

SENTINELS

Pilot

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Based on
"The Sentinels
Fortunes of War"
By
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ACT ONE

1 **INT. CLAUDINE'S HOUSE - LIVING ROOM - DAY**

1

CLAUDINE DEMAUREUX (Swiss) fidgets on the couch. Her mind is elsewhere. MARGARET the maid floats by mid dusting. Claudine looks at the clock.

JUMP CUT TO:

Claudine dusts alongside the Margaret.

MARGARET

You don't-

CLAUDINE

It's fine.

2 **INT. CLAUDINE'S HOUSE - FRONT DOOR - DAY**

2

Claudine peels off some cash and hands it to Margaret who is now dressed in civilian clothes.

MARGARET

I can stay in my quarters. You won't know I'm here.

CLAUDINE

No enjoy yourself. Did you bring a bathing suit? The Claremont has a pool.

MARGARET

I don't own a bathing suit.

Claudine peels off some more cash.

MARGARET

Is there a gentleman visiting?

CLAUDINE

No Margaret.

MARGARET

It's about time Claudine.

CLAUDINE

Just friends.

MARGARET

I'm happy for you. People were talking.

(CONTINUED)

2 CONTINUED:

2

CLAUDINE

What are they saying?

MARGARET

It's just you're so serious. Like you have the weight of the world on you... Instead of the weight of a man.

CLAUDINE

Don't want to disappoint but they're really just old friends. Very private people.

MARGARET

OK. But don't limit yourself.

CLAUDINE

...I won't.

MARGARET

If you need me I'll be poolside... sipping a Gin Ricky.

Margaret saunters off.

3 **INT. CLAUDINE'S HOUSE - TBD - DAY**

3

Claudine sips tea by the window. She closes her eyes and takes in deep breaths to center herself.

There's frantic knocking at the front door.

4 **INT. CLAUDINE'S HOUSE - FRONT DOOR - CONTINUOUS**

4

Claudine steps to the front door and opens it where she's greeted EMILY SMITH (American), a woman just as theatrical off the stage as off it, and a perfectly tailored and a little prickly IAN MEYER (British).

Claudine's calm is immediately disrupted by chaos-

IAN

Hello love!

EMILY

Where's the loo?

Claudine is confused.

IAN

This is Emily.

(CONTINUED)

EMILY

Yes, I'm Emily. Sorry this is an emergency situation.

CLAUDINE

Up the stairs on the left.

Emily rushes past Claudine and runs up the stairs.

IAN

We had some martinis on the flight. She says loo because I say loo. It's adorable.

CLAUDINE

(hushed)

Who is she?

IAN

My girlfriend.

Off Claudine's confusion.

IAN

England is far and I get lonely. You'll love her... It's good to see you.

Claudine appears frustrated, but centers herself.

CLAUDINE

It's good to see you, too.

They embrace.

MIKE STONE (NY Jew), the perpetually disappointed team dad, CECELIA CHANG (Hong Konger), the calm center of pragmatism, and TONY GARIBALDI (Italian) the somehow saddest boy in all the land, enter towing luggage.

MIKE

Claudine. You haven't aged a decade.

CLAUDINE

It's been nine years.

MIKE

Then you're right on track.

Mike offers his hand and Claudine shakes it.

CLAUDINE

Always a charmer.

(CONTINUED)

4 CONTINUED: (2)

4

CECELIA

Mike doesn't understand so many things.

MIKE

She looks great for an older woman.

CLAUDINE

Cecelia

Claudine extends her to Cecelia who gives it a gentle shake (more of a touch) with mutual eye contact

TONY

(sentimental)

Hello Claudine.

CLAUDINE

Tony.

(they embrace with cheek kisses)

Where's Jacques?

They disengaged and Tony appears butthurt.

MIKE

He took a separate cab. Had to run an errand.

Claudine notices Tony's luggage. It's much larger than everyone else's

CLAUDINE

You moving in?

5 **INT. CLAUDINE'S HOUSE - SUNROOM - MOMENTS LATER**

5

Everyone is gathered around Tony as removes various cheeses, salamis, and tinned antipasto from his suitcase.

TONY

...some Paglierina... a Castelmagno-

EMILY

I've had that one! Taste's like feet but so good.

TONY

Yes a nice stinky...

(MORE)

(CONTINUED)

5 CONTINUED:

5

TONY (CONT'D)

- here's some bresaola from
Valtellina, and this salami is from
wild boar in Corsica...

IAN

They have all this at Genova's, but
yes, smuggle it all the way from
Piemonte

TONY

It's not the same!

CLAUDINE

It looks amazing thank you.

MIKE

No Beluga?

TONY

What kind of monster would mix
cuisines?

MIKE

But plenty of wild pig for your
Jewish pals huh?

TONY

I didn't know you were following-

MIKE

It's like you don't even care about
us Tony.

IAN

I'm a secular omnivore.

TONY

What does that mean?

IAN

When was the last time you were in
Synagogue?

Mike thinks about it.

MIKE

My Bar Mitzvah. You?

IAN

Never. And if Germany wins spread
the word.

TONY

I can make something else.

(CONTINUED)

CECELIA

Ignore him. We had bacon this morning.

MIKE

Shhh. Well there goes heaven.

CECELIA

Jews don't believe in heaven.

MIKE

Oh yeah. Thanks honey.

IAN

We don't?

Tony unzips another layer of his suitcase revealing a row of bottles.

TONY

This is from our neighbor's vineyard, their beautiful Timorasso and some of their Barbaresco - for later when we're too drunk to tell if it's good - and from my family's personal reserve, our '28 Barolo...and we can finish it off with-

JACQUES (O.C.)

Twenty-three cent jars of hooch

Everyone stands as JACQUES ROTH (French) enters; He's painfully handsome and charming - everyone he meets, gals and guy alike have a crush on him - while keeping his quiet intelligence close to his vest.

Claudine practically hops to him and they embrace, lingering longer than any of the other hugs.

Ian sneaks up and snatches a jar out of Jacques hand (while he's still hugging Claudine).

IAN

Where did you find this?

Jacques and Claudine disengage with a moment of eye contact.

JACQUES

The poor neighborhood.

IAN

Wish I could be so blunt.

(CONTINUED)

JACQUES

Then grow up poor.

IAN

No thank you.

TONY

We're not drinking that.

JACQUES

When have we ever been together in
this house and not drank cheap
hooch?

Ian cracks open a bottle and takes a swig. His reaction
shows it is not smooth.

IAN

I once finished two of these and
woke up naked in the chemistry lab.

JACQUES

You took chemistry?

IAN

No. But someone else did.

Jacque notices Emily.

JACQUES

Hello... And who are you?

EMILY

Emily.

Jacques goes in for a triple la bise

JACQUES

Enchante.

IAN

<Reculer amoureux>, that's my
girlfriend

JACQUES

Girlfriend?

IAN

Oui... Has your clap cleared up?

Everyone but Jacques laughs

(CONTINUED)

5 CONTINUED: (4)

5

JACQUES

I don't have ... I don't. I swear to God I don't. Pourquoi dirais-tu ça?

6A INT. CLAUDINE'S HOUSE - LIVING ROOM - LATER

6A

The group minus Tony snacks on charcuterie and sips on the various drink options.

EMILY

(a bit buzzed)

-And I hear my cue but the cues are a bit jumbled in my head because I swing-

IAN

That means she understudies multiple parts

EMILY

Yes, so I run out on stage and Rex Harrison, *thee* great Rex Harrison, has to sing his grand love ballad to me as I'm unfortunately dressed as a little boy.

IAN

They fired her.

EMILY

Yes, they fired me but I was picked up at the Shaftesbury because they needed an American to make fun of-

JACQUES

We all do.

EMILY

-In some dreadful production of "Lost in... Something" Can't quite recall but that is where I met Ian.

IAN

...at the pub around the corner

EMILY

At the pub around the corner.

IAN

And now you're one of us. Cheers!

JACQUES

Wait. Tony get in here!

(CONTINUED)

6A CONTINUED:

6A

TONY (O.C.)
I can't leave the Ragu unattended

CECELIA
Affrettatevi Anthony!

Tony rushes in glass in hand.

TONY
(to Cecelia)
Si mamma.
(to all)
rapidamente

IAN
Thank you, Claudine, for hosting.

CECELIA
And Tony for cooking.

JACQUES
It's been too long since we've all
been together. Let's not go another
ten years until next time.

They "cheers" in their respective languages (cheers, saluti,
sante, Proscht, ganbei...)

IAN
Now let's get pissed.

MIKE
Not that I'm not thrilled to see all
you knuckleheads, but you did say
there was reason for this soiree
besides staring at Jacques pretty
face-

CECELIA
I'm pretty sure that is the reason-

MIKE
I see it everyday but I get it.

JACQUES
It's a blessing and a curse.

IAN
Are we starting a band?!

EMILY
I'm a great singer.

(CONTINUED)

IAN

She's being modest.

TONY

It's actually that Claudine and I would like to announce... Never mind... It was funny in my head until I thought about it and realized it's not... and slightly inappropriate.

CLAUDINE

Right... OK... Sorry It's somewhat confidential-

IAN

Oh Emily's mouth is an iron trap.

Off Jacques look.

IAN

Filthy animal.

JACQUES

I didn't say anything!

IAN

Claudine. I trust her.

Claudine nods - she knows what that means coming from Ian... then she steadies herself and the tension builds.

CLAUDINE

We are... going to steal two billion dollars from the Nazis.

Silence and blank states of confusion.

TONY

I'm going put the sauce on simmer.

Tony slinks off.

ACT BREAK

ACT TWO

6B INT. CLAUDINE'S HOUSE - LIVING ROOM - CONTINUOUS

6B

Mike, Cecelia, and Tony appear confused; Jacques appears worried; Ian's confusion turns into laughter.

IAN

So no love child with Tony?

(to Tony)

That's what I'm assuming you were going to say.

TONY

Something like that.

A few dry, uncomfortable laughs

CECELIA

Two billion dollars from the Nazi's?
Can you... elaborate?

CLAUDINE

We all know many of the most powerful industrialists and banks financed Hitler and the rearmament of Germany - and made a lot of money in the process...

Mike and Jacques share the subtlest of glances

CLAUDINE

But now, they sense the war is turning against Germany - and they've approached my father to help get their money out. But, they've lost control of Hitler, and if he finds out they're divesting, he'll have them arrested and likely executed. My father, and their representative... and - I - have come up with a plan. The first step is the Germans smuggling their gold into Switzerland. That would be their problem. Step two is transforming the gold into bearer bonds, which my father and I will handle.

There's still confusion on everyone's faces - except Jacques, who calmly absorbs the information.

IAN

Wait, so you're helping the people who financed Hitler get their money out of Germany???

(CONTINUED)

CLAUDINE

We haven't gotten to *my* part of the plan yet. For step three, Mike, I'll need your family's connections at the Federal Reserve to make sure the terms and conditions of the transaction are approved.

Mike just looks at her without a yes or no, but Claudine continues

CLAUDINE

Ian: am I correct in assuming your talent with rare book restorations would translate into - replicating - the bearer bonds to be indistinguishable from the real ones?

IAN

If you can get me the serial numbers, paper stock and manufacture, ink type, press models...

CLAUDINE

I can.

EMILY

You're gonna do what?

IAN

I dabble in forgeries.

CLAUDINE

That's step four - and the fun part: we'll need two hundred million worth - five percent - then we redeem them slowly, at various banks.

MIKE

And what about when the real owners of the bonds start to redeem?

Cecelia jumps in before Claudine can reply-

CECELIA

That's the genius of the plan.

Cecelia looks to Claudine and they share a little smile; Claudine nods to continue.

(CONTINUED)

CECELIA

Once the banks realize there are forgeries in circulation, they'd freeze the series; it could tie up the Industrialists' billions for years.

Everyone considers that.

CLAUDINE

Exactly... Tony: you've been looking for investors to start your vineyards in California. Now you'll have a secret one.

Tony doesn't appear enthusiastic.

MIKE

So if everything goes according to plan we steal two hundred million and freeze up 1.8 billion... So what? We'd just be pissing off all the wrong people. If there's money to be made off the next Hitler they'll find financing.

(to Tony)

What's a vineyard a couple million? We can come up with that.

TONY

I didn't asked for any of this-

CLAUDINE

We're not stealing the money to help him. And *he's going to be helping us.*

TONY

I am?

CLAUDINE

The vineyard's a front. It's laundering what we *reappropriate* for a greater good, and using it as seed money for our organization.

TONY

What organization?!

Before Claudine can answer-

JACQUES

The Sentinels.

(CONTINUED)

6B CONTINUED: (3)

6B

Claudine looks to Jacques, enthusiastic, but he doesn't meet her gaze.

There's a collective groan - in the way you get together with college friends as adults and they want to play beer pong.

Mike scoffs - incredulous...

EMILY

The... whats?

Everyone in the group looks at each other: "who wants to explain?"

CLAUDINE

In college, Jacques-

JACQUES

We-

CLAUDINE

-We - identified a pattern we call "The Power Cycle" that throughout history has lead to war... we predicted exactly what happened with Hitler.

JACQUES

Our idea was a governmental agency that would monitor the signs of The Power Cycle, identify them in their early stages and expose them to the broader world before they lead to war.

CLAUDINE

But of course, there's a lot of - overlap - between governments and industry and banks, and the plan was rejected at every level, to every one we proposed it to.

CECELIA

It will only exist with government sanctioning-

CLAUDINE

And it won't function *effectively* unless it's an independent body-

MIKE

What does it matter? It was a naive idea. We were dumb kids.

(CONTINUED)

EMILY

Don't like all your families own banks?

Ian, Claudine, Cecelia and Mike bashfully acknowledge.

TONY

Not mine. We're wine makers.

JACQUES

I'm peasant stock. But I work at Mike's bank now. Thanks Mike.

MIKE

Any time Jacques.

CLAUDINE

This is the opportunity we've been waiting for-

MIKE

You've been waiting for

CLAUDINE

...some of us didn't give up on our ideals so easily

Protests from everyone

TONY

Don't lecture us, your family's bank, where you work, works with Nazis...

CLAUDINE

It does, and I do, but now we have a chance to use it against them; and unlike ten years ago, we're now in the position to actually do something about it - we can finance The Sentinels without government - or our families' help, AND tie up Nazi money - we can't pass up this opportunity... it's our - duty

MIKE

Idealistic fantasies over bottles of moonshine in college never made it our duty. The cycle will continue, regardless of us.

(CONTINUED)

JACQUES

But so few are in a position to actually do something about it. It kind of *is*.

A victory for Claudine; she's got Jacques on her side.

Mike flashes Jacques a glare, but Jacques doesn't look back at him.

CECELIA

(to Claudine)

Does your father know about this part of the plan?

CLAUDINE

No. He's involved up to issuing the bearer bonds.

IAN

So along with stealing from Nazis and all-powerful industrialists, we'll be defrauding one of the most powerful banks in Switzerland, which is run by your father?

CLAUDINE

Correct.

IAN

Great, just wanted to make sure...

There's an uncomfortable silence - not the reaction Claudine was expecting.

CLAUDINE

So... who's in?

Ian raised his hand, enthusiastically... then Emily, but no one else does.

Mike, Cecelia, and Tony look at Ian, surprised

IAN

What? Fuck those Nazis.

But Claudine's glare is on Jacques, confused/betrayed, but he won't meet her gaze.

EMILY

Let's celebrate!

(CONTINUED)

ACT BREAKACT THREE7 **EXT. CLAUDINE'S HOUSE - PORCH/PATIO - NIGHT** 7

Mike awkwardly smokes a cigarette.

Jacques joins him.

JACQUES

When did you start smoking?

MIKE

My doctor recommended it to settle my nerves. Tastes like garbage.

He tosses the cigarette.

JACQUES

It's acquired.

MIKE

You really think it's our *duty*? To what? Screw over our families? Go to jail? Die?

JACQUES

All I'm saying is she's wasn't wrong.

MIKE

"Right and wrong" is irrelevant, don't be a child.

JACQUES

We are in a unique position to... Do something.

MIKE

And what happens to those unique positions once we do? I've worked my ass off year after year-

JACQUES

And so have I-

MIKE

But you skipped the mail room, you skipped the clerk's desk.

(MORE)

(CONTINUED)

7 CONTINUED:

7

MIKE (CONT'D)

I'm the God damn boss's son and every summer since I was twelve I was filing and getting coffee and cleaning typewriters but you went straight from the soccer field to a corner office because after all the things I've seen you stick your pecker in. I no longer pictured you as an idealist.

JACQUES

And when I was twelve I had to choose between poverty or gangs, or football if I wanted to get out of the slums. My father didn't own a bank, he was... I don't even know who he was, and I don't even like football.

Mike realizes how oblivious he just was to Jacques's life, but that doesn't change the reality of the moment:

MIKE

Regardless.

Silence.

JACQUES

Do I have the right to speak as friends or are you going to hold your position over me?

MIKE

Please.

JACQUES

Taking our personal involvement and risk out of it, do you think it's a good plan?

Mike ponders that until he's saved by the bell when Cecelia enters

CECELIA

Are all reunions like this?

JACQUES

In France they usually end in some sort of a revolt.

CECELIA

I'm assuming we have enough cake to go around.

(CONTINUED)

7 CONTINUED: (2)

7

JACQUES

I'm assuming we do.

Jacques leaves and Cecelia sits next Mike. After a moment, he rests his head on her shoulder and they sit in silence.

8 INT. CLAUDINE'S HOUSE - KITCHEN - NIGHT

8

Tony stirs a pot and checks the stove.

Claudine enters. She takes in the aroma of the sauce... then she uses the wooden spoon to take a taste; it's divine.

Tony observes this... he pours her a glass of wine from the bottle he's already deep into.

TONY

Here, with the Barolo

Claudine takes a swig.

CLAUDINE

Drinking on the job?

TONY

Quality control. Making sure the flavors pair...

Claudine just stares

TONY

You were expecting a more enthusiastic reaction.

CLAUDINE

Certainly from you.

TONY

You couldn't expect us to ambush us all with your plan and just say "yes, thank you Claudine"

CLAUDINE

There's never been a better opportunity to start your vineyard so I can only deduce you're making this about us.

TONY

<Cazzate>

(CONTINUED)

CLAUDINE

If Mike has made the same proposal,
would you have reacted the same way?
Or do you still need to hurt me for
ending things?

Tony scoffs.

TONY

Or, the idea of sleeping with one-
eye open the rest of my life isn't
as appealing to me as it is to you.

CLAUDINE

The bonds are untraceable. All you
need to do is do what you've been
waiting your whole life for: make
wine. That's it. Make great wine.
Show your family you were right. It
can be done in California. We'll be
your silent partner-

Claudine puts her hand on Tony's shoulder.

CLAUDINE

Just don't let your decision be
about us, let it be about what's
right. We all have a role in this.
Yours just happens to be the best
one... So you thinking Napa or
Sonoma?

Tony shakes his head and fights back a smile.

TONY

I mean I'd have to run some more
soil tests and it depends on the
grape but we're getting ahead of
ourselves.

Claudine smirks (Tony can't see)

9 **INT. CLAUDINE'S HOUSE - UPSTAIRS BATHROOM - CONTINUOUS**

9

Emily is washing her hands. Jacques walks in.

JACQUES

Oh sorry.

EMILY

It's ok. I'm done. Almost.

She opens her purse to reapply some make up.

(CONTINUED)

EMILY

Are you in a hurry?

JACQUES

No. Back at Berkeley they called me
the camel.

EMILY

Because of your "big hump".

JACQUES

Not in the way you're implying.

EMILY

(flirty)

What am I implying?

JACQUES

Aren't you and Ian...?

EMILY

We have an arrangement. You've known
him this many years and you don't
know?

JACQUES

I figured he was trying something
new.

EMILY

Not with me.

JACQUES

Seemed a bit possessive.

EMILY

Of whom is the question. Or is it
who?

JACQUES

English is my second language.

EMILY

So you played professional soccer?

JACQUES

For seven years, yes.

EMILY

Score a lot of goals?

JACQUES

My fair share.

(CONTINUED)

EMILY

Think you can score on me.

JACQUES

I'm not at the top of my game right now-

EMILY

I hate excuses-

JACQUES

But I'd love to try.

Claudine scurries up the stairs.

CLAUDINE

Oooof. You coming or going?

EMILY

My nose is powdered.

Emily heads out, pounding her drink.

EMILY

I'll be warming up for the big match.

Claudine moves into the bathroom and checks her makeup in the mirror, ignoring Jacques

JACQUES

It was football talk.

CLAUDINE

I could have used a little support out there.

JACQUES

I didn't know this was that?!

CLAUDINE

We talked about it when we were pitching the gold bearer bonds to the banking group.

JACQUES

We *talked* about a bunch of stuff.

CLAUDINE

So you *don't* like the idea?

(CONTINUED)

JACQUES

It's an idea that if done perfectly... can still get us all killed.

CLAUDINE

And can also help avoid the Fourth Reich. What did Mike say?

JACQUES

Don't put me in that position

CLAUDINE

You've put yourself in that position

JACQUES

That's not fair.

CLAUDINE

It's not, but it's true... The Jacques I knew in college would not be conflicted right now.

JACQUES

The world is a very different place. The romance is gone.

CLAUDINE

The world's not different. You are.

Jacques knows she's right.

JACQUES

You know Mike. Hard to read.

CLAUDINE

And now you are too.

JACQUES

I... really have to pee.

CLAUDINE

So do I. Use the bath by the kitchen.

Claudine closes the door on him.

Jacques stares at the closed door, knowing he's disappointed Claudine - and himself.

In the bathroom, Claudine looks in the mirror. This isn't going well.

10 INT. CLAUDINE'S HOUSE - GUEST BEDROOM - NIGHT

10

Mike and Cecelia unpack their luggage.

MIKE

Crap... I forgot my toothbrush.

CECELIA

You can use mine.

MIKE

Ew.

CECELIA

Really?

MIKE

I mean there are better ways to share fluids.

CECELIA

But my toothbrush won't lead us to telling our families they have "impure" grandchildren on the way.

MIKE

Who's father do you think would be more upset?

CECELIA

It's my mother I'm worried about. She honestly thinks I'm still a virgin.

MIKE

My father took my to a brothel when I was sixteen, so that's not a concern.

CECELIA

Pro-prostitute, anti-oriental.

MIKE

Anti anyone non white, and really anyone who's not Jewish.

CECELIA

Here's how we break the news; You go along with Claudine's plan and when he finds out about that, sneak in the fact that we're together.

That sours Mike. He turns away.

(CONTINUED)

10 CONTINUED:

10

CECELIA

It's not a *bad* plan... and it's a plan. It's at least doing something.

MIKE

One day I'll be in charge. I just need to play the game long enough to put myself in a position to change things from the top down.

CECELIA

Could be too late by then.

Mike absorbs that, then marches out.

Cecelia returns to calmly unpacking.

11 INT. CLAUDINE'S HOUSE - DINING ROOM - MOMENTS LATER

11

Ian sets the table. He's confused where it all goes.

IAN

Tony? Tony!

Tony rushes in.

IAN

This doesn't look right. Why are there three forks?

TONY

Dessert.

IAN

There's dessert?

TONY

Of course there's dessert.

Tony rearranges the setting.

TONY

How many times have you been to a restaurant?

IAN

It's not like I'm paying attention.

Tony perfects it.

TONY

This. Do this all around.

(CONTINUED)

IAN

We can just use one fork and lick it clean.

TONY

<Cafone>

IAN

But then we have to wash them all.

TONY

Three forks!

IAN

You don't have to get all snotty about it.

TONY

I'm not snotty. Aren't you agitated?

IAN

No. Good word but no. This is gonna be bloody fun.

TONY

For you maybe.

IAN

You're getting a vineyard. A bunch of them probably.

TONY

It's dangerous.

IAN

Being on the front lines is dangerous. I'm not built for that. Too much mud and lifting stuff and bullets. But this I can do.

TONY

I can't be on the front lines.

IAN

Why not?

TONY

Because I'm Italian!

IAN

Good point. If we were over there we'd be mortal enemies.

Ian grabs a knife.

(CONTINUED)

TONY

I don't want to play this game.

IAN

Everyone in our platoons or squadrons or whatever are dead and it's down to *me* and *you* to capture the flag or fort or-

TONY

Bridge.

IAN

Bridge... Do you run or do you fight?

Slowly Ian approaches Tony telegraphing a knife attack.

TONY

Per favore, non farlo.

IAN

Run or fight Tony.

TONY

No.

Ian lunges.

IAN

For the Queen!

Suddenly Tony snatches some cutlery off the table and guts Ian. Ian exhales. His head rests on Tony's shoulder.

TONY

(whispers in his ear)

Per Il Duce

Ian looks down.

IAN

A spoon? You are a stone cold killer. Say yes.

Tony shakes his head.

IAN

Say it.

TONY

No.

(CONTINUED)

11 CONTINUED: (3)

11

IAN

Whisper it... Just mouth the word.

Mike enters.

MIKE

What word?

IAN

Word is... You're being difficult.

MIKE

I'm being a grown up.

IAN

We need you Mike.

MIKE

I know you're a big fan of theatre but that's all it is. Claudine wants to dress up and play hero while you guys sing along in the chorus.

IAN

I love dressing up.

MIKE

Ian... We're all friends here. Let's keep it that way.

Mike exits.

IAN

As Mike exits dramatically.

12 INT. UPSTAIRS LANDING - EVENING

12

Claudine peeks into the bedroom to see Cecelia seated on the edge of the bed, deep in thought.

CLAUDINE

Do you two have everything you need?

CECELIA

Yes, wait... You have an extra toothbrush?

CLAUDINE

I don't think so. You can borrow mine if-

(CONTINUED)

CECELIA

It's fine. We have one but Mike's weird... Anyway...

CLAUDINE

OK.

Claudine turns to exit.

CECELIA

It's all gonna work out

CLAUDINE

I need everyone on board or this house of cards goes tumbling.

CECELIA

Give it time.

CLAUDINE

Every year that passes we get further from who we were when we cared about fixing the world.

CECELIA

And now we're who we are.

CLAUDINE

Why are you being so cryptic?

CECELIA

What I'm saying is you're trying to appeal to who they were, not who they are, now.

Claudine considers that.

CLAUDINE

Have I convinced you to join me, or am I appealing to the wrong you?

CECELIA

I'm with whatever Mike decides.

Claudine appears defeated: another would be ally waiting on Mike's decision.

Cecelia heads downstairs leaving Claudine to ponder the situation... then she gets an idea.

*
*

Claudine knocks on a guest bedroom door.

*

Tony bellows from across the house.

(CONTINUED)

12 CONTINUED: (2)

12

TONY (O.C.)
Mangiamo!

Cecelia walks down the steps as Claudine thinks about their interaction. Then she walks over to knock on a nearby door.

13 INT. CLAUDINE'S HOUSE - DINING ROOM - NIGHT

13

Everyone eats in silence (not awkward yet, just no one quite knows what to say).

EMILY
This is delicious.

TONY
Thank you.

EMILY
Is this feta or goat cheese?

IAN
Feta is goat cheese if I'm not mistaken.

TONY
You are mistaken. It's from a sheep.

EMILY
Aren't those the same thing?

TONY
No. One has wool.

EMILY
So they milk sheep?

TONY
Apparently.

EMILY
Seems odd doesn't it?

TONY
No odder than a goat.

CLAUDINE
Ok **guys!**... Maybe I should have prefaced this occasion a little more thoroughly-

TONY
Or at all.

(CONTINUED)

CLAUDINE

You're right. You're right. And I apologize for that. I was naive to think you'd all jump at the opportunity like I did. But-

MIKE

It's not happening.

CLAUDINE

Pardon?

MIKE

There's no point in wasting your time trying to convince us, because no matter what you say, or who else you get to join you, I will inform the banks, law enforcement, your families... whatever it takes to save you from your own stupidity.

ACT BREAK

ACT FOUR

14 INT. CLAUDINE'S HOUSE - LIVING ROOM - FLASHBACK

14

It's the same room but from a decade ago but everything is a little more casual.

The inebriated gang lounges around the coffee table playing liars dice and drinking wine and hooch.

MIKE

Fourteen fours.

JACQUES

The money flows, it always will flow to the groups who give the greatest return on the capital. And if you're competing with legitimate businesses with honest practices how do you beat them?

IAN

Savagery. fifteen two's.

(CONTINUED)

JACQUES

Yes. Conquering. Slavery. Death, destruction. Take what's mine and fuck everyone else. That invested dollar doesn't become two it becomes ten... twenty.

CECELIA

So there needs to be a focus on the laws to stop them.

TONY

Fifteen three's.

CLAUDINE

But the laws change once they gain power. Bullshit.

Claudine raises her cup. Everyone counts their dice. We reveal Tony has a "Hitler" mustache

EVERYONE

Drink Chaplin!

TONY

Can you please stop calling me that?!

CLAUDINE

I think it's handsome. Very 1920's.

TONY

It's making a comeback.

MIKE

Looks like you had a runny nose that sprouted hair.

TONY

It's called a Toothbrush mustache and I'm not going to let some American clown ruin it for the rest of us.

Tony takes a sip of wine: he doesn't like it.

TONY

This is so sweat

CLAUDINE

Darling if you're gonna play you have to chug.

(CONTINUED)

TONY
Sac-religious.

He bitterly throws it back.

CLAUDINE
Love you.

TONY
Do you?

Tony then tosses a die in the middle and they resume their game.

MIKE
I've been surrounded by these pricks since I was born. If they could sell a puppy to a blender they would.

JACQUES
So we use our connections. We infiltrate, we rise through the ranks and when the time is right...

TONY
Twelve threes.

CLAUDINE
Bullshit.

Everyone checks the dice. Claudine's little sister ERIN peaks around the corner.

ERIN
Can I have some?

EVERYONE
Drink!!!

TONY
Are you kidding me?!!

CLAUDINE
(over everyone)
No!

ERIN
But it's legal now

CLAUDINE
Not for you. Go upstairs, we're talking about adult things.

*
*
*
*
*
*
*
*
*
*
*

14 CONTINUED: (3) 14
Erin walks off in a huff. *

13 INT. CLAUDINE'S HOUSE - DINING ROOM - NIGHT 13
Picking up right where we left off.

IAN
Mikey's going to tell on us.

CLAUDINE
(to Mike)
If you're out, be out. Don't drag us
down-

MIKE
It's too late. **I can't do nothing.** *

CLAUDINE
That's exactly what you're doing.

MIKE
No. If I see a baby playing with a
loaded gun I'm going to take the
gun!

IAN
And shoot the baby?

MIKE
Ian I'm going snatch you by your **bow
tie** and throw you out the God damn
window. *

IAN
(meekly)
... It's clip on.

MIKE
Don't make me the bad guy here. I'm
just looking out for everyone...
Thank you Tony for cooking. Let's
enjoy the meal.

They go back to eating in silence. Every crunch and chew and
fork hitting the plate is audible.

CLAUDINE
(to Mike)
You're a coward.

Mike absorbs that...

MIKE

I'm not going to let you kill my friends.

CLAUDINE

That's not what you're afraid of. I'm not in denial about what my family's bank has done for the Nazis-

This gets Mike's attention, but he won't give

CLAUDINE

-or what I've done just being complicit with my silence... When history judges the Stones, and the Demaureaux, and Meyers, it's not going to be kind to us.

MIKE

Depends who writes it.

CLAUDINE

Is that what you're counting on?

MIKE

I'm counting on the sun coming up tomorrow, this fork hitting the floor when I drop it, and shitty people doing shitty things for their own self interests.

Mike tosses the fork. Tony tries to catch it but bumbles it and it falls to the ground. Mike looks at Claudine like "I told you so"

IAN

That would have far more poignant if you'd caught it. *

Off the subtlest looks from Claudine, a very drunk and emotional Emily chimes in. *

EMILY

You guys remind me of my family. We bicker bicker bicker but we lloovvee each other. We also throw forks and spoons and stuff. Our forks aren't as nice. Are these silver? *

CLAUDINE

Yes.

(CONTINUED)

EMILY

My grandma had silver ones but we never used them. They just sat on a shelf for the world to see. We sold them. We had to sell lots of things when my brother got back from the front. He can't work anymore. He can't do much anymore. He was funny... like you guys. He's not funny anymore. But he's alive. Thank god...

Claudine looks to Mike who's still stoic.

CLAUDINE

Any one else in your family serve?

EMILY

I have a big family. There's at least six of us out there right now. Well four. My cousin Clifford and my uncle didn't make it back from... I forget. Did any of you serve?

*
*

Everyone shakes their heads. There's a sense of collecting shame around the table - but Mike is still stoic.

*

Emily looks to Claudine, but she doesn't look back at her.

*

EMILY

Smart. It's dangerous. I just hope this whole thing wraps up before my baby turns eighteen. He's sixteen but I swear to god he was sucking his thumb a week ago. If they come for him I don't know what I'm going to do. I really don't.

*

Emily can't help but cry. Then gathers herself.

EMILY

(as if nothing happened)

What's for desert?

TONY

Torta Barozzi.

EMILY

Mmmm, I don't know what that is but it sounds delicious.

Everyone is stewing in their reality check

13 CONTINUED: (3)

13

Claudine looks to Mike who's fighting back tears. They make eye contact and he gives her the subtlest of nods. Claudine's lips curl into a faint smile and she gets back to eating. It's on.

*

15 INT. CLAUDINE'S HOUSE - BAR ROOM - LATE NIGHT

15*

The house is dark other than light coming from the living room along with the sound of the group chatting. Claudine makes herself a drink.

*

*

*

Emily joins Claudine in the bar, pouring herself some more whiskey.

*

*

CLAUDINE

*

You were amazing

*

EMILY

*

I told you I'm a good actor

*

CLAUDINE

*

Well it worked. Thank you.

*

EMILY

*

No need to thank me. Fuck those
Nazi's.

*

*

Claudine and Emily cheers.

*