel chocks.**

**A192 ANOTHER ANGLE A192**

**LALOU**

**Might I ask whose plane this is?**

**072**

**PIERO**

**(with a smile)**

**Mine.**

**Piero moves to the passenger cabin and pulling out a key opens the door. He motions to Lalou.**

**PIERO**

**Come on, let’s get aboard.**

**LALOU**

**(taken aback)**

**You’re the pilot...multi engine rated?**

**Nodding, Piero again smiles, smugly.**

**192 EXT. HAWKER BEECHCRAFT – AT ALTITUDE – STOCK – DAY 192**

**Stock footage shows the Hawker Beechcraft King Air 350 flying less than its optimum altitude due to the short distance from Paris to Reims.**

**193 INT. HAWKER BEECHCRAFT – PASSENGER SECTION – DAY 193**

**A CAMERA SWEEP of the plane’s interior reveals no passengers.**

**194 INT. HAWKER BEECHCRAFT – COCKPIT – DAY 194**

**Piero Gancia is piloting the King Air 350 turboprop with Lalou seated in the co-pilot’s seat.**

**PIERO**

**I haven’t yet kicked in the auto pilot,**

**would you like to take the controls?**

**LALOU**

**(excited)**

**You’re kidding...of *course* I would.**

**She places her hands on the control wheel as Piero removes his hand from his own wheel.**

**She places her feet on the rudder/brakes and to her delight takes complete control of the aircraft.**

**PIERO**

**The air distance from Le Bourget to**

**Reims is only 131 kilometers. We**

**barely get airborne before we have to**

**(MORE)**

**073**

**PIERO (Cont’d)**

**prepare for landing.**

**(beat)**

**Unless you want to land the aircraft,**

**I’ll have to take over in about four or**

**five minutes.**

**Lalou is truly enjoying herself.**

**LALOU**

**You can do the landing...just give me**

**my four or five minutes.**

**195 EXT. SERIES OF SHOTS – REIMS, FRANCE – DAY 195**

**Quick shots of the iconic wineries of Reims ending up at the Notre Dame de Reims Cathedral.**

**Lalou and Piero are standing in front of the Our Lady of Reims Cathedral.**

**196 ANOTHER ANGLE 196**

**Piero points to the arch of the cathedral high above the entrance.**

**PIERO**

**See that cannonball sticking out of**

**the archway?**

**Lalou looks at the spot where Piero is pointing. Suddenly her face lights up.**

**LALOU**

**Yes...I see it.**

**(to Piero)**

**How the hell did that get up there?**

**PIERO**

**They say it was put there by Big Bertha,**

**during World War I.**

**LALOU**

**WOW!!**

**PIERO**

**Come on, you’ve got to see the statue of**

**Joan of Arc.**

**074**

**With that, Piero leads Lalou to the left side of the cathedral and the bronze statue of Joan of Arc on horseback.**

**197 ANGLE ON STATUTE 197**

**LALOU (O.S.)**

**That is impressive. But why is her**

**statue here and not in Orleans or one**

**of her known battlegrounds.**

**INTERCUT WITH:**

**198 ANGLE ON LALOU &PIERO 198**

**PIERO**

**You’re asking me? I’m Italian. You’re**

**French. You’re the one who should be ex-**

**plaining to *me* why her statue is here.**

**LALOU**

**I’ll bet my mother would know.**

**(explaining)**

**Instead of teaching us history, we were**

**taught how to be tolerant and that armed**

**conflict and violence is bad.**

**PIERO**

**(poignantly)**

**Is that why your screenplays are so full**

**of mayhem? ...You’re tweaking the system.**

**199 EXT. LE MILLENAIRE RESTAURANT – REIMS – DAY 199**

**To establish the popular restaurant at 4-6 Rue Berlin, Reims.**

**200 INT. LE MILLENAIRE – DAY 200**

**Piero and Lalou approach the Maitre d’ of the crowded restau-rant. Piero apologetically asks for a table.**

**PIERO**

**Mi scuso. Forgot to make a reserve-**

**tion. Do you think you could see your**

**way clear to secure us a prime table?**

**MAITRE D’**

**Impossible! ...We are booked solid!**

**...Perhaps next week.**

**It is then that the Maitre d’ recognizes the gentleman standing**

**075**

**before him. His eyes widen.**

**MAITRE D’**

**Pardonne-moi Monsieur Gancia...Of course**

**we have a prime table for you. It will**

**only be a matter of five or ten minutes.**

**...If you and your guest will wait at**

**the bar, the first drinks will be on me.**

**PIERO**

**Very kind of you.**

**201 INT. BAR – LE MILLENAIRE – DAY 201**

**As Piero and Lalou enter the bar, Piero is recognized by many**

**of the patrons who all want to shake his hand and get an auto-graph.**

**A201 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY A201**

**Before bringing his subject out of her trance, Jonathan asks**

**one final question.**

**MOORE**

**Did you realize you were in love with**

**Piero at this time...there in the bar**

**of Le Millenaire?**

**LALOU**

**(after a pause)**

**Yes.**

**202 INT. OFFICE OF CAPITAINE LEGRAND – DAY 202**

**MOORE**

**When she came out of the session I**

**asked her the standard question, “what**

**is your name?” Once again her answer**

**was Delphine Tautou.**

**LEGRAND**

**What do you make of that?**

**MOORE**

**I don’t know.**

**(beat)**

**We don’t have much time. ...I’d like**

**to squeeze in one more session before**

**dinner.**

**076**

**BRIGITTE**

**I find it difficult to believe that**

**Piero Gancia is in any way responsible**

**for his wife’s accident. He’s just too**

**charming.**

**LEGRAND**

**Perhaps too charming to be real?**

**MOORE**

**What do you mean?**

**LEGRAND**

**I’ve worked homicide for a long time...**

**The one thing I’ve learned is that some**

**murderers are very charming and outgo-**

**ing. And others are methodical and**

**cunning. ...The point is, we could be**

**dealing with either. We need to keep**

**our options open.**

**203 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 203**

**Lalou is already in her hypnotic trance and Jonathan, putting the candle aside, is taking her back to where the last session left off - as the third session begins.**

**MOORE**

**You are now back at the Le Millenaire**

**Restaurant in Reims. ...What do you**

**remember?**

**204 INT. BAR – LA MILLENAIRE RESTAURANT - REIMS – DAY 204**

**At the bar, Lalou and Piero are sipping champagne when the Maitre d’ approaches to inform them that their table is ready. Taking their champagne with them, Lalou and Piero follow the Maitre d’ towards the dining area. Along the way, Piero runs into a woman who truly seems to know him by more than his appearances on television or from his picture in a magazine. She, of course, is Delphine Tautou.**

**DELPHINE**

**Piero. ...What a surprise. What brings**

**you to Reims? Thought you were supposed**

**to be in Spain.**

**Ever the gentlemen, Piero never considers leaving Lalou out of the conversation.**

**077**

**PIERO**

**Delphine Tautou, meet Lalou Roths-**

**child.**

**Lalou extends her right hand for Delphine to shake, but the**

**outstretched hand is ignored. Lalou immediately dislikes**

**Delphine. Delphine confronts Piero.**

**DELPHINE**

**And just who is this bitch?**

**Piero is having none of Delphine’s bullshit.**

**PIERO**

**(adamant)**

**She happens to be the woman I’m with.**

**...Now get out of my way.**

**In shock, Delphine steps aside.**

**205 INT. DINING AREA – LA MILLENAIRE RESTAURANT - DAY 205**

**Seated at a prime table and looking over the menu, Lalou asks the obvious.**

**LALOU**

**Who was that terrible woman?**

**PIERO**

**Just another race fan groupie. Her**

**father is a highly respected mechanic**

**who owns a number of garages special-**

**izing in racing automobiles. Her type**

**is one of the curses we drivers have**

**to put up with.**

**LALOU**

**Are they all as aggressive?**

**PIERO**

**They can be. ...But Delphine is harm-**

**less. She’s actually a pretty decent**

**woman...once you get to know her.**

**LALOU**

**And you know her well?**

**PIERO**

**Only through her father.**

**078**

**206 INT/EXT. PIERO’S RENTAL CAR ON ROAD TO EPERNAY – DAY 206**

**LALOU**

**Where are we headed now?**

**PIERO**

**Little town called Epernay.**

**LALOU**

**I’ve read about Epernay. ...Home of**

**Moet et Chandon, Dom Ruinart, Dom**

**Perignon champagnes and the Abbey of**

**Hautvillers where Dom Perignon...who**

**accidentally invented champagne...is**

**buried.**

**207 EXT. L’ORANGERIE & GROUNDS – MOET ET CHANDON – DAY 207**

**Lalou and Piero are walking around the large reflecting pool**

**and white reception building located just across the street**

**from the Moet & Chandon winery, in Epernay. Lalou is in awe.**

**LALOU**

**My, what a beautiful setting. Why is**

**it I’ve never been here before?**

**PIERO**

**Building is called L’Orangerie. It’s**

**the site of many a fashionable wedding**

**with a catered gourmet meal, all wash-**

**ed down by the finest of wines.**

**(beat)**

**Would you like to have your wedding**

**in such a place?**

**LALOU**

**Who wouldn’t.**

**PIERO**

**But would *you* like your wedding to**

**take place here?**

**LALOU**

**(smiling)**

**Absolument!**

**PIERO**

**Then it shall be.**

**079**

**LALOU**

**(uncomprehending)**

***What* ‘shall be?’**

**PIERO**

**It’s settled. ...We shall be married**

**here?**

**LALOU**

**(incredulously)**

***MARRIED*?! You and me? ...I told you I**

**am engaged to Claude Terrail**

**PIERO**

**Claude is a decent man. I have a feel-**

**ing he will forgive you.**

**(beat)**

**I’ve arranged for a civil authority to**

**marry us this evening. I’ve already**

**invited several winery executives from**

**the region and arranged for a grand**

**catered dinner.**

**LALOU**

**Afraid you’ve overlooked a few minor**

**details.**

**PIERO**

**(innocently)**

**And what might they be?**

**LALOU**

**At least 10 days before the wedding,**

**you need to post the marriage banns.**

**If there are no canonical or civil le-**

**gal impediments to the marriage then**

**you can proceed with the ceremony.**

**PIERO**

**So our marriage won’t be legal for at**

**least ten days after the ceremony.**

**...I’ve arranged for all of that.**

**(beat)**

**What else?**

**Lalou figures she’s got Piero on her next obstacle.**

**079**

**LALOU**

**(coyly)**

**Since you’re not a French citizen, the**

**requirement is that you must be at**

**least a 40 day resident of the district**

**– or *department* – in which you are get-**

**ting married.**

**(smiling)**

**I suppose you’re going to tell me**

**you’re a resident of Epernay?**

**PIERO**

**Not of the city.**

**(smiling)**

**But I do own a rather large vineyard**

**on the shore of the River Marne. It’s**

**been in the family almost since the**

**days of Dom Perignon himself.**

**Lalou’s reaction is one of complete surprise.**

**PIERO**

**There’s a house on the property. It’s**

**not much, but it’s my official French**

**residence. ...And it’s within the same**

***department* as Epernay.**

**LALOU**

**(sarcastically)**

**How convenient.**

**PIERO**

**You’ll need some kind of wedding gown**

**and I’ll need a tuxedo. ...We better**

**hurry before the stores close.**

**208 EXT. L’ORANGERIE – MOET ET CHANDON – EPERNAY – SUNDOWN 208**

**To establish the beautiful, well lit premises across the**

**street from the Moët et Chandon winery.**

**MUSIC is HEARD from inside as several women dressed in beauti-**

**ful gowns and their escorts in tuxedos are entering the white building located next to the large reflecting pool.**

**209 EXT. CHATEAU LES CRAYERES – REIMS, FRANCE – NIGHT 209**

**To establish the magical setting of the 5-star, castle-like hotel: Château Les Crayeres, located at 64 Boulevard Henry Vasnier, Reims, France.**

**081**

**210 INT. LALOU & PIERO’S CHATEAU LES CRAYERES SUITE – NIGHT 210**

**In their two room suite, the champagne bottle is open as**

**Piero grabs two flute glasses and fills them half way, hand-**

**ing one to Lalou. Then, facing her, he touches his glass to hers. A toast.**

**PIERO**

**Here’s to us, Chéri. ...May you always**

**be happy.**

**LALOU**

**May you never disappoint me.**

**With that, they take a sip of their champagne. Putting their glasses down, Lalou falls into her lover’s arms.**

**211 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 211**

**Ending the third session, Jonathan is bringing Lalou out of her trance.**

**MOORE**

**Now rest and relax. Clear your mind**

**completely, you’re coming back to the**

**present time and place. ...Now you’re**

**at the present time and place. You’re**

**perfectly relaxed, you’re perfectly**

**comfortable.**

**212 EXT. NATIONAL POLICE HEADQUARTERS – BORDEAUX – NIGHT 212**

**To establish the *police nationale* headquarters at night.**

**213 INT. OFFICE OF CAPITAINE LEGRAND – NIGHT 213**

**Once again Jonathan and LT Picard are being debriefed by Legrand.**

**LEGRAND**

**I’m curious as to why you break up the**

**sessions. Why not get it all done in a**

**single session.**

**MOORE**

**Hypnotism is not without some inherent**

**danger to the subject’s mind. That’s**

**why we have a psychiatrist, the lovely**

**Olivia Schyler, overseeing the sessions.**

**(MORE)**

**082**

**MOORE (Cont’d)**

**(beat)**

**The longer the sessions, the more diffi-**

**cult it is to bring the subject out of**

**the trance.**

**LEGRAND**

**How many sessions are left?**

**MOORE**

**I would think only two.**

**LEGRAND**

**And how long will this take?**

**MOORE**

**I would like to get them all in tomor-**

**row; one in the morning and one in the**

**afternoon.**

**215 EXT. SERIES OF SHOTS – BORDEAUX – DAWN 215**

**Beauty shots of Bordeaux city landmarks marking the beginning**

**of a new day.**

**216 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 216**

**Jonathan already has Lalou in a trance when there is a KNOCK**

**at the door. The suite’s door is opened by Olivia, who greets LT Picard. The fourth session is about to begin.**

**217 EXT. HOTEL PLAZA ATHENEE – AVENUE MONTAIGNE – DAY 217**

**We HEAR the soothing voice of Jonathan Moore.**

**MOORE (v.O.)**

**I want to hear how you and Piero decid-**

**ed to purchase the Avenue Montaigne**

**mansion.**

**218 ANOTHER ANGLE 218**

**A cab pulls up and drops Lalou and Piero off in front of the Plaza Athenee.**

**LALOU (V.O.)**

**We were to have dinner at the Michel**

**Guérard restaurant when I first noticed**

**the mansion.**

**(MORE)**

**083**

**LALOU (Cont’d)**

**(beat)**

**It was a small, three-story building**

**just up the street and across from the**

**Plaza Athenee...within walking distance**

**of the Champs Elysees.**

**Lalou spots the charming three story building. Noticing his wife’s preoccupation, Piero speaks out.**

**PIERO**

**What is it, ma cheri?**

**LALOU**

**See that four story building just up**

**the street?**

**Piero looks where Lalou is indicating.**

**PIERO**

**Yes.**

**LALOU**

**Don’t you think that would make a fine**

**home for us? ...I read where the entire**

**building is for sale.**

**PIERO**

**In this neighborhood, the price must be**

**astronomical.**

**LALOU**

**With a little help from you, I could**

**probably cover most of the cost.**

**PIERO**

**Why would we ever need such a palace.**

**LALOU**

**I think it would be nice.**

**PIERO**

**Nice??**

**LALOU**

**We certainly can’t live in that rundown**

**River Marne shack you call your official**

**residence, and while my Saint Germain**

**(MORE)**

**084**

**LALOU (Cont’d)**

**apartment is fine for now, when we start**

**to have children - what with Adrienne**

**and a cook, it’s just not going to be**

**big enough. We’ll need a large place of**

**our own.**

**PIERO**

**Kids...a cook??**

**(thinking it over)**

**Hadn’t thought of that.**

**LALOU**

**Well you better start.**

**PIERO**

**(adamantly)**

**As for buying a mansion, we’ll find one**

**that I can afford...and can purchase on**

**my own.**

**LALOU**

**(feisty)**

**Being the macho man you are - you re-**

**fuse to acknowledge, even to yourself,**

**that I’m actually far wealthier than**

**you.**

**(beat)**

**Whatever dwelling we decide upon, we’ll**

**go together on the purchase price.**

**Piero takes Lalou’s head in his hands and plants a kiss on her lips.**

**PIERO**

**My dearest...you are crazy. ...But I**

**shall love you always.**

**219 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 219**

**Lalou is on the couch, under Jonathan’s spell. She continues speaking in her trance-like voice.**

**LALOU**

**(slow, trancelike)**

**We ended up purchasing the mansion on**

**Avenue Montaigne and life there was**

**like a dream. ...Piero continued his**

**formula one racing career and I occa-**

**(MORE)**

**085**

**LALOU (Cont’d)**

**sionally turned out an action filled**

**screenplay.**

**MOORE**

**Did you attend his races?**

**A happy expression crosses her face,**

**LALOU**

**Oh yes. Almost every one.**

**(hesitantly)**

**...At least at first.**

**A219 EXT. SERIES OF SHOTS – MONTREAL, CANADA – DAY A219**

**STOCK beauty shots featuring landmarks of the Canadian city**

**of Montreal, ending up with the Formula One race track and**

**the huge crowd gathered for the Grand Prix race which with**

**its engines ROARING at HIGH PITCH is nearing the final laps.**

***SUPERIMPOSE: MONTREAL GRAND PRIX***

***MONTREAL, CANADA***

**B219 EXT. SERIES OF SHOTS – MONTREAL GRAND PRIX – DAY B219**

**Exciting STOCK FOOTAGE shows the Formula One race cars twist-**

**ing their way through the course reaching speeds as high as**

**220 miles per hour.**

**C219 EXT. STRAIGHTAWAY TO FINISH LINE – DAY C219**

**Two race cars, one from team Mercedes and one from team Fer-**

**rari, ROAR out of the curve and race side-by-side towards**

**the finish line.**

**The excited RACE ANNOUNCER’s VOICE comes over the SPEAKERS.**

**RACE ANNOUNCER (V.O.)**

**Ladies and gentlemen...it’s neck and**

**neck between Lewis Hamilton of team**

**Mercedes and Piero Gancia of team**

**Ferrari. ...It’s anybody’s guess who**

**will cross the finish line first.**

**Nearing the finish line it looks like the Ferrari might**

**nudge out the Mercedes.**

**D219 EXT. FINISH LINE – DAY D219**

**086**

**In a down to the wire finish the Ferrari edges out the**

**Mercedes and crosses the finish line first.**

**RACE ANNOUNCER (V.O.)**

**(with excitement)**

**And it’s Gancia of team Ferrari who**

**takes the flag!!**

**E219 EXT. GRANDSTANDS – VIP SECTION – DAY E219**

**Wearing a VIP pass around her neck, an excited Lalou is on**

**her feet, applauding loudly. Then, as the remaining 18 or**

**so Formula One racers cross the finish, she rushes towards**

**the winner’s circle.**

**F219 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY E219**

**Still in her trance, Lalou is reminiscing – explaining the**

**finer points of Grand Prix racing.**

**LALOU**

**(in trance)**

**The season consisted of 21 races**

**across 34 weeks. ...Seven sets of races**

**were back-to-back. It started in**

**Australia in March and ended in Abu**

**Dhabi the end of November.**

**G219 EXT. WINNER’S CIRCLE – MONTREAL GRAND PRIX – DAY G219**

**Piero is on the podium with the Ferrari Team Manager, accept-**

**ing the first place trophy. He looks down at Lalou who looks**

**up at him and gestures – imitating with her right hand drink-**

**ing champagne out of a winner’s cup.**

**LALOU (V.O.)**

**The Association was in the process of**

**changing from a winner’s cup to a win-**

**ner’s trophy. Sometimes you got a cup**

**with champagne provided by Moet et Chan-**

**don and other times you got the trophy.**

**Piero understands the gesture and smiles, holding up his**

**trophy for her and shrugging.**

**H219 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY H219**

**Jonathan asks Lalou--**

**087**

**MOORE**

**(smooth, deep voice)**

**Can I assume that you looked forward to**

**these races?**

**LALOU**

**(in trance)**

**Oh, yes. ...It was the happiest time of**

**my life.**

**J219 EXT. SERIES OF SHOTS - SILVERSTONE, ENGLAND – DAY J219**

**Beauty shots of Silverstone including the golf club, fancy hotels, restaurants and camp grounds – ending up on the mas-**

**sive Silverstone Circuit, Grand Prix race track where a**

**Formula One race is under way.**

***SUPERIMPOSE: SILVERSTONE GRAND PRIX***

***SILVERSTONE, ENGLAND***

**K219 EXT. SERIES OF SHOTS – SILVERSTONE GRAND PRIX – DAY K219**

**Exciting STOCK FOOTAGE shows the Formula One race cars twist-**

**ing their way through the course.**

**Over the race footage, we HEAR the VOICES of Jonathan and**

**Lalou, the latter still in her trance.**

**JONATHAN (V.O.)**

**Weren’t you concerned for Piero’s**

**safety during these races? ...After**

**all, they’re often reaching speeds in**

**excess of 220 miles per hour.**

**LALOU (V.O.)**

**(in trance)**

**Always a little concerned...but not**

**obsessively. Piero isn’t a risk taker.**

**...Instead he drives a professional**

**race, win or lose.**

**L219 OTHER ANGLES OF THE RACE (STOCK FOOTAGE) L219**

**The HIGH PITCH NOISE of the ENGINES are heard as the Formula**

**One racers shift gears, going into hairpin curves and then entering straight stretches.**

**M219 EXT. STRAIGHTAWAY TO FINISH LINE – DAY M219**

**Once again, two race cars, one from team Mercedes and one from**

**088**

**team Ferrari, ROAR out of the curve and race side-by-side towards the finish line.**

**The excited RACE ANNOUNCER’s VOICE comes over the SPEAKERS.**

**RACE ANNOUNCER (V.O.)**

**Ladies and gentlemen...We’ve seen this**

**before. It’s neck and neck between**

**Lewis Hamilton of team Mercedes and**

**Piero Gancia of team Ferrari. ...It’s**

**anybody’s guess who will cross the**

**finish line first.**

**Nearing the finish line, this time it looks like the Mercedes might nudge out the Ferrari.**

**N219 EXT. FINISH LINE – DAY N219**

**In a down to the wire finish the Mercedes edges out the Fer-**

**rari and crosses the finish line first.**

**RACE ANNOUNCER (V.O.)**

**(with excitement)**

**And it’s Lewis Hamilton of team Merc-**

**des who takes the flag!!**

**P219 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY P219**

**Lying on the couch, still in her trance, Lalou appears happy**

**and peaceful.**

**LALOU**

**(in trance)**

**Out of a season’s 21 races, Piero may**

**only win four. But as long as he**

**consistently places in the top three,**

**he has a chance at winning the world**

**championship cup...without winning a**

**single race.**

**MOORE**

**(smooth, deep voice)**

**But I imagine he wins his share.**

**LALOU**

**(smiling)**

**He’s having a terrific season.**

**Q219 EXT. SERIES OF SHOTS – STOCK - AUSTIN, TEXAS – DAY Q219**

**089**

**Beauty shots of Austin, Texas – ending with the *Curcuit of***

***the Americas* Grand Prix race track, where a Formula One race**

**is under way.**

***SUPERIMPOSE: UNITED STATES GRAND PRIX***

***AUSTIN, TEXAS USA***

**R219 EXT. ANGLES OF THE AUSTIN GRAND PRIX (STOCK FOOTAGE) - DAY R219**

**Once again, the HIGH PITCH NOISE of the ENGINES are heard as the Formula One racers shift gears, going into hairpin curves and then entering straight stretches.**

**S219 EXT. STRAIGHTAWAY TO FINISH LINE – DAY S219**

**This time one race car is seen ROARING out of the final curve**

**and heading for the finish line. It is a Ferrari. A little back, but too far to close the gap, other Formula One racers enter the straightaway giving chase.**

**RACE ANNOUNCER (V.O.)**

**Ladies and gentlemen, it looks like it**

**will be Piero Gancia of Team Ferrari**

**who will take the checkered flag.**

**(beat)**

**Lewis Hamilton of Team Mercedes will**

**take second.**

**T219 EXT. WINNER’S CIRCLE – AUSTIN GRAND PRIX – DAY T219**

**Once again, Piero is on the podium with the Ferrari Team Manager, accepting the first place winner’s cup. He looks**

**down at Lalou and motions her to join him on the podium as**

**the Moet et Chandon representative fills the winner’s cup**

**with champagne.**

**U219 EXT. TIGHTER ANGLE U219**

**Joining Piero and the Team Manager on stage, Lalou is photo-graphed by several photographers as she stands joyfully next**

**to Piero - sipping champagne from the winner’s cup.**

**V219 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY V219**

**Jonathan is still asking Lalou the occasional question.**

**MOORE**

**You were so happy...when did it start**

**to go wrong?**

**090**

**LALOU**

**(in trance)**

**When my writing career started to con-**

**sume the majority of my time and I could**

**no longer attend every race. ...Fact is,**

**I didn’t attend most races.**

**(beat)**

**That’s when he became vulnerable to the**

**charms of that vixen, Delphine Tautou.**

**MOORE**

**And how did you find out?**

**LALOU**

**I started running across pictures of**

**them together in fan magazines. ...At**

**first, I so wanted to give him the**

**benefit of the doubt.**

**FLASHBACK TO:**

**221 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 221**

**Piero and Lalou are lying in bed when Lalou initiates the con-frontation.**

**LALOU**

**Dis-moi cheri. Is that Delphine Tautou**

**still chasing you?**

**PIERO**

**What makes you ask?**

**LALOU**

**Saw a photo in *Road & Track Magazine* of**

**the two of you sipping champagne out of**

**one of your trophy cups.**

**PIERO**

**She hangs around her dad a lot.**

**LALOU**

**I understand the groupie situation; es-**

**pecially with a good looking driver such**

**as yourself – one who has a good shot at**

**winning the season.**

**PIERO**

**Believe me, I’m just being sociable.**

**091**

**LALOU**

**I believe you...until you give me rea-**

**son not to.**

**(beat)**

**I would be devastated if I thought you**

**were screwing her.**

**PIERO**

**There’s no reason for you to be upset.**

**LALOU**

**I hope not.**

**222 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 222**

**Jonathan’s soft voice continues speaking to the prone Lalou.**

**MOORE**

**(speaking slowly)**

**I want you to tell me how the second**

**confrontation with Piero, over Delphine,**

**came about.**

**CUT TO:**

**223 EXT. SIDEWALK NEWSPAPER-MAGAZINE VENDOR – PARIS – DAY 223**

**Lalou is walking past a sidewalk newsstand when she spots a picture of Piero and Delphine on the cover of a popular car magazine. She stops and grabs the magazine.**

**224 BACK TO SCENE 224**

**LALOU (V.O.)**

**I learned that the term *sick to your***

***stomach* is actually a fairly accurate**

**medical description for a wife’s con-**

**dition when she suddenly realizes her**

**husband has been unfaithful.**

**225 INSERT: EXTREME CLOSE-UP ON MAGAZINE PAGES 225**

**Without reading the commentary, the photos tell the story.**

**226 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 226**

**LALOU (V.O.)**

**(in trance)**

**It wasn’t a confrontation so much as**

**a discussion.**

**092**

**Lalou and Piero are discussing the photos.**

**PIERO**

**I won’t lie to you. ...Delphine and**

**I did have an affair.**

**LALOU**

**(showing no emotion)**

**Is it over?**

**There is a long pause as Piero confronts the question.**

**PIERO**

**I don’t know.**

**LALOU**

**You want a divorce?**

**PIERO**

**No. ...Do you?**

**LALOU**

**You cannot have us both.**

**(anger building)**

**I ought to have seen it coming. You’re**

**tired of me and perhaps I should have**

**tried harder, but I was so sure you**

**loved me. ...I believed in you.**

**PIERO**

**But I do love you.**

**LALOU**

**Then give us a year without Delphine**

**in our lives. ...If, at the end of a**

**year, you cannot do it and you feel**

**you must go to Delphine...well then,**

**you can go. ...At least you will have**

**tried.**

**PIERO**

**You don’t understand. I don’t have a**

**year. My friends think there should**

**be a divorce...soon as possible.**

**Realization is slowly setting in. Suddenly:**

**LALOU**

**Elle est enceinte !**

**093**

**Piero nods slowly.**

**Lalou collapses in a dead faint.**

**Piero rushes to her.**

**227 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 227**

**Lalou is in bed with the family doctor, BENOIT NEMETH, doing**

**a thorough examination.**

**Piero and the housekeeper, Adrienne Gillain, anxiously looks**

**on. Finally, Dr. Benoit turns and delivers his assessment.**

**DR. BENOIT**

**She’s a very sick young lady. She’s**

**going to need complete rest.**

**PIERO**

**(truly concerned)**

**But Dr. Benoit...what’s the nature of**

**her illness?**

**DR. BENOIT**

**She has suffered a mental collapse.**

**She will need considerable care...some**

**of which I can provide; but most of**

**which will have to come from other**

**mental health professionals.**

**ADRIENNE**

**It’s serious??**

**DR. BENOIT**

**Very serious.**

**228 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 228**

**In her *trance voice*, Lalou is describing what she remembers.**

**LALOU**

**If Piero had thrown himself on my mer-**

**cy, if he had told me that he loved**

**Delphine and wanted her and couldn’t**

**live without her, I would have probably**

**agreed to anything he wanted.**

**(explaining)**

**I have always given him everything he**

**wanted**

**094**

**Lying on the couch, Lalou suddenly becomes highly agitated; tossing about and calling out.**

**LALOU**

**Je ne dois pas pou. I simply mustn’t**

**go mad.!!**

**As Lalou becomes more and more agitated, Olivia motions for Jonathan to bring her out of her trance. Moore nods agreement. He talks to Lalou in a most soothing but commanding voice.**

**MOORE**

**Lalou...listen to my voice. I will**

**count to three and then snap my**

**fingers twice at which time you will**

**awake calm and refreshed. ...one...**

**two...three.**

**We see and HEAR the Sound of Jonathan snapping his fingers TWICE.**

**But Lalou is not responding nor calming down. She continues tossing about in an agitated state.**

**LALOU**

**(in trance)**

**Je ne dois pas fou.**

**Jonathan grabs the lit candle and holds it in the usual posi-tion, 18 inches from her eyes.**

**MOORE**

**(rushing)**

**Now rest and relax. Clear your mind**

**completely, you’re coming back to the**

**present time and place. ...Now you’re**

**at the present time and place. You’re**

**perfectly relaxed, you’re perfectly**

**comfortable. I shall start counting**

**toward three. When I reach the count**

**of three, you will awaken and feel**

**fine. ..One...two...three!**

**Lalou finally comes out of her trance...calm and relaxed thus ending session number four.**

**With a sigh of relief, Jonathan rises from his chair and turns the session over to Olivia Schyler who begins her questioning.**

**095**

**OLIVIA**

**Lalou. ...Do you remember any part of**

**what you’ve just revealed to Mr. Moore**

**under hypnosis?**

**LALOU**

**(shaking her head)**

**No.**

**Olivia and Jonathan exchange glances.**

**229 INT. OFFICE OF CAPITAINE LEGRAND – DAY 229**

**Jonathan and LT Picard are once again undergoing their debrief-ing with Capitaine Legrand**

**LEGRAND**

**I don’t buy it. How could she not re-**

**member anything about who she really is**

**after describing minute details of her**

**life as Lalou Rothschild Gancia under**

**hypnosis?**

**MOORE**

**My theory is that in this last session**

**she started to realize the truth and**

**that’s one of the reasons she became so**

**agitated.**

**LEGRAND**

**One of the reasons?**

**BRIGITTE**

**(defensively)**

**She was reliving a very bad experience.**

**Du point de vue de la femme, I suggest**

**that any wife given similar news would**

**have trouble dealing with it.**

**MOORE**

**That could very well be part of it, but**

**I agree with the psychiatrist, that the**

**session went too long.**

**LEGRAND**

**So, are you holding a session this af-**

**ternoon?**

**Jonathan merely nods.**

**096**

**LEGRAND**

**Tell me, before we break for lunch,**

**will this afternoon’s session tell us**

**whether she tampered with her own**

**brake line...possibly to implicate**

**her husband?**

**LT Picard looks at Jonathan, who merely shrugs.**

**BRIGITTE**

**(to Legrand)**

**Il pourrait.**

**230 EXT. BORDEAUX INTERNATIONAL AIRPORT – DAY 230**

**The Hawker Beechcraft King Air 350 touches down and rolls out on the airport runway.**

**231 INT. AIRPORT RENTAL CAR AREA – BORDEAUX AIRPORT – DAY 231**

**Piero Gancia is seen signing the rental contract.**

**232 EXT. BORDEAUX AIRPORT EXIT – DAY 232**

**Piero is seen exiting the airport, driving a luxury vehicle.**

**233 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 233**

**On the couch, with Jonathan seated on his chair facing her, Lalou recalls what she would not be able to recall if not under hypnosis. The fifth session has begun.**

**MOORE**

**Do you remember your recent illness?**

**LALOU**

**(trancelike)**

**Yes. It was horrible. ...I was bed-**

**ridden for a week. Dr. Nemeth and**

**my housekeeper, Adrienne, were very**

**concerned.**

**234 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 234**

**With Adrienne standing beside him, Dr. Benoit Nemeth is giving the bedridden Lalou a thorough examination. Finally, he pulls the stethoscope from his ears and turns to the housekeeper.**

**097**

**DR. BENOIT**

**(smiling)**

**She’s improved considerably. I think**

**it’s time to get her on her feet. She**

**needs to take a walk. A stroll up the**

**street to the Champs Elysees would be**

**just the thing. ...You’ll go with her,**

**of course.**

**(to Lalou)**

**I’ll let your husband know the good**

**news.**

**235 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 235**

**Piero is working at his desk when Dr. Benoit Nemeth enters. Piero jumps to his feet and greets the doctor anxiously.**

**DR. BENOIT**

**Your wife is recovering nicely. I ex-**

**pect her to be fully functional in a**

**couple of days.**

**A greatly relieved Piero takes the doctor’s hand and pumps it enthusiastically.**

**PIERO**

**Grazie, doctor. That’s what I’ve**

**been waiting to hear.**

**As the doctor turns to leave, Piero walks with him.**

**PIERO**

**I’ll walk you out.**

**236 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 236**

**Adrienne is helping Lalou out of bed.**

**ADRIENNE**

**We need to get you dressed.**

**237 INT/EXT. DOOR - ENTRANCE TO AVE. MONTAIGNE MANSION – DAY 237**

**Piero opens the door to allow Dr. Nemeth to exit. He is sur-prised to find Delphine Tautou outside - about to ring the doorbell.**

**As the doctor leaves, Piero invites Delphine in, closing the door behind her.**

**098**

**PIERO**

**We can talk in the library.**

**238 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 238**

**Lalou, dressed in a chic designer outfit and using the large wall mirror is working on her hair.**

**LALOU**

**(to Adrienne)**

**I could use a week at the Trianon Re-**

**sort & Spa in Versailles.**

**ADRIENNE**

**Shall I pack your bag?**

**LALOU**

**(spirits high)**

**Not today, Adrienne. ...Today we’re go-**

**ing to have lunch at L’Alsace Brasserie**

**on the Champs Elysees.**

**(beat)**

**After that, we’ll take the Mercedes to**

**the offices of the Europa Corp. where**

**I’ll drop off my script and pick up my**

**check.**

**ADRIENNE**

**You seem like your old self. ...Does**

**that mean you have put the unpleasant-**

**ness between you and Mr. Gancia behind**

**you?**

**LALOU**

**It does. ...Piero has agreed to stay**

**with me and never see that Delphine**

**Tautou again.**

**ADRIENNE**

**(surprised)**

**He has?? Did he tell you that himself.**

**LALOU**

**He didn’t need to. I knew he loved me**

**and would choose me in the end.**

**(beat)**

**Now, let’s go to lunch.**

**A238 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY A238**

**099**

**In the library, standing next to Piero’s desk, Delphine Tautou goes to work on the handsome Formula One driver.**

**Pinning him against the large desk, while kissing him passion-ately, Delphine begins by unbuckling Piero’s belt, then unzip-ing his trousers, and finally undoing the button underneath the belt that secures the suit pants to his body. Naturally, despite Piero’s obvious resistance, this last move results in Piero’s pants falling to his ankles.**

**239 INT. STAIRCASE – MONTAIGNE AVE. MANSION – DAY 239**

**Adrienne and Lalou are walking down the wide staircase to the main floor when Lalou HEARS VOICES coming from the library.**

**LALOU**

**(to Adrienne)**

**Piero is in the library with someone.**

**...I’ll tell him where we’re going for**

**lunch.**

**ADRIENNE**

**Maybe we shouldn’t interrupt. Perhaps**

**it would be best to wait until we return**

**and then tell him where we have been.**

**LALOU**

**Nonsense. ...He might want to join us.**

**Leaving Adrienne behind, Lalou heads for the library.**

**240 INT. LIBRARY – MONTAIGNE AVE. RESIDENCE – DAY 240**

**With his pants hanging around his ankles and Delphine’s arms wrapped around his neck, forcing passionate kisses upon his lips, and apparently about to drop down and drop his shorts,**

**as well, despite his efforts to resist, Piero appears help-**

**less.**

**It’s at this point that Lalou enters.**

**A240 LALOU’S POV: A240**

**She is stunned by the scene before her. Piero’s back to her, all Lalou sees is that her husband’s shorts have joined his trousers and Delphine is now kneeling before him, her head mere inches from his manhood.**

**B240 ANOTHER ANGLE B240**

**100**

**What Lalou cannot see is that Piero is pushing his mistress’s head away from his swelling manhood.**

**Finally, noticing Lalou’s intrusion, a surprised Piero calls out.**

**PIERO**

**Lalou!! ...It’s not what you think!**

**But Lalou turns and flees.**

**241 INT. HALLWAY/STAIRCASE – OUTSIDE LIBRARY – DAY 241**

**Exiting the library, Lalou spots Adrienne sitting on the bench**

**waiting for her. She barks orders to the housekeeper as she storms up the staircase.**

**LALOU**

**(to Adrienne)**

**Bring me my script. It’s on my desk**

**in the den. Then bring the Mercedes**

**around to the front. I’m going to my**

**room and pack.**

**242 ANOTHER ANGLE 242**

**The door to the library ajar, and having overheard the orders given to the housekeeper, Delphine now enters the hallway.**

**DELPHINE**

**You get the script and help with the**

**packing. ...I’ll get the Mercedes.**

**Adrienne is hesitant but reluctantly agrees.**

**243 INT. MASTER BEDROOM – AVE. MONTAIGNE MANSION – NIGHT 243**

**Lalou is tossing clothing into two suitcases when Adrienne enters holding the screenplay; which Lalou and stuffs into**

**her large purse.**

**ADRIENNE**

**Delphine is bringing the Mercedes**

**around to the front.**

**LALOU**

**I know, I overheard part of your con-**

**versation with her.**

**101**

**ADRIENNE**

**Perhaps she’s not the wicked witch you**

**think she is. Maybe it’s your husband.**

**LALOU**

**(flatly)**

**Peut-entre.**

**ADRIENNE**

**Where will you go?**

**LALOU**

**The Trianon Palace Resort & Spa.**

**ADRIENNE**

**You want me to come with you?**

**LALOU**

**No, Adrienne. I want you to stay and**

**help Piero in any way you can. ...I**

**will only be gone for a week.**

**(explaining)**

**I need to gather my thoughts. For**

**that...I must be alone.**

**244 EXT. AVENUE MONTAIGNE RESIDENCE – DAY 244**

**Adrienne helps load the luggage into the Mercedes, parked in front of the mansion, and then watches as Lalou climbs behind the wheel and drives off.**

**245 EXT. ROAD N12 – PARIS TO VERSAILLES – DAY 245**

**The Mercedes is seen traveling westward on the freeway.**

**246 INT/EXT. MERCEDES – WESTBOUND ON ROAD N12 – DAY 246**

**Road signs indicate the highway is N12 and the speed limit is 115 km. Suddenly we SEE two roadside signs. The first reads:**

**“SHARP CURVE AHEAD.” The second sign reads: “SPEED LIMIT 65 km.”**

**Lalou takes her foot of the gas pedal and presses the brake pedal.**

**247 ANGLE ON BRAKE PEDAL 247**

**Lalou presses the brake pedal only to find that it goes to the floor without slowing the Mercedes. She pumps it several**

**times but to no avail.**

**102**

**248 BACK TO SCENE 248**

**Now racing into the curve, the Mercedes loses control and leaves the freeway in a spectacular crash which is mostly shown on screen by Lalou’s expressions and SOUND effects.**

**249 EXT. MERCEDES CRASH SITE – N12 PARIS TO VERSAILLES – DAY 249**

**Lalou is unconscious in the driver’s seat, locked in by her**

**seat belt. The steering wheel is bent and there is a match-**

**ing lump and bruise on Lalou’s forehead. The wound is**

**bloody, indicating a possible cut.**

**250 ANOTHER ANGLE 250**

**A car pulls to the side of the road next to the wreck and a young man and woman climb out to see if they can lend aid and assistance. They head for the Mercedes.**

**251 BACK TO SCENE 251**

**The YOUNG DOCTOR arrives first and begins examining the unconscious Lalou. The YOUNG NURSE arrives just behind her husband.**

**YOUNG NURSE**

**Is she going to be alright?**

**The doctor is examining the pupils of Lalou’s eyes.**

**YOUNG DOCTOR**

**I’m not sure. ...She’s had a nasty**

**blow to the head.**

**Suddenly, Lalou begins to regain consciousness. Her eyes**

**open and she gazes into the eyes of the doctor.**

**YOUNG DOCTOR**

**Good, you’re awake. ...Can you see**

**me?**

**Lalou nods.**

**YOUNG DOCTOR**

**What is your name?**

**LALOU**

**Delphine Tautou.**

**103**

**YOUNG DOCTOR**

**We need to get you to a hospital.**

**LALOU**

**(resisting the idea)**

**No! ...Just take me to the Versailles**

**train station.**

**(checking her purse)**

**I must have some money. ...I’ll pay**

**you.**

**Lalou rummages through her large purse finally coming up with**

**a wad of Euros. She seems genuinely surprised by the amount.**

**She pulls out €500 and offers it to the doctor.**

**LALOU**

**This is yours. All you have to do is**

**get me and my luggage to the train**

**station.**

**The doctor looks to his wife for guidance.**

**YOUNG NURSE**

**(shrugging)**

**Why not. There doesn’t appear to be**

**any gunshots nor anything we need to**

**report.**

**The nurse grabs the €500 and socks it away giving her husband little say in the matter.**

**YOUNG DOCTOR**

**(acquiescing)**

**Grab the luggage.**

**Unbuckling her seatbelt, the doctor lifts Lalou from the driver’s seat and carries her towards his car.**

**252 EXT. VERSAILLES STREET – NEAR TRAIN STATION – DAY 252**

**The Doctor’s car makes the turn onto the side street leading**

**to the train station.**

**253 INT/EXT DOCTOR’S AUTOMOBILE – VERSAILLES STREET – DAY 253**

**The Nurse is driving with the Doctor and Lalou in the back seat.**

**104**

**YOUNG DOCTOR**

**(to Lalou)**

**I don’t like this...you should be in a**

**hospital.**

**LALOU**

**Something very strange is happening to**

**me. While I’m finding out what, I can-**

**not be stuck in a hospital.**

**254 EXT. VERSAILLES TRAIN STATION – DAY 254**

**The doctor’s car pulls into the train station.**

**255 INT. LALOU’S SUITE – SOFITEL AQUITANIA – DAY 255**

**Jonathan’s soothing VOICE is awakening Lalou from her hypnotic trance.**

**MOORE**

**Lalou...listen to my voice. I will**

**count to three and then snap my fin-**

**gers twice at which time you will**

**awake calm and refreshed. ...one.**

**..two--**

**We see and HEAR the Sound of Jonathan snapping his fingers TWICE.**

**Once again Lalou comes out of her trance...calm and relaxed and the fifth session comes to an end.**

**MOORE**

**Do you know who I am?**

**LALOU**

**Of course. You’re Jonathan Moore.**

**MOORE**

**And you are?**

**LALOU**

**I don’t know what to believe. While**

**you keep calling me Lalou Gancia, to**

**me I am still Delphine Tautou.**

**MOORE**

**This evening, we are going to attempt**

**to let you know exactly who you are.**

**105**

**OLIVIA**

**In the meantime, it would be best if**

**you didn’t eat anything but a light**

**snack.**

**LALOU**

**(encouraged)**

**I’ll finally know the truth?**

**MOORE**

**I think so.**

**256 INT. OFFICE OF CAPITAINE LEGRAND – NIGHT 256**

**MOORE**

**(to Legrand)**

**I think we have, as we Americans say,**

**found the *smoking gun.***

**BRIGITTE**

**But it won’t be easy to prove. We’ll**

**need your help**

**LEGRAND**

**What do you want me to do?**

**MOORE**

**Track the movements of Delphine Tautou**

**since Mrs. Gancia’s crash.**

**BRIGITTE**

**We need to know if she were in Alsace**

**following the crash.**

**LEGRAND**

**We know Piero Gancia was there. ...You**

**think his mistress was there as well?**

**MOORE**

**To be fair, he may not have been aware**

**of her presence.**

**LEGRAND**

**Speaking of Mr. Gancia, were you aware**

**that he’s currently here in Bordeaux?**

**...Flew in on his Hawker King Air 350.**

**Brigitte and Jonathan exchange looks.**

**106**

**MOORE**

**(to Legrand)**

**It’s late. If you’ll excuse us, LT**

**Picard and I need to get back to Lalou.**

**It’s time for the final session...the**

**one in which, hopefully, she will re-**

**member who she really is.**

**257 INT. LALOU’S SUITE – SOFITEL AQUITANIA – NIGHT 257**

**In the darkened room, Lalou is lying on the couch, completely under Jonathan’s spell.**

**LT Picard and Dr. Olivia Schyler look on anxiously as Jonathan begins bringing Lalou out of her spell.**

**MOORE**

**Now rest and relax. Clear your mind**

**completely, you’re coming back to the**

**present time and place. ...Now you’re**

**at the present time and place. You’re**

**perfectly relaxed, you’re perfectly com-**

**fortable. When you awake, you will re-**

**call everything you have told me while**

**asleep and lying on the couch. I re-**

**peat...when you awake, you will remem-**

**ber everything.**

**(pause)**

**I will count to three and then snap my**

**fingers twice at which time you will**

**awake calm and refreshed. ...one...two.**

**We see and HEAR the Sound of Jonathan snapping his fingers TWICE.**

**Once again Lalou comes out of her trance...calm and relaxed.**

**MOORE**

**Do you know who I am?**

**LALOU**

**You’re Jonathan Moore.**

**MOORE**

**And you are?**

**LALOU**

**Lalou Rothschild Gancia, of course.**

**107**

**Dr. Schyler and LT Picard exchange delighted looks and broad smiles.**

**258 INT. LE FLORE RESTAURANT – SOFITEL AQUITANA – NIGHT 258**

**Dr. Olivia Schyler, LT Brigitte Picard, Lalou Gancia, and Jona-than Moore are enjoying a gourmet meal with wine pairing, when they spot Piero entering the restaurant.**

**259 ANOTHER ANGLE 259**

**MOORE**

**Oh, oh. ...Here comes trouble.**

**BRIGITTE**

**I don’t think so.**

**PIERO**

**(to Lalou)**

**It took me a lot of phone calls, but**

**I’ve finally caught up with you.**

**Jonathan starts to rise but Brigitte places her hand on his arm and by so doing pleads with him to remain seated.**

**PIERO**

**I’ve made a terrible mess of things...**

**But I’ll do anything to make it up to**

**you, if you’ll give me the chance.**

**260 TIGHT ON LALOU 260**

**The CAMERA intimately picks up Lalou’s fight not to jump up**

**and forgive her husband. Instead she shows no emotion.**

**261 BACK TO SCENE 261**

**BRIGITTE**

**(breaking the spell)**

**Won’t you join us, Mr. Gancia?**

**PIERO**

**Grazie.**

**Piero grabs an unused chair from an adjacent table pulls it**

**up and joins the foursome, sitting next to Lalou.**

**Ignoring the others, Piero focuses his attention only on**

**Lalou.**

**108**

**PIERO**

**Here’s the plan. ...You and I will re-**

**main together. I will, of course, pay**

**Delphine an obscene amount in child**

**support with the understanding that any**

**relationship between us is over.**

**Lalou remains stoic.**

**PIERO**

**I want you to get up from this table**

**and come with me back to Avenue Mon-**

**taigne.**

**No reaction from Lalou.**

**PIERO**

**(calmly)**

**At least give me your thoughts. Dimmi**

**cosa ne pensi?**

**Finally, Lalou breaks her silence.**

**LALOU**

**You’re a rock star in your own right,**

**and a good looking one at that. How**

**do you know this won’t happen to you**

**again?**

**PIERO**

**(thoughtfully)**

**I don’t. ...But in the end, I will al-**

**ways return to you. ...That’s all I**

**can promise.**

**LALOU**

**(smiling)**

**Just keep it out of the magazines.**

**(beat)**

**And wear a condom!**

**PIERO**

**(smiling)**

**Deal.**

**Lalou reaches over and gives her husband a big hug.**

**262 INT. JONATHAN’S SUITE – SOFITEL AQUITANIA – NIGHT 262**

**LT Picard to pouring chilled Veuve Clicquot champagne into**

**109**

**proper flute glasses. When finished, she fills her own glass and proposes a toast.**

**BRIGITTE**

**To Lalou and Piero. May they always**

**be happy...together.**

**MOORE**

**The operative word, of course is ‘to-**

**gether.’**

**To cheers, everyone gathered (Jonathan, Brigitte, Lalou, Piero, and Dr. Olivia Schyler) take a sip of their champagne.**

**Suddenly, there is a KNOCK at the DOOR. Brigitte assumes the responsibility for seeing who could be calling at this late hour.**

**263 ANOTHER ANGLE 263**

**Brigitte opens the door. Standing in front of her is her boss, Capitaine Legrand. Stifling a reaction to salute, Lt. Picard invites him in.**

**BRIGITTE**

**Capitaine. ...Comme dans.**

**Spotting the police captain, Jonathan moves to greet him.**

**MOORE**

**Capitaine Legrand. Will you join us**

**in a glass of champagne? ...We just**

**had a toast to the long and successful**

**marriage of Lalou and Piero.**

**LEGRAND**

**I’d be delighted.**

**Brigitte pours a glass of the Clicquot for her boss.**

**264 TIGHTER ANGLE 164**

**LEGRAND**

**(to Jonathan)**

**You and LT Picard were right.**

**(beat)**

**Delphine Tautou was in Alsace the same**

**time you were.**

**110**

**MOORE**

**That cinches it. ...She worked around**

**her father’s motor garage throughout**

**her youth. Tampering with that brake**

**line and gas pedal would have been**

**child’s play.**

**Brigitte moves in and hands Legrand his glass of champagne.**

**LEGRAND**

**However, it won’t be easy to prove.**

**...Despite the reconciliation, a clever**

**attorney would argue that an action**

**writer like Lalou would know how to**

**stage such events in order to place**

**blame on her husband.**

**265 INT. LALOU’S SUITE – SOFITEL AQUITANIA – NIGHT 265**

**Back in Lalou’s suite and alone, Piero turns and takes his**

**wife into his arms. Just then, his CELL phone RINGS. He**

**breaks off the embrace and answers.**

**PIERO**

**(into cell)**

**Gancia.**

**Piero listens to the apparent conversation on the other end**

**of the call. Finally, he responds.**

**PIERO**

**Si, signore. I’ll be there. You can**

**count on me.**

**Piero clicks off his cell phone and turns to Lalou.**

**PIERO**

**Lalou, ma Cherie, I hope you won’t**

**mind but something has come up that**

**requires a change in our travel plans.**

**With only a puzzled expression, Lalou doesn’t say anything.**

**PIERO**

**(referring to call)**

**That was the racing team coordinator.**

**Seems a driver has become ill. Since**

**I don’t have a race this weekend, he**

**wants me to drive in the 24-hour Le**

**Mans.**

**111**

**LALOU**

**I don’t understand. Le Mans is not a**

**formula one race.**

**PIERO**

**(dismissive)**

**A race car is a race car. ...Being gone**

**from home so long, I’m sure you have a**

**lot to catch up on.**

**LALOU**

**Yes. ...Finishing my script.**

**PIERO**

**I’ll have the concierge arrange for you**

**to return to Paris on the next available**

**flight.**

**(beat)**

**I need to go back to my hotel and pack.**

**...Later this afternoon, I’ll fly the**

**Hawker 350 to Le Mans.**

**With that, the two resume their passionate embrace.**

**266 INT. LOBBY – SOFITEL AQUITANIA – BORDEAUX – DAY 266**

**At the concierge desk, the CONCIERGE hands Lalou her airline confirmation.**

**CONCIERGE**

**Your flight leaves in an hour and fifty**

**minutes. The hotel shuttle will take**

**you to the airport.**

**267 EXT. SOFITEL AQUITANIA – BORDEAUX – DAY 267**

**With the Bellboy schlepping her luggage, Lalou approaches the SHUTTLE DRIVER, who in turn carefully loads Lalou’s bags into the rear of the van.**

**268 ANOTHER ANGLE 268**

**Unnoticeable is the dark SUV parked across the street.**

**269 INT/EXT DARK SUV – STREET ACROSS FROM SOFITEL – DAY 269**

**Inside the parked SUV, Delphine Tautou puts the binoculars to her eyes and studies the scene across the street.**

**272 INT/EXT AIRPORT SHUTTLE - DAY 272**

**112**

**Lalou enters the shuttle and joins one other passenger, in**

**the seats just behind the driver.**

**Lalou looks around and concludes that she and the young lady next to her are the only ones making this trip to the airport.**

**The Shuttle Driver enters and after climbing into his driver’s seat closes the door and fires up the engine.**

**273 EXT. FREEWAY TO BORDEAUX AIRPORT – DAY 273**

**The airport shuttle comes into view.**

**274 INT/EXT AIRPORT SHUTTLE – FREEWAY TO AIRPORT – DAY 274**

**The Shuttle Driver is communicating with Lalou, seated behind him, catching glimpses of her in his rear view mirror.**

**SHUTTLE DRIVER**

**In my younger days, I was a race car**

**driver myself. My wife never attended**

**the races. Hated the profession;**

**thought those attending were there to**

**witness a crash; something I never**

**understood.**

**(beat)**

**I always thought they were there to**

**witness the skill of the drivers and**

**state of-the-art vehicles they drove.**

**(beat)**

**Tell me, Madame Gancia, do you attend**

**your husband’s races?**

**LALOU**

**I’m not *afraid* to attend, if that’s**

**what you’re asking. But I don’t of-**

**ten attend as many races as I did in**

**the beginning, because I have a ca-**

**reer of my own. And chasing all over**

**the world doesn’t excite me all that**

**much anymore.**

**SHUTTLE DRIVER**

**Understood. If I lived in Paris, I**

**wouldn’t be chasing all over the world**

**either.**

**275 EXT. FREEWAY TO BORDEAUX AIRPORT – DAY 275**

**113**

**The CAMERA picks up the dark colored SUV following the airport shuttle.**

**Suddenly, the SUV accelerates, pulling alongside the shuttle.**

**276 ANOTHER ANGLE 276**

**Once alongside, the SUV swerves towards the shuttle in hopes of forcing it off the road and into the rocky gully.**

**INTERCUT WITH:**

**277 INT/EXT AIRPORT SHUTTLE – FREEWAY TO AIRPORT – DAY 277**

**But the Shuttle Driver spots the SUV turning into him and he instinctively swerves as far to the edge of the road as pos-**

**sible while at the same time slamming on his brakes.**

**The severe momentum of the SUV cannot be countered in time**

**and it leaves the highway at a high rate of speed smashing**

**into a large boulder in the gully.**

**The dust settling, one thing is obvious, the airport shuttle**

**is unscathed and the SUV a total wreck.**

**A277 EXT. SERIES OF SHOTS - YNDO LUXURY HOTEL – BORDEAUX – DAY A277**

**To establish the chic boutique, art-deco hotel two blocks from the Triangle area and walking distance to the Opera House; located at 108 Rue Abbe de Grance, 33000 Bordeaux.**

**We HEAR the sound of a PHONE RINGING.**

**B277 INT. PIERO’S SUITE – YNDO HOTEL – DAY B277**

**Piero is packing his bags as the room phone RINGS.**

**PIERO**

**(answering)**

**Ciao?**

**(long pause)**

**I’ll be right there.**

**279 EXT. HOPITAL DE BORDEAUX – DAY 279**

**To establish the hospital at 12 Rue Dubernet.**

**280 INT. WAITING ROOM - BORDEAUX HOSPITAL – DAY 280**

**Lalou, Jonathan, and LT Picard are pacing up and down in the**

**114**

**waiting room when Capitaine Legrand enters.**

**LEGRAND**

**Delphine Tautou is undergoing surgery.**

**...Earlier, she was calling for Piero**

**Gancia...but despite the fact I called**

**him, so far he hasn’t shown.**

**BRIGITTE**

**I’m sure he will, if for no other rea-**

**son than to find out why she did what**

**she did.**

**LEGRAND**

**I can tell you that. ...She and Piero**

**were in it together from the beginning.**

**...He wanted out of his marriage.**

**BRIGITTE**

**Sorry, but I don’t accept that theory.**

**LALOU**

**Neither do I.**

**281 ANOTHER ANGLE 281**

**At this point a PHYSICIAN (wearing *scrubs*) enters. Naturally, he has everyone’s attention.**

**MOORE**

**How’s she doing, doctor?**

**PHYSICIAN**

**We’ve done all we can.**

**LEGRAND**

**Will she live?**

**The doctor’s eyes lower and his head shakes.**

**Everyone takes pause at this news. Finally Brigitte asks:**

**BRIGITTE**

**Not being far enough along, I suppose**

**there’s no way to save the baby.**

**PHYSICIAN**

**Baby?**

**115**

**LALOU**

**Yes. ...She was pregnant.**

**PHYSICIAN**

**I assure you...she is not pregnant.**

**Everyone exchanges puzzled looks.**

**282 INT. INTENSIVE CARE – HOPITAUX DE BORDEAUX – DAY 282**

**With all manner of tubes invading her body, Jonathan Moore, Lalou Rothschild Gancia, LT Brigitte Picard, Capitaine Adrian Legrand, and the physician are gathered around the bedside of Delphine Tautou. Sinking fast, Delphine is attempting to explain herself; struggling with her breathing and speech.**

**DELPHINE**

**(breathlessly)**

**I know. ...I’ve botched it. ...What**

**with...a smashed spleen...liver and**

**pancreas...and collapsed lung...I’ve**

**probably got less than...thirty min-**

**utes to live.**

**283 ANOTHER ANGLE 283**

**At this point, Piero Gancia enters the intensive care unit.**

**Spotting Piero, Delphine motions for him to come closer.**

**Obediently, he does as asked.**

**285 TIGHT ON PIERO & DELPHINE 285**

**PIERO**

**What are you doing in Bordeaux? ...How**

**did you get yourself in this condition?**

**DELPHINE**

**(breathlessly)**

**I realized...you deeply loved her...but**

**having no...children of your own...I**

**did what I thought...might get you to**

**...leave her.**

**PIERO**

**You thought you could get me to marry**

**you because you bore my child?**

**(beat)**

**And when you thought that wasn’t work-**

**(MORE)**

**116**

**PIERO (Cont’d)**

**ing you decided to get rid of Lalou**

**altogether?**

**Delphine nods.**

**DELPHINE**

**Not a smart decision...was it?**

**PIERO**

**I don’t know. It almost worked.**

**The mistress smiles but then as Piero watches, the smiles**

**fades into a blank stare, her eyes still open.**

**286 WIDER ANGLE 286**

**The doctor rushes forward, puts his stethoscope to her heart**

**and listens. Finally, the physician closes her eyes then**

**turns to those gathered and slowly shakes his head.**

**The mood inside the intensive care unit is sober.**

**287 EXT. HOPITAUX DE BORDEAUX – DAY 287**

**Arm-in-arm, Piero and Lalou exit the hospital.**

**LALOU**

**(checking watch)**

**I seemed to have missed my Paris flight.**

**PIERO**

**(smiling)**

**Then I suppose you’ll just have to ac-**

**company me to Le Mans.**

**LALOU**

**In the Hawker Sky King?**

**PIERO**

**What else?**

**LALOU**

**Only if once airborne, I can take the**

**controls.**

**PIERO**

**Deal.**

**They hang onto each other – even tighter.**

**117**

**288-290 OMITTED 288-290**

**291 EXT. MAIN BUILDING – LES PRES D’EUGENIE – NIGHT 291**

**Beauty shot of the resort lit up at night.**

**292 INT. GUERARD DINING ROOM – LES PRES D’EUGENIE – NIGHT 292**

**Seated at a prime table at Michel Guerard’s Michelin 3-star restaurant, a joyous Jonathan Moore, LT Brigitte Picard, Cap-itaine Adrian Legrand, and psychiatrist Olivia Schyler, are enjoying a meal of a lifetime - together with an appropriate wine pairing, of course.**

**LT Picard stands, her glass raised.**

**Filled wine glasses are raised and sips of the nectar allowed**

**to roll over the tongue.**

**FLASHBACK TO:**

**293 EXT. WINNER’S CIRCLE – AUSTIN, TEXAS – DAY 293**

**BRIGITTE (V.O.)**

**A toast to Piero and Lalou Gancia.**

**May they always be winners in life’s**

**struggle for happiness.**

**To robust cheers and applause, joining Piero and the Ferrari Team Manager on stage, Lalou is being photographed by several photographers as she stands joyfully next to Piero - sipping champagne from the winner’s *cup*.**

***SUPERIMPOSE: THE WORLD CHAMPION THAT***

***YEAR WAS LEWIS HAMILTON,***

***OF TEAM MERCEDES.***

**FADE TO BLACK**

**The incident upon which “The French**

**Affair/Cross-up” is loosely based**

**“The French Affair Cross-up” is inspired by Agatha Christie’s dis-appearance in 1926.**

**To refresh one’s memory, on December 3, 1926, British mystery author** [**Agatha Christie**](http://www.agathachristie.com/) **(1890-1976) disappeared from her home. Her car was found abandoned several miles away, with some of her clothes and identification scattered around inside.  There were rumors that the brakes may have been tampered with.**

**Her husband, Colonel Archie Christie, told reporters that she was suffering from a nervous breakdown, but suspicion was immediately raised that perhaps the Colonel had done away with his wife, like one of the plots in his wife’s mystery novels. Rumors of his infidelity spurred the gossip—and caused police to tap his phone. For eleven days, the nation was riveted as the newspapers speculated about what had happened to the author.**

**When she was eventually discovered at a resort spa in Harrogate she claimed to been suffering from temporary amnesia.  What led Agatha Christie to leave her home that cold December night? Even today, her biographers differ on what exactly happened during those two weeks in December 1926.**

**By the date of her disappearance, Agatha Christie had published more than ten novels and short stories, each more successful than the last. Her first book *The Mysterious Affair at Styles* was finally accepted for publication in 1919, and with it, the world was intro-duced to Belgian detective Hercule Poirot.  1926 should have been the greatest year of Agatha’s life, because it was the year that tour-de-force *The Murder of Roger Ackroyd* was published.  But instead, it turned into her *annus horribilis*.**

**Just prior to taking an Italian holiday, her husband Archie told Agatha that after twelve years of marriage, he had fallen in love with another woman, Nancy Neele, and wanted a divorce.  Agatha pleaded with Archie to give their marriage another chance and he reluctantly agreed.**

**On that fateful day in December, Archie had told Agatha he was going to spend the weekend with some friends and would not be coming home.  At 9:45 that Friday night, she told her secretary that she was going out, got into the car and drove to Newland Downs, where she left the car.  From there, she walked back into town and caught the train to London.  She then took a train to Harrogate and checked into the Hydro spa and Resort under the name of Theresa Neele; the surname of Archie’s mistress.**

**The disappearance**

**Of Agatha Christie**

**Page Two**

**Meanwhile, the police continued looking for her. As time went on, and the police were convinced that it was foul play, the newspaper reports got bigger.  Eventually, reporters discovered that Archie had spent the weekend in the country with friends—and in the company of a mysterious woman.**

**It wasn’t until several of the spa’s patrons noticed the resemblance between their fellow guest Mrs. Neele and the pictures of Agatha in the paper that the mystery was solved.  Archie arrived at the Hydro Resort & Spa in Harrogate and issued a statement that Agatha was suf-fering from amnesia.**

**When the press got wind of the fact that Mrs. Agatha Christie was not dead in a ditch but had been enjoying herself for eleven days at the spa in Yorkshire, they were livid.  Anyone who remembers the outcry after the Runaway Bride in Georgia was found can imagine what it must have been like in England at the time. The press was immediately suspicious of the Christie’s story that Agatha had amnesia, temporary or otherwise.  Not even several statements from psychiatrists who apparently examined Agatha swayed the press and the public.**

**So what really happened? Was it an elaborate publicity stunt to increase sales of her books or was it that Agatha had simply had an emotional breakdown, and tried a last desperate attempt to save her marriage – which backfired?**

**Christie seems to have been in a fugue state while she was in Harro-gate; one part of her mind was aware of what was going on in the newspapers, but another part of her clearly thought she was Mrs. Neele, the mistress. No one who was thinking rationally would have come up with such a scheme. If Agatha had been plotting one of her novels, she wouldn’t have left so many holes in the plan.**

**Unlike in our story, any chance that Agatha had of repairing her marriage to Archie ended after the incident.  The embarrassment and humiliation of being considered a suspect was too much for Archie.  The Christies were divorced, and Archie married his mistress Nancy Neele. Agatha also remarried – to an archeologist named Lord Max Mallowan, who was fifteen years younger than she. All indications are that it was a very happy marriage.**

**Until her death in 1976, Agatha refused to discuss what actually happened that unhappy December – fifty years earlier.**

**PRODUCTION NOTES:**

**“The French Affair Cross-up” is part mystery and part travelogue. Its exotic locations are meant to add considerable production value while keeping costs down. The hotels, restaurants, spas, and air-lines mentioned in the story have agreed to cooperate and assist the filmmakers by providing free upgrades, some free rooms and meals, together with full access to filming therein.**

**By filming “The French Affair Cross-up” simultaneously with “The Bordeaux Cross-up,” production costs can be even further reduced.**

**Costs are further reduced by the use of stock footage and second unit photography. For instance, using second unit establishing shots, most interiors can be filmed anywhere, including back within the Los Angeles 30-mile SAG radius. Of course there are many locations, restaurants for example, whose interiors should be filmed on loca-tion.**

**The scenes taking place aboard “Sweet Charity” and at the Fletcher estate in the Carmel Highlands; together with those of Coral Gables, are to be filmed during previous episodes. No need to go back to the same locations time and time again. Do it all at once.**

**The 11-part (2-hour) “Cross-up” TV series consists of the following titles; most episodes 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 Polish)**

**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 (Undergoing Rewrite)**

**Episode 8 The Bordeaux Cross-up (Undergoing Rewrite)**

**Episode 9 The Final Cross-up (Undergoing Polish)**

**Episode 10 The Great Wine Fraud Cross-up (Undergoing Rewrite)**

**Episode 11 The Platinum Heist Cross-up (Undergoing Rewrite)**

**\_\_\_**

**END**