

# **JANE THE NOVELA**

**"The Woman Who Rose From the Dead"**

Written by

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ACT ONE

OVER WHITE, TYPED: "PROLOGUE"

The page flips and the following is TYPED, as we hear JANE THE NARRATOR'S melodious voice at the same time:

**JANE THE NARRATOR**  
**Ah friends. The following is a**  
**story of murder, mayhem... and the**  
**ultimate forgery.**

THE WORDS ARE FADING INTO WHITE, which is dissolving into a fog.

**JANE THE NARRATOR (CONT'D)**  
**But it didn't start off that way.**

1      EXT. S.F. STREET/EXT. MONTENEGRO HOUSE - FB - DAY (FBD1)      1

AS the fog clears...

**JANE THE NARRATOR**  
**Our story begins twenty-two years**  
**ago...**

FADE UP on a timid LITTLE GIRL in a frilly dress, looking up at something. TYPE ON: "San Francisco - 1996."

**JANE THE NARRATOR (CONT'D)**  
**When our heroine, Estela**  
**Montenegro, was four years-old, she**  
**was adopted by her two loving**  
**parents, Camila and Salvador.**

WIDEN TO INCLUDE SALVADOR AND CAMILA (40s) standing on either side of her. TYPE ON: "Camila - Right 100% of the time," and "Salvador - Right the other 100%."

**JANE THE NARRATOR (CONT'D)**  
**But they both agreed on one thing.**

As they each take one of Estela's tiny hands in theirs, they gaze down upon her, beaming with love.

**JANE THE NARRATOR (CONT'D)**  
**They were overjoyed to be showing**  
**Estela her new home.**

REVERSE ON a modest Victorian house. The family ENTERS FRAME and lead a smiling Estela up to the house.

2      INT. MONTENEGRO HOUSE - ESTELA'S BEDROOM - FB - DAY      2

Young Estela takes in her surroundings as her parents watch.

(CONTINUED)

**JANE THE NARRATOR**  
**And to make the day even more special, they presented her with a gift...**

Camila produces an art kit with a red bow on it and hands it to Estela, who smiles, delighted. As she opens it, thrilled:

**JANE THE NARRATOR (CONT'D)**  
**...Which brought Estela many hours of joy. You see, she was quite the artist.**

3      **INT. MONTENEGRO HOUSE - ESTELA'S BEDROOM - FB - DAY (FBD2)**      3

Young Estela draws at her desk as Camila enters with laundry.

**JANE THE NARRATOR**  
**...Though, not all of her pictures were sunshine and roses.**

Camila sets down her basket and picks up a drawing. It's of Estela screaming as she points at a wild-looking woman. Camila points to the woman in the picture, concerned.

**CAMILA**  
Who is this scary woman?

Estela looks unhappy. We hear her heart beating fast.

**ESTELA**  
She's...she's...

**CAMILA**  
(trying to help)  
Is she your mother?

Estela clutches her chest and looks like she's about to cry, the edges of her vision blurring; instead, she faints and her heart, now beating rapidly, suddenly stops. FADE TO CRIMSON.

**JANE THE NARRATOR**  
**That was the first time Estela's heart stopped...**  
**(then)**  
**And the first time she rose from the dead.**

Ominous silence. Finally, we hear Beep. Beep. Beep.

4      **INT. HOSPITAL ROOM - FB - DAY (FBD3)**      4

FADE UP ON: a heart monitor. WIDEN and FIND Estela, awake, and lying in a hospital bed as Camila and Salvador listen intently to her DOCTOR.

(CONTINUED)

DOCTOR  
...The pacemaker should keep her  
heart condition under control.

CAMILA  
Plus, she needs to stay calm.

DOCTOR  
That actually won't make much of a  
difference.

We STAMP ON: an arrow pointing to the doctor, then STAMP:  
"100% right."

CAMILA  
Trust me, it will.

The arrow spins and points to Camila. She turns to Estela, firm.

CAMILA (CONT'D)  
You need to stay calm.

**JANE THE NARRATOR**  
**...And so Estela learned to keep**  
**her feelings in check.**

5      INT. MONTENEGRO HOUSE - KITCHEN - FB - DAY (FBD4)      5

ON a trash bin as Estela's drawings are dropped inside.  
REVEAL Camila has thrown them out.

**JANE THE NARRATOR**  
**...And her parents threw out the**  
**drawings to help Estela forget the**  
**scary woman.**

Beside her, Salvador, on a stepladder, puts the art kit on a  
high, unreachable shelf. Young Estela watches, devastated.  
A beat. Then, she moves towards the window and stares out...

**JANE THE NARRATOR (CONT'D)**  
**And friends, Estela did eventually**  
**forget about the woman in the**  
**picture...**

We're on her back, framed by the window, MATCH DISSOLVE TO:

6      INT. SF MOMA -- GALLERY/HALLWAY/STORAGE ROOM - DAY (D1)      6

ON a WOMAN'S back as she sits on a bench before a painting.

**JANE THE NARRATOR**  
**...Though she never forgot her love**  
**of art.**

(CONTINUED)

REVERSE ON ADULT ESTELA (26), contemplating the piece. TYPE ON: "San Francisco Museum of Modern Art - The present." Estela's cell **rings**. She answers. INTERCUT WITH: a BEARDED GUY in a black jumpsuit (20s).

BEARDED GUY  
The last patron just left the building. It's time.

ESTELA  
Let's move the cargo. We have eight minutes.

CUE SUSPENSFUL MUSIC; a ticking clock appears ON SCREEN. In an Ocean's 11-style sequence, INTERCUT between Estela walking through a gallery and the bearded guy, with TWO BURLY GUYS in jumpsuits, moving transportation equipment. They arrive at a door with a security pad. Bearded guy punches in a code.

As the guys enter the storage area, we SPLIT SCREEN with Estela, passing a SECURITY GUARD. Uh-oh. But the guard just winks at her. She smiles flirtatiously and keeps walking. MERGE SCREENS as Estela catches up to the guys.

ESTELA (CONT'D)  
We've got six minutes.

Suddenly, bearded guy sneezes; the painting he's holding snags on the corner of a table and RIPS! The music CUTS OUT.

ESTELA (CONT'D)  
Oscar! If that had been the real piece you'd have just destroyed a priceless Jackson Pollock!

JANE THE NARRATOR  
(frazzled)  
Oh my gosh. You didn't think she was actually *stealing* the painting? Sorry, it's my first time narrating. Guess you could say I'm kind of a virgin at it.

ON Estela, annoyed, we STAMP ON: "Estela Montenegro - Curator at SF MOMA. M.A. in Art History. Interned at the Louvre and the Uffizi."

JANE THE NARRATOR (CONT'D)  
Unlike the painting, Estela's the real deal. These other guys, not-so-much.

STAMP ON: "Oscar, Danny and Will." Then: "Art handlers."  
Then: "Soon to be fired."

(CONTINUED)

OSCAR

Sorry, boss. It's just allergies.

ESTELA

I know. But I can't have you moving the art. No mistakes. We need it done in under eight minutes to minimize exposure to daylight.

She spots a meticulous and fashionable FRENCHMAN (40s), entering the adjacent gallery. As she starts toward him, we TYPE ON: "August Dumonde. Executive Director of SF MOMA - A.K.A. Estela's boss/mentor. A.K.A. Mr. Frenchie-pants."

AUGUST

How'd the run-through go?

ESTELA

We're ironing out the details.

AUGUST

(nods)

I assume you'll be accompanying the paintings as they travel?

ESTELA

Of course. I'm heading back to the winery tomorrow.

A fleeting look of worry on her face. But August doesn't notice; he looks pleased.

AUGUST

Good. It needs to go smoothly; the press is all over this event.

(grudgingly)

And yes, you were right. The vintners have really embraced your idea of having a world class art exhibit at a winery. If all goes well, it could mean an even bigger collaboration between the museum and Napa. Good job.

ESTELA

(smiles, thrilled)

I'm so glad you're pleased.

(then, hates asking)

Have you heard back from the board? About my promotion?

AUGUST

Nothing yet, but I'm working on it.

(CONTINUED)

ESTELA

What's there to work on? Just ask!  
You promised me that promotion.  
I'm counting on that money, and  
more importantly, I deserve it!

**JANE THE NARRATOR**

**Yeah, that's what Estela wanted to  
say. But instead, she stayed calm  
and said...**

ESTELA

Thank you so much.

Yup. That was magical realism. Estela forces a smile as  
August walks away. Once he's gone, her smile fades.

**JANE THE NARRATOR**

**I know how that is girl. It  
happens to me like, once a week.**

She sits on a bench, anxious, then looks up at the painting  
in front of her - Georgia O'Keeffe's ram's head. In a moment  
of MAGICAL REALISM, the SKULL begins speaking:

SKULL

Ugh! He's going to screw you over  
and you're going to take it, 'cause  
that's what you do. Just ask for  
what you want!

ESTELA

It's not that easy.

SKULL

You know what's not easy? Talking  
without a tongue!

FRIDA KAHLO'S portrait chimes in, tells the skull:

FRIDA KAHLO

Go easy on her. She's obviously  
nervous about going back to the  
vineyard. She hasn't been there  
since... the incident.

**JANE THE NARRATOR**

**Ah yes, the incident...**

But Estela is getting up, irritated.

ESTELA

Shush it, Frida!

(CONTINUED)

As Estela, exits, nettled, we PRELAP... (Throughout the script, Spanish is indicated by italics.)

SALVADOR (O.C.)  
*Sssh. Estela might hear.*

7      INT. MONTENEGRO HOUSE - KITCHEN - NIGHT (N1)      7

Salvador and Camila have a hushed but heated conversation as they prepare dinner:

CAMILA  
*You have to make him negotiate.*

SALVADOR  
*I tried.*

SALVADOR (CONT'D)      CAMILA  
*And don't say I'm letting him walk all over me.      You're letting him walk all over you.*

A preoccupied Estela walks down the stairs in time to hear:

SALVADOR (CONT'D)  
*Look, the landlord's not budging.  
The rent at the bakery's going up.*

ESTELA  
*By how much?*

They turn and see her standing there...

SALVADOR  
*You don't need to worry about it.*

ESTELA  
*Of course I'm worried. But, once I get my promotion, I should be able to pitch in.*

CAMILA  
*(impressed)*  
*You asked August?*

ESTELA  
*Yes. And I was firm-ish.*

CAMILA  
*Mm-hm. I bet.*

ESTELA  
*The point is, he's working on it, and I want to help. If the event goes well...*

(CONTINUED)

SALVADOR

(stubborn)

It will. But I'm not taking your  
money. And that's final.

CAMILA

You sound like a caveman.

SALVADOR

Well, this is my cave!

Estela sighs, irked. Camila quickly changes the subject and  
turns to Estela, whispering:

CAMILA

So tomorrow, in Napa, don't --  
(changes her mind, instead says)  
Just remember to *stay calm*.

ESTELA

I will. I'll be fine.

SALVADOR

What are you two whispering about?!

CAMILA

Your ridiculous cave!

Just then, there's a knock at the back door. Estela answers  
it, REVEALING an attractive CHINESE-AMERICAN GUY (20s).

**JANE THE NARRATOR**

**Ooh, it's the security guard! That  
uniform did not do him justice.**

As he beams at Estela, we TYPE: "Luen Chow - Estela's  
boyfriend. Head of Security at S.F. MOMA and C.H.A. -- Crazy  
Hot Asian." He holds up a bag of food:

LUEN

I come bearing steamed buns!

ESTELA

(playful)

Well, swing those buns my way!

He gives her a quick kiss, then enters.

**JANE THE NARRATOR**

**OMG, how cute are they? I love  
their Chino-Latino vibe!**

LUEN

I was just in the neighborhood...

(CONTINUED)

SALVADOR

What a coincidence, you're just in time for dinner.

LUEN

What can I say? My ceviche sense was tingling.

He gives Camila a peck on the cheek, then joins Estela setting the table, unpacking his bamboo steamer baskets.

ESTELA

And here I thought *I* was the draw.

He laughs and takes Estela's hand, kissing her knuckles.

SALVADOR

Don't you two get enough of each other at work?

LUEN

I barely see Estela lately. She hardly comes up for air.

(with a catch to his voice)

Frankly, I'll be glad when she's done going to that vineyard.

Estela looks at him a little uneasy as they sit down to eat.

**JANE THE NARRATOR**

**I know what you're thinking: Why does everyone have their panties in a bunch about Estela going to Napa?**

SMASH TO:

8      INT. SIEGLER WINERY - FELIX'S OFFICE - DAY (D2)      8

SLOWLY TILT UP on a mouthwateringly handsome CAUCASIAN MAN (30), in a smart suit. TYPE ON: "Felix Siegler - Napa's most eligible bachelor." STAMP ON: A chili pepper emoji that sizzles, smokes and explodes!

**JANE THE NARRATOR**

**Riiight. He's one tall glass of wine.**

Felix nervously straightens his tie as someone knocks on his door. It opens REVEALING an elegant CAUCASIAN WOMAN (50s). TYPE ON: "Renata Siegler - Felix's mother. Other co-owner of Siegler wines. Perfectly coiffed and perfectly poisonous." Renata takes in his appearance.

(CONTINUED)

RENATA

You look nice. What's the occasion?

FELIX

No occasion. I'm just meeting with Estela Montenegro.

As he loosens his tie again...

**JANE THE NARRATOR**

**Looks like Estela's not the only one nervous about today's meeting.**

He looks up, noticing Renata's worried expression.

FELIX

Everything okay?

RENATA

(beat, then)

Your sister is apparently flying in for the party.

FELIX

(worried)

What?

RENATA

All of a sudden she cares so very much about the well-being of the vineyard. Because we stand to make money again.

FELIX

Don't worry. I'll make sure she acts... you know... regular.

Huh. Who's this non-regular sister?

RENATA

I can't help but worry. Usually when I go incognito this long I emerge with a new nose.

FELIX

Well, I like your current nose.

RENATA

Thank you. But you know what I mean. The reopening has to go well. We need great press if the winery is going to survive.

(CONTINUED)

FELIX  
I know what's at stake, mother.  
...And why it's at stake.

A tense beat, interrupted by a **ding!** Felix gets a text from someone named Adrian: "Need you in the warehouse! 911!"

FELIX (CONT'D)  
I've got to go...

He exits. Renata follows him out, preoccupied, and heads to:

9      INT. SIEGLER WINERY - RENATA'S OFFICE - DAY (D2)      9

Renata finds RAUL PIÑEDA (40's) waiting for her.

RENATA  
Thanks for coming. I was hoping  
you could help me with this.

She pulls a note wrapped in a plastic bag out of her desk.

RENATA (CONT'D)  
I found it on my desk this morning.

She hands it to him to read and we see the message: "I know it was you. I'll keep your secret for \$500K." He whistles.

**JANE THE NARRATOR**  
**Yikes! Momma better sell a boat-**  
**load of booze.**

RENATA  
Find out who's responsible.

RAUL  
Got it.

And we PRELAP:

FELIX (O.C.)  
Uh-oh.

10      INT. SIEGLER WINERY - WAREHOUSE - DAY (D2)      10

FELIX  
What's the problem?

Felix approaches a LATINO MAN (50s), inspecting a hose. TYPE ON: "Adrian Torres: Operations Manager - Taught Felix all he knows about running a winery AND holding his liquor."

(CONTINUED)

ADRIAN

There's a backup in the system.  
And if too much pressure builds,  
it's going to blow.

FELIX

Turn on the hose, we'll see if we  
can force it through.

Adrian turns on the hose. We hear a **woosh!** as liquid floods the pipes. A loose bolt at one of the joints begin to rattle. Felix rolls up his sleeves, grabs a wrench and goes to tighten it, but it comes loose. Wine bursts through an opening, spraying him. As he forces the ends of the pipe together and secures the joint:

FELIX (CONT'D)

Shut it off!

**JANE THE NARRATOR**

**Wow. Hot and handy.**

Felix takes in his ruined shirt as Adrian walks up.

FELIX

Have your guys replace the joint.

ADRIAN

(reluctant)

The maintenance guys stayed home in  
solidarity with the field hands.  
There's talk of a strike.

FELIX

(a little panicked)

What?! No. You need to find a way  
to stop it.

(off Adrian, reluctant)

Look, I'll do right by the workers,  
but I need time. It's not going to  
happen before the relaunch.

ADRIAN

Unfortunately, your family's been  
making promises for generations,  
and nothing ever changes. That's  
why the ghosts are always howling  
in the caves.

FELIX

That's the wind.

ADRIAN

Maybe, but the workers just don't  
trust you.

(CONTINUED)

FELIX

Do you?

Adrian softens. Felix sees an opening and pleads:

FELIX (CONT'D)

Adrian, it's only been six months since my dad died. You know I plan to do things differently than him. I *will* improve the conditions, but we can't risk the relaunch.

ADRIAN

(considers, then)  
I'll see what I can do. But remember: Too much pressure... things blow.

Soaked and stressed, Felix grabs his jacket and exits.

11 INT. SIEGLER WINERY - TASTING ROOM/EXT. SIEGLER WINERY - 11  
          GROUNDS - DAY (D2)

Estela checks her watch: Felix is late. She takes in the bold, modern art in the room, pausing before a pointillism landscape of a vineyard. After a beat, something in the painting moves. She squints, the image refocuses -- and it's not a painting! She's looking out a window and the figure moving on the horizon is Felix, shirtless and glorious as he walks in SLOW MOTION. She gulps.

**JANE THE NARRATOR**

**Holy hell, look at those abs. I can't help it, I'm married, but I'm still human.**

A beat later, he crosses the threshold. An employee heads him off with a clean shirt, which he pulls on as Estela tries not to watch. He sees her and his face lights up, but...

ESTELA

(consummate professional)  
The tasting room looks great. I'd love to see the installations in progress.

FELIX

Of course...

12 EXT. SIEGLER WINERY - GARDEN GROUNDS - DAY (D2) 12

As they walk, Felix turns to Estela, a little nervous.

FELIX

...It's been a while.

(CONTINUED)

**JANE THE NARRATOR**  
**One month to be exact.**

ESTELA  
I've been swamped at work.

FELIX  
Yeah, me too.

An awkward beat, then:

FELIX (CONT'D)  
We should talk about the  
kiss...

ESTELA  
Let's not talk about the  
kiss.

**JANE THE NARRATOR**  
**Sorry for dropping the ball again!**  
**How could I forget to tell you**  
**about the kiss?**

**JANE THE NARRATOR (CONT'D)**  
**It was epic!**

ESTELA  
It was nothing.

**JANE THE NARRATOR (CONT'D)**  
**Well, I'll let you decide...**

And WE FLASHBACK TO:

13

**EXT. SIEGLER WINERY - GARDEN GROUNDS - FB - DAY (FBD5)**

13

Felix and Estela walk through the vineyard, laughing.  
Suddenly, Estela stops, enthralled by her surroundings.

ESTELA  
Wow! A sculpture would go  
perfectly here. Something bold and  
sensual.  
(off him, smiling)  
What?

FELIX  
You're just so passionate about  
your art.

She chuckles, embarrassed.

ESTELA  
I can get carried away sometimes.

FELIX  
I know. I like that.

A moment. And now he's getting carried away, because he  
leans in... and kisses her; its slow, sexy, electric.

(CONTINUED)

Estela kisses him back, her heart galloping in her chest, but as she opens her eyes, Felix starts to blur. We FADE TO CRIMSON as her heart stops beating altogether. Silence. Then, a flicker of light as Estela's eyes flutter open. She's on the ground, looking up into Felix's concerned face.

ESTELA

I... I'm sorry. It's just... I have a heart condition.

**JANE THE NARRATOR**

**Indeed, that was the second time Estela rose from the dead.**

As she sits up, steadying herself...

FELIX

Are you okay? Should I call the paramedics?

**JANE THE NARRATOR**

**And I should mention, the next time her heart stops... it won't start again.**

ESTELA

I think I'm okay. Let's just sit here for a minute.

**JANE THE NARRATOR**

**Yup. Now you know why everyone was so worried about her coming back here!**

BACK TO:

14      EXT. SIEGLER WINERY - GARDEN GROUNDS - DAY (D2)

14

ESTELA

Thank you again for the ride home. I had my pacemaker replaced. It won't happen again.

FELIX

I'm just glad you're okay.

ESTELA

(back to business)  
I am. So--

FELIX

I haven't been able to stop thinking about you.

(CONTINUED)

ESTELA  
I'm with Luen.

FELIX  
So... you felt nothing when we  
kissed?

ESTELA  
Of course I felt something, I'm not  
a corpse. Maybe it was passion or  
lust, I don't know, but Luen and I  
have something deeper: love and  
commitment. He makes me feel safe.

FELIX  
That's what you want? A safe life?

Ouch. He's struck a chord; but she recovers, final:

ESTELA  
Safe is a good thing! My heart  
needs to be safe. And I'm not  
going to put that at risk for a  
moment of passion. So moving  
forward, let's just both behave  
professionally, as colleagues.

He nods, resigned. Just then, they arrive at the spot where  
they kissed. It's now dominated by a huge, modern sculpture  
rising from among the vines. Estela gasps, awestruck.

ESTELA (CONT'D)  
Wow. Absolutely beautiful.

As Felix looks at her...

**JANE THE NARRATOR**  
**I'd have to say he agrees.**

FELIX  
Come on.

As he leads her past some hedges, we see movement among the  
branches, then a creepy POV of someone watching them.

**JANE THE NARRATOR**  
**I bet you're wondering who's**  
**watching them? And if you aren't,**  
**you should be...**

Dark. Moody. Quiet. Estela shivers as they enter. Felix  
uses a key from his keychain to get inside --

FELIX

Sorry, we keep it cool down here to protect the wine. In the wrong conditions, your bottles could easily turn bad.

Click. They are in. He turns on the lights REVEALING rows of wine racked from floor to high ceiling. Estela reacts, impressed, as she looks around.

ESTELA

Wow. I've never seen anything like this.

He hits a key code on a security system, then takes a bottle.

FELIX

It's a rare collection. Four generations of our best vintages.  
(re: bottle)  
This is a real gem. The '05 Blanc de Blanc.

ESTELA

Since we're keeping things professional, it's probably best if I don't drink at work.

FELIX

Right. It's a gift. A thank you.

Oh. She takes the bottle, feeling a little foolish, then turns toward the door and... Raul is there! She jumps!

ESTELA

Ahhh!

**JANE THE NARRATOR**

**Perhaps it's our creepy stalker?**

FELIX

It's just Raul. He's our riddler.

**JANE THE NARRATOR**

**Whoops. My bad again.**

TYPE ON: "Raul Piñeda. A.K.A. 'the Riddler.'" Raul smiles.

RAUL

You know, just once I'd like to meet a girl who didn't scream the moment she laid eyes on me.

STAMP ON: "Also, the Joker." Estela chuckles.

(CONTINUED)

FELIX  
I was just finding a special bottle  
for Ms. Montenegro.

RAUL  
(off bottle)  
She must be special indeed.

Uncomfortable, Felix turns to Estela:

FELIX  
Shall we go sign the paperwork?

Estela nods, then turns to Raul.

ESTELA  
Happy riddling!  
(to Felix, as they exit)  
What is riddling by the way?

FELIX  
(smiles)  
It's a method of hand-turning  
champagne bottles to settle and  
remove the sediment.

**JANE THE NARRATOR**  
**Guess you could say he collects**  
**dirt for a living.**

Off Raul, following them with his eyes, his smile fading...

16      INT. SIEGLER WINERY - TASTING ROOM - DAY (D2)      16

Estela and Felix enter and are surprised to find August.

AUGUST  
Just popping in to see how the  
installations are progressing, and  
to drop off the brochures.

Estela picks up a brochure on the bar and flips through it.

FELIX  
Thanks. Estela's done a tremendous  
job. I couldn't be more thrilled  
about our collaboration.

AUGUST  
In that case, I'll leave you to  
finish your business.

He exits, leaving Estela looking pissed. She turns to Felix.

(CONTINUED)

ESTELA  
I just need a minute.

17      EXT. SIEGLER WINERY - GROUNDS - CONTINUOUS (D2)      17

Estela catches up to August and confronts him.

ESTELA  
Hey! You said both our names would  
be on this; it's all about you!

AUGUST  
Everyone knows how important you've  
been to this project.

ESTELA  
Fine, it's fine. As long as I'm  
getting the promotion.

August's face changes.

AUGUST  
The thing is - I got word it can't  
happen right now.

ESTELA  
It's not fair! This project was  
entirely my idea --

AUGUST  
And you were my idea. I'm the one  
who discovered and nurtured your  
talent, the one who brought you to  
MOMA and groomed you to become one  
of the youngest curators at a  
museum of this stature. And you  
have plenty of time, but I don't.  
This is my legacy.

ESTELA  
Please... I was counting on that  
money. My parents are in debt  
because of my medical bills. I  
need to help them.

AUGUST  
Estela. I suggest you calm down  
and go back to work.

He turns and exits. We PUSH IN: on Estela, watching him  
leave, blinking back furious tears as:

(CONTINUED)

**JANE THE NARRATOR**

**I'll remind you: If you put enough pressure on something, eventually it's going to blow.**

She starts walking...

**JANE THE NARRATOR (CONT'D)**

**Which is one way to explain what happened next.**

She stops by a tree and closes her eyes, collecting herself.

**JANE THE NARRATOR (CONT'D)**

**In any case, something snapped.**

We hear a snap! Suddenly, blackness. Then, ECU: ON Estela's eyes as they pop open.

**JANE THE NARRATOR (CONT'D)**

**And in the blink of an eye, Estela became a different person...**

18 INT. SF MOMA - ESTELA'S OFFICE - NIGHT (N2) 18

Estela pulls up the museum's surveillance system on her laptop and shuts it down. She sets an alarm on her cell. A ticking clock appears ON SCREEN - eight minutes. CUE SUSPENSFUL MUSIC as she exits, with a wrapped canvas.

19 INT. HALLWAY/STORAGE ROOM/SECURITY OFFICE/ELEVATOR/EXT. PARKING GARAGE/INT. ESTELA'S CAR - NIGHT (N2) 19

Estela enters the code to the storage room. INTERCUT WITH: A SECURITY GUARD, insistently pressing a key on his keyboard. Stumped, he picks up his phone and dials. BACK TO: Estela, pulling the Jackson Pollock from a container and replacing it with a forgery. She exits, heads down the hall and into the service elevator. As the doors close, MATCH CUT TO:

A car trunk closes over the painting inside. As Estela gets in her car and drives out of the garage, her phone BEEPS and our ticking clock hits zero. INTERCUT WITH: The security cameras coming back online. The security guard sighs, relieved, everything appears to be in tact. BACK ON: Estela, as she escapes into the blackness.

**JANE THE NARRATOR**

**Yes friends, it seems a hero, like a good bottle of wine, can quickly go bad.**

**END OF ACT ONE**

ACT TWO

20      INT. MONTENEGRO HOUSE - ESTELA'S BEDROOM - NIGHT (N2)      20

Estela sits on the bed breathing hard, overwhelmed.

**JANE THE NARRATOR**

**The difference between a forgery,  
and an original is not a matter of  
brush strokes. It's a matter of  
primacy. Being first. Originality  
versus imitation.**

She lies back on her bed, looking up.

**JANE THE NARRATOR (CONT'D)**

**The point is, she had stolen an  
original freakin' Jackson Pollock.  
So what now?**

On Estela, staring at the ceiling as we CROSSFADE...

21      INT. MONTENEGRO HOUSE - ESTELA'S BEDROOM - DAY (D3)      21

Estela's at her desk, laptop open, looking like she hardly slept. ON her computer screen as she types an email: "I have something you'll be interested in. Can we meet?" She hits send and takes a ragged breath when Luen interrupts.

**LUEN**

Hey babe!

She jumps, startled, and clutches her chest.

**ESTELA**

Ahhh! Oh my god, I think my heart just stopped.

**LUEN**

(alarmed)  
Did it?

Realizing he took her literally:

**ESTELA**

No! I was joking.

**LUEN**

Oh. You're acting weird. And I know why.

Estela reacts, worried.

(CONTINUED)

LUEN (CONT'D)

I saw the brochures. I can't believe August took the credit for your work.

ESTELA

(suddenly irate)

I know! Can you believe that dick-wad?

LUEN

(raising a brow)

Dick-wad?

ESTELA

What would you call him, an ass-wipe?

(French accent)

Le douchebag?

LUEN

(cracks up, surprised)

I like this side of you. I've never seen you so... pissed.

ESTELA

Something must have snapped, 'cause I am so freaking pissed!

Her phone alarm goes off: "Leave for the vineyard."

ESTELA (CONT'D)

Okay. I should leave for the vineyard. Per my really annoying alarm.

And she silences it sharply!

**JANE THE NARRATOR**

**Which brings us here...**

22 INT. SIEGLER WINERY - WAREHOUSE - DAY (D3)

22

Adrian meets with the FIELD HANDS as Raul lurks in the B.G. SERGIO VILLA (30s), gets up and addresses the workers:

SERGIO

*I say we strike now! We'll never have as much leverage.*

ADRIAN

*Or as much to lose! If you jeopardize the relaunch, all of our jobs may go away completely.*

(CONTINUED)



LUEN

I've given this a lot of thought,  
and well... I'd like to ask her to  
marry me, with your permission.

Salvador smiles warmly.

SALVADOR

Of course you have my blessing.

Luen beams at Salvador and they share a hug. Then:

LUEN

I promise I'll take care of your  
little girl.

Salvador smiles, covering emotion, but the smile doesn't  
reach his eyes.

LUEN (CONT'D)

What's wrong?

SALVADOR

Nothing, nothing.

LUEN

Sal, come on. What is it?

Salvador shakes his head, emotional. Then:

SALVADOR

I have to close the bakery. Even  
Camila doesn't know how bad it's  
gotten.

A beat as this lands on Luen.

SALVADOR (CONT'D)

I'm the man of the house. I'm  
supposed to provide for them.

Sal breaks down, crying. He tries to recover...

SALVADOR (CONT'D)

...I'm sorry.

LUEN

Is there anything I can do to help?

Salvador shakes his head, but:

SALVADOR

Just make my daughter happy.

26

INT. SIEGLER WINERY - FELIX'S OFFICE - DAY (D3)

26

On Estela, who looks unhappy as she sits across from Felix's desk reading a text: "Let's meet tomorrow. I'll send the address. Come alone." She sighs, worried, as Felix enters.

FELIX

Sorry I'm late. It's been one of those days.

ESTELA

Yeah, mine's been pretty dank too. Got anything to drink at this vineyard?

He looks at her, surprised.

FELIX

I thought you didn't drink at work?

ESTELA

Today I feel different. All around.

He takes a bottle from his shelf, pours her a glass. Then:

FELIX

What's going on?

She takes a sip of wine, thinking...

**JANE THE NARRATOR**

**How do you tell someone you're freaked out about unloading the painting you stole?**

ESTELA

Mr... Frenchie-pants stole my idea.

FELIX

(surprised)  
August?

ESTELA

Yep! Exactly. He took all the credit for this collaboration and screwed me out of a promotion. Which really blows!

FELIX

What? But this was all you. You stalked me at that event--

(CONTINUED)

ESTELA  
(laughs)  
I'm pretty sure I've never stalked  
you.

FELIX  
You definitely stalked me.

And we FLASHBACK TO:

INT. SF MOMA - GALLERY - FLASHBACK - NIGHT (FBN6)

Patrons and couples on dates sip cocktails and enjoy the art. Felix holds court with a few HIPSTERS. He turns to get a drink from a passing waiter and - Estela is there - smiling.

ESTELA  
Hi there.

He smiles back and steps toward her, away from the group.

FELIX  
Do we know each other?

ESTELA  
Not yet. But you're Felix Siegler,  
right? I wanted to bend your ear  
about a potential collaboration  
with the museum.

FELIX  
Ah. And here I was thinking you'd  
been flirting with me all night.

He gives her a wry, irresistible smile. She's not immune to his charm, but soldiers on:

ESTELA  
SF MOMA is a world-class travel  
destination, as is Napa. Our  
patrons surely intersect. What if  
we brought art and wine together  
and united those experiences for  
them? Modern art at a vineyard.  
And I don't mix business with  
pleasure - except maybe when we  
celebrate the art opening at your  
vineyard.

Felix nods, intrigued and impressed.

FELIX  
I'm interested. Call me to set up  
a meeting at my office. Or maybe  
over dinner?

(CONTINUED)

Estela looks flustered. Just then, Luen walks up and wraps a possessive arm around her waist.

LUEN

Hey, I've been looking all over for you.

Luen gives Felix an appraising look. Uncomfortable, Estela wraps things up with Felix.

ESTELA

Thanks so much for your time. I'll call to set up that meeting.

She leads Luen away. Off Felix, intrigued, we go BACK TO:

FELIX

You need the promotion to help your parents right?

Estela reacts, surprised. Then --

ESTELA

Sorry. I just forgot I told you that. Yeah. That's why...

She looks at him for a beat, moved. Then catches herself --

ESTELA (CONT'D)

So, what's going on with you?

FELIX

Trying to stave off a strike before the party.

ESTELA

Oh damn. A strike? That would suck balls.

(then)

Sorry. Trying to say what I feel more. And that's how I feel.

FELIX

(laughing)

How else do you feel?

ESTELA

Like I want another drink.

FELIX

(smiles)

Alright. Let's get the good stuff.

29

INT. SIEGLER WINERY - CAVES - WINE LIBRARY - DAY (D3)

29

CLOSE ON: A key, opening the first gate. Then the second. Then the keypad. Felix punches in a code. Estela watches.

ESTELA

So much security...

FELIX

Well, some of these bottles are pretty expensive.

ESTELA

How expensive?

FELIX

That big one in the corner?

(as she looks)

It's a 1992 Cabernet Sauvignon imperial? Two hundred.

ESTELA

200 bucks? Not impressed.

FELIX

200 thousand.

She reacts, shocked. She turns to him as he takes a saber from the wall. She reacts!

ESTELA

You're not going to kill me down here, right? Hide my body where no one will find it?

FELIX

(laughs)

I just want to show you a parlor trick; it's called sabering.

He pulls a bottle of bubbly from the rack, points it away from them, then slices the cork clear off the neck.

**JANE THE NARRATOR**

**Okay, that's pretty cool.**

As he tops off her glass as she watches...

ESTELA

So if you're not trying to kill me, are you trying to impress me?

FELIX

That depends, is it working?

(CONTINUED)

She laughs a little...

30      INT. SIEGLER WINERY - CAVES - WINE LIBRARY -- LATER      30

The bottle is nearly drained.

ESTELA

Okay, that was good. But not five thousand dollars good. Next time, I'll take two buck chuck and you write me a check.

He laughs, looking at her...

**JANE THE NARRATOR**

**And maybe it was the wine or maybe it was the moment, but Felix couldn't help himself...**

FELIX

Look, I know you're not the type to run away with your feelings. Honestly, neither am I, but when we kissed, you... consumed me.

He moving closer. And friends, she feels it too.

FELIX (CONT'D)

I've never felt that before. So if you ever decide Luen isn't giving you everything you need... Well, I would.

**JANE THE NARRATOR**

**(sighs, then, dreamily)**

**Ugh, sexy and romantic. Honestly, he kind of reminds me of my man.**

ESTELA

This is... A lot. I need to think. I should go.

She gets up abruptly, but her legs are unsteady. Felix catches her.

FELIX

Easy there, I can't have you passing out on me again.

A loaded beat as they look at each other, their faces close; he's dying to kiss her, but instead:

FELIX (CONT'D)

Let's call you a ride.

31 EXT. MONTENEGRO HOUSE - PORCH - NIGHT (N3)

31

Luen sits staring at an engagement ring in a box when he sees Estela get out of a Lyft. He quickly shuts the box and tucks it in his pocket as Estela slowly staggers up the steps.

LUEN

Hey, babe. Up for a walk?

He goes to kiss her but she flops onto the bench next to him.

ESTELA

Now? No way.

LUEN

(realizing)

Are you -- drunk?

**JANE THE NARRATOR****As a skunk.**

ESTELA

Nah. I am wasted! Shit-faced-ed!

Luen reacts, upset.

LUEN

Were you drinking with Felix?

(off her nod)

Why would you put yourself in that position?!

ESTELA

(rallies, defensive)

I didn't put myself in any "position." I had a little too much wine, with my *client*, a *winemaker*. You're overreacting.

LUEN

I'm not. ...That night last month, when he drove you home, I knew something happened between you two.

ESTELA

Luen, that was-

LUEN (CONT'D)

Stop! I know what it was!

LUEN (CONT'D)

-Just tell me the truth: Do you have feelings for him?

Estela looks at him for a long beat, and she can't lie:

(CONTINUED)

31 CONTINUED:

31

ESTELA

I don't know.

LUEN

Then what are we doing here?

ESTELA

I don't know.

Luen looks at her, devastated, then walks wordlessly past her. Off Estela, fuck!

END OF ACT TWO

ACT THREE

32

INT. MONTENEGRO HOUSE - ESTELA'S BEDROOM - NIGHT (N3)

32

Estela enters, head spinning. When:

CAMILA (O.C.)

So...?!

She turns, her mother is entering in her nightgown. She grabs Estela's hand and looks at it as she says:

CAMILA (CONT'D)

Sorry, sorry, I just needed the details --

ESTELA

About what?

CAMILA

Oh no. Did Luen not... I mean, nothing.

ESTELA

No, what were you going to say?  
(then realizing)  
Oh my god, was he going to propose?

CAMILA

I didn't say that --

ESTELA (CONT'D)

Crap! I didn't know. We had a huge fight. And then we broke up. \*

CAMILA (CONT'D)

What?! Why?

ESTELA

It's... complicated.

She sits on the bed, unsure of what else to say.

CAMILA

Is this about Felix?

Estela looks at her, relieved.

ESTELA

Yeah. I don't want to mess everything up. In every direction.

Camila looks at her for a beat, sympathetic. Then, briskly.

CAMILA

*Lie down. Let me rub your back.*

(CONTINUED)

ESTELA  
*I'm too old for that--*

CAMILA (CONT'D)  
*--And don't tell me you're  
too old for that.*

\*

Estela smiles, lies down. Camila rubs her back. It's soothing. A few beats, then:

CAMILA (CONT'D)  
*So, what are you thinking?*

ESTELA  
*I'm confused. Tell me what I  
should be thinking.*

CAMILA  
*Well, Luen is smart, dependable,  
kind, and loves you more than life.  
So obviously you should be with  
him.*

Estela takes this in. But then Camila surprises us:

CAMILA (CONT'D)  
*But you clearly felt something  
powerful when you and Felix kissed.  
And the heart wants what it wants.  
Even though it scares me, you do  
have to listen to yours.  
(quickly)  
In a calm, thoughtful way.*

ESTELA  
*Really?*

CAMILA  
*You've always played things so  
safe. Partly because of your  
medical condition, and partly  
because of my overprotectiveness.  
It's made you afraid to take risks.  
But every so often... you have to  
take one.  
(means this)  
Trust me. I took one big risk in  
my life and it was the best thing I  
ever did.*

ESTELA  
*What was that?*

CAMILA  
*Adopting you.*

Estela tears up, grateful. Overwhelmed, she takes her mom's hand, holds it close to her heart. She's emotional.

(CONTINUED)

ESTELA  
You're an incredible mother.  
(then)  
And don't worry. I am finally  
taking risks. All around.

**JANE THE NARRATOR**  
**True, for the record --**

33      INT. EMPTY APARTMENT - DAY (D3)      33

Estela stands in a dank, dim room, her arms held at her sides  
as a WIRY MAN pats her down.

WIRY MAN  
Just making sure you're not wearing  
a wire.

TYPE ON: "MASSIMO BENITEZ - Art dealer." We delete "Dealer"  
and replace it with "Thief." He eyes her: all business.

MASSIMO  
You sure the painting's not a  
forgery? 'Cause we have the best  
eyes in the business and there's  
always a tell.

ESTELA  
Trust me, it's the real thing.

MASSIMO  
Perfect. Bring it to us next time,  
we'll sell it, your cut's ten  
grand.

ESTELA  
What? It's worth five hundred gees  
on the black market.

MASSIMO  
Assuming you can find a buyer,  
that's the hard part --

ESTELA  
Look, I have serious expenses. I  
need at least a hundred grand.

MASSIMO  
That's not going to happen.

ESTELA  
Then I'll find someone else.

(CONTINUED)



REVEAL: FELIX'S SISTER (20s), arms out -- full of love! She's pretty... earthy. FREEZE ON her and TYPE: "SIENNA SIEGLER - Felix's sister and patron saint of endangered animals everywhere." We SUPERIMPOSE "The Conestabile Madonna" by Raphael onto the frame, only with Sienna's face instead of the Madonna and a red panda instead of the child. BACK TO REALITY.

SIENNA

The place looks amaze-balls! And so do you, come here!  
(as she hugs Felix)  
I'm so happy to be home sweet home.

36 EXT. SIEGLER WINERY - PICNIC TABLE - DAY (D4) 36

CLOSE ON a still-life of a cheese and fruit plate and a bottle of wine. Sienna's hand enters frame and plucks a few grapes - again, not a painting! WIDEN ON Sienna, sitting at a picnic table under a shady tree with Felix and Renata.

**JANE THE NARRATOR**

**Talk about picturesque!**

SIENNA

God I missed triple cream brie! It's hard to find in Alaska, but my work with the Oceanic Conservancy was bigger than brie! I headed a rescue effort to help save the North Pacific Right Whale and the spectacled eider!

WE STAMP ON: photos of each animal.

**JANE THE NARRATOR**

**Aw. What about polar bears?  
They're so cute.**

SIENNA

People only care about polar bears these days, because they're cute, but there's nothing like the feeling of saving a beached baby whale and releasing her back into the sea to join her pod.

RENATA

I'll take your word for it.

Felix shoots Renata a look, then turns to Sienna.

FELIX

Well, you're doing a lot of good in the world. It's admirable.

(CONTINUED)

SIENNA

Aw.

Touched, Sienna makes an awkward moaning sound.

SIENNA (CONT'D)

That's whale for "thank you."  
(then)

And it would be great if the winery  
could donate to the organization.

(off Renata's look)

--Nothing huge. A couple hundred  
thousand? It could really change  
things for the spectacled eider.  
And by "change things" I mean,  
they'd continue to exist.

Just then, Renata sees Raul hovering by the door.

RENATA

No.

SIENNA

What?

FELIX

Honestly, we just don't have it  
right now --

Sienna starts to protest--

RENATA

The subject is closed. And I don't  
want to hear any talk of whales or  
otters at the party *ee-ther*.

SIENNA

(corrects)  
Eider.

RENATA

*Ei-ther*.  
(then, getting up)  
I've got a meeting to get to.  
(to Sienna)  
And lose the combat boots.

As she heads out, we CUT TO:

37

INT. SIEGLER WINERY - RENATA'S OFFICE - DAY (D4)

37

Renata walks into the office with Raul.

(CONTINUED)

RENATA

Did you figure out who left the note?

RAUL

I know who it is. No evidence yet though.

RENATA

Without evidence, we have nothing.

Renata nods and picks up the plastic bag with the note.

RENATA (CONT'D)

I'm turning it over to the police.

RAUL

(surprised)

Is that a good idea? They'll ask why you're being blackmailed.

RENATA

I'll deal with that. I can't have a viper in my midst.

38 EXT. SIEGLER WINERY - ORB GARDEN - DAY (D4)

38

On Estela. She heads for a EFFICIENT LOOKING INTERN, 22.

ESTELA

I need a list of active art fencers. Anyone operating on the black market.

INTERN

Okay. But why?

**JANE THE NARRATOR**

**So she can fence a painting!**

ESTELA

(snapping)

To make sure security is aware of their faces in case one shows up to the party. It has to go perfectly.

INTERN

Oh right. Good thinking.

**JANE THE NARRATOR**

**Agreed.**

FELIX (O.C.)

Estela!

(CONTINUED)

She turns to find Felix approaching. She hurries to cut him off. He's smiling.

ESTELA  
You're in a good mood.

FELIX  
I managed to stave off the strike,  
so everything's lining up.

ESTELA  
I'm happy for you. You deserve it.

FELIX  
And was it... okay? When you got  
home? With Luen.

ESTELA  
Oh.  
(then, a trial balloon)  
We broke up actually.

He reacts, surprised and obviously hopeful.

FELIX  
Really?

They're interrupted by her cell phone **ringing!** She answers.

ESTELA  
Hello?

As she listens, her face goes from nervous to horrified.

ESTELA (CONT'D)  
Oh my God!

And she takes off running, leaving Felix bewildered.

39 INT. MONTENEGRO HOUSE - KITCHEN/DINING ROOM - DAY (D4) 39

Estela runs in and finds Camila and Salvador talking to POLICE OFFICERS, the place in disarray. She takes it all in, then rushes over to hug her parents.

ESTELA  
Are you guys okay?

CAMILA  
Yes, we told you on the phone, you  
didn't have to come home.

ESTELA  
Of course I came home. If  
anything happened...

(CONTINUED)

CAMILA

We're fine. Just shaken up.

Estela looks at them, full of emotion. Salvador puts his arm around his wife, as he tells his daughter --

SALVADOR

They ransacked the place; stole some jewelry. Your room is trashed.

POLICE OFFICER

Yeah, they really went to town up there. It's almost like they were looking for something specific.  
(looks at her)  
Any idea what it could be?

PUSHING IN ON ESTELA as:

**JANE THE NARRATOR**

**A half million dollar painting perhaps?**

She shakes her head, no.

40

INT. MONTENEGRO HOUSE - ESTELA'S BEDROOM - DAY (D4)

40

ON Estela, taking in the wrecked room. She sinks to the bed.

**JANE THE NARRATOR**

**Yeah. The painting's definitely not in here.**

Suddenly, Estela silently screams. It goes on for a long beat; eerie, rageful, heart-pounding stuff. Then, she stops. We PULL OUT: on Estela, sitting there. Breathing hard.

**END OF ACT THREE**

ACT FOUR41 EXT./INT. MONTENEGRO BAKERY/KITCHEN - THE NEXT DAY (D5) 41

Early morning; it's dark. Estela unlocks the front door and enters. She grabs a bag of day-olds from behind the counter and eats a pastry as she goes into the kitchen.

**JANE THE NARRATOR**

**I know what you're thinking: if you'd just lost a half-million dollar painting, you'd be stress-eating too. But don't be so quick to judge. Things aren't always what they seem.**

Estela opens a large refrigeration unit. Inside is the Jackson Pollock!

**JANE THE NARRATOR (CONT'D)**

**See? It's temperature controlled. Very clever. It's a long drive.**

42 EXT. ALLEY/BAKERY TRUCK - DAY (D5) 42

Estela loads the painting in the back of her parents' bakery truck, then walks toward the cab, REVEALING a mural of Salvador on the side of the truck. He's dressed as a circus strong man and smiles as he holds a giant black mountain (Montenegro) capped with pastries in the palm of each hand.

**JANE THE NARRATOR**

**Yikes! I wonder who's responsible for that work of art?**

Estela gets in the cab and grips the wheel, hands shaking. Just then, her phone **dings**. She looks at it. Luen's just left a voicemail. She puts it on speaker.

## LUEN (O.C.)

(concerned)

Hey, I heard there was a burglary at your house and wanted to make sure everyone's okay. And we should talk about what happened. Give me a call.

She hangs up. She can't deal with that now. She takes a deep breath, starts the car and drives.

43 EXT. ROAD/EXT. SIEGLER WINERY - DAY (D5) 43

A sign reads: SIEGLER WINERY. Estela drives up a dirt path to the winery and pulls up next to a few other trucks unloading party equipment, catering, etc.

(CONTINUED)

THREE GUYS unload a container housing the (fake) Jackson Pollock from a truck. TYPE ON: "Drew, Walter and Scott - new art handlers!" As Estela approaches...

DREW  
Ooh, did you bring us pastries?

ESTELA  
(terse, sotto)  
No, numb nuts, I brought you the painting. Apparently, there was a switch and you didn't even notice.

The handlers react, shit! STAMP ON: "Soon to be fired."

ESTELA (CONT'D)  
I brought the original here myself so you wouldn't get fired.

Off the guys' relieved faces, we STAMP: "Never mind."

ESTELA (CONT'D)  
You're welcome. Now go unload it off the bakery truck. *Discreetly.*

**JANE THE NARRATOR**  
**Good luck doing anything discreetly in that truck.**

As the handlers head toward the truck, Estela sighs, still tense. We follow her as she heads to...

44      EXT. SIEGLER WINERY - ORB GARDEN/INT. EMPTY APARTMENT -      44  
INTERCUT - DAY (D5)

Estela steps inside a giant, nestlike orb made of twigs. Nervous, she girds herself with a breath then dials her phone. INTERCUT WITH: Massimo, on the phone:

MASSIMO  
Where's my painting?

ESTELA  
I returned it since we couldn't make a deal. I'll get money another way.

MASSIMO  
Unfortunately, we aren't quite done Ms. Montenegro.

ESTELA  
Yes we are. So leave me and my family alone, you scumbag!

(CONTINUED)

44 CONTINUED:

44

She hangs up the phone, rattled. Then she exits the orb and that's when she sees -- Raul, standing there. Listening. How much did he hear? They look at each other for a beat, then Estela walks away. A long beat. She can't help it. She looks back. And Raul's still watching her intensely...

45 INT. SIEGLER WINERY - HALLWAY/FELIX'S OFFICE

45

Estela, still shaken, approaches Felix's office as Sienna exits. She looks Estela up and own.

ESTELA

I'm...looking for Felix?

SIENNA

Me too. It's been a year since I've seen him. Because he's aligned himself with a villain.

With that, she walks past her, leaving Estela thrown. Felix is already approaching --

ESTELA

A villain?

FELIX

My mother. They don't get along.

ESTELA

Is your mother evil?

FELIX

She's complicated. And under pressure. And I owe her so much. And I want to do right by everyone, I really do.

ESTELA

And I know you will. You're a great guy.

And now she's approaching him, moving closer, intimate...

ESTELA (CONT'D)

And so you know? I don't believe in heroes or villains. We're all just...surviving.

He looks at her, grateful, and to his surprise, she kisses him. As he kisses her back, we see her hand slowly slide down into his pocket and retrieve his keys. Suddenly, he pulls back, searches her face. She clenches the keys in her fist. Is she caught? But no, he kisses her again. As she slips the keys into her pocket, we TILT UP TO a shadowy person watching.

46

INT. SIEGLER WINERY - RENATA'S OFFICE - DAY (D5)

46

It's Raul. He turns, then rifles through Renata's drawers, looking for something. At last, he finds the blackmail note in the plastic bag. He closes the drawer when --

RENATA

So you're my blackmailer.

RAUL

It's not what you think. I'm keeping you from making a mistake.

RENATA

Save it. You're fired. Leave quietly and I won't press charges.

RAUL

You'd never press charges and I'm not going anywhere. I know all your family's secrets...

**JANE THE NARRATOR**

**He does deal in dirt, you'll recall.**

RAUL

...How you covered up the accident. And why. So don't even think about threatening me.

RENATA

Get out of my office.

Raul looks at her for a beat; they're facing off.

RAUL

Careful Renata. Or tonight could go very, very wrong.

He exits. Rattled, Renata sits, breathing heavily.

**JANE THE NARRATOR**

**And friends, it will go very, very wrong indeed.**

A beat, then she slams her fist on her the desk. And as a bottle of wine falls, shattering...

**END OF ACT FOUR**

ACT FIVE

OVER WHITE:

**JANE THE NARRATOR (CONT'D)**  
**According to Plato, art is an illusion...**

47 INT. SIEGLER WINERY - TASTING ROOM/INT. SIEGLER ESTATE - 47  
RENATA'S BEDROOM/SIENNA'S BEDROOM/INT. MONTENEGRO HOUSE -  
ESTELA'S BEDROOM - EVENING (D5/N5)

A drizzle of paint appears ON SCREEN. PULL OUT TO REVEAL we're on a dinner plate; the paint is a drizzle of chocolate recently added by a caterer. WIDEN TO INCLUDE: BARTENDERS pulling wine bottles from boxes and stacking them on the bar.

**JANE THE NARRATOR**  
**Like a well-crafted bottle of wine, a true masterpiece is complex, layered and mysterious, discernible only by the expert eye.**

CUT TO: Renata's eyes, as she puts on mascara in the mirror. PULL BACK TO REVEAL: she's in an elaborate sequined gown...

**JANE THE NARRATOR (CONT'D)**  
**Art is in the ornate...**

WIPE TO: Sienna, also looking in the mirror. She's in a simple dress and combat boots.

**JANE THE NARRATOR (CONT'D)**  
**...And in the simple.**

CUT TO: Estela, wrapped in a towel, just out of the shower, rifles in her dresser drawer. Suddenly, she freezes.

**JANE THE NARRATOR (CONT'D)**  
**Indeed, we find art in the most unexpected places...**

She pulls out the scary sketch of Estela with her mother (from act one).

**JANE THE NARRATOR (CONT'D)**  
**That's a quote from Estela's masters. I loved it!**

Estela takes it to her desk and colors in the contours of the woman's face. She takes the picture in, momentarily overcome with emotion, then returns it to the drawer and gets dressed.

48 EXT. SIEGLER WINERY/INT. SIEGLER WINERY - TASTING ROOM - 48  
EVENING (D5/N5)

49

49

Huge sweeping aerial shot of the beautiful grounds, the exquisite party...

**JANE THE NARRATOR**

**The point is, art is everywhere...**

AUGUST

...Absolutely everywhere on the vineyard.

We FIND August talking to a GUEST as they enter the party, an elegant black-tie affair abuzz with Napa society throwing back wine and posing for the PRESS. Waiters with passed apps weave among the crowd as a live JAZZ BAND plays in on corner.

AUGUST (CONT'D)

I have to say, it turned out even better than I'd originally envisioned.

**JANE THE NARRATOR**

**Ugh! Ass-wipe.**

ANGLE ON: Felix and Renata. He's anxious.

FELIX

Have you seen my keys?

RENATA

Don't worry about that now.

(then)

Are you ready?

He nods. She taps her glass, and the room turns to her and Felix.

FELIX

Thank you all for being here to enjoy a night of incredible wine and art. I'll happily take credit for the wine. As for the beautifully curated art around us, I'd like to express my gratitude to the visionary behind it all, whose hard work has made this evening possible. To Estela Montenegro.

He raises his glass and scans the crowd for Estela. He sees August, a murderous expression on his face, but no Estela.

FELIX (CONT'D)

Estela?

50      EXT. SIEGLER WINERY - CAVES - NIGHT (N5)      50

Estela uses Felix's key to get inside the wine library. She opens the lock. Then the next. And we INTERCUT WITH:

51      INT. SIEGLER WINERY - TASTING ROOM      51

FELIX

Huh. Well she's probably working right now.

52      EXT. SIEGLER WINERY - CAVES - NIGHT (N5)      52

Estela crosses to the security keypad. She punches in the code she saw Felix enter earlier; gets an "Invalid Code" message. Tries again. Same message. She breathes, tries again: "Invalid Code. System Locked."

**JANE THE NARRATOR**

**Is she ever.**

Behind her, a click. Panicked, she runs and tries the door. It's locked! She tries the handle. Nothing. Fuck! She grows more panicked, takes out her hair pin. And in the B.G., we see the saber on the wall, smudged with blood...

53      INT. SIEGLER WINERY - TASTING ROOM - NIGHT (N5)      53

FELIX

So, without further ado, I give you Jackson Pollock's Number Sixteen.

He unveils the painting to delighted applause. As the crowd converges on the painting, he scans the room again, asks a museum employee--

FELIX (CONT'D) (CONT'D)

Have you seen Estela?

54      EXT. SIEGLER WINERY - CAVES - NIGHT (N5)      54

She is working hard with the hair pin, jiggling the handle, heart beating, finally it gives, and she is racing upstairs --

55      EXT. SIEGLER WINERY - GARDEN GROUNDS - NIGHT (N5)      55

Estela is approaching when --

LUEN (O.C.)

Hey!

She freezes, then turns to find Luen, dressed in a suit.

ESTELA

Hey. What are you doing here?

(CONTINUED)

LUEN

I was thinking about our fight...  
and I realized, I didn't fight hard  
enough. I'm not walking away. How  
can I when I was about to propose?

As his hand goes to his pocket...

ESTELA

I can't accept a ring from you.

LUEN

I don't have a ring. Well, I did  
buy you one, but then I realized  
what you'd really want is to save  
your parents' bakery, so I returned  
it and paid the bakery's rent for  
the next six months instead.

He hands her a piece of paper. Estela looks at it, then at  
him. Her jaw drops, stunned and moved. She's tearing up.

ESTELA

I can't believe it. No one's ever  
done anything like this for me.

LUEN

I'd do anything for you - to make  
you happy and protect you and what  
we have. Because *my* life is  
incomplete without you.

She takes this in and can't help it. She hugs him. He wraps  
his arms around her, knowing it's where she belongs, but  
soon, she steps back as Felix walks up and sees Luen.

FELIX

What's going on?

LUEN

(prickly)  
I came to talk to Estela.

FELIX

(to Estela)  
Do you want to talk to him?

ESTELA

(apologetic)  
Yes, I really do. ...Just not now.  
I'll call you later.

LUEN

I'm not going anywhere.

(CONTINUED)

FELIX

You heard her. Leave before I call security.

JANE THE NARRATOR

Well, *that's* ironic.

ESTELA

Go Luen. Please.

LUEN

Think about what I said.

He exits. Felix turns to Estela.

FELIX

I thought you two broke up?

Estela takes a few steps, considering. Felix follows her.

ESTELA

We did, but he's such a good guy. I feel terrible for hurting him.

FELIX

It sounds like you still have feelings for him.

ESTELA

I'm just a little... confused honestly.

FELIX

Then why did you kiss me?

ESTELA

Because I wanted to kiss you. And I'm trying to take risks. And follow my heart without being afraid.

He's about to respond, but stops when he hears a **howling**.

FELIX

Did you hear that?

She shakes her head, but now he's looking into the distance.

FELIX (CONT'D)

Weird. That light shouldn't be on.

Estela looks over her shoulder toward the warehouse building.

FELIX (CONT'D)

I need to check it out.

(CONTINUED)

55 CONTINUED: (3) 55

He turns on his cell's flashlight to light the way; MATCH TO:

56 INT. SIEGLER WINERY - TASTING ROOM - NIGHT (N5) 56

A light glints on a chandelier. TILT DOWN: on Renata, looking at the Jackson Pollock. August walks up beside her.

AUGUST

(off painting)

Every time I look at it I find some new mystery hidden within.

RENATA

It just looks like a bunch of drips to me.

As they move off, we PUSH IN on the painting and see a tiny red rivulet trickle down the canvas.

**JANE THE NARRATOR**

**Wait a minute - is that... blood?**

SMASH TO:

57 INT. SIEGLER WINERY - WAREHOUSE - NIGHT (N5) 57

Felix squats by a pool of red wine, as Estela looks on. He looks up at the leaking fermentation tank.

FELIX

Something's clogging the tank. Do you mind if I take a look?

ESTELA

Not at all.

She follows him up the catwalk, where he powers up a machine and pulls a lever that slowly opens the tank's lid. After a beat, Estela screams! He follows her eyes and sees - Raul, floating in the fermentation tank. Off Raul, dead!!!

**JANE THE NARRATOR**

**Now that's what you call a full-bodied wine.**

**END OF ACT FIVE**

ACT SIX58 INT. SIEGLER WINERY - WAREHOUSE - NIGHT (N5)

58

Direct pickup. Estela and Felix are in shock.

ESTELA

Holy crap on a cracker! Do you think he fell in? Or maybe...

FELIX

(in shock)

I don't know. It's so awful...

(then, collecting himself)

Come on. I need to report this.

He leads her out, past a portrait of his grandfather, and the eyes in the painting follow them!

59 INT. SIEGLER WINERY - TASTING ROOM - NIGHT (N5)

59

Estela and Felix rejoin the party. He crosses to Renata and steers her toward his office as Estela goes to the bar.

ESTELA

(to bartender)

Let's get real. You got anything stronger back there?

BARTENDER

I might have a secret stash.

Off Estela, shook...

60 INT. SIEGLER WINERY - FELIX'S OFFICE- NIGHT (N5)

60

Felix is talking to Renata, who looks alarmed.

RENATA

Who knows?

FELIX

Me and Estela. And you. We need to call the police.

RENATA

Are you nuts?! Half of Napa society is scarfing down crab legs in our tasting room.

FELIX

Exactly! What if there's a murderer among them?

(CONTINUED)

RENATA

Please, that lush probably threw  
back one too many bottles of bubs  
and fell in.

FELIX

Mom --

RENATA

No. Stop. We've spent every penny  
we own covering up last year's  
accident.

This lands on Felix, we can see it stings:

RENATA (CONT'D)

I'm not letting everything go to  
pieces now. We have to move the  
body. The real question is, what  
do we do with the wine?

FELIX

*Obviously* we have to get rid of it.

RENATA

(balks)

That's two thousand cases of  
premium cabernet! We should at  
least see how it tastes.

WHIP TO: August in the tasting room, gulping his wine. He  
turns to a GUEST.

AUGUST

It's a little funky on the nose,  
but boy, it's chuggable.

**JANE THE NARRATOR**

**Ew! I can't even think about that.**

WHIP BACK TO: Renata and Felix.

RENATA

Well, we can always blend it.  
(off him, sharply)  
Regardless, we're agreed.

FELIX

We're not.

RENATA

We have to be!  
(sharply)  
We leave Raul untouched until after  
the party.

(MORE)

(CONTINUED)

60      CONTINUED: (2)      60

RENATA (CONT'D)

Tomorrow we'll call the police and  
do damage control. Tell the museum  
girl.

61      INT. SIEGLER WINERY - TASTING ROOM - NIGHT (N5)      61

On the museum girl. Estela. August approaches.

AUGUST

Well played, Estela. We have much  
to discuss on Monday.

She looks at him.

ESTELA

You know what? We don't. Because  
that pushover of a girl you're used  
to walking all over is gone.

AUGUST

What does that mean?

ESTELA

It means, life's too short to put  
up with your lame old ass. I quit!

She sees Felix waving her over from across the room.

ESTELA (CONT'D)

Now if you'll excuse me, I need to  
speak with Felix about...

**JANE THE NARRATOR**

**...The corpse in the cabernet?**

ESTELA

Actually, it's none of your  
business now, Frenchie-pants.

She crosses away leaving August stewing, and heads toward the  
office with Felix. ANGLE ON: Renata, concerned, as she  
watches them exit. CUT TO:

62      INT. SIEGLER WINERY - FELIX'S OFFICE - NIGHT (N5)      62

Estela sits and watches Felix pace the room.

FELIX

So. What would you say if I told  
you we're going to call the police  
after the party?

ESTELA

Oh, wow. That's what I'd say.

(CONTINUED)

FELIX

(tortured, torn)

I know. And I promise, I'll call.  
But we're in a bad position and  
this is what my mother wants and I  
owe her so much --

ESTELA

You keep saying that. But what  
could you possibly have done?

He takes a deep breath, girding himself. Then:

FELIX

...There was an accident last year.  
I'd been drinking and driving one  
night when I hit someone. I don't  
even remember the accident. But  
the guy died.

Estela takes this in, surprised and shocked. He's emotional.

FELIX (CONT'D)

I tried to make reparations, but  
how can you, for that? For someone  
losing a life. Anyway, the payout  
was huge, my family nearly lost  
everything in the process,  
everything our family's ever worked  
for. That's the real reason they  
shut down the winery last year -  
damage control. We couldn't have  
the employees finding out what was  
going on. And why.

ESTELA

So the rebrand was an excuse?

He nods, unable to meet her eye.

FELIX

Every day, I wish I could go back;  
make different choices.

(then)

You must think I'm a terrible  
person.

But to his surprise, she takes his hand:

ESTELA

No heroes, no villains, right?  
Besides. Who am I to judge?

**JANE THE NARRATOR**

**Who indeed?**

63 INT. SIEGLER WINERY - TASTING ROOM - NIGHT (N5)

63

CLOSE ON a microphone. We hear a few musical notes, then a JAZZ SINGER steps into frame and croons a few bars of Diana Krall's "Peel Me a Grape."

JAZZ SINGER

PEEL ME A GRAPE, CRUSH ME SOME ICE/  
SKIN ME A PEACH, SAVE THE FUZZ FOR  
MY PILLOW...

As the song continues, REVERSE ON the party-goers. Estela takes a breath, processing everything, then walks through the crowd, grabs a handful of appetizers from a WAITER and steps into the night. We PUSH into the darkness and WIPE TO:

64 EXT./INT. SIEGLER ESTATE - SIENNA'S ROOM - NIGHT (N5)

64

PUSH IN: through a window as Renata enters and looks around.

RENATA

Sienna?

But the room is empty. Renata sighs, crosses to the desk to write a note, pulls a sheet of paper from a drawer, then blanches.

JANE THE NARRATOR

**I'll bet you're wondering what's  
written on that paper.**

WE INSERT the sheet of paper. It's blank. But it's the same  
distinct stationery that Renata's blackmail note was on!

JANE THE NARRATOR (CONT'D)

**But it's the paper itself that's  
the issue.**

As this lands on Renata, she hears Sienna at the door and quickly puts the paper back in the drawer. Sienna enters with a glass of water and looks at Renata, suspicious.

SIENNA

What's up?

RENATA

I need your help moving something.  
In exchange, I'll donate to your  
freckled spider.

SIENNA

Speckled eider.

RENATA

Whatever. Put on your combat boots.

65 INT. SIEGLER WINERY - CAVES/GROUNDS/WAREHOUSE - INTERCUT - 65  
NIGHT (N5)

CLOSE ON: a pair of high heels walking.

**JANE THE NARRATOR**

**Okay, I actually think combat boots  
would be better for this.**

But we TILT UP TO REVEAL Estela, walking through the caves.

**JANE THE NARRATOR (CONT'D)**

**Oh. What is she doing now?**

Estela turns a corner and we see a door in the distance.  
Suddenly, we hear a loud wailing. Estela stops.

**JANE THE NARRATOR (CONT'D)**

**Could that be the winery's ghost?**

Estela turns to look over her shoulder and we WHIP TO:

Renata, in the warehouse. She's on the catwalk with Sienna,  
looking down at the body. She reacts for a minute. Renata  
watches her. Then --

**SIENNA**

Ok, I'm going to need some rope, a  
pulley and.... God it'd be great to  
have a half dozen inuits on hand.

**RENATA**

Just try not to spill any wine.  
That's key.

BACK TO: Estela, turning a key unlocking a door. She opens  
it and flicks on the light. REVERSE ON: a bound and gagged  
WOMAN shivering on the floor! She looks up, squinting - and  
she looks EXACTLY LIKE ESTELA! Her terrified eyes widen as  
she sees the spitting image of herself.

**JANE THE NARRATOR**

**And in that moment, Estela suddenly  
remembered what she'd worked so  
hard to forget all those years ago.**

POP TO: the drawing of Estela and her mom. In a moment of  
MAGICAL REALISM, brush strokes fill in the picture,  
transforming it into a painting which fills the screen. Only  
now, on Estela's wrist, we see a bracelet with an engraving  
that reads, "Isla." STAMP ON: "Estela's twin!!!" BACK TO  
PRESENT. Estela and Isla are framed as in the painting.

(CONTINUED)

**JANE THE NARRATOR (CONT'D)**

**Estela hadn't drawn herself, she'd  
drawn her twin!**

The woman whom we presumed was Estela moves toward her twin, and removes her gag.

## ESTELA/ISLA

Hello Estela. I'm Isla, your  
sister.

STAMP ON: "Isla," "The imposter!" and "The real Estela," with arrows pointing to each, respectively. Then, Estela screams:

## ESTELA

Help! Help!

## ISLA

Don't bother. We're so far  
underground, no one will hear you.

But Estela continues, so Isla grabs a bottle, brandishing it.

## ISLA (CONT'D)

Don't make me knock you out again.

This silences Estela. Isla hands her an appetizer.

## ISLA (CONT'D)

Foie gras on brioche - the lobster  
rolls went fast.

As Estela wolfs it down...

**JANE THE NARRATOR**

**Sorry, you haven't seen the whole  
picture. Let me show you... the  
ultimate forgery.**

FLASHBACK TO: Act One: Estela stands by a tree, fuming after her talk with August, when someone knocks her on the head with a wine bottle. The moment of impact is a **SNAP!** As Estela is dragged into the shrubs, past the broken bottle...

**JANE THE NARRATOR (CONT'D)**

**I did tell you she became a  
different person. In fact, I told  
you everything...**

In a series of QUICK CUTS, we Keyser Söze our way through earlier moments when Jane hinted that Estela was replaced: In act one, when Estela's eyes open and the Narrator says, "And in the blink of an eye, Estela became a different person." In act two, Estela talks to Luen who says, "You're acting weird."

(CONTINUED)

Later with Felix, Estela says, "Yeah, today I feel different. All around." We hear a cacophony of lines hinting at Estela's true identity, culminating in Estela talking to August in act six: "That pushover of a girl you're used to walking all over is gone."      BACK TO PRESENT:

**JANE THE NARRATOR (CONT'D)**

**See? There's always a tell, you just have to know what you're looking for.**

**ESTELA**

What do you want with me?

**ISLA**

You know, it keeps changing! I'd planned on keeping you here long enough to impersonate you and steal a painting from the museum then sell it on the black market.

(pouty)

But that was so hard! Then I realized, some of these bottles are worth a shit-ton! So, I tried to snag a few, but they switched up the security codes on me, it must change daily. Anyway, I'm gonna figure out that sitch, grab a few bottles. Then peace! I slink out of town, it's like I was never here.

Estela reacts, terrified.

**JANE THE NARRATOR**

**Somehow I doubt that.**

**ISLA**

Don't look at me like that. I was gonna help your parents with the bakery too. They're good people. You are so lucky.

Well... she is tied up.

**ISLA (CONT'D)**

Unfortunately, I'm going to have to keep you down here a little longer. Oh! And when you get out, you have a decision to make. That hottie Felix is so into you. I kissed him just to see how he'd react. If you can get over the fact he killed someone... Va. Va. Voom!

(CONTINUED)

ESTELA

What?!

ISLA

Oh! And Luen was going to propose!

ESTELA

Wait, what do you mean *was*?

ISLA

I had to break up with him so I could get closer to Felix. Sorry, not sorry, but he's already over it - he is *such* a keeper. Seriously, you're in a win-win situation.

Estela, still bound, doesn't feel like she's win-winning.

ISLA (CONT'D)

Also, I quit your job. That snotty French douche does *not* deserve you. You need to strike out on your own.

ESTELA

(WTF?!)

You're blowing up my life!

ISLA

Your life needed blowing up. You were playing it safe! Everyone thinks so!

ESTELA

Please, let me go. I have a heart condition. I can't get excited.

ISLA

Oh right. Then I suggest you stay calm.

Estela tries to scream but Isla gags her, muffling her cries.

ISLA (CONT'D)

See ya, Sis.

Estela's heart pounds furiously, as Isla heads for the door, and our screen begins to blur and FADE TO CRIMSON...

**JANE THE NARRATOR**

**Whew. Am I the only one who could use a glass of wine right now?**

**END OF SHOW**