

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

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BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

Museum int. Evening

Fadein

The museum guard leaves his desk and walks over to a door with a sign, NEVER OPEN. CALL SECURITY.

The guard is in his early 20's, he has a Aerosmith t-shirt, and a guitar is on the desk behind him. He opens the door, flips his cigarett to the ground, takes a deep breath, closes the door, and goes back to his desk.

A car pulls up. The guard looks up. Soon another car pulls up. Shortly soon two men knock on the door. The guard hesitates, then sees the two mwn have police uniforms, and presses the bell to allow the door to open. The two policemen enter.

First Police Officer: Do you have drugs? We have had serious information that people here have used this place as a drug drop.

Guard: No sir. Look anywhere you want. It's Saint Patrick's Day in Boston, so there is probably more noise than usual.

SECOND POLICE OFFICER: We have to check you out, so get over here.

A SECOND GUARD comes around a corner. What is going on?

First guard: Someone reported that this is a drug drop. They are checking us out. He walks away from the desk and the panic bell which we see has the words "DON'T LEAVE ME."

First Police Order: Pulls his gun "This is a hold up."

The fake policemen put the arms of the two guards behind them, and handcuff them.

First Guard: Hey Take it easy with those cuffs.

FIRST POLICE OFFICER: OK, OK. Pulls out the the First Guard's wallet from his back pocket. He then takes out the license and waves it in front of both guards. Gentlemen now we know who you are, and where you live. He then takes out his phone and takes a picture of the license.

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Second policeman: Two guards, two licenses two pictures. He takes a picture of the license of the second guard.

First policeman: Takes out a roll of Duck-tape and begins to cover the guards' mouths.

First guard: Hey Please don't cover my mouth completely. I might choke. Jeez I have to breathe.

First policeman: Get up and walk down those steps.

The two guards follow directions and walk as directed down steps and then into a storage room. The policeman help them to sit into two chairs.

The two policemen take lengths of rope out of a small bag held by the first Policeman and tie the guards legs. They then take the Duck-tape and wrap the guards' faces leaving their noses clear.

First policeman: Gentlemen, we are aware that you have seen us, but we are confident that our disguises are too good for you to identify us later. However, we are going to need about five hours to do what we need to do what we have to do. We expect that in the normal course of business that you will be discovered in about 7 hours. So we do not have to kill you.

But maybe you will get free before 5 hours. Please remember that we know who you are. This knowledge will be shared with men that we work with. Certain of these men are dangerous; very very dangerous. I promise you that you and one or more of your family members will be killed, if you decide not to give us the needed 5 hours. Gentlemen, good night.

The two policemen leave. We see the eyes of the two gaurds wide open -terrified.

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MANCHESTER AIRPORT, NH INT. DAY

KONRAD

Konrad is walking toward the carousel to pick up his luggage. At 230 pounds and almost 6' tall, he looked like what he was, a tough guy. He strolls toward his bag uncaring whether other people were in his way. Other people moved aside for him; here in New Hampshire as in his native California. HE picks up his bag and walks away toward the exits.

A CLEAN BUT INEXPENSIVE MOTEL, INT. DAY

Konrad opens the door to his room. He throws his bag on the bed, and fishes out a large container of whiskey. He breaks the bottle saving the liquid in a bowl. He wipes off revolver parts that are made of clear plastic, and screws them together. He then takes a couple of metal parts from a rolled up handkerchief, and two bullets, and inserts them.

He goes into the hall and returns with a glass of ice, into which he poured a healthy shot of whiskey. He takes a sip and sits on the single soft chair, next to the TV remote. He dialed his phone.

Hi. I am set, send him along.

A few minutes go by. Konrad fools with the remote, finally settling on a sports talk show.

.There is a knock on the door. A thin young man,
about 5'7" enters.

RALPH

konrad you look like Bert described you. My name
is Ralph.

KONRAD

hi Ralph. Pour yourself a drink.

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Ralph pours himself a drink, then notices the broken bottle in the wastebasket. He chuckles,

RALPH

“What the hell, you must have gotten thirsty and dropped the whiskey bottle.”

Konrad gets up and moves behind Ralph.

KONRAD

Actually Ralph that bottle was an ingenious design, it contained a plastic revolver. The people that sent me thought that I might need a gun to handle this smartass who was talking to the guineas who might have some of the Gardner paintings. He apparently thought that he could get money from them if he gave them information about our plans to get the paintings.

Ralph panicked, looks behind him realizing that he is the target, and throws the drink into Konrad's eyes. He bolts for the door. Konrad catches him and yanks the smaller man off his feet. There is a brief struggle, which ends when Konrad hits Ralph with two forearm smashes. Ralph sinks to the floor, unconscious.

Konrad wipes his face. He was never in fear about losing the fight, but he knew that he was overweight and as strong as he was, a really tough effort took its toll.

He sits down and takes a long pull on his drink and rests for a couple of minutes. Then he gets up, goes to the phone, and talks.

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KONRAD

OK he is out. Send the guys with the bags, and get him out of here.

No I did not use the gun. He is about 140 pounds. I think he is just unconscious. Get him out of here, you can ask him questions in a few minutes.. Pause. OK bye.

Konrad sits down and fools with the remote. There is a knock. Konrad gets up and lets in 2 men. One of the men is carrying a plastic bag. Konrad points to the kitchenette area.

KONRAD

He's in there.

The two men come back carrying a body bag.

MAN CARRYING BAG WITH RALPH

We will send you the receipt.

Everyone laughs. Konrad closes the door, pours himself more whiskey, and sits down to watch the TV.

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NOTE: THE FOLLOWING FOUR PAGES OF COMMENTARY DOES NOT REALLY BELONG IN A SCRIPT. HOWEVER IT IS HERE BECAUSE I INTEND TO USE THIS SCRIPT TO RAISE MONEY. THE FOLLOWING INTRODUCES TONY LICATA TO THE POTENTIAL INVESTOR.

Tony was here to get information. Boston's Labor Pool. That isn't the actual name but that is what it has been called for three generations of men between the ages of high school dropout and early social security.

But Tony Licata was neither a high school dropout nor eligible for early social security. He was a college grad, had attended one year of evening law school, had spent almost 20 years as a cop, then a detective on the Boston Police Department, and had more than 5 years as a private detective.

Tony had first visited the labor pool, shortened in his conversations, to the pool, when he was in college, trying to make money over the spring break. He needed a few bucks, to bring his car payments current. As he sat there, he remembered his naive self, and marvelled how the place looked the same.

Cement floor, institutional green, dirty walls, "no smoking" in state furnished signs, "no drinking" in magic marker on cardboard. Two rows of 3 benches on one side where most of the Blacks sat, while they were waiting to be summoned for jobs in the bright mornings, and 4 benches on the other side for the Whites. Along the side of the room there were a few folding chairs which were filled by older men in the late afternoon.

Tony was a conservative, but he was fair. He noticed when he first went to the pool that simply put, the white workers; they seemed to be older, or drunks, or had some disability. The Blacks were younger, and tended to be overrepresented in the line to handle lumber. Lumber paid an additional 50 cents an hour.

Tony remembered when he worked in a lumber gig one day. The work was very very difficult. He went to a very large car dealership; one that was noted for telling people to “come on down.” Tony became apprehensive when he saw the inside of the freight car which suddenly seemed very large. There was only one other worker from the pool to do the work.

The man from the dealership was casual about opening the car. Tony and the other guy, Bill, was told that the car had to be clean by 4 PM. It was already 11 AM by the time the car was cracked open.

Tony became anxious. How were these bundles of wooden pellets to be moved within 5 hours? They were a mountain.

Bill was quiet, short and strong. He had done this before. He was a good guy. He waved young Tony to the left and said to start at the end and work toward the center. Bill went to the right and began trotting with bundles in his arm toward the open door and he dropped the bundles on the ground. Tony began his trot.

Almost 5 hours later Tony was still trotting; barely. He was down to just one more layer to go. But it was too late. The dealership was going to be pissed; they would call the pool and complain.

Then Bill finished, and trotted over to help. He recognized that Tony was young, doing his best, but not strong or fit enough. Without saying a word, he helped Tony finish his half. He saved the day, in fact.

Tony was grateful. He and Bill talked when they met at the pool, and worked together a couple of times. Tony never signed up again in the lumber line.

But he had seen something that he would use again and again, when he was a police detective, and then later when he retired after his injury and working as a private detective. Guys who are small time felons, low level crooks; need a place where they can make a few bucks without giving up their true identity, where they can use a fake social security number, where they do not have to make small talk with people who they do not know. These guys know a lot. If you are a detective, and they know that they can trust you to do them a favor,; they can help you.

A couple of Tony’s friends, from the early years, in fact the guys that started needling him, sarcastically calling him “Boston Tony” laughed at his practice of going to the pool periodically, just to check in, as Tony put it. “They know who you are.” “They know you’re a cop” “You might as well wear a suit and a badge”

But Tony had learned. He stopped talking to the other detectives about how or where he developed his “Hunches.” After everyone else had forgotten about Tony’s haunt, Tony never mentioned it again.

He realized that two detectives in the pool would have been a crowd. He wanted to keep this nugget for himself. His fishing in the pool had led to success.

He was a successful detective. He would say, “Let’s put a tail on this guy.”

And lo and behold it would work out. He realize the senior officers began to respect his ideas. After over a decade he was the senior Italian detective, and a supervisor, in an Irish dominated force. He figured that his ethnic background had both hurt and helped his career.

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He had Irish friends, but he was not “in with the in crowd” as the rock and roll song put it.

He did not look like a Boston Irish police force successful detective. He was short, stocky, kind of pugnacious and did not have the gregarious friendly personality that marked so many of the Irish

On the other hand, his ability to speak Italian, however imperfectly, helped him in his various investigations of crimes committed by the Angiuolo brothers’ organization. Whitey Bulger, and Raymond Patriarca became nationally known, but Tony had long thought that actually Genaro Angiuolo was, by far, the smartest Mafioso in the Boston area.

But his struggles against Genaro were past; they ended that night when Tony was shot in a stakeout, hospitalized and retired from the force with a pension. His shoulder, where the bullet had entered, bothered him from time to time, but exercise had built the strength back.

Tony was just sitting there. He was in work clothes. He knew that he was well enough known in the pool, after dropping in now and then that he would not be able to fool anyone. The crooks knew each other, and the word would get around that Tony had been a cop, and was now a detective.

Tony would drop in at different times of the day with the hope that one of the guys he had dealt with before would walk in. He had started dropping in the pool on the museum assignment 5 weeks ago. He started Monday morning, then Tuesday around 11, then Wednesday afternoon then Thursday in the morning. The two managers at the desk would call out the job, and the guys who were interested in doing that job for the minimum wage would go up to the desk.

Tony would go up to the desk and actually sign up to work most of the time. He did not want to piss off the managers and he knew that they needed guys to actually work to cover their overhead. But one of the managers, Chuck, who represented security, remembered Tony from past visits.

Chuck was one of the two or three blacks in “management.” He stood behind the desk, looked at the sheets of names in front of him, and called them up to the desk to get the daily assignment. He was in his late 40’s, a big guy, had a gut, and did not take bullshit. His chief management skill was an ability and a willingness to use the baseball bat that leaned against the wall behind the desk.

He had not used the bat in over two years, but workers new to the pool were told about the few times Chuck had used the bat. They understood that if they made trouble there was a very strong likelihood that it would not end well.

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LABOR POOL. INT. DAY.

Chuck is behind his counter, talking to Tony

CHUCK

I know that you are busy, and I doubt that you can help. But I told my sister I would ask.

TONY

No problem. You have helped me plenty.

CHUCK

Well, her Kid, Thomas Gomes. My nephew, had too much to drink and hit a telephone poll. He was not drunk, he passed a breathalyzer, but he was close. The DA is telling him that he will lose his license and have to pay a \$10000 fine.

Tony takes out a ballpoint and writes a name and a telephone number on a piece of paper.

TONY

"This guy owes me a favor. I will talk with him about your boy. He might be able to help. Call him in a week or so.

Tony walks away.

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LABOR POOL INT. DAY. CHUCK IS BEHIND HIS COUNTER.

CHUCK

Tony. My nephew called me. Your friend really came through. He and my sister were impressed.

TONY

Chuck, he sounds like a great kid. Glad I could help. Maybe you can help me. I have been hired to see if I can find out about a heist. Some antiques and stuff. I have \$300 for anyone who can give me a lead. The people that I work for have heard rumors that something will be moved in the near future.

CHUCK

I will put the word out.

Tony goes to the benches. HE picks up paper that someone left. He begins to read the sport pages. He hears a voice. A quiet voice.

NORM

Do you have something for me?

Tony looks up and sees an older guy in his 60's. Beard, balding, old jacket. He is not threatening, but also not nervous, or evasive.

TONY

Hi, maybe, my name is Tony. I'm a detective.

I have \$300.00 for someone who can give me some information about stuff that is going to be moved."

NORM

I'LL BE HONEST. MY NAME IS NORM. I DON'T KNOW IF I HAVE WHAT YOU WANT, BUT CHUCK TOLD ME THAT YOU WERE A STAND-UP GUY, AND COULD BE TRUSTED.

TONY

"What did he tell you?"

NORM

"You're looking for information about a move of antique furniture.

Tony thought, good enough cover. No need to correct that.

Tony took out 3 \$100.00 bills.

TONY

OK. Fine. What can you tell me?

NORM

There is a rumor on the street that some guys were looking for some muscle to help move stuff in big SUVs. I guess that you were looking for antique furniture from what Chuck told me.

Tony Thought "ANTIQUE furniture" might be OK.

TONY

Well, OK. You might have something that I could use. But for \$300 I need some detail.

NORM

I don't have much but the rumor is that they will need guys to bring stuff to a barn in Merrimack New Hampshire. I will try to get you a date.

TONY

Here is the \$300 Norm. I appreciate your help'

The offices of Attorney Walt Clark. Nashua, NH. It was a large colonial on the main street a few block south of the downtown. int. Day.

Tony entered a large room with maps strewn on a couple of large benches. Walt was bending over a couple of large maps

WALT CLARK

“Hey Tony. Good to see you.”

TONY

“Good to see you. Thanks for seeing me. What am I interrupting here? What is that map?”

WALT CLARK

“This is a range and lot map. Back in colonial times the British corporations that owned New Hampshire and Massachusetts divided the towns into lots and ranges. Surveyors divided the towns into sections, then the land was

conveyed according to the description.

TONY

, “What use do they have now?”

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WALT CLARK

Good question. Two hundred years ago, you would find deeds descriptions that used lot and range numbers to describe the particular property. In the southern tier of New Hampshire, the deed descriptions gradually stopped referring to the lot and ranges where the property was located, and substituted descriptions by abutters. For example the descriptions now read, 'Begin at the Southeast corner of land of Jones and run 250 feet north by land of Jones to land of Smith, then run 200 feet west by Smith to land of Johnson, and then south 250 feet by Johnson, then 200 feet to the point of beginning.'

"So there is no objective, survey evidence to place this description on the ground. In the northern county, Coos County, where most of the land is still forest, the deed descriptions are still widely used."

"So in New Hampshire, when we do a title search to see who the owner of property is, and whether the title is clear, we have to do it by using names of prior and present owners."

"In a lot of states, there are property surveys that identify property by a lot number of a survey. So you can do a title search by checking owners of that lot number. Here you need a name of an owner."

TONY

I appreciate your helping me with this. I am trying to locate a guy's place in Merrimack, NH. He has a barn where he is going to store some stuff.'

WALT CLARK

"What kind of stuff?"

TONY

“Not drugs. Stuff like furniture.”

WALT CLARK

“Tony, you are a detective. I know that you know the obvious place to start trying to find a guy’s place; just go to the tax collector’s office.”

TONY

I did that. I called the tax collector, and was told that they did not have a property that was taxed to ‘Burke.’”

WALT CLARK

That may be part of your problem. When I started doing title searches in the registry of deeds for Hillsborough Federal S & L, there was no name I dreaded more than “Burke.” The problem is that in New Hampshire, the rule used to be that you had to check conveyances under names that sound like the name that you are following. So we will have to check Burk and Berk. And, because there is a large French Canadian population in Hillsborough County, you will see notices in the grantor indices to also check under the name Bourke, Bourk, Bourq, and Bourque.

Tony

where is the registry?

WALT CLARK

Just off Main Street. The building used to hold county court rooms, but now it is just the registry and some administrative offices. But, we look things up on the computer.

The lawyer walks over to a desk with a computer terminal and signs in.

WALT CLARK

So we look in the grantee index for the town of Merrimack and check under the names. Burke, Burk etc.”

The two men are silent as the lawyer runs through the various spellings of Burke. After a few minutes, the lawyer speaks.

WALT CLARK

Gee, I have gone back 40 years and don't have any record of that name getting property in Merrimack

TONY

Well, I am surprised. I would have bet that the guy that told me about Burke was on the level.

The men shake hands.

TONY

Send me a bill.

WALT CLARK

I'll send you a bill, when I do something for you.

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TONY

No, you have done a lot for me. Send me a bill.

Tony walks out.

INT. RESTAURANT AT TOP OF A SKYSCRAPER. DAY

TONY

It is impressive isn't it?

His girlfriend, Sandy Whitman, a divorced late 40's, attractive brunette, agreed. She turned her body at the small table, and pointed toward the horizon.

SANDY

They say that you can see as far as where you were this week, Southern New Hampshire.

TONY

Yeah, I have heard this but I wonder how they know. A bunch of trees looks like a bunch of trees to me.

SANDY

Well, I assume that computers and instruments can tell us how far we can see from up here. Maybe if we had a telescope we could see where you went? Speaking of which, where did you go?

TONY

Nashua. It is right on the Massachusetts border. A nice small city. That is the site of the registry of deeds for the county where Merrimack is situated.

SANDY

You were looking for a place where they might store the pictures?

TONY

Yes. But no one knows that I was looking for the pictures. I have been letting them think that I was looking for antique furniture. It's funny though. They could not find any record of the name 'Burke' in the index. We tried all kinds of spelling, B-o-u-r-g-u-e-, B-e-r-k, and so forth.

SANDY

I had an English book that was written by a couple named B-i-r-k. Did they try that spelling, with an 'i'?

TONY

No. I don't think so. I remember most of the spellings; there were French-Canadian names. But I don't remember him checking a spelling with an "i". I am going to call him.

Tony takes out his phone, and dials.

TONY

Hi Walt, Tony. I am at the Hub- with Sandy.” Pauses. Turns to Sandy. “He says ‘Hi.

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SANDY,

HI BACK.

TONY

Walt, Sandy had a book that was written by a Birk, with an ‘l’ . Would you check B-i-r-k? I promise, this is the last name that I will ask you to check.” There is a pause.

TONY

Bingo. Let me write the address

He takes out a ballpoint and writes on a pad.

TONY

71 Merrimack Street. Thank you. Boy, I am glad I checked. And thank you. Now, for sure. Send me a bill. Take care.

TONY

Turns to Sandy, See, I know you could do it. I'm from a South Shore shoe town. As I told you before, You're North Shore John Updike country. Naturally you can come up with a spelling that I missed.

SANDY

Well, glad to help. Smiles. North Shore John Updike country. What are you, a budding sociologist?

TONY

Well Massachusetts is an interesting study. Did I ever tell you about the time I went from the Cape to Lawrence on Route 28?

SANDY

No. Why? It must have taken forever. Why not take the expressways, would it be Routes 24 and 93?

TONY

Yes, it would. But I wanted to check my old stomping ground in the South Shore, plus I know that 28 is supposedly one of the oldest roads in New England. It goes from the Cape up to Winnipesaukee, and it runs through a lot of interesting towns.

SANDY

"Interesting?"

TONY

Well, take Brockton and Lawrence. Kind of bad reputations, but both were at one time important small New England industrial towns. And north of Boston, you can almost tick off a status ladder just by following 28 north.

SANDY

Tony, I think that you overdo this. I am from the North Shore and we both know plenty of girls from the North Shore who date guys from the South Shore, and vice versa. Look at us.

SANDY

Five years, and still nuts about each other. Laughs. I can remember a vague realization, maybe more amorphous than that, a sense that my town was regarded as “rich” but I never really extended that to the whole of the North Shore.

TONY

But you had the sense that the kids from Andover, say, were more likely to be from, not rich, but well off families than kids from most of the towns south of the city.

One of the interesting things about the South Shore is that so many of the better off towns are all together along the coast starting at Boston: Milton, Hingham, Scituate, Cohasset and Duxbury.

Then you go inland and toward the Cape, and you run into shoe towns, Brockton, or my town, Whitman or what were a lot of marginal agricultural towns.

SANDY.

Speaking of status, I know that you have read a lot of stuff about the Gardner theft.

TONY

Everyone in Boston has I think.

SANDY

Well, after I knew that you were working on the case, I have read some stuff that the FBI has come in for its share of criticism for not following obvious leads. Or at least not fast enough.

TONY

“Yeah, well anytime a theft north of \$400 million goes unsolved, there will be criticism. How come there are no leads?

SANDY

What’s your guess.?

TONY.

Too early to guess. But I have an opinion on one idea that I read in one of those well reviewed books on the Gardner Museum theft.

SANDY

Ha. We have the experienced Boston detective critiquing the establishment. What is it?

TONY

Well the book presents scene where a local small time thief has taken a role in the thief, and brings the paintings to a warehouse in Brooklyn. And then he presumably, at least from the viewpoint of the author, maintain control of the paintings and shows this third party observer one of the actual paintings, or at least a copy of the painting

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SANDY

I think that I read that. But there was something about the painting that made the experts think that it was a forgery.

Tony.

Right. The guy that looked at the painting said that it was unrolled. And the experts are flat out positive that the original could not have been rolled up. It had to have been a copy.

But, the guy had some paint chips and they were from the right time period. They were from hundreds of years ago.

SANDY

So tell me, what is your critique?

TONY

Tell me, who is the first casualty of organized crime.

SANDY

The poor Sicilian peasant?

TONY

Wrong. The first victim of organized crime is disorganized crime. And, to the point, if those paintings went to Brooklyn, they are under the control of the Mafia. In fact, my understanding is that there were two vehicles in the original theft.

Why do we hear about original paintings in a warehouse in Brooklyn, and another group of paintings up here in New England.?

SANDY

You think that there were two sets of thieves?

TONY

Possible, not sure, but worth thinking about Obviously they planned it together, but maybe one set went to New York, because the guys were comfortable there, thought they would be safe there, and thought they could unload them there.

Other guys thought that they would be better off keeping them away from New York.

I don't know either, but if there were two sets of thieves with their own get away plans, it makes some issues easier.

We have a lead. There's noise on the street that some stuff is going to be moved, and that some muscle has been hired to protect a large SUV going to a place in Merrimack, New Hampshire.

SANDY

Tony, I am curious, you say that you have a lead. Is this lead from the den of poor thieves; or is it from different sources?

TONY

Snady, you scoff but before Genaro Angiullo's bullet tore apart my shoulder, the Labor Pool gave me so many good leads that I was the highest ranking ITALIAN IN the Detective division of the Boston POLICE DEPARTMENT.

SANDY

so do you think that you suffered discrimination? Because you were Italian?

TONY

I really do not know. The higher you go in any detective department, the more your job is administering people, and less about doing detective work. MY final position was good for me.

Maybe the Irish guys that still run the department saw that. The Irish tend to have open, friendly personalities. Frankly, a lot of Italians don't.

Don't get me wrong, I have a

lot of Irish friends, but I was never "in with the in crowd."

SANDY

Aren't you putting down your own people.

TONY

No. In fact I demonstrated to one of the world's greatest authorities on IQ that it was more likely than not that Italian Americans IQ Distribution was similar to the European American population generally. THIS was after he had published a book saying that Italians were examples of people who were less talented than the majority.

SANDY

So who was this big deal expert on IQ?

TONY

Hans Eysenck.

You were a student of educational psychology so I assume that you have heard of Arthur Jensen. Well Eysenck was a teacher of Jensen.

SANDY

Yeah, sure. But wasn't he accused of racism in his research?

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TONY

Bingo, you know Jensen. I don't know if he did not like blacks or not. But everyone inside that IQ bubble concedes that he, and Eysenck knew the numbers around IQ.

SANDY

So you have my curiosity? What numbers did you throw at Eysenck?

TONY

First, I demonstrated that Rhode Island did as well on these yearly SAT tests as Indiana, or the scores were similar for roughly 30 years, when R.I. And Indiana had almost identical percentage of the population taking the test. R.I. Is the most Italian state in the country with over one fifth of the population of Italian descent. Indiana has a very northern European population. Further, back when virtually all 18 year old males had to take the Armed Forces qualification test, Jensen said the data indicated to him that R.I. Was either the smartest or the second smartest of the contiguous 48.

And even though some sociologists claim that Italians had a slow period of adjustment, if you compare Italians with the largest grouping of Whites, you would compare them with Native Born Whites of Native Born parents. You would see that Italians are less likely to be in poverty, less likely to be incarcerated, make more money, have as much education as the majority, and are distributed across the occupational ladder like the majority.

SANDRA

Very interesting and I would think that that letter would be a gem Can I read a copy?

TONY

Yes. I have a website,WARBYIQ.COM. You can read it there.

SANDY

What is the message? War and IQ? I do not get it.

TONY

Well, what happened to Italian immigrants was based on an IQ distribution. See the same thing happened to Greeks and Portuguese. They learn English, and they have the same educational attainment and make as much money as the native born whites of native born parents. So I think that there is an IQ distribution across European populations. The Northern European groups just do not have the gigantic advantage that is reported. The advantage that they had was that they had a school system before anyone else did. A peasant without a school system lives in a behavioral monotone. Everyone has to do the same thing. A school system identifies the guys with talent and industrialization runs along that talent track. A school system makes the IQ distribution visible. That visibility is crucial.

SANDY

I see what you are saying, but what is the war about.

TONY

Nuclear weapons have not operated to help America. WARBYIQ is my name for nuclear war. North Korea demonstrates the reality. Once north Korea started a school system, some marvelous engineering talent became visible. Koreans do well on IQ tests, but N Korea needed a school system before they could identify that talent. I have a letter on my site headed 12-12-12 Remember this date. I predicted that North Korea would become a very serious problem for the U.S. That would become much much worse as hypersonic missile technology develops. I was right. American arrogance led to American vulnerability. Trump was better on North Korea.

SANDY

I don't want to argue about Trump. But tell me why don't you have another detective go with you to the Labor Pool?

It would clear up any ugly question about how you get your leads.

TONY

Well, it would. But two detectives would be a crowd. These guys in many cases are bad guys. Bad and tough. But also vulnerable. They are willing to do menial labor because they need a place where they can lie about who they are. Where people don't expect a lot of small talk. Where people are not too relentless about your social security number.

They know that they can trust me. They don't know that about anyone else that I bring along.

SANDY

OK. Understand. Time to go.

They finish their drinks and leave.

OFFICE BUILDING OFFICE. KIND OF SHABBY. INT. DAY

Tony, wearing khakis and a jacket, no tie, leaned back in his chair. Bert Bolles, a fleshy 50 something, praises Tony in a condescending tone.

BERT

Well, maybe you have given us a lead. The fact that the time meshes pretty well with the time that we had earlier, and the large SUV is worth checking out. What do you suggest?

TONY

What have we been told? Some muscle has been hired to protect one or two SUV's to Merrimack, New Hampshire next month. We keep the place under surveillance, and hire a drone.

BERT

Have you seen the place in Merrimack?

TONY

I drove by. I assume that they will use the barn. The barn is in a field, but it is located near the woods that run across the barn at one end. We could put the drone high enough that they would never hear a thing.

BERT

Maybe your right. But you see the risk, The most valuable asset that we have is that we have a lead, and they don't know it.

TONY

Well, we may have a legitimate lead. But we don't know it. The hope that I have is that when they take whatever they have out of the cars and put them into the barn, we can use the drones to see if they have the pictures. But see how tough a problem we have if we do not use the drones. Then we have to actually get inside the barn to see what they have. We are breaking the law, and if they catch one of our guys trying to break into the barn, they would shoot to kill without a blink.

Bert is quiet for a minute.

BERT

OK. You make sense.

TONY

I am going to need some money. Do you want me to make a pitch to the museum management?

BERT

No, no. We'll keep them out of it for now. No need to bother them with the details.

Tony thought for a moment. He had asked once before, when he first went to work for Bert. He thought that Bert seemed very uncomfortable then, but he thought that he would try again.

TONY

Sure, but tell me something. When will I actually meet the museum people?

Bert hardens.

BERT

Look, I want you to understand. I am paying you, and you work for me. Don't worry about the museum.

Tony is taken aback.

TONY

OK, OK. No problem.

Both men are quiet for a moment, surprised that the curtain of civility between them, maintained for three months, has been breached.

Tony laughs and gets up and walks toward the door.

TONY

Hey I appreciate the work.

BERT

This is going to be fun. Take care.

Tony walks out.

Then, before he gets to the elevator he remembers the first rule of private investigating: Always nail down every detail of the money. He remembered that he should have told Bert to tell the client that he would need the money to rent the drone up front. He turns around and walks back to Bert's office.

Tony opens the door and is surprised. Bert was talking to someone. Tony had been sure that they had been alone during their just concluded talk.

NO. Konrad had made his way from the Manchester airport to the small room adjacent to the main office with Bert's desk. Tony did not get a look at the man. Bert gently pushed the door to ensure that Tony could not see him.

TONY

Oh Sorry. I just wanted to let you know that I will work out the details to rent the drone. I'll need the money in advance.

BERT

OK. Call me when you get the particulars of the drone costs.

TONY

OK. take care

BERT

Bye.

KONRAD

Did he see me?

Bert makes a be quiet sign, gets up and goes to the door, listens for a few moments, and cracks the door open. He peers out, then move back and closes the door.

BERT

No. HE saw the door move. But I doubt that he could have seen you.”

KONRAD

I wonder if he has a real lead here. Let's say that we confirm that the paintings that we don't have are in those SUV's. How the hell did this nobody get this lead? I don't believe this horseshit about the tip.

BERT

Well, all of these guineas are tied together, you know. The detectives and the mafia are all cousins. Here, the Boston family has no property interest in the remaining paintings. It has been a long time since the theft. Guys talk. The wise guys in New York have guinea friends in Boston. They go to lunch, have a couple of drinks, their guard comes down; sooner or later, New York information flows to Boston; Boston information gets to New York..

Our little friend Tony hears something from another guinea about the theft, and he files it away in his head. He does not know where the painting are, or how they were stolen, but he knows something even better. Something that hundreds of police and FBI do not know.

Tony knows a guy.

Now -Tony gets a chance to actually work on the museum theft, because he has a good reputation about knowing the streets of Boston. He does know a lot of people in the streets, but what is happening here is not another investigation where Tony does some good work, and gets a lead.

If this thing on the 22nd or 23rd produces a lead to the paintings that we do not have, it will be because we were smart enough and lucky enough to talk to an ex- cop who has wise guys for friends.

ARENA FOR FIGHT. INT DAY.

TONY

Do you remember when Hagler started? We saw him in the old Garden. First time I saw him he had built up a reputation in around town, but nobody had any idea how different he was.

MIKE

Yeah. He was fighting a black guy from Texas. You could tell he was in a different class. There was a white kid from your area, West Bridgewater, who was coming up at the same time. Also a middleweight. And he could punch. But, he was a world away from Marvin.

TONY

Yeah, I remember that fight with the black guy from Texas. When Marvin got the kid in trouble the temperature in the room went up 20 degrees. You could tell the guy was gonna go. And Marvin played to the room. Remember him sitting on his stool between rounds waving to the crowd to cheer him on.

MIKE

Ah me, we are old men.

TONY

Hey, that's Chuck.

MIKE

Who you waving at? Oh, that black guy. He's coming here.

TONY

He's the guy from the labor pool. I told you. He is the one that got the guy that gave me the lead.

CHUCK

Hi Tony. Couple of good middleweights tonight.

He gestures to a Black friend with him.

CHUCK

This is Johnny.

JOHNNY

Hi.

He nods to Tony and Mike.

TONY.

How're you doing? Have you seen these fighters? I haven't; but the kid from New Orleans is supposed to be pretty good.

CHUCK

No. I haven't seen them either, but the paper said that Brad is ranked number 5 of the middleweights nationally.

TONY

impressive. I have always believed that middleweights typically make the best fights. They are big enough to represent a knockout threat. And they are light enough to display great boxing skill.

CHUCK

Tony, they are going to start the fight pretty soon. I was looking for you to tell you something. Looks at Mike. Something private.

TONY

Oh sure.

Nods to Mike as he moves away toward an open place in the aisle. He stops in an open area.

TONY

What's up?

CHUCK

I didn't want to bother you, and I do not know what you would want your friend to hear.

TONY

No problem Mike works cases with me He has his own detective operation but we work together on most cases, but anything that I know, he can know.

CHUCK

Well, maybe I am letting my imagination run wild, but I thought that I should let you know. Remember that guy who gave you the information about that furniture you were interested in?

TONY

Norm? Yeah.

Chuck

Well, he was talking to a couple of other guys about a rumor that some guy was coming from the West Coast to take out a guy investigating that museum theft. Gardner museum. Pauses. I know that you are working on that furniture scam deal, but I thought that you should know about it since the information came from the same source.

TONY

Chuck, you never know. These stories get complicated, and people get confused about what they heard. I appreciate your cluing me in. The fact that this info is coming from the same source is worth something. Thanks.

CHUCK

You bet. Enjoy the fight.

TONY

Yeah. Should be a good one.

The two men walk to their seats.

MIKE

What's up? Can you tell me?

TONY

Yeah. Well, this affects you if you are still working on the Gardner thing with me ?

MIKE

Really. Sure. I'm working with you, if you want me to. Tony. Yes. Of course.

TONY

We are going to have fun in this game. But. Chuck told me that there is muscle coming in from the West Coast that is on his way to smoke a detective who is working on the Stewart theft.

MIKE

Animated. "What?" Relaxes. "Oh, you are bull shitting me."

TONY

Fraid not. That is what Chuck told me. But, we both know that in any highly publicized investigation there are stories and rumours about the people, about the subject, about the mafia, about revenge motives. And so my first impulse was to say, this is bullshit.

This is just too much Marty Scorsese bubbling up in some guys head on Friday night after 5 drinks. But, there is a lot of money involved here. And it is a sure thing that bad guys will chase a lot of money, a long long way.

So neither of us know for sure whether someone is coming with a gun. But, we both have a license to carry. And I am going to use my license.

MIKE

You mean to say that you are not carrying now? Get real Tone boy. You are a detective. There are bad guys out there.

TONY

You are careful.

Listen, do you want to go to get the drone with me?

MIKE

Yeah, sure. I am curious about those things anyway. The fight is gonna start.

SMALL SUBURBAN MALL. EXT. DAY.

Tony and Mike drove into a small suburban mall. They entered a storefront with a picture of a drone above the front door.

TONY

I have talked to this guy before. We want to get a drone that can take really really accurate pictures from a distance.

MIKE

We talked about this. But, I wonder how quiet this thing can be. How sure are you that they won't know that you are watching them?

TONY

I am not sure at all. They may not even have the paintings. This is all a hunch. Hopefully when they transfer the paintings from the car to Mr. Birk's barn, they will be uncovered, at least enough to see if these are the real things.

They go into the store, pick up the drone and come out.

MIKE

So now what?

TONY

We test this out somewhere in a field where no one sees us. Then we wait until the day that they are supposed to move the stuff, and put the drone up and wait.

MIKE

When do we see the pictures that the drone takes?

TONY

Immediately. I will have the camera receiver in my car. There is a big field that is hidden from the barn by a row of trees. We will put the drone up there, and park there, and watch.

BERT'S BOSTON OFFICE. INT. DAY.

KONRAD

The big day is coining up. What if this rumor that your guinea is following is all bullshit? Or they are moving hot antiques, or pictures that don't have anything to do with the Gardner pictures?

BERT

I don't know. But when you think about it, I don't think it makes any difference if he is being honest, or he is dirty, and is being fed information by a cousin. Our guys think the museum stuff is in the Boston area, this guy is as good a guy as we can get in Boston.

I think that I would recommend that we stay with this guy a while. .He's had some success.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

KONRAD

Well you are making sense, as far as it goes, but I think we would be better off, if we knew more about him, and who his contacts are.

BERT

Yeah, and you are just the man to tell us that information.

KONRAD

What do you mean?

BERT

Tony is going to the Cape this weekend, so Saturday night is a great night for you to get into his crib, and to use some hi-tech stuff that we will lend you to copy every piece of paper that you can get your hands on. We don't want you trying to use your judgment about what might be important. We will make that determination, you copy — we figure out meanings.

KONRAD

Gotcha. I'll pick up the equipment tomorrow.

He gets up and leaves.

TONY IN HIS CAR. THE CAR IS STOPPED OUTSIDE HIS HOUSE TALKING ON HIS CELL PHONE.

TONY

Hi Sandy. I decided against going to the Cape

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

I know, I know. I even told Bert that I was going to the Cape. But I have to get some of this paperwork done. I will call you Sunday. Pause. Love you too.

TONY HANGS UP. AND WALKS TOWARD HIS FRONT DOOR.

TONY'S FRONT ROOM, KONRAD IS USING A PORTABLE COPIER COPYING PAPER WORK WHICH IS SCATTERED AROUND THE FLOOR.

Neither man spoke, there was no need. They both realized that this meeting required a physical struggle. And so they got to it.

Any observer would have guessed the result of the first few minutes of the fight. Konrad was taller, heavier and stronger, and bounced Tony around at will.

But Tony had been in bad situations before, and when he felt the sweater on the big man's waist, his reaction was instinctive. He thought back to his first days playing hockey. Pulling the opponent's jersey over his head seemed odd and curious at first. But once he pulled it off, and he realized how effective it was, he tried to get into scrapes, just to practice completing the movement.

The big fellow was puzzled at first, and so did not defend himself properly. So when he raised his arms to deliver a crushing blow, Konrad was suddenly amazed that he could not see. His sweater blocked his view.

Tony was relieved, pissed off, sure, but relieved. He had been in a terrible situation, but now with a hockey stick in hand, his life would get much much better. And very very soon. He moved quickly.

The thug cursed while he fought the sweater pulled hockey like, over his head. Tony knew time was critical and swung the stick and bounced the blade off the guy's head. He crumpled. Then Tony aware that this had to be decisive, took the blade and drove the handle into Konrad's throat. He gurgled. Then Tony aimed the handle at the suffering and silent big man's head. With a violent effort he drove the stick into his head clearly rendering him unconscious. Konrad's head bled extensively.

Tony lifted a pair of nylon handcuffs from a table, took the man's hands put them behind him and put the cuffs on the man's wrists. He clearly exhaled and relaxed. Then Tony went into the next room, and walked back carrying a pistol.

TONY

Hey Google call Mike.

GOOGLE

CALLING MIKE.

TONY

I need help. I was jumped on my porch. He is a big guy but I got lucky, put a sweater over his head, knocked him out with my hockey stick; and here we are.

MIKE

I will be right there. But get your gun, maybe he wasn't alone.

TONY

Looks at his gun I'm ahead of you. See you soon.

Tony turned on outside lights,sat down, clearly tired. But alert.

Mike enters., then he sees the size of the guy under the sweater and laughed.

MIKE

Tone, you caught yourself a whale.

This is one for your record book, even greater than that hockey player up near Lowell. You stepped on his foot. He had half a foot on you. But this guy. He must be 230.

TONY

Yeah great, but what now. The bastard is still alive. Do I call the cops?

MIKE

Tone, you have to make a decision. I think I have located the car that got the whale to here. On the road out front just beyond the brook, there is a car.

TONY

What side of the road?

MIKE

Right.

TONY

Makes sense. The guy had never been here. So he drives by and his mapquest beeps, or he identified something that was described to him; he parks. What can we tell from the car? You're the guy with the contacts, or so I have heard.

MIKE

Yeah buddy you heard right. I called the DMV and found out that the car was a rental. Rented by Bert Bolles.

TONY

Who?

MIKE

Bert Bolles. Why? You look upset

TONY

That is the guy that I'm working for. The guy that brought me into this.

MIKE

Well calm down. Maybe he thought that you had found something out that you weren't being square with them.

TONY

Maybe But maybe this is a lot deeper than I know. I know what I want to do with this guy. Screw turning him into the cops.

MIKE

What are you thinking?

TONY

Put him in his car. Put a button on his car and follow him for a while.

MIKE

Let's do it.

Tony disappeared for a couple of minutes and came back with a wheelbarrow. They both lifted the big fella into the barrow. Tony wheeled the guy out to the rental car. His friend put the tracker button under the back bumper while Tony removed the cuffs, put the hands in front of the guy, and put the cuffs back on.

The two walked back to Tony's car, got in and were amazed to see a car drive up. They watched as a guy got out of the passenger seat, looked, saw the big guy, and went nuts waving his hands, and yelling at his driver. Finally the guy got into the big guys car, and using the keys still in the ignition, drove away.

MIKE

Tony, aren't you going to follow them?

Tony Moves quickly, he moves out of his car, and enters his friend's car, slamming doors.

TONY

Yeah but In your car. And we are not going to follow right now. We are going to go in the opposite direction, then take a left on Summer Street and another left on Belmont. If you are quick enough, we will be a reasonable distance behind them. They should have no reason to suspect us. If that driver has seen me in my car before we are broken; plus if he sees us turn on our lights and start driving behind him he will figure out that we are a tail.

MIKE

OK. Tell me when we tie up with them whether this car, with yours truly driving, is quick.

TONY

Wait, wait don't let them see you move.

MIKE

OK

They watch the two cars disappear around a curve.

TONY

Go!

The car shot out of the drive, turned right and sped toward the intersection with Summer Street.

He sped by the old sandpit, the shallow pool of water called "Captains' Pond" which name according to one title expert dated to the French and Indian War when he located a deed describing the pool surrounded by 3 or 4 Yankees with the title "Captain"; and the woods and violently turned left, tires squealing, onto the narrow old New England road called Summer Street.

TONY

Wow, I don't think I would have thought that you could take that corner that fast.

MIKE

You have heard of Mario Andretti, well there are two important differences with me. I am a lot taller, and I could not get several million dollars for Indianapolis.

The car sped along past the ridiculously small house, on the right, with the plaque that identified it as the district schoolhouse from the 1800's, and the duplex on the left, which had served as the district school house in the late 1800's and had been used up until the time the town opened a central grammar school; and then utilized again from 1948 to 1950 when said central school burned and was finally replaced by the present fine brick structure.

Tony suddenly felt a twinge of alarm.

TONY

We have to take a left at the stop sign.

MIKE

Hey I was under the impression that we could drive through that stop sign. We are retired cops.

The car squealed to a stop, and then roared to the left.

TONY

Tell me if you believe this. A woman who was born sometime around 1910 was told by a very old woman that she remembers seeing a large wolf on this road when she was a little girl.

MIKE

Well possible I suppose. Say the statement was made in 1920 by a 90 year old. If the old woman was 10 when she saw this animal then it would have happened around 1860. Didn't I see a story about a fringing bear in Connecticut, like a week ago.

TONY

Yeah, but wolves are pack animals. If you see one, doesn't it mean that a lot more are hidden?

The car roars down a hill and the target automobile became visible going about 40, a half mile to the right.

TONY

Perfect. Let this 4 Runner go by; we don't want to be visible to them.

MIKE

What the hell do we care? He does not know me and my car is one of 10 million as far as he knows.

TONY

Maybe he saw your car in my drive, maybe we will use your car sometime in the future.

Always thinking ahead.

TONY

I try.

WE have a long road back to the city if this guy driving is the guy who has been working with me. Hey, I hate to admit it but I may have been naïve; the ultimate criticism for a North End Italian.

MIKE

Don't be too tough on yourself. Consider, the guy gives you a \$25,000 advance to get a lead on an art theft, which has baffled the cops for a couple of generations. Son of a gun you come up with a

lead. So you figure you've earned the boss' affection. Instead the boss has sent a guy to steal information, and maybe kill you.

TONY

Yeah, but when I think about it there were some cues that should have given some clues that this guy is funny. For instance he was insistent that I do not brief anyone from the museum on what we find out. I figured that the guy was not so confident in his relationship with the museum that he was afraid that they might deal with me directly.

OK, I can understand that apprehension. But it is a matter of degree. I understood that the museum was paying for the whole investigation. I assume that the museum guy does not know me from Adam. So I would think that he would want to at least see someone whose bill in the amount of \$50,000, he has paid.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

MIKE

Well Tony I hear you, but think, how many private detectives have had their names in the paper over the last few years as you. So he may in fact know of you.

TONY

Well, OK But I would at least want to confirm that in fact I was working for the museum.

Tony closes his eyes and snoozes for a while.

They approach the city and as the skyscrapers come into view, Tony awakes.

TONY

Sorry I flaked out.

MIKE

No problem. You have had a hell of an exciting day. Even for 'Boston Tony'

.

He laughs, Tony smiles.

MIKE

It looks like we will follow him into the tunnel.

It is funny how often I think of 'The Friends of Eddie Coyle' when I am in this tunnel. I may not remember it right, but I think that this is the tunnel where he was shot. Ever read the book?

TONY

I read it. Like every other cop within 30 miles of Boston. It was a terrific detective story. But it was a little different from most detective stories. It actually developed character.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

MIKE

What are you, a literary critic?

TONY

No, no. But you have to notice something about chapters in detective stories. They are very short and they race toward an event. You do not have much about the inner lives of people.

MIKE

Is the Post Office exit the one you would expect him to take, if this is the guy that you think it is?

TONY

Yeah. He looks behind the car. It's clear on your right, I will stay low, but don't follow too close. Try to leave enough space to let another car actually follow directly behind them.

MIKE

Gotcha.

The target takes the exit; Tony's car slows and follows. Another car gets behind the target and the three autos proceed toward a 1970's parking garage.

TONY

Pull over and stop before you go in. I think there is a guy giving out tokens so there may be a delay.

The car stops for a couple of minutes then enters the concrete dark building. There is a short line, but the target's tail lights are visible just before it parks in a space at the far end.

Wait. Let them park, and get out. I think the driver is my guy; but I have to be sure.

The driver gets out of the car and walks toward the exit.

TONY

Son of a bitch, it is him.

MIKE

What do you want to do? Confront him?

TONY

No. I want to figure out how I should proceed, and I would like to bounce my ideas off you.

MIKE

Sure, absolutely. What about day after tomorrow? With your girl and Beth? I am serious. The 4 of us are connected with law enforcement. The girls might have a good idea.

TONY

OK, OK. Let's go Home

.

Their auto drives into Tony's yard. The two get out. Suddenly the beeper in Tony's hand lights up and hums.

TONY

That bastard. It must have been him.

MIKE

Whhat the hell is that?

Tony goes over to his car, and begins to anxiously feel under the back bumper.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

This is an app that works with my GPS. It scans for car bugs. I have used it before and it works, but I have never used it on my car before.

MIKE

Hey, I like the notion of a scan. Let me know where you got it.

TONY

I bought it on line. It is called the RichardPeppeScan; all one word, it is useful at times, like this. Feel this thing. It feels like a bug.

MIKE

Let me check.

He turns his cellphone light on and looks under the bumper where Tony was feeling.

MIKE

That is it. I'll take it off.

TONY

No, leave it. Maybe we can use it to fake them out.

MIKE

Got You.

FIELD. OUTSIDE DAY

TONY

Well here we go.

He flips a switch and the drone begins its ascent.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

MIKE

Talking to the drone. Up, old soldier. Get up.

TONY

Also to the drone; Faster, faster.

The drone keeps going up until it is simply a speck.

TONY

OK. Let's get to where we can see them, but they cannot see us.

The two men get into the car, drive for a few minutes, then park along the road where there is a small parking area which is under some overhanging branches. The men stay in the automobile for a few minutes.

MIKE

Geez. You were right on the button. Your guy gave you the right day, and time. Here they come.

The two men watch two large black SUV's drive into the driveway with the barn at the end.

Tony fools with the controls of the

Drone for a few minutes.

TONY

Wow, these pictures are unreal.

MIKE

Good?

TONY

Yeah. Look.

Tony shows Mike the drone control with a small screen.

MIKE

Amazing isn't it? It feels like the
Camera is 2 feet from the target.

TONY

We have a great series of pictures of the automobiles. Laughs. Now all we have to do is do as well with the paintings. However, this may be a little tougher than we thought since the bastards have put some type of cloth over the paintings, if that is what they are carrying.

Mike looks at the small screen and sees men carrying a few square items which have cloth over them.

MIKE

Balls, we are screwed. But maybe we learned at least that there are square light things in that barn that could be paintings.

TONY

Maybe we just caught a break. This wind just caught a corner of the towel covering one of the paintings. And we know that it is a painting. I bet that enough of the painting is revealed on our little drone here, to allow an expert to identify this as one of the museum's paintings.

Let's wait until they go inside. I doubt that they have seen us, but I do not want them to have any idea that they are being watched.

The men enter the house. Tony and Mike turn the car around and drive back to the field. They bring the drone down, and drive away.

TONY'S HOUSE. DAY. EXTERIOR.

Tony is on his cell phone walking toward his car.

TONY

Mike, I am going to see that guy, the expert, yeah Wilmot.

TONY

ok, I will let you know.

TONY GETS IN HIS CAR AND BEGINS TO DRIVE.

WILMOT'S CONDOMINIUM. DAY. EXTERIOR.

Tony walks up stairway. Knocks on door. An elderly man, Milt Wilmot, opens the door.

TONY

Mr. Wilmot, Hi I am the guy that told you that I have a drone picture that I would like to see if you can identify it. I am Tony.

MILT

Hi. Tony. You might have guessed that I called the police about you. I was impressed; you have a great reputation in the police department.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

Thanks that is very kind of you. But let me show you this picture.

Tony takes out a small camera for the drone, and shows the picture to Milt.

MILT

Wow, I would not have believed it. "The Lady and Gentleman" A Rembrandt. Wow No One legal has seen this for 30 year.

TONY

This is important. How sure are you?

MILT

100 per cent positive.

TONY

Well Send me a bill. I really appreciate your time.

The two men shake hands, and Tony leaves.

MILT WILMOT'CONDO. OUTSIDE DAY

We see Konrad approach Milt Wilmot's condominium. He double checks the name on the door, and knocks. He has a very visible white bandage on the right side of his head.

MILT

yes?

KONRAD

Mr. Wilmot, you recently talked to a man about some paintings.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

Konrad pushes himself into the room, shoving aside the smaller, thinner older man.

MILT

Get out.

KONRAD

I am not fucking around Wilmot. I have to know what you told him about the paintings.

MILT

louder Get out.

Thug grabs the old man and shakes him.

KONRAD

What did you tell him?

MILT

I told him that one picture was a Rembrandt

Konrad punches the old man causing blood to rush from his nose down his face.

KONRAD

What else, what was the name of the paintings?

MILT

YELLIING HELP,HELP

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

There is a call from downstairs.

SECURITY

Security here, what is going on? Coming up.

Konrad, startled, forearms the old man, who is knocked unconscious. Wilmot falls hitting his head on a bureau corner. The big man runs out of the room, looks right and left, sees a side stairway, runs to the left and down the stairs. He jumps into his car and squeals off.

RED ARROW RESTAURANT. DAY. INSIDE.

We see Tony, Sandy, Mike, and his girlfriend, Beth, sitting at a booth.

TONY

So here we are, 4 people that are connected with law enforcement; 2 retired cops, now private detectives; and 2 secretaries in the police department. So give me some ideas.

SANDY

Well, you keep talking about how you are going to use the car bug to finesse them, but they may have already followed you to someplace that you do not want them to know about.

TONY

Well, hon, you are sharp. I should have thought of that. I admit it. But in this particular instance, I have not visited anyone who was underground, so to speak. It isn't that kind of an investigation anyway.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

SANDY

Insistent. Wait wait. You do not know yourself what kind of investigation you have.

MIKE

She is right, Tony, don't we both sense that you now have two investigations. One is the investigation that you started with; and the other is the investigation of your client, who has given you a big wad of money.

TONY

True. OK, this is where I have driven in the past week. Yesterday, Fernandes Market and then I was following them. The day before I did not drive anywhere. The two days before that are easy-the car was in the dealership. The previous day I went to see

Milt Wilmot. He was connected to the work, because I had heard that he was a real expert on old paintings and I wanted to know if he could give me any information based on the partial picture that the drone took.

MIKE

Do you think they would be interested in that visit?

TONY

Certainly. And I would have told them. With a smile on my face. Thinking we were on the same team.

BETH

Well you are in a spot. But you have the advantage. You know that they do not really trust you, or have any regard for you.

TONY

I hear you. But do you think that Milt Wilmot is in any danger because I went to see him?

MIKE

I doubt it. Because I do not think that they really are against you. I think that they think that you know more than you are letting on about the paintings.

SANDY

Well if you have not seen them recently, you may have some information that they do not know.

TONY

True. I may know which of the paintings are hanging around in some New Hampshire barn. Well let me correct that. I have a drone photo of a relatively small portion of a painting. The expert tells me that that painting is called something like "Lady and a Gentleman in Black"; it is 4 feet by 3 and a half.

MIKE

Big painting.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

Yeah. We are lucky. The drone could measure the size through the plastic bag by detailing where the wind bent the cloth around the painting.

MIKE

Let's say that they had someone following you when you went to see Wilmot. They see you go into his apartment or house. They check the mailbox or townhall; do they get the connection. Does this guy have a reputation in the painting field?

TONY

Yeah. I see the two women googling him.

SANDY

Very observant Anthony. He has a page and a half entries.

BETH

Boston based art expert seems to be the threshold description. So I guess we all think that you two guys may want to visit him.

TONY

Everyone done. I can pay with a clear conscience and charge it off. You really helped my thinking in this case.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

The four walk to the register; Tony pays and returns to his table and puts a \$20 bill down, and they leave.

MIKE'S CAR. INSIDE CAR. DAY.

Tony and Mike are in Mike's car.

TONY

I wonder how to handle this. They are still my bosses. I do not want to give them a warning that I do not trust them. Plus if I am going to give them my time, I need their money.

MIKE

You just got a draw, right?

TONY

Yeah. And I will have to pay you if you will stick with this. But I can't get you more directly from him for you. This is becoming more complicated.

MIKE

Well, I'll stick with this if you can pay me say one fourth of what you are getting, if you will agree to pay me half of the reward money that you get.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

I really appreciate your willingness to help me, but I assume that the people who are funding me, have made an arrangement directly with the museum to take the reward.

MIKE

It has occurred to me that you cannot continue with this safely until you find out what the relationship is between

your friends/employer, who incidentally sent a hood to almost kill you, and the bluest Yankee establishment in a city that values blue blood Yankee establishments more than any city in the country. Pause — Except possibly Philadelphia.

TONY

I wish that I had a direct connection into the blue chipper world, I call them 'North Shore John Updike country.' But I do not.

MIKE

Yeah, I think that we have to resolve this.

TONY

I think that we are on the same page. Who is the guy that I have been working with. Is he who he says he is; an agent of the Gardner museum, or is he a thief who is trying to locate the paintings for himself or for a gang of bad guys?

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

MIKE

We have to get someone who can give us that answer-someone who literally has access to the board of directors, the management, and can tell us 'Yeah, we are paying the guy, or we never heard of him.'

TONY

Yeah, one or the other. Yes or no. He was hired by us, or he is a crook.

It just occurred to me that maybe the girls can help us on this. The cops are close to the museum on this. I know that the museum really leaned on the cops, at least at first, and people being people one or more detectives still knows some security people at the museum. So we really do not need access to the board of directors, or the chairman.

Take a left here, Milt Wilmot is about half down on the right hand side.

OUTSIDE MILT WILMOT'S CONDOMINIUM. AFTERNOON. OUTSIDE.

The car stops, the men get out and walk to the condo. Both notice a couple of police cars, parked in front of the condominium.

Tony is about to knock on the condo door when it swings open and a young cop walks out.

YOUNG COP

Can I help you guys?

TONY

Hi. I am a friend of Mr. Wilmot. What happened?

Then an older cop came over and recognized Tony and Mike.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

OLDER COP

Hey. The first team has arrived. My names is Mitch. I know of you guys. I was a young lad when you guys were making cases. What are you doing here?

TONY

Hi Mitch, thanks for the kind words. Milt Wilmot was an old friend of mine. Is he hurt? Does it look like a crime?

MITCH

I suppose that there are a lot of restrictions on what I can tell you, but he was brought to Cardinal Cushing Hospital. That is public information.

TONY

Mitch, please. He is a friend of mine. You can trust me.

MITCH

OK The security guy got a glimpse. The assailant was a tank. He has a big bandage on the side of his head.

Tony

Thanks Mitch, I really appreciate your info.

Toby and Mike walk back to mike's car.

MIKES CAR. DAY. INT.

MIKE

I should have asked Mitch, did the guy's bandage look like a hockey blade?

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

Laughs. Very funny, but now we know something. We know who the assailant was.

MIKE

True.

TONY

Now the trick is to figure out what his interest is in this game.

MIKE

Well, I am pretty sure that he does not accurately, or fairly, represent the blue bloods from the museum.

TONY

Yeah, but before we unload on him, we had better use whatever contacts the girls can develop in the museum world. The hospital is at the next stop, across from Francis Pizza.

HOSPITAL PARKING LOT. OUTSIDE. DAY.

Mike stops the car. The two men enter the hospital.

TONY

You know, when I go into a hospital I think of the Salem Rehab Hospital, one of the best in the world. They were working with a lot of military vets

And when I went by these rooms I kept hearing these women saying “higher, higher.

So one door was open, and I looked inside; there was a vet with some terrible injuries, and one arm in a sling and what the therapist was doing to help the guy move his t-shirt closer to his neck so he was able to manipulate the shirt on to his body. But you see some of these injuries and you have to wonder what were these wars for.

The two approach the front desk.

TONY

Hi we are friends of Mr. Wilmot. Is he receiving visitors?

CLERK

Hi. Yes he is. Try Room 211.

TONY

Thanks.

The 2 men turn and enter an elevator. On the second floor they enter 211 and see Milt Wilmot.

TONY

Milt, this is my friend, Mike.

The two men shake hands.

MILT

Nice to meet you Mike.

MIKE

Same.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

Milt, I feel guilty as hell about this. I guess that I can describe the guy — maybe 6 foot or a little less. But a real tank, big head and neck.

MILT

Big bandage on the side of his head.

TONY

Yeah. I suspect that he wanted information about the painting, and that I might have been responsible because unbeknownst to me, he might have followed me to your place.

MILT

I figured that this involved you because he was beating the crap out of me while asking about the painting.

TONY

I am sorry, Milt, but do you remember if you identified the painting to him.

Milt

I can't be sure, but I think I told him that it was a Rembrandt, but not the name of the painting.. But I cannot be positive.

TONY

Well I appreciate it. I assume that the cops will be keeping

an eye on you. But please please do not identify the painting by name. The fact that the painting is not generally known could be valuable.

MILT

I understand.

A nurse enters.

NURSE

Sorry gentlemen we need to shut this down. We need to do some tests.”

The men shake hands; Mike and Tony leave.

RED ARROW DINER. DAY. INT

Tony , Sandy, Mike and Beth are back at the same table at the Red Arrow Diner.

TONY

I may have mentioned it before but ,excuse me, I am going to tell you again. Breakfast; bacon eggs over medium, home fries and rye toast — my favorite meal.

SANDY

Tell us, Emeril Lagasse, Jr., about those home fries; any particular shape?

TONY

Gosh Miss Smartass, you are correct. The shape is critical. Flat is best. These cubes, so dominant in New England are not the long term answer.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

MIKE

Agreed, but before we give up our present line of work, for the more lucrative one of working for Tough Tony's Home of the Flat Home Fry, we need to know who can we talk to that is connected to the museum and knows whether it is paying Tony's employer.

SANDY

And this is where we girls make ourselves useful. We find some cop who has worked close enough with the museum security people that they can tell us who they are working with, and will not blow your cover.

TONY

True, In fact exactly true. The question is can you do it?

BETH

Well, let's see. Sandy and I will play the role of Helpful Chiks and finesse this. As Tony detective would say.

SANDY

Beth and I will come up with a scheme to locate a guy who will know whether your operation is being funded by the museum. In the meantime, let's finish up. They want this table.

The four glance over and see people standing and waiting to sit at the tables. They begin to eat.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

LARGE ROOM IN THE BOSTON POLICE DEPARTMENT. INSIDE, DAY.

Beth and Sandy are in a large room in the police

Station, talking to an older detective, Bud Anderson. Other officers and detectives wander in and check paperwork and wander out.

SANDY

So did you see the article in the Globe about the Gardner Museum theft?

BUD

Couple weeks ago. Yeah, why?

BETH

I saw it too. Do you think it puts a black mark on us? The Boston PD. Because we have not solved it.

BUD

What the hell, we know who did it and the director of the operation. The two guys that actually pulled it off, were killed within a year, as an insurance policy.

SANDY

What do you mean, insurance policy.

BUD

You don't watch enough crime movies. Once the crime is finished, the boss does not want people hanging around who can implicate him. Plus, in many cases, it is cheaper to kill the guys than to actually pay them the shares that they were promised.

BETH

Got you. Makes sense. But when we, meaning the police, the good guys, figured out what happened with the theft; what happened with the museum? Don't they have their own opinion? They have a ton of money, they are offering millions for a reward. So we know that they really really want these specific paintings back.

SANDY

Yes. What is the museum doing now? Don't you think that they are doing their own investigating? If they want these particular paintings, they should be retaining some detective group to find them.

BUD

Well sure, but remember that this is still an open investigation for us. So the museum should let us know what they are doing. There have been instances where a local police investigation screwed up an FBI investigation.

SANDY

So who should I talk to if I wanted to write to the paper to complain about their sloppy job in failing to tell us about the ongoing investigation by the museum itself?

BUD

Sandy, I know who your boyfriend is so I am suddenly skeptical about the reason for your interest; but Sully is the guy you would want to talk to about the museum's activities. I know that he was friendly with the museum liaison to the cops. In fact I think that they still play golf.

BETH

This is still the Boston Police Department: Which Sully; John Sully, Frank Sully or Moe Sully?

BUD

Very cute. I can remember Bob Sully and Willy Sully too. But today you want to talk to Moe Sully. You can tell him I said he would help. But Sandy, don't underestimate the weight that Tony's name will carry in this department.

SANDY

Thank you very very much. I think I will talk to Moe now.

The women leave. We follow them down a corridor and into another room. Two older detectives in shirtsleeves and ties pulled down are doing paperwork.

SANDY

Hi, Moe, Sorry to bother you. Bud Anderson said that you were the man to talk to about the Gardner.

MOE

Hi. How are you doin? The Gardner museum; what else did Bud say?

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

SANDY

He said that you were friendly with a real insider at the Gardner who would know about their

Investigative moves. And that you would help us talk to him. Excuse me, this Beth Hashem. She works in Intake.

BETH

Hi Moe. We have both been seen fueling up with that mid morning coffee in the cafeteria.

MOE

Well Beth, maybe you don't realize how lucky we are to have that cafeteria coffee. I remember when the only available coffee after 10 AM was from a machine. Grim, Beth Grim.

SANDY

Laughing. You guys were tough.

MOE

Sandy, I can introduce you to the museum liaison at the Pine Valley golf course next Thursday. I have been told that you are friendly with a guy named Tony. I assume that he will be with you. Good guy. You might know that we worked cases together. Remind him that information flows two ways — info. From the museum will require information to the museum.

SANDY

I hear you. What would be a good time? I know the course.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

MOE

We generally have that first beer about 3 P.M. We can see you then.

SANDY

Thanks Moe. I really appreciate it. See you next Thursday.

Sandy and Beth wave goodbye and leave.

PINE VALLEY GOLF COURSE. OUTSIDE DAY.

Beth, Sandy, Mike and Tony are sitting at a round table at Pine Valley Golf Course. They have drinks in front of them.

BETH

This is nice. Sandy have you played this course?.

SANDY

Yeah. It is nice, but like a lot of courses in the Boston area, it is short with a lot of trees and rough. The exact reverse of what the PGA and TV channels want. They want Texas type courses. Long and wide open. Show guys who can spray balls 300 yards out there; that will thrill the armchair golfer.

MIKE

Armchair golfer is a good description.

BETH

He is anti-golf.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

MIKE

I deny that golf is a sport. It is a game — like pool.

TONY

Yeah, I knew a retired pro football player who seemed to develop a theory of masculinity of sports, or games, based on whether the ball or puck moved toward you or away from you. Think of it; a football and a puck are at the extreme end of masculinity. They move to the player. Golf and pool are at the least masculine end. The balls move away from the participant. Baseball is intermediate: At least the way he read it. For some players the ball moves toward the participant, for some away.

BETH

What an arbitrary and screwed up valuation system. Why not just prioritize strength or the possibility of getting seriously injured?

Moe Sully and the man from the museum, Bob Grantham, approach.

Stands up. Greets Moe warmly, as they shake hands.

TONY

Moe, great to see you.

MOE

There have been days that I wish you were back with the department.

It must be 10 years. Boston Tony, Dick Tracy. Same thing.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

Laughs. Actually 12 years. Believe me, there have been a lot of days that I have missed the department, and its asset base.

MOE

Well, your friend here said that you wanted to meet with someone from the Gardner Museum who would know what is going on with its attempts to recover the paintings. So here is the man who knows; Bob Grantham.

Tony Turns and shakes Bob's hand. Bob is a tall thin studious looking guy with glasses.

TONY

Hi, Bob, these are my friends: Sandy, Beth and Mike.

Bob Shakes hands all around.

BOB

Hi. I have heard of you Tony, so I am pleased to meet you. I assume you have solved where the paintings are. So we can pay you 12 million, and all go home.

TONY

12 mill. Wow I could afford to join a country club. But seriously, I think that I know that at least 1 painting is in a barn in New Hampshire. There are two items that I would like to resolve today; if I can identify the paintings and you recover just 1 of the paintings, do I get paid? Second, I got involved in this when a guy knocked on my detective door and asked me to help locating the paintings. He said that he represented the Gardner Museum and he has paid me 50 K so I believed him.

Now I know that in return you want information from me.

BOB

Well let me answer the first question. We will pay \$1 million if you are responsible for our recovery of any one of the paintings. And I am shocked out of my mind. I have a million questions, starting with 'Which painting? Where is it? How the hell do you know it is one of our paintings ?

TONY

First, I have to know this. Would you Bob Grantham know if the museum was funding a recovery effort through a detective or other professional?

BOB

Absolutely yes. In fact I would know before

most of the board of directors would know. I have a contact with the office that prepares the minutes that the board will vote on. They show me any votes regarding the paintings. Fifty k is a lot of money. This is an issue that would have to go to the board.

TONY

OK Great. So let me tell you what has happened to me. A guy named Bert calls me and says that he has been retained by the Gardner Museum to oversee a really major look at the theft and to make some headway on getting the

paintings back. Now maybe I was naive but I believed him. I mean he had given me 50 K.

BOB

Hey I got you. And it seems like you have had some incredible result whether skill, or luck. This is the biggest U.S. museum theft ever. It has eaten up a ton of time from a mountain of talent from most of the investigative bodies in the country — yet nothing. Well that is not correct. We have a couple of paint chips from a guy in New York that are consistent with the claim that they are from a painting of the time of Rembrandt. But that is it. There is no one on this side of the bad guy/good guy line who has even glimpsed any of the stolen stuff. Until you. Incredible.

TONY

Well I have a lot of confidence in Milt Wilmot. So I think that we know where at least one of the paintings were when the drone was up. But there is a lot of luck in this business.

BOB

OK. Now what do we do to get this painting? Do we want to get the police involved?

TONY

This is your decision but my understanding is the statute of limitations has run. Plus they are not really looking for the guys who did the theft. We think we know who they were, and they have both been killed. So revenge or punishment is off the table. There is a downside risk to getting the cops involved and that is the more people who know about that painting, the bigger the risk that someone will whisper to someone for a big check. And, lo and behold, what do you know the painting is no longer there.

BOB

OK I agree. We will not tell anyone, except for the board at the museum. You may disagree but this is their property.

TONY

No, not all. I get it. Of course your board has to know. The one thing that I ask, in fact, beg, of you is to convey the necessity of keeping this quiet. Ask them to tell No one; not even their wives.

BOB

Certainly. Meanwhile can I ask what now?

TONY

I am not going to identify the picture. Because I am not positive about its identity, plus Milt and I are the only ones that can identify what Milt thinks the painting is. That knowledge may be useful in the investigation.

BOB

I understand.

TONY

What now you ask. Well I am going to meet with the lying so and so who hired me. I appreciate your seeing me. I am planning to get that painting and that 1 million dollars.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

BOB

One last question

TONY

Sure What?

Bob pulls out a piece of newsprint from his pocket, and begins to read.

BOB

In 2013, the FBI announced that it had identified the two thieves with a “high degree of confidence.” In 2015, the organization revealed the names of its primary suspects: George Reissfelder and Leonard DiMuzio, two associates of the late mobster Carmello Merlino. Both resembled police sketches of the criminals and died within one year of the heist.

The investigators also said that they suspected the art was transported via organized crime networks to Connecticut and the Philadelphia region, . . .

Does that sound right to you?

TONY

I don't know either Bob, But I have suspected that the art went to two different places. One was New England. The other was New York.

But Philadelphia is a possibility.

Everyone shakes hands, and Bob and Moe leave.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

SMALL ROOM IN COMMERCIAL BUILDING. INT. AFTERNOON

Ralph looks bad; his head is bandaged, he looks haggard, and he has a mask pulled over his eyes. He is sitting in a chair, all alone in a small room in a commercial building. We can see through a window that the room is on the ground floor, as we can see a lawn and small shrubs bordering the building.

There is a curious instrument on a small table next to Ralph. Suddenly we hear a voice coming out of the instrument. The voice is understandable, but is obviously disguised.

VOICE

Ralph, you can take off your mask. The reason that you had a mask on and that you are listening to this on a voice disguiser is for your protection, not mine. Now I do not have to kill you for my own protection.

RALPH

Hey I appreciate your concern. But guess what I am not that tough. I never killed anyone. What do you want from me?

VOICE

Ralphie, my guess is you know this has to do with the Gardner paintings.

RALPH

No shit Dick Tracy. But I don't know what you think about me, but I never betrayed anyone.

VOICE

The Merlino organization, or whatever you call it now that Merlino himself s dead, is in the catbird seat. They have four Or five items from the museum.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

RALPH

Yeah, well calling the former Merlino organization, an organization today, is like calling a bunch of minnows swimming around your grandmother's fish tank, an organization. I was friendly with a couple of the younger Merlino boys, Sal and Bernie.

VOICE

Well, tell me more. What information did you give them, and what did you learn, but did not tell us?

RALPH

Yeah well I was careful. I had heard that at one time, Bernie Bellino had been kind of a go-fer for Merlino, and I had heard that you guys were interested in the paintings, so the fucking words “museum” and “paintings” never passed my lips.” Laughs. “I don’t know if you know anything about Bernie, but his conversational style generally runs to girls, fights and booze.

VOICE

Yeah, we actually did some work on Bernie. That is one reason that you are here, Ralphie boy. We had heard, from an impeccable source, that they were planning to move at least one painting a number of months ago, and we had the muscle to take it during the move. Then our source tells us, that they had heard about us, and canceled the move. Tell me what you know.

RALPH

Like I said, I never discussed any painting with Bernie. And Bernie never said anything about the paintings to me. But I will tell you something that I heard that may pertain to what you are interested in.

VOICE

OK. I am listening. But be sure that you make it complete.

RALPH

Well there is not much but I had a hunch that they were talking about the paintings. And I don’t know why. Maybe it was just, . . .what do you call it.

VOICE

Intuition.

RALPH

Yeah, intuition. Anyway Bernie, Sal and I were in Tip Top pizza, and we notice some guys from the former Merlino organization, as you put it, were in there eating pizza. So they did not see us, and we are practically at their table, and I hear one guy say to another guy ‘between the 20th and end of the month-last day,’ and then another guy sees us and taps the guy and goes ‘Quiet’”.

VOICE

So what month are we talking about?

RALPH

I have no idea. And I do not know even if they were talking about the paintings.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

VOICE

Ralphie boy, you may have given us a reasonable lead. But Ralph you are being watched. We are going to use you to get information about the Merlino organization, particularly about the paintings. You may have guessed that we already know a lot about them, and you will help us know a lot more. There is too much money there to let a collection of assholes control them.

RALPH

Hey, I got you. And I know that I have got a few bucks from you guys. But there are some similarities between Bernie's situation with those assholes, and my situation with my assholes. We get paid when we drive somebody to some place, or deliver something, and we don't even know what it is, or who we are delivering stuff to. And, {with some animation} Bernie does not know who is running his organization; and no one has identified who is really paying me, either.

VOICE

Yeah, but you see now, that that division between true insiders and gofers is protection for the gofer, as well as the upper group of the insiders. If the guys inside weren't very sure that you did not know who they were — frankly you would be dead right now.

RALPH

Hey, I never thought of it like that. What do I do to keep myself alive?

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

VOICE

Don't be negative Ralphie boy. You are not just keeping yourself alive. You are doing your part in retrieving some valuable art work to their rightful owners, your criminal gang. But you are correct in that you are going to help us. Stand by, and be ready for some activity at the end of the month. For what it is worth your intuition about that guy's comment about the activity at the end of the month was correct. Your rumor connects with some other rumors. Now you can go. Don't wait and don't look back.

Ralph gets up, walks out. He glances behind him and walks down a corridor checking the inside doors; finally he finds an unlocked closet door. He continues walking down the corridor, making his steps loud, and opens the outside door. Then Ralph tiptoes back to the utility closet, leaves the door open a crack, and waits.

UTILITY CLOSET. INT. DAY.

After about 10 minutes we see from Ralph's perspective Konrad and Bert walk by the door. He holds his breath and listens intently.

KONRAD

Why didn't we kill that lying little bastard?

BERT

Hold your horses. We will get around to it, unless he goes to Phoenix or Houston or someplace like that, changes his name and does not come back for like 10 years. But he might be able to get us some information about the Merlino plans to move those paintings.

Konrad and Bert walk to the door and leave.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

BERT'S OFFICE. DAY. INT.

We see Bert and Tony inside Bert's office.

Konrad is listening from the side office, but is hidden from Bert and Tony by the partially closed door.

BERT

So you did it. Congratulations to me for hiring you. When you called and told me that your drone idea had worked, and that you had a picture of a Gardner painting, I was out of my mind, Do you realize that you, in that instant demonstrated that a least one painting is still among the living. A big deal. In fact potentially a 500 million dollar deal. You said that you were going to show the picture to an expert, and confirm that it was one of the Gardner paintings before you told me which one it was.

Tony looked at Bert's eyes.

TONY

It is a Rembrandt self-portrait.

BERT

To be honest I am a little sad, but very encouraged. Encouraged because your expert thinks that you have a picture of a real painting. But I wish that it was the big one; the one showing Jesus. That is the crown jewel.

TONY

Yeah, well maybe this is just one of a series of paintings that they still own. The question is are they with the one we think is still in the barn we hope. Or somewhere else?

BERT

We aren't that stupid Tony. We have been watching that barn, and we are pretty sure, that what was in there is still there. The real question is when and where do they plan to take the painting. We have

some information that something hot is going down the end of the month. Can you get us more information?

TONY

Yeah let me see what I can do. I will go to see my guys right now.

BERT

Great

Tony leaves. Konrad comes out of the side room and sits down in a chair.

BERT

Today we find out who that guinea is dealing with. My advice don't fight him. But keep your gun handy.

KONRAD

He won't know what hit him.

HE leaves.

TONY'S CAR. INT. DAY.

Tony and Mike are in Tony's car. Mike is crouched down in the back seat with a long gun (rifle).

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

Looking in the rearview mirror. Geez it really feels great when your ideas play out. I see him a few cars behind us.

MIKE

You were right about leaving the bug on your car. It is like a fisherman trolling a fish. That bug gives him a sense of confidence as he follows us into the shallow water.

TONY

Shallow water huh? I like idea, but the deserted shipyard may be shallow for us too. If we are not careful, the fish could turn into a shark.

MIKE

Well I have a long gun ready if that happens.

Unbeknownst to Mike, to Tony, and to Konrad, there is a third car in their small enthusiastic cavalcade.

RALPH'S CAR. DAY. INSIDE

Ralph is driving. Bernie is sitting directly behind him to avoid being seen by Konrad. A long gun is next to Bernie.

BERNIE

So tell me, why am I going to shoot this asshole.

RALPH

Because you are young, and greedy. And this asshole wants to kill me, your good friend, who is trying to get you several million dollars worth of painting. And worse, from your perspective the asshole wants to keep the paintings for his gangsters, instead of us and our gangsters.

BACK TO TONY' CAR. INSIDE DAY.

TONY

When we get there I think that I know where I want to park. There is this little wall where you can jump out and hide with our buddy, Mr. Rifle. I will continue driving to get away from where you will be. I will jump out with my gun drawn and aimed at his big fat head as he takes the curve and travels after me; so that he sees immediately that he has no chance of escaping. He starts to sob in fear and tells us everything he knows about the paintings.

MIKE

I understand that that is the way you drew it up. You will remember

that you have told me the plan before. It makes sense and it is a good plan.

But on that last bit, about him sobbing. Maybe not so much. This guy has had guns pointed at him before. Maybe his muscle memory kicks in and he gets his gun and shoots at you.

TONY

Well there will be a car between me and him; plus you will have a rifle trained on him, not to kill him but to protect your good friend. And we are doing this to get information about those painting, not to kill him.

A LARGE DESERTED WAREHOUSE. DAY. INSIDE.

We see the car turn a corner into the building, there is no lighting but there is a faint light coming through dust and dirt covered windows, and through the large drive in door. The general impression is the building is like a long deserted warehouse with junk strewn around.

The car stops

TONY

Go.

LARGE BUILDING INSIDE DAY.

Mike jumps out of the car holding his rifle; and moves quickly to hide behind a small cement abutment. After a couple of minutes Konrad's car comes into view. He sees Tony's car stopped, empty and blocking his progression. He gets out clearly confused.

We see Ralph and Bernie clearly confused. They are driving very slowly through the door and toward the aisle where Konrad's car took the sharp turn and disappeared.

RALPH'S CAR. INSIDE. DAY.

RALPH

Wait, wait. STOP THE CAR. We have no idea what is behind that turn. Take the long gun.

LARGE WAREHOUSE. INSIDE. DAY.

Ralph and Bernie get out and walk toward the aisle which the other two cars entered a few moments earlier. They peer around the corner.

From behind the front of his car.

TONY

Hi asshole. Don't be afraid, all we want is some information about who you are working for, and the museum paintings.

We see, through a rifle sight, the rifle aim shift from Konrad's head to his shoulder.

KONRAD

Oh it's you. You mean Rembrandt's self portrait. WHAT ABOUT IT YOU KNOW MORE THAN WE DO; OR AT LEAST I DO.

TONY

It is a valuable painting. We both know that it is not going to be there for a long time. When will it be moved, and where to?

Suddenly Konrad gabs his gun with his right hand from his belt, and gets off a wild shot which clinks on the car. Immediately there is a rifle shot and Konrad cries out in pain clutching his right shoulder.

KONRAD

In obvious pain. "All I know is a rumor on the street that on the last day of the month they are going to Connecticut. One of the gambling places."

Suddenly we see from DIFFERENT angle a rifle sight move toward Konrad's head. We hear a loud rifle shot. Konrad falls.

Bernie and Ralph run to their car. It turns around and speeds off.

RALPH'S CAR. INSIDE. DAY.

RALPH

Good shot. No. Great shot.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

BERNIE

Not sure. I think I missed the fucker's head.

RALPH

Well maybe not, but I think that I will try to get more information about the action in Connecticut.

WAREHOUSE INSIDE DAY.

We see Tony and Mike run toward their car. Mike slips and falls, causing his rifle and a number of bullets to fall on the ground. Finally he picks everything up and gets to the car. They take off trying to identify the shooter.

TONY'S CAR. INSIDE. DAY.

TONY

Well maybe we learned something. At the end of the month, we are somewhere in Connecticut.

MIKE

I think we also learned that someone hated the big guy. What do we do about him. MAYBE HE'S DEAD.

TONY

Well the shooter, whoever he is, is too far ahead for us to locate him now. So we have to call the cops.”

Tony begins to dial his phone.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

LABOR POOL. DAY. INT

Tony is sipping a diet Coke sitting in the labor pool. It is early in the morning so Chuck is busy calling out potential jobs and getting people on their way clutching little assignment sheets. Finally, the early rush is over and Chuck leans back in his chair.

CHUCK

Tony, pressed dungarees today. Does this mean you don't want to clean Building 19”? Laughs.

Tony gets up and approaches the desk.

TONY

Yeah Chuck. My tuxedo was at the cleaners so I figured I would wear the next best thing. You know that for years, a woman was kept busy doing nothing but tailoring tuxedos for Frank Sinatra. He was

particular about how his tuxedos felt, and looked. So, when one tuxedo was done, Sinatra needed a new one.

CHUCK

So if you aren't here for the work, and a fast \$16.80 an hour, I assume you want information.

TONY

Yeah. Anything that you have heard about moving stuff to Connecticut at the end of the month.

CHUCK

I will mention it to the guys as they come to the desk. I'll tell them 'If you know anything about hot antique furniture going to Connecticut at the end of the month, go tell the guy with the pressed dungarees and he will drop a few bucks on you.

TONY

Perfect, except please don't mention antique furniture. Just say "stuff going to Connecticut." It is a broader net. And next time I will not only press my pants, I will buy me a new Red Sox cap.

CHUCK

OK Sounds good. You once told me that that cap brings the Sox luck. You aren't going to throw it away I hope.

TONY

No don't worry. I Promise that this cap will remain around in my house somewhere. Ready and able to help the Sox. Laughs.

Chuck strolls back to his desk. We notice that as workers go to see him for jobs, he takes a few seconds to say something. Once in a while, he nods in Tony's direction.

Tony remains on the bench. He picks up a newspaper that someone had left and reads it. Then he walks to the machines, and buys peanuts, and begins to eat them. Then we see an older man walk from talking with Chuck and approach Tony.

NORM

Hi my name is Norm. I think that I might have some information for you.

TONY

Hi Norm. Tony, here.

NORM

Laughs. I know. In fact every guy over 30 here, knows that you were a Boston detective.

TONY

I figured Norm. So, what kind of information do you have?

NORM

information about a move of something the last day of the month. I heard before that you were interested in an antique furniture. Maybe an old school desk. Do you have money for me, if this interests you?

TONY

Yeah, would \$300 interest you?

NORM

Sure. I have been asked to go on a trip to one of the Connecticut casinos; either Foxwoods or Mohegan Sun. The guy that offered me the gig is a guy that I've known for years.

TONY

none of my business, but just curious, for this “gig”, this trip to somewhere in Connecticut, will you be carrying a gun?

NORM

Defensive What kind of a question is that? We know you are a retired cop, and all you cops stick together.

TONY

Norm, calm down. Ask around, I am not a snitch, but I just wanted to know what kind of a trip we will all be going on at the end of the month. I am interested and here is \$300.

Tony takes 3 \$100 bills out of his wallet and gives them to Norm. And Norm there may be a little risk in the next thing that I will ask you to do; but only if you are comfortable doing it. I have a magnetized bug that I would like for you to put on the car you are in. I want to be able to know everything about that car. If you are willing, I will give you \$500 now, and \$500 when we are done.

NORM

Wait a minute. If one of these guys sees me putting a bug on their car, they will kill me. How am I supposed to put the thing on the car? Maybe they will have an anti bug technology that will locate your bug.

TONY

This magnet is unbelievably strong. You can put it anywhere on the car, and it will stick like glue. My suggestion is put it under the back bumper. Moreover, no anti bug technology that my guys know of will sense this bug. However, this bug as long as it is not turned on, flat out cannot be detected. I promise that I will hold the control and will not turn it on until you are not in the car.

NORM

Well, I would be interested in collecting a grand. But I am not very confident that you will not turn it on as long as I am in the car, I think that you will turn it on if you lose the car when you follow us. Then no one including my friend can help me. The guy in charge of this dance is a killer. I have heard about him. He has known the other guys in the detail for years. So they find out that there is a bug on the car. I am the only one who has been near the car that he does not know well. I am probably lucky if he puts a bullet in my head immediately, rather than bringing me back to his place and torturing me to find out who gave me the bug.

TONY

I cannot force you. But let me make it a little tough for you to refuse. Instead of 1 grand, let's make it \$5000, and I will give you \$3000 now. And there may be a time when I want to turn it on, but I will not.

NORM

Guess what, your 5 K convinced me. But, Brother remember your promise. I am an old man 58 is no kid. but \$5000 isn't enough for my life. Keep that bug off.

TONY

I will see you here tomorrow, I'll have the money and the bug.

NORM

See you tomorrow, same time.

Tony waves at Chuck and leaves.

MIKE'S CAR. INSIDE. DAY

We see Tony and Mike in Mike's car following Norm and 3 other guys in a large black van.

MIKE

While driving I don't think that we are going to Connecticut, unless Connecticut has finally moved north and west to New York.

TONY

I hear you. We have security back up from the museum at both Foxwoods and Mohegan Sun. If this gets sticky, we may need help.

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

MIKE

What do you say that if we do not have help from the museum guys, we try to see where the painting is going, and just let it go where it wants to go?

Tony

Clearly we are not going to start a gunfight in the lobby of a major resort. But if we actually see one of the paintings and can show it to a representative of the museum, you and I divide a million bucks. So I really hope this trip ends at one of the casinos. But if it ends somewhere else, well it does not mean that we quit.

MIKE

I want to know why we are going north on Route 93 a few miles from the New Hampshire border.

Just then the black van made a sharp turn and took an exit.

Mike slowed.

TONY

Damn. Pull over. Don't let them notice us.

Mike pulls over. Two cars in short order take the same exit. Mike slowly follows. He finds himself following the same two cars. But there is no sign of the black van despite the fact that the van had to take the same direction at the exit and there is a long stretch of straight road ahead.

MIKE

What the hell happened? We were less than a minute behind them. Where could that damn car have gone?

BOSTON TONY SOLVES THE GARDNER MUSEUM THEFT

TONY

This is amazing. Let's assume that there was enough chatter on the street for them to assume that they may be followed. They try to hide. Now the question is "Where?"

MIKE

Well we — you and I — have something that no one else has, whether they are like us; in cars, or up there in drones. We have a bug which you will turn on, and we will know where they are.

TONY

I am sorry that I did not tell you before, but I promised our guy, Norm, that I would not turn it on.

MIKE

Hey be real. First you're the one who told me that your experts told you that your technology for this bug is almost impervious from attack.

TONY

Yeah. But it reminds me of some asshole who wants to challenge Russia's nuclear problem on the grounds that our defensive missiles are almost perfect against Russian offensive missiles. "Almost", in a few areas isn't good enough.

MIKE

This is serious, You owe the museum something. Damn, you owe me something. If the only way to locate this car is to turn on that goddamn thing, you have to turn it on.

Just then Tony notices a cow mysteriously appear from under the road to the field on the left.

TONY

We can argue about it later, I think we may have the mystery car right under our eyes. Pull over behind that bush, so that they can not see us if I am right and we see them follow that cow.

MIKE

Hey you are the boss, but what are you doing. If you make us lose this guy, you will never forgive yourself. Never mind the guys at the Gardner.

TONY

I know, I know. But this underlines why no one has seen any of these paintings and artifacts for a generation. These guys are very very good and very very careful. Underneath this road is what generations of New Englanders have called cow tunnels. When this road was built 150 or even more than 200 years ago, it cut off part of a farm from another part. The town at that time either built the tunnel itself, or authorized the farmer to build it.

MIKE

Well, if we wait here for, say a day or two, and finally we go look and there is no tunnel we, or rather you will feel awfully foolish.

Tony is quiet for a few minutes. Then the black van suddenly appears. It runs back up to the road, and turns and goes back toward the exit it recently left.

MIKE

Geez, you were right, hey, I am sorry. How did you know all this?

TONY

Laughs. I cheated there was a cow tunnel down the street from where I was a kid. It was mostly filled in and you could not go all the way across the street. But it was there and it is strange, every generation of 11 and 12 years old boys seemed to discover it for themselves.

Mike waits until the van enters the exit for Route 93 South and then follows it.

(NOTE to potential investor. If we can get enough money, this may be a good spot to have an exciting car chase)

We see the black van enter Foxwoods parking garage.

FOXWOODS PARKING GARAGE. DAY. INT.

TONY

Tony is on his cellphone. O.K. They just entered the garage. We will wait to follow him. We don't want them to identify the car. Remember the police is watching, but we do not want any violence.

Tony and Mike park a few rows away from the black van, but close enough to see 4 men carrying paintings into the casino. Once the men are in the building, Tony and Mike begin to walk very fast and enter the casino.

CASINO DAY. INT.

We see Bob, from the museum, talking to the men from the van. An official from Foxwoods is there along with 3 policemen.

Bob comes over to Tony and Mike.

TONY

What is going on? Were you able to get us a safe room?

BOB

It is a separate room, but I do not know how safe it is.

The 4 men with paintings, the two officials from Foxwoods, the police; and Tony, Mike and Bob all walk down a long corridor to a room. The men put the paintings on a couple of tables.

MIKE

Talking quietly away from the others: “Bob, what is going on here. Why are these paintings on a table at Foxwoods.

BOB

Well even if our paintings aren't here, we may have a lead. before you got here, this guy — nods toward the official representing Foxwoods — tells us that Foxwoods has an arrangement with this Chinese casino in Macau. Apparently the Chinese here are great gamblers, but they are also superstitious. So Foxwoods get paintings from Macau that say to the Chinese gamblers in the high end games upstairs that say ‘Bet Heavy, today is your lucky day,’ and Foxwoods send the Macau casino a painting for its heavy bet room.

MIKE

I wonder what these pro-gambling pictures for whites look like? I will license them to the lottery commission. Laughs.

Tony is alone surreptitiously measuring the paintings. He finds a painting where the string fits perfectly. He carefully pulls the corner away from the frame.

TONY

Shouts. Hey, it's the Rembrandt.

THE LEADER OF THE MEN FROM THE VAN

You dumb bastard get away from there.

He pulls his gun. There is a violent struggle. Finally the police, plus Tony and Mike subdue him and two of his followers. Ralph does not . join the fray.

FOXWOODS STEAKHOUSE EVENING INSIDE.

Tony and Mike are having steaks and drinks in one of the Foxwoods restaurants.

MIKE

Do you think we made a mistake in letting them send those other paintings to Macau.

TONY

I was thinking about that too, but Bob was willing to let them go, so it is his call. And once we have our property, what interest do we have in keeping their property?

Plus, compared to everyone else trying to figure out how to get the paintings, not to mention those other million dollar rewards, we are in the catbird seat.

MIKE

What do you mean?

TONY

We will be able to hear the interrogation of the guys in the van. It has been a long time, so the fact that we cannot give a coherent picture of what the history of the paintings has been since they were taken does not bother me.

But we have been lucky. To get the rest of the paintings, we will have to be able to diagram the control pattern over the paintings. Plus we will have to answer a basic question. Why was that Rembrandt going to China?

MIKE

Well we can fool with all that in the next inning. I am going to have another drink. What about you?

TONY

Yeah. I'm not driving. The Foxwoods has given us an option to stay the night. I can finally afford to stay here." Both men laugh. They refresh their drinks.

TONY

I wish the girls were here. We will have some time after the interrogations to have some fun.

MIKE

Call them and ask them to come here.

TONY

Neither one of them likes to drive that far."

MIKE

Tell them to Uber it. We will pay. We earned a million.

TONY

You are right on.

He reaches for his phone.

(this is a possible place to insert an ad from Foxwoods if they might be interested)

MACAU CASINO. INT. DAY.

A older Chinese man inside a very ornate Macau casino is berating a younger Chinese man over the painting which was sent from Foxwoods.

OLDER MAN

You fool. The Americans tricked you. You paid them over one million U.S. for nothing. You supported a bunch of crooks and got what you deserved. A loss. A Rembrandt painting is what you paid for. What you got is a joke

The younger man does not respond. He takes a large pry bar and begins to work to separate the very large, and thick, outer wood frame, from the inner frame. Finally the nails give up and the young man sets the large frame on the table, revealing a small gold statue.

The older man immediately changes.

OLDER MAN

Fantastic. I must tell our boss. He will be so pleased. Something happened to the painting. Compared to the statue, however for us, the value of the statue exceeds the value of the painting by an infinite amount. The statue is ours, the paintings is theirs. WE will never get revenge for the opium wars, but we must insist on justice today. Where we can retrieve our art work without violence we must do it. We owe it to our ancestors, and to our descendants