BLACK.
A beat.  Start music;
FADE IN:

1  EXT. CITY STREET - DAY 1.  1258

Sunshine.  City’s worker ants streaming towards us - making their way to offices and shops;
A moment.  City life.  Then;
Pick out one figure, someone less ordinary; someone who doesn’t fit.

MICKEY STONE, late thirties, sexy, walks along - surrounded by worker ants, inscrutable.
He sees huge bill board advertising lipstick - giant pair of red pursed lips with the slogan “Never give a sucker an even break”.

He looks at camera, wry smile.

2  INT. POSH RESTAURANT - DAY 1.  1310

PETER WILLIAMS, a businessman in his mid forties, his suit and jewellery oozing money, sits at table with business colleague.  Colleague signs credit card slip for bill.

Colleague stands and puts £25 cash tip on tray.  They shake hands and colleague leaves.  Once his colleague is out of sight, WILLIAMS checks he’s not being watched then sneakily reaches over and takes £20 note from tip.

This is seen by avuncular looking ALBERT STROLLER at nearby table.

3  INT. POSH RESTAURANT - DAY 1.  1314

WILLIAMS leaves restaurant and walks through to bar.
ALBERT watches him go.  Leans back to maitre de desk and spins reservation book around to check name.
EXT. CITY STREET - DAY 1. 1320

Smart polished shoes - pan up expecting to see city gent, instead it’s ASH MORGAN a rather scruffy man in his early fifties, but looking much older, careworn....Walking along row of shops with heavy shopping bag...

No-one pays him any attention, a face in the crowd.

He looks at camera.

INT. POSH RESTAURANT. BAR - DAY 1. 1322

WILLIAMS sits at bar, something falls to his feet, he leans down and picks up a classy cigarette lighter.

As he straightens up, he finds himself looking at ALBERT sitting on next stool. ALBERT smiles as he takes lighter back, offers to buy WILLIAMS a drink.

As ALBERT turns to order drinks, he looks into camera through mirror behind bar and touches his nose.

INT. POKER ROOM - DAY 1. 1323

Been a long night, five poker players in various states of sweaty, smoke stained disarray, battle weary. Pan around table to DANNY BLUE, babyface, small stack of chips left, he looks at player opposite; waits for him to make his play.

DANNY looks at camera, then throws remaining chips into pot, shit or bust.

EXT. CITY STREET - DAY 1. 1325

ASH MORGAN turns the corner, proceeds on his way.

INT. OYSTER BAR - DAY 1. 1326

CU of glossy magazine ad, idyllic, somewhere in the sun, palm trees, white sand, the Caribbean...

Pan up to reveal STACIE MONROE, mid to late twenties, a real head turner, legs look as though they finish just below her armpits....Sits sipping coffee watched by group of four young city guys standing nearby. Others egging one of them on;

STACIE aware of this, but continues reading...Then;

STACIE closes magazine puts money on bar and gets up to leave, the city guys watch as she swivels off stool.

(CONTINUED)
Legs.....Egged on by his pals, the smarmiest of the city guys stands, God’s gift...blocking her way - she bumps into him.

INT. CITY GUY’S CLOTHING – DAY 1. 1327

Slightly in front of camera is beautifully manicured hand, long red nails;

SLOW MO as it glides under jacket, across freshly pressed shirt, and into blackness of inside jacket pocket.

FADE TO BLACK.

FADE IN: AS;

Slender fore and middle fingers pull wallet out of blackness and into sunshine..

INT. OYSTER BAR – DAY 1. 1327

STACIE smiles at smarmy city guy who looks delighted at the collision, before she carries on her way to door. He grins inanely at his mates.....As STACIE reaches door, she puts wallet inside magazine.

Look to camera, leaves;

EXT. CITY ALLEY - DAY 1. 1328

DANNY BLUE comes out of side door in alleyway, daylight hits him. Followed closely by the memory of his losses.

He heads out of alley into street. Potless.

MUSIC fades to background;

INT./EXT. CAB/RACHEL’S HOUSE – DAY 1. 1333

MICKEY sits in back of black cab, he takes slip of paper from pocket, checks it as cab stops;

They are parked at end of Mews, MICKEY looks through cab window.

A woman appears [his wife RACHEL], he smiles...she’s carrying bags to her car which is parked outside her house.
EXT. RACHEL’S HOUSE – DAY 1. 1333

MICKEY gets out of cab, walks towards RACHEL; Sensing someone behind her, she turns; Sees MICKEY, her face lights up.

She runs to him, they embrace, he strokes her hair, all his senses, taking every part of her in.

INT./EXT. CAB/RACHEL’S HOUSE – DAY 1. 1335

MICKEY still sitting in cab watching RACHEL load her car; A man appears, coming out of house behind her.

MICKEY leans back, the couple kiss, then get into car.

MICKEY looks down at slip of paper, screws it up and throws it from window. He nods at driver who watches him in rear view mirror, the cab pulls away.

EXT. CITY STREET – DAY 1. 1358

Fat guy with moustache sitting in parked car eating huge burger;

He notices STACIE walking towards him – who wouldn’t....

As she gets level with car, she stops, bends down to look in through passenger window and smiles.

He hurriedly puts burger down and wipes stray piece of lettuce from lap before hitting window button, it glides down.

STACIE bends to appear in window again. She smiles.

EXT. CITY STREET – DAY 1. 1359

ASH MORGAN waits to cross busy road.

INT./EXT. CAR/CITY STREET – DAY 1. 1400

Businessman in BMW driving along High Street, mobile phone to his ear.

A bang.

(CONTINUED)
SLOW MO as he looks to see ASH MORGAN fill his windscreen, hovering slightly above at grotesque angle - blood spurts from ASH’s mouth hitting screen just in front of driver.

Back to speed as ASH’s body crashes on to bonnet, then rolls off into road. Businessman horrified.

EXT. CITY STREET - DAY 1. 1401

ASH lays seemingly unconscious in a heap in front of car, blood seeping from mouth, his shopping scattered everywhere, a crowd gathers.

The driver gets out, sees him; Distraught...

EXT. CITY STREET - DAY 1. 1402

Pick up MICKEY as he gets out of cab and pays driver, he sees crowd gathered around front of BMW - driver being comforted;

EXT. CITY STREET - DAY 1. 1403

ASH laying in road, eyes closed, driver looking on horrified, crowd gathered, chaos, a man switches off mobile beside ASH.

MICKEY moves to front of crowd, looks down at ASH.

ASH groans, coming round;

Take ASH’s POV as he slowly opens eyes; MICKEY looking down at him; MICKEY smiles.

ASH’s eyes open wide. He jumps to his feet;

ASH
MICKEY!

The crowd look on in absolute bewilderment as ASH embraces MICKEY.

Start music again;

Crowd watch in bemusement as ASH walks away with his arm around MICKEY, he reaches into mouth with free hand and takes out cackle-bladder, throwing it into waste bin as they go...

OUT on crowd reactions;

Fade music;
INT. SEEDY APARTMENT – DAY 1. 1403

FAT GUY sits on edge of bed, STACIE strokes his cheek. As he reaches out to her, she glides away. He starts to unbutton his shirt watching her legs as she walks across room.

She picks up a small black leather case and returns to the bed. She clicks catches and opens case.

Sex toys, including furry handcuffs...

STACIE licks her lips, FAT GUY grins.

EXT. POLICE STATION – DAY 1. 1430

MARTIN DEPALMA drives to security gate, stops.

He shows his pass; The gates open, he drives in;

TITLES

INT. EDDIE’S BAR – DAY 1. 1501

Small bar, dimly lit, quiet. BARMAN EDDIE cleaning bar.

MICKEY sits with ASH MORGAN; ASH smokes;

ASH
...it’s the only game in town.
If they’re not eating a burger or fiddling with the CD player,
they’re on the phone...
No-one watches the road anymore...
(a beat)
So what about you...How was it?

MICKEY
A new experience.
(a beat)
One I don’t care to repeat.

ASH
Amen to that.

A moment, ASH lights new cigarette from old one;

ASH (cont’d)
So what now Mick?

MICKEY
D’you remember Rocky Marciano?

(CONTINUED)
ASH
The only heavyweight champion to retire undefeated.

MICKEY
Forty nine fights.

ASH
Last one against Archie Moore. Knocked him out in the ninth.

MICKEY
You think that bugged him?

ASH
What?

MICKEY
That it was forty nine and not fifty?

ASH
Never thought about it.

MICKEY
Fifty sounds like you picked the number. That it was planned, a matter of choice. Forty nine sounds like he didn’t have another fight left in him. Fifty made him “the man”, forty nine made him a pussy.

ASH
You’re calling Rocky Marciano a pussy?

MICKEY
A manner of speech to make a point.

ASH
Which is?

MICKEY
I feel like I’m stuck on forty nine...

ASH studies him. Realises;

ASH
They’ll be watching you.

MICKEY
One last score.

A beat. ASH fights it, but is intrigued;

(Continued)
ASH
Long or short?

MICKEY
Long.

ASH reacts;

ASH
No one works the long con anymore
Mick...

MICKEY
They don’t because they can’t.
(a beat)
One last time, then it’s over.
I retire on my terms, not because
I’ve been beat.
(a beat)
I can’t do it without you.

ASH
That’s emotional blackmail.

MICKEY
I’ve known you ten years, that buys
me a lot of abuse.

ASH
(wry smile)
I’d forgotten.

MICKEY
What?

ASH
You.

MICKEY grins;

MICKEY
So what else you got planned that’s
so great?

A beat, ASH breaks into smile;

ASH
When do we start?

MICKEY
(wry smile;)
Already have. Albert’s got a mark.
(a beat)
But...First things first...Can you
fix a hotel?

(CONTINUED)
ASH
Can Pavarotti sing?

MICKEY
(looks down at attire)
And I could use a change of clothes...
ASH grins broadly;

EXT. SMART RETAIL OUTLET - DAY 1. 1528

Smartly dressed businessman comes out of retail outlet opposite Eddie’s bar, walking back to his Mercedes.
ASH comes out behind him, touches his nose.
Freeze frame and camera click;

INT. EDDIE’S BAR - DAY 1. 1529

MICKEY stands in doorway, he sees ASH touching nose as he comes out of retail outlet.
MICKEY touches nose. Freeze frame and camera click.
He turns back inside and walks to payphone, lifts receiver;

INT. SMART RETAIL OUTLET - DAY 1. 1530

Spotty teenager clerk behind pay-desk; Phone rings;

CLERK
(answers phone;)
Hello?

INT. EDDIE’S BAR - DAY 1. 1530

MICKEY on payphone;

MICKEY
This is Credit Control returning your call. I understand you’ve got an authorisation problem...
(pause)
Well it’s come up on my screen.
(pause)
You know what? Sometimes if there’s a defect, the card swipe sends a signal to our central computer...Did you just do a transaction?
(pause)
You did?
Could you give me the card number so I can check it?
(pause, he writes number down)
And the name on the card?
(pause)
(MORE)

(CONTINUED)
MICKEY (cont'd)
Expiry date?
(pause)
No, that’s gone through fine...
Thank you for your help.

INT. EDDIE’S BAR – DAY 1. 1531

MICKEY on telephone, fresh coffee in front of him, feet up on chair. He smiles at ASH sitting in front of him.

MICKEY
.....just give me three blue and three white...And throw in some ties, dark, no pattern.
(pause)
That’s fine, wrap it up, I’ll have my driver come pick it up in say...twenty minutes?
Let me give you my card details.

He produces slip of paper;

INT. POLICE STATION. MULLENS’ OFFICE – DAY 1. 1534

DEPALMA stands in front of DCI MULLENS’ desk.

MULLENS reads letter;

MULLENS
We’ve already got Stone under surveillance.

DEPALMA
I understand that sir.

MULLENS
Then why the heavy mob?

DEPALMA
We’ve had intelligence that Stone’s next target is well connected, plays golf with the Chancellor.

MULLENS
So he’s got friends in high places.
(a beat)
Why don’t you just warn him off?

DEPALMA
Whilst we are keen to protect him, we’re even more keen to see Stone put away again.

MULLENS
Have I got a choice?

(CONTINUED)
DEPALMA shrugs.

DEPALMA

No.

OMITTED

INT. POLICE STATION. BRIEFING ROOM - DAY 1. 1537

Team of detectives at desks. MULLENS enters with DEPALMA.

MULLENS

Alright, listen up.
This is Detective Inspector Martin Depalma from Central.
He’s here to oversee the Mickey Stone surveillance...
Give him what he wants.

MULLENS leans into DEPALMA.

MULLENS (cont’d)
Any overtime comes through me first.

DEPALMA

Sir.

MULLENS walks away, leaving DEPALMA looking at his team. He’s approached by D.S TERRI HODGES, an attractive woman in her late thirties, who offers her hand although we sense she’s not overjoyed at DEPALMA’s appearance.

HODGES

Sergeant Terri Hodges. I’ve been heading up the surveillance.

DEPALMA

Good, then let’s see what you’ve got...
INT. MOB HOTEL ROOM – DAY 1. 1610

Large suite. Boxes and carrier bags, new clothes everywhere.
ASH sits in armchair on telephone smoking;
MICKEY now immaculately dressed in sharp suit, tie and sits at table finishing game of “Patience” – he scoops up cards and shuffles with stunning dexterity.

Knock on door; ASH stands;
Freeze frame;

HODGES (V.O.)
Ashley Morgan.

INT. POLICE STATION. BRIEFING ROOM – DAY 1. 1611

DEPALMA sits amongst six detectives as HODGES uses wall-chart with photographs to do her briefing;

HODGES points to photograph of ASH outside filling station.

HODGES
....colloquially known as “Ash” or “Three Socks”.

DETECTIVE #1
Three socks?

HODGES
He got the name in prison....
After his first visit to the shower block.
(a beat, sniggers;)
He’s a fixer, whatever you want, Ash Morgan will find it. He got a skull fracture in a bar room brawl ten years go, uses it to work the flop...

EXT. CITY STREET 2 – DAY 0

Slow-mo sequence of Ash being hit by cars.

INT. POLICE STATION. BRIEFING ROOM – DAY 1. 1612

HODGES standing in front of ASH’s photo;

(CONTINUED)
INT. MOB HOTEL ROOM - DAY 1. 1613

ASH opens the door to reveal ALBERT STROLLER. They embrace. Freeze frame on ALBERT.

HODGES (V.O.)

Albert Stroller.

INT. CASINO - DAY 0

ALBERT placing chips on roulette table, watching wheel spin with same unnatural intensity.

HODGES (V.O.)

Habitual gambler. Gee gees, casinos, card games... Albert plays them all.

INT. POLICE STATION. BRIEFING ROOM - DAY 1. 1613

HODGES pointing to photograph of ALBERT.

HODGES

He’s the roper. Finds the marks, sucks them in and introduces them to the mob. Usually plays the part of ex-serviceman or retired banker...In reality he was a shoe salesman in the American Mid-West. Legend has it, when his store was closed down and the staff made redundant, he conned the company out of sixty thousand dollars and shared it amongst his co-workers. Fled to England in the seventies, but by then he’d got the taste and hasn’t looked back since. His first point of contact. (a beat) The insideman.

INT. MOB HOTEL ROOM - DAY 1. 1614

MICKEY greets ALBERT, they embrace. Freeze frame on MICKEY.

(CONTINUED)
HODGES (V.O.)
Michael Stone...Also known as “Mickey Bricks”. He’s in a class all his own, a long con player. He’s had every fraud office in the country jumping through hoops for years, never been convicted. It’s a matter of personal pride to every fraud investigator in the country to be the one who nails him.

INT. POLICE STATION. BRIEFING ROOM - DAY 1. 1615

HODGES points to photograph of MICKEY standing in doorway of Eddie’s bar wearing tux...

HODGES
Just finished his first spell in prison for an unrelated crime. He served two years. Rumours are this is his last score, we miss him this time, it’s game over.

HODGES moves to photograph of PETER WILLIAMS.

HODGES (cont’d)
We think this is their next mark.

INT. MOB HOTEL ROOM - DAY 1. 1616

ALBERT has set up his own briefing board on wall of room. He stands in front of photograph of PETER WILLIAMS;

ALBERT
Peter Reginald Williams. Started a pharmaceutical business in the early eighties, first wife Sara was old money...He used her family’s connections in the government to get research contracts.

ASH
Where’s the in?

ALBERT
He’s greedy.
INT. POSH RESTAURANT - DAY 1 (FLASHBACK).

ALBERT’s POV as WILLIAMS’ colleague puts cash tip on table for waiter, once he’s gone, WILLIAMS looks around and picks it up.

ALBERT watches.

INT. MOB HOTEL ROOM - DAY 1. 1617

ALBERT points to series of stills;

WILLIAMS shaking hands with politician. Leaving his office. Big society wedding. Over this;

ALBERT
....it seems his shares have taken a tumble like everyone else’s and he’s struggling to keep his new young wife in the style to which she’s become accustomed.

MICKEY stands, stares deep into the photograph of WILLIAMS, getting his measure;

INT. POLICE STATION. BRIEFING ROOM - DAY 1. 1617

HODGES taps MICKEY’s photograph;

HODGES
This crew is not about conning little old ladies out of their pension, they’re strictly major league. And remember...Mickey Bricks thinks he’s cleverer than us, that there’s no way we can catch him...Let’s prove him wrong.

INT. MOB HOTEL ROOM - DAY 1. 1618

MICKEY smiling;

ASH
Sounds like you really warmed to this guy Albert...

ALBERT stands beside photo of WILLIAMS.

ALBERT
(distaste;)
Objectionable little man, with the morals of an alley cat.

(CONTINUED)
ASH
That’s marks for you.

MICKEY
Anything else?

ALBERT
One more thing...

INT. WINE BAR. NIGHT 0.
WILLIAMS stands at bar with group and two pretty young women.
WILLIAMS giving it large, ordering champagne.
ALBERT watching in b.g;

ALBERT (V.O.)
He’s a sucker for a pretty face, spends money to impress...The shorter the skirt the looser he gets...

INT. MOB HOTEL ROOM – DAY 1. 1619
MICKEY, ASH and ALBERT.

MICKEY
Time to get an edge.

EXT. STACIE’S HOTEL – DAY 1. 1705
STACIE turning heads as she walks out of hotel to find MICKEY leaning against black cab.
She sees him;

STACIE
Mickey!
They embrace, then part...she strokes his cheek tenderly;
She steps back slightly and slaps him across the face;

MICKEY
Did I miss something?

STACIE
One phone call in two years.
MICKEY
You know I hate queueing.
(a beat, grins;)
Got the crew together...

STACIE
Everyone?

MICKEY nods. STACIE smiles broadly;

MICKEY takes out mobile, hits button, a beat.

MICKEY
Albert? We’re set.
(a beat)
Bring him in.

MICKEY opens cab door, STACIE gets in, he rubs his cheek, follows her;

INT. MOB HOTEL. RESTAURANT - NIGHT 1. 2048

ALBERT and PETER WILLIAMS at dinner table, the waiter stands beside table as ALBERT puts cash on top of bill.

WILLIAMS
Don’t give him a tip Tony...
(glare at waiter;)
The service was shite...

ALBERT hands waiter tray, he smiles and walks away;

As they get up, ALBERT notices something under the table, he bends down and picks up wallet. He offers it to WILLIAMS;

ALBERT
You’ve dropped your wallet...

WILLIAMS
It’s not mine.

WILLIAMS produces his own.

ALBERT opens up wallet, stuffed with cash. The two men exchange a look. He then takes out business card;

ALBERT
Mark Hamilton, MRH Investments.

WILLIAMS
What d’you say? Finders keepers?

(CONTINUED)
ALBERT
(laughs and slaps Williams on back)
You are a card.

ALBERT walks away.

ALBERT (cont’d)
Let’s see if he’s staying at the hotel.

WILLIAMS eventually follows ALBERT to MAITRE D’s desk, but is clearly peeved at not being taken seriously....

ALBERT (cont’d)
(to maître d’;)
Excuse me. We found this in the restaurant.

The MAITRE D’ looks at card, then wallet stuffed with cash.

MAITRE D’
I’ll see Mr Hamilton gets it sir.

WILLIAMS watches as MAITRE D’ looks at cash bursting from wallet.

WILLIAMS
I don’t think so...
(takes wallet off maître d’;)
Just tell us which room he’s in.

ALBERT smiles to himself;

INT. POLICE STATION. BRIEFING ROOM – NIGHT 1. 2049

DEPALMA and HODGES sit at table in front of P.C monitor as photograph is being downloaded.

It’s STACIE meeting with MICKEY outside hotel.

DEPALMA
So who’s she?

HODGES
Stacie Monroe. She was married to short con artist Jake Henry...they worked the badger mostly, did well too. Then Jake took all their savings and ran for the hills five years ago.

DEPALMA
So much for honour amongst thieves.

(CONTINUED)
HODGES
Not to mention your wedding vows.
(a beat)
Word is, she and Stone had a thing
once...before she hooked up with
Jake and before he met his wife.
(a beat)
Not just a pretty face, she’s
sharp...maybe even in Stone’s
league...
(a beat)
Word is, she’d retired...

DEPALMA
So why the change of heart?

INT. MOB HOTEL ROOM. BATHROOM - NIGHT 1. 2052

MICKEY, stands in front of the mirror.
STACIE enters, turns him round and fixes his tie;
STACIE
I always liked you in a shirt and
tie.

MICKEY smiles.

A moment, having finished tie, STACIE goes to sit on edge of
bath.

STACIE (cont’d)
I heard Rachel is shacked up with
her new guy.

MICKEY
Hey, don’t hold back on my account.

STACIE
She doesn’t deserve you, never
did...
(a beat)
A man does what he does, if she’d
wanted normal she should have
married her dentist.

MICKEY
(looks at her in mirror;)
Finished?

A moment between them.

STACIE
She’s the one you should have hit
with the baseball bat.

(CONTINUED)
CONTINUED:

A wry smile from MICKEY;

MICKEY
Thanks. I’ll remember that tip for my next relationship...

STACIE
Did you go and see her?

Take MICKEY’s reaction, remembering the scene in the mews.

MICKEY
Is this leading somewhere?

STACIE
You can’t kid a kidder...

MICKEY
You think I want her back?

STACIE
Do you?

MICKEY kisses her on forehead and leaves, not wanting to continue conversation.

STACIE watches him go; Thoughtful.

INT. MOB HOTEL ROOM/CORRIDOR. NIGHT 1. 2057

ALBERT’s hand knocks on door.

A beat, widen shot to show ALBERT beside WILLIAMS.

MICKEY (O.S.)
Who is it?

ALBERT
Mr Hamilton?

MICKEY (O.S.)
Who wants to know?

ALBERT looks at WILLIAMS...Bemused.

WILLIAMS
We think we’ve found something of yours...
(a beat, silence;)
Your wallet?

A beat, they hear chain removed and door opens revealing MICKEY. A predatory smile.
INT. EDDIE’S BAR – NIGHT 1. 2058

DANNY sits at bar with deck of cards;

EDDIE, the barman, walks to DANNY, picks up his empty glass, holds it up;

DANNY nods.

DANNY takes Queen from deck and two other cards...

As EDDIE puts drink in front of him, DANNY sets up three card monte on bar, mixing cards with lightening speed....

EDDIE
(wearily;)
Three fifty.

DANNY
I’ll give you two shots.

EDDIE
Yeah right...Three fifty.

DANNY takes out note and puts on bar.

EDDIE
can’t resist it;

Points to first - wrong. Second - wrong. DANNY turns over remaining card - Queen.

EDDIE shakes head and walks to till, DANNY starts shuffling three cards again;

EDDIE
Shouldn’t you be somewhere Danny?

DANNY
Tell you what, I’ll make it easy for you....

Takes Queen, folds down one corner, puts it back with other two on bar, mixes them up; Drains glass;

DANNY (cont’d)
Choose.

EDDIE
Danny...

(CONTINUED)
DANNY
No money, buy me a drink if you’re wrong...

EDDIE looks at card, stares at fold in card, a beat, he points at it;

DANNY turns it over - wrong. Turns over card beside it - Queen.

DANNY grins and pushes empty glass towards EDDIE;

EDDIE
(picks up glass)
You’re a very sick person.

DANNY
I’m just naturally gifted.

EDDIE fixes DANNY’s drink;

EDDIE
You heard Mickey Bricks is out?

DANNY looks up, sudden interest.

DANNY
He played the long con, right?

EDDIE
Top of the food chain.

DANNY
You think he could teach me anything?

EDDIE
What do I know?...All you guys freak me out.... But they say he’s the best.

Take DANNY’s reaction - stung.

DANNY
Yeah? Then how come he’s been pissing in a bucket for two years...?

EDDIE
Story I heard was he found out his wife was cheating...Took a baseball bat to the guy.

DANNY
Doesn’t sound very bright.

(CONTINUED)
EDDIE
Guy does something dumb, five gets you ten there’s a woman there somewhere...

DANNY
(a beat, then dismissive;)
No-one plays the long con anymore.

EDDIE
(leans in;)
Maybe that’s because no-one knows how...

EDDIE sees new arrival enter, looks at DANNY, sensing his intrigue, but also knowing he’s too proud to ask;

EDDIE (cont’d)
He’s booked in the London Park Hotel.


With EDDIE not watching, DANNY’s expression changes – thoughtful now.

INT. MOB HOTEL ROOM – NIGHT 1.

STACIE hands ALBERT and WILLIAMS a drink before leaving room, WILLIAMS watches her walk away, taking in her legs and behind lustfully...

MICKEY turns to ALBERT and WILLIAMS.

MICKEY
(raises glass)
Here’s to you, gentlemen. I didn’t think there were any honest men left in the world.

ALBERT
One or two.

MICKEY
(raises glass)
To honest men.

ALBERT and WILLIAMS raise glasses, sip drinks.

MICKEY picks up wallet;

MICKEY (cont’d)
You must let me thank you properly.

(CONTINUED)
WILLIAMS sits forward, eager, but ALBERT raises a hand.

ALBERT
We wouldn’t hear of it.

WILLIAMS glances at ALBERT, sits back;

WILLIAMS Absolutely not.

MICKEY You must let me show my appreciation...even if it’s only the cab fare home.

Knock on door.

MICKEY (cont’d)
Excuse me.

MICKEY opens door to reveal ASH, WILLIAMS turns to watch;

MICKEY and ASH talk conspiratorially in doorway, ASH hands him a small briefcase.

MICKEY closes the door, WILLIAMS looks away;

MICKEY re-joins them, putting briefcase down, but opening it briefly to check contents - it’s stuffed with cash. WILLIAMS sees this, take his reaction.

MICKEY (cont’d) Sorry gentlemen, where were we? Oh yes, I was trying to persuade you to take something in return for your kindness.

WILLIAMS sits up again, smiles eagerly;

ALBERT It’s a strange state of affairs if one chap can’t do another a favour without money rearing it’s ugly head.

WILLIAMS sits back again.

ALBERT (cont’d) And who knows, one day you may be in a position to do something similar for us.

MICKEY thoughtful.
MICKEY
You know...I just might.
(a beat)
I have a suggestion.
(MORE)
MICKEY (cont’d)
Something that will leave honour intact but satisfy my need to thank you properly.

ALBERT draws breath, about to refuse again, but this time WILLIAMS gets in first.

WILLIAMS
What did you have in mind?

MICKEY looks at camera. Then;

MICKEY
(pats briefcase beside him;)
A business associate has asked me to make a small investment for him tomorrow. If you’ll allow me, I’ll put... say... five hundred pounds in for you?

A beat. WILLIAMS reacts at prospect of getting £500 for nothing.

MICKEY (cont’d)
I’ll take the five hundred back, you just keep the profit. It’s cost me nothing but at least I’ll feel happier knowing I’ve done something.

CUT TO:

WILLIAMS sitting with huge silver hook pierced through cheek.

WILLIAMS
Sounds very generous...

CUT TO:

Back to normal;

MICKEY
Good. Leave me your card I’ll contact you in a few days.

ALBERT and WILLIAMS stand.

MICKEY (cont’d)
(offers hand)
And thank you again.

They both shake hands with MICKEY and walk to door, WILLIAMS glancing back at briefcase as he takes business card from pocket...

(CONTINUED)
WILLIAMS
This investment...can I ask what it is?

MICKEY
Oh, just stocks and shares...nothing too exciting.

WILLIAMS
(hands MICKEY card;)
Fingers crossed then eh?

They reach door;

MICKEY
Oh I don’t think that will be necessary...

He smiles knowingly; Take WILLIAMS’ reaction.

INT/EXT. MOB HOTEL. LIFT/FOYER - NIGHT 1. 2114

ALBERT and WILLIAMS walk out of the lifts.

WILLIAMS
What do you think?

ALBERT
Sounds like a no lose situation.

WILLIAMS
(smiles;)
My favourite kind.

Freeze frame; camera click;

INT. POLICE STATION. BRIEFING ROOM - NIGHT 1. 2210

D.S HODGES stands beside DEPALMA who sits at desk looking at photographs of ALBERT and WILLIAMS coming out of hotel.

HODGES
They left about an hour ago, Stroller dropped Williams off then went back to the hotel.

OUT on DEPALMA studying photo.

INT. MOB HOTEL ROOM/CORRIDOR - NIGHT 1. 2211

DANNY paces up and down outside MICKEY’s room, summoning courage to knock, working through introductions in head.
INT. MOB HOTEL ROOM. NIGHT 1.

MICKEY, ASH and ALBERT sit at table.

ALBERT
This guy moves in high circles, it’ll take something special to impress him.

MICKEY
Then that’s what he’ll get.
(slaps ASH on back)
As soon as Ash starts working his magic...

STACIE enters, sits on arm of ALBERT’s chair.

STACIE
You ever thought about a younger woman Albie?...

ALBERT
At my age my dear I think of little else...

STACIE grins. Knock at door.

MICKEY shoots a glance at STACIE, ASH and ALBERT who pick up their things and head for bathroom – MICKEY looks at table, it’s like they were never there.

He opens door, it’s DANNY.

DANNY
Mr Stone?

MICKEY stares at him, doesn’t answer.

DANNY (cont’d)
I’m Danny Blue.

Still no reaction from MICKEY.

DANNY (cont’d)
(hint of arrogance;)
You might have heard of me.

Still no reaction from MICKEY. DANNY deflated.

DANNY (cont’d)
I know you’re playing a score. I want in.

MICKEY
In what?

(CONTINUED)
DANNY
In the game.
(looks past MICKEY at room)
Look, I really want to learn... Can we talk about this inside?
(a beat)
I can help. I’m good.
(a beat)
I’ve read about all the old plays...So what is it...The wire? The rag? The pay-off? I pick things up quick, you tell me once, it’s in...

MICKEY
Bet you watched The Sting too didn’t you?

DANNY looks at MICKEY’s hand move to door;

DANNY
You gonna close the door now?

MICKEY
I thought I might.

DANNY looks resigned as MICKEY closes door on him.

MICKEY smiles and walks back inside as others emerge from bathroom;

INT. POLICE STATION. BRIEFING ROOM - DAY 2. 0938
DEPALMA sits at table looking at surveillance photographs, HODGES sits beside him;

HODGES
So when do we pick ‘em up?

DEPALMA
We wait. I want everything, all the players, the money, nothing left to chance.

HODGES
As far as we can make out, Mickey Bricks hasn’t got the money to bankroll a con like this...

EXT. ATM MACHINE - DAY 2. 0947
Old type machine with cash draw that rolls back to reveal cash.

(CONTINUED)
ASH taps on keys, roller drawer opens. He takes out cash then dabs three blobs of superglue on bottom of roller drawer before it closes again.

HODGES (V.O.)
They’ll go out and try and raise what they need with short cons.

EXT. CITY HOTEL - DAY 2. 1056

MICKEY stands in doorway, takes blue valet jacket from carrier bag and puts it on.

HODGES (V.O.)
They’ll need a car, top of the range, not too flash, but something that oozes class....

A Jag pulls up outside hotel, couple take case from boot.

As porter takes cases, MICKEY steps forward and smiles at driver.

The driver hands him the keys and a twenty pound note before walking into hotel.

MICKEY glances at twenty pound note, then at camera, before getting into car, passing Hotel Car Park sign and driving away.

EXT. ATM MACHINE - DAY 2. 1103

Businessman taps on keys, drawer doesn’t open, he tries again. It still doesn’t open, he presses cancel and retrieves his card, walking away.

HODGES (V.O.)
God help anyone who runs into them today...

Start Music

OMITTED
INT. MOB HOTEL ROOM - DAY 2. 1210

Empty briefcase, MICKEY places cash in, then ASH enters and does the same.

STACIE sits beside it with calculator, taps in figures, turns it round to show MICKEY.

INT. EDDIE’S BAR - DAY 2. 1228

DANNY sitting staring at drink.

INT. MOB HOTEL ROOM - DAY 2. 1344

Briefcase, STACIE beside it as ALBERT hands her money, he kisses her hand.

She smiles, taps into calculator;

EXT. ATM MACHINE - DAY 2. 1437

Man taps on keys, drawer doesn’t open.

EXT. INLAND REVENUE OFFICE - DAY 2. 1511

Man comes out of building with brass “Inland Revenue” plaque, walking in front of him is gorgeous woman in mini skirt and high heels, he enjoys the view. She stumbles on heels. Tax man and ALBERT both reach her at the same time. STACIE passes tax man’s wallet to ALBERT, who walks away as STACIE thanks tax man for his help.

EXT. ATM MACHINE - DAY 2. 1532

Policeman taps on keys. Drawer doesn’t open.

INT. MOB HOTEL ROOM - DAY 2. 1600

Briefcase, filling up nicely; STACIE counting;

EXT. ATM MACHINE - DAY 2. 1720

ASH approaches machine, puts in card, taps on keys. Drawer doesn’t open.

He bangs it with fist and it pops open, stuffed with cash.

END MUSIC;
INT. MOB HOTEL ROOM - DAY 2. 1744

STACIE puts last of cash into briefcase, MICKEY, ASH and ALBERT sit exhausted.

MICKEY

Enough?

STACIE

(looks at ASH)

What about this place?

ASH

Sorted.

STACIE

(taps final figure in calculator, checks;)

Then it’s enough.

MICKEY picks up phone;

INT. MOB HOTEL. LOBBY - NIGHT 2. 2001

WILLIAMS and ALBERT sit at table;

WILLIAMS looks STACIE up and down as she walks over to join them; She talks to them briefly, they get up and follow her out.

Go to corner table, man reading newspaper. He puts paper down. It’s DANNY;

INT. MOB HOTEL ROOM - NIGHT 2. 2010

A brown envelope is thrown on table in front of ALBERT and WILLIAMS.

MICKEY

As promised gentlemen, I invested your five hundred pounds, this is your profit.

WILLIAMS picks up envelope, opens it - it’s stuffed with cash.

He looks at MICKEY; STACIE nearby;

MICKEY (cont’d)

I hope you’re not disappointed.

(CONTINUED)
ALBERT
(looking in envelope)
There must be a thousand pounds in there.

MICKEY
One thousand nine hundred and fifty to be precise.
WILLIAMS
That’s quite a return.

MICKEY
I’ve had worse.

ALBERT
Made quite a killing yourself I’ll wager.

MICKEY
(wry smile)
So shoot me.

ALBERT
Forgive me for prying, but I get the feeling there was little or no risk with this particular investment...

MICKEY
No risk at all.
(a beat)
Right, gentlemen...If you’ll excuse me I have a meeting...

ALBERT
Wait. I mean, can’t we do this again?

WILLIAMS and MICKEY look at him in unison.

MICKEY
Again?

WILLIAMS
Mr Hamilton’s been more than generous Tony...

A look between MICKEY and ALBERT, not the response they wanted.

WILLIAMS (cont’d)
(ooffers hand to MICKEY)
Thank you.

MICKEY reluctantly offers hand - Take reactions from group, it’s going wrong...

Knock on door, STACIE glances at MICKEY then walks to open it;

ALBERT
(trying to retrieve situation;
I’m sure he wouldn’t mind...

(CONTINUED)
MICKEY

Well...

Before MICKEY can finish his sentence; he looks up to see DANNY pushing past STACIE and striding towards him, hand outstretched.

DANNY
Mr Hamilton. I want to shake you by the hand.

Nervous glances all round; DANNY shakes MICKEY’s hand enthusiastically;

DANNY (cont’d)
You’re a very great man and I’m sorry I doubted you. You know when I gave you my money I even considered the possibility you could be....

(a beat)
No. I can’t say it...

MICKEY
Please. Get it off your chest.

DANNY
Well...I thought you could have been a con man.

ALBERT glances sideways and nervously at WILLIAMS;

DANNY (cont’d)
That I may never see you or my money again....

(a beat)
I can’t believe I said that.

MICKEY

(quietly amused;)
I’m not sure I can either.

DANNY
Then BANG!

WILLIAMS jumps;

DANNY (cont’d)
A four hundred per cent return, just like you said...Shit.
I need a drink....D’you mind?

He walks to drinks cabinet, pours himself a drink.

MICKEY composes himself;

(CONTINUED)
MICKEY
(to ALBERT and WILLIAMS)
Sorry gentlemen, this is...Mr Redford...a client of mine. Mr Redford, this is Tony Monroe and Peter Williams.

DANNY
Pleased to meet you.
(a beat, then to MICKEY)
Right...I’m ready to go again and this time, I want to go bigger...

MICKEY
Please, I don’t think this is...

DANNY
(cuts in;)
No I mean it, I’m ready.

MICKEY
(to STACIE)
Helen, maybe you’d like to show Tony and Peter out?

STACIE steps forward.

WILLIAMS
No wait...I mean if there is another deal up for grabs, well I’d like to hear about it.  
(looks at ALBERT)
Tony?

ALBERT
Absolutely.

MICKEY glances at DANNY who has his back to WILLIAMS.  DANNY grins;

INT. MOB HOTEL ROOM - NIGHT 2. 2036

MICKEY is at doorway, showing WILLIAMS and ALBERT out; WILLIAMS shakes MICKEY’s hand.

MICKEY
My car will pick you up in the morning.

And he watches as they walk away along corridor.

MICKEY closes door and walks back into room, DANNY stands in centre of room.
DANNY
(full of himself;)
Now I’m no expert, but I’d say that went like a dream.

MICKEY unleashes ferocious right hook from nowhere, connecting with DANNY’s chin, almost lifting him off his feet and knocking him backwards over sofa.

A beat.

DANNY (cont’d)
(O/S from behind sofa)
So am I in?

MICKEY
You’re in.

MICKEY walks through to bedroom and closes door.

DANNY appears from behind sofa, grinning at STACIE.

START MUSIC

INT. OFFICE BLOCK. COFFEE BAR/RECEPTION - DAY 3. 0846
STACIE sits sipping coffee, guy on next stool but one, with security badge clipped to top pocket.

STACIE puts cigarette to lips, she leans forward to guy and smiles.

Guy takes cigarette lighter from bar, leans over to light her cigarette. When he straightens up – his security badge has gone.

INT. MOB HOTEL ROOM - DAY 3. 1012
ASH putting finishing touches to fake security badges;

In the background, STACIE waits; DANNY watches her intently.

EXT. STREET/OFFICE BLOCK - DAY 3. 1405
DEPALMA and HODGES watch from parked car as MICKEY, STACIE and DANNY enter office building.

INT. OFFICE BLOCK. RECEPTION - DAY 3. 1406
MICKEY, STACIE and DANNY walk through reception area wearing security badges.
They get into lift, MICKEY presses 2, STACIE and DANNY both reach for button 8, their hands touch, a moment between them, seen by MICKEY. Doors close.

INT. OFFICE BLOCK. CORRIDOR/HUMAN RESOURCES - DAY 3. 1409

DANNY and MICKEY get out of lift and walk along corridor to office marked “Human Resources” – They go inside.

Open plan office – DANNY chats up member of staff, while MICKEY seemingly waits, but in reality he is looking for something.

He sees holiday chart on wall, drifts across and studies it. One entry; ALAN MOSS – ON LEAVE/OFFICE CLOSED ROOM 105.

MICKEY looks at DANNY and touches nose, they leave.

INT. OFFICE BLOCK. CORRIDOR/COMPUTER ROOM - DAY 3. 1411

STACIE comes out of lift on 8th floor, walks along corridor. She reaches “Technical Services” – someone comes out, she puts foot in door.

Inside is room full of computers – very high tech – staff in white overalls – huge banks of machines.

She takes out small video camera from bag and enters room.

She puts video camera on machine, then walks across to engage technician in conversation.

OUT on video camera, recording light on;

INT. OFFICE BLOCK. LIFT/CORRIDOR - DAY 3. 1423

Lift doors open on 12th floor. ASH exits pushing trolley of equipment. STACIE, DANNY and MICKEY follow.

INT. OFFICE BLOCK. CORRIDOR/ROOM 1205 - DAY 3. 1424

ASH, MICKEY, STACIE and DANNY reach door – Room 105 – Alan Moss. MICKEY knocks – no answer, door locked, he takes out tool and opens it with ease.

MICKEY and STACIE enter; DANNY holds door for ASH to follow them in;
INT. OFFICE BLOCK. ROOM 1205 - DAY 3. 1425

Outer office; ASH starts unloading equipment, small T.V Monitor amongst it; STACIE takes video camera from bag and hands it to ASH.

MICKEY walks through to large inner office, looks around, very affluent - perfect.

ASH points out to DANNY things that identify the office as belonging to Alan Moss - family photos, desk name plate etc, DANNY puts them in drawer, then replaces them with new photos, name plate etc that ASH hands him from case....

DANNY misses a leather bound calculator on desk, with “Alan” embossed. A disapproving look from ASH.

ASH then picks up T.V Monitor from trolley and sets it up on desk, plugging in etc, as MICKEY puts up wooden plaque with clocks with names of major cities underneath.

ASH looks around room for one last check, then looks at MICKEY, brushing shoulders of his jacket and straightening his tie.

MICKEY checks watch.

STOP MUSIC;

MICKEY (to ASH)
Go.

ASH takes chauffeur’s cap from bag.

OMITTED

INT. OFFICE BLOCK. RECEPTION - DAY 3. 1458

DANNY and STACIE in foyer. They exchange a look before DANNY walks to reception desk. An officious looking receptionist.

DANNY
How you doing?

(CONTINUED)
RECEPTIONIST looks at him, ungracious; DANNY looks at box of VISITOR passes behind desk.

DANNY (cont’d)
Just waiting for some new clients.

RECEPTIONIST still unresponsive, going about her business.

A moment;

DANNY (cont’d)
Dwarf goes to see the doctor, only he’s waiting for hours, he goes to the reception desk and complains, but the receptionist says... "Can you be a little patient"?

The RECEPTIONIST looks at him like he’s something she’s trodden in, he glances at STACIE whose expression screams get a move on...

DANNY (cont’d)
Little patient...

Still nothing.

DANNY (cont’d)
Listen, I’m supposed to meet these guys... trouble is, I’m busting for a pee.

(a beat)
If they come before I get back, do me a favour and send them up will you? Pete Williams and Tony Monroe. They’re here to see Mr Hamilton 1205...

RECEPTIONIST
I’ll check the list...

DANNY
Er, I’m not sure they’re on there...

EXT. STREET/OFFICE BLOCK – DAY 3. 1459

DEPALMA and HODGES watch as Jag pulls up - WILLIAMS and ALBERT get out and walk inside.

INT. OFFICE BLOCK. RECEPTION – DAY 3. 1500

STACIE glares at DANNY. She looks to see ALBERT and WILLIAMS enter.
DANNY sees them too. RECEPTIONIST checking list.

RECEPTIONIST
If they’re not on the list I’ll have to check....Isn’t 1205 Mr Moss’s office...?

DANNY sees ALBERT and WILLIAMS approaching desk, STACIE glaring at him;

DANNY looks down, sees Mills & Boon romantic novel tucked under paperwork on desk.

DANNY
I lied!

RECEPTIONIST
What?

With ALBERT and WILLIAMS almost at desk, DANNY grabs astonished receptionist by arms of chair and pushes her backwards on wheels.

DANNY
Do you believe in love at first sight?

STACIE steps behind desk just as ALBERT and WILLIAMS get to there.

STACIE
Gentlemen, Mr Hamilton’s expecting you...

She takes two VISITOR passes from box.

STACIE (cont’d)
I’ll take you up.

As STACIE leads ALBERT and WILLIAMS to lifts, she glances at DANNY leaning over receptionist still pinned to chair. WILLIAMS looks around his surroundings - impressed;

Go to DANNY; Receptionist open mouthed, pinned to chair.

DANNY
Do you know what it’s like, having to watch you sitting there every day...?

(she opens mouth to speak)
No! Don’t say anything...
You’re right, I shouldn’t be doing this.

(angrily;)
I’ve got no right to expect you might feel the same way...

(MORE)

(CONTINUED)
CONTINUED:

DANNY (cont’d)  
(softly;)
But please don’t think badly of me...Would you blame a moth drawn too close to a flame...?

He lifts her hand, kisses it gently, turning head slightly to watch STACIE, ALBERT and WILLIAMS getting into lift;

DANNY (cont’d)  
Forgive me.

He lets her go. She’s still open mouthed, but as he walks away, she smiles; adjusts her hair;

OMITTED

INT. OFFICE BLOCK. ROOM 1205 – DAY 3. 1504

MICKEY sits behind desk, STACIE shows ALBERT and WILLIAMS into inner office.

MICKEY  
Gentlemen, come in...Take a seat.  
(to STACIE;)  
Thank you Helen.

DANNY enters hurriedly.

DANNY  
Er, sorry I’m late guys, I ran into an old friend...

DANNY smacks STACIE on bum. STACIE smiles through gritted teeth. Noticed by MICKEY.

DANNY sits and grins at WILLIAMS and ALBERT.

MICKEY  
(smiles broadly at WILLIAMS and ALBERT;)  
Gentlemen. Welcome to the land of plenty...

INT./EXT. HODGES’ CAR/OFFICE BLOCK – DAY 3. 1509

DEPALMA and HODGES sit in car parked opposite office block, HODGES on phone and taking notes.

(CONTINUED)
HODGES
Okay, got it.

She turns off phone;

HODGES (cont’d)
We’ve got a positive ID. He’s a short con artist called Danny Blue.

DEPALMA
Any history?

HODGES
We know he played a con three months ago, south of the river... But the mark withdrew his complaint and CPS wouldn’t prosecute without his evidence.

DEPALMA
Why did he pull out?

HODGES
The mark bet his life savings in a horse racing scam, but his wife didn’t know anything about it. I suppose he wanted to keep it that way.

DEPALMA
Hard to explain over breakfast I guess.

HODGES
Must be true what they say... There’s one born every minute.

She looks back at office building;

INT. OFFICE BLOCK. ROOM 1205 - DAY 3. 1510

WILLIAMS listens intently to MICKEY as STACIE enters with tray of coffee.

MICKEY
What I’m about to show you may be foolproof, but it’s also illegal. There’s no victim, but it’s against the law.

(a beat)
Would you like me to continue?

A moment. On WILLIAMS; Then;

Freeze the action.
Even STACIE’s coffee tray is frozen in mid-air, WILLIAMS frozen too.

MICKEY, DANNY, ALBERT and STACIE walk round to gather on edge of desk facing camera.

ASH enters in chauffeur suit and stands with them.

They face camera, almost like family photo shoot....

MICKEY (cont’d)
(to camera.)
You see...The first rule of the con...

STACIE
You can’t cheat an honest man.

DANNY
Never been done.

ALBERT
Can’t happen.

ASH
Impossible.

MICKEY
The only way this thing works is if you want something for nothing.

ASH
So what do we do?

STACIE
Give you nothing for something...

MICKEY
(in WILLIAMS’ ear;)
You’re a grand up so far.

DANNY
Good time to walk away.

MICKEY
But he can’t.

ALBERT
Because he’s greedy.

ASH
So what do we do?

STACIE
Feed the greed.
MICKEY
But he’s got one last chance...

They move to surround WILLIAMS.

ASH
We’ve told him it’s illegal.

DANNY
(to WILLIAMS)
You could lose everything.

MICKEY
(to WILLIAMS)
Career, wife, home...

ALBERT
(to WILLIAMS)
Go to prison.

ASH
(to WILLIAMS)
Get out while you can.

STACIE
(to WILLIAMS)
Do the smart thing.

Everyone takes their original places, ASH leaves, DANNY and ALBERT sit either side of WILLIAMS, MICKEY sits behind desk, STACIE holds on to tray.

Resume action.

WILLIAMS
Hey...Law’s are made to be broken...

MICKEY glances at camera.

A beat.

MICKEY
(watches STACIE put coffee tray on desk)
Go tell Peterson I want those breakdowns by lunchtime.

STACIE nods and leaves;

MICKEY (cont’d)
Okay.
(he turns to WILLIAMS)
(MORE)

(CONTINUED)
MICKEY (cont’d)
Share transactions from New York and Tokyo are relayed to the City of London by computer....Or more precisely...

MICKEY turns T.V Monitor on desk towards WILLIAMS, ALBERT and DANNY.

MICKEY (cont’d)
Our computer.

Footage on screen is that shot by STACIE earlier with video camera - Banks of computers;

STACIE enters frame and talks to technician.

MICKEY (cont’d)
Now when the multi-nationals publish their annual reports, there is a flurry of activity...
If a company has done well, their shares attract buyers and the price jumps.
(a beat)
What we’ve managed to do, is to delay those transactions in the system just long enough to assess them and put our own order to buy in before them.

WILLIAMS
So you buy, knowing the share prices will go up?

MICKEY
Exactly.

WILLIAMS
But any delay would be noticed, surely?

MICKEY
Not when it’s less than nine tenths of a second.

WILLIAMS
You can do all this in less than a second?

MICKEY
(nods at monitor)
Our main frame can make three million calculations in that time.

WILLIAMS studies monitor.

(CONTINUED)
DANNY
It’s that easy?

MICKEY
I never said it was easy, I said it works.

ALBERT
So what’s in it for you?

MICKEY
I take 25% of your profit.

WILLIAMS
Twenty five per cent?

MICKEY
Non-negotiable.

DANNY
But the profit is guaranteed right?

MICKEY
Set in stone. No profit, I don’t get paid.

A beat.

MICKEY (cont’d)
In three days, the oil company Vestron are releasing their annual report, it’s expected to be good, but their share price is stagnant while everyone waits for confirmation. Once it’s out, every major broker will be crawling all over those shares. No-one will bat an eye-lid at a big investment. The plan is to buy half a million pounds worth of shares.

(a beat)
I have two investors already in place at 100,000 each, there are three places left.

WILLIAMS
A hundred thousand?

DANNY
Okay, I’m in.

WILLIAMS
I’m not sure I can raise that kind of money.

(CONTINUED)
MICKEY
The boat leaves in three days, either you’re on it, or you’re not.
(he turns to ALBERT)
Tony?

ALBERT
It’s a lot of money, but I’ll find it.

WILLIAMS looks from DANNY to ALBERT, feeling left behind; He takes out mobile phone;

ALBERT and MICKEY exchange a look.

WILLIAMS
You don’t mind if I call my broker?

MICKEY
What I’ve just said can’t leave this room.

WILLIAMS
(tapping out number)
And I’m not in the habit of investing in companies I’ve never heard of.

WILLIAMS stands and walks across room. MICKEY, DANNY and ALBERT forced to sit in nervous silence;

WILLIAMS (cont’d)
George? Peter Williams...What do you know about Vestron?

On MICKEY, DANNY and ALBERT communicating their concern with their eyes;;

WILLIAMS (cont’d)
(listening;)
Mmm hmmm.
(a beat)
No...no problem, just heard a whisper that’s all...No, I’ll call you if anything comes of it...

He clicks off phone.

He looks at MICKEY, who keeps stone face.

WILLIAMS (cont’d)
Okay. Count me in.

Relief from all as WILLIAMS sits back in chair.

(CONTINUED)
MICKEY
One more thing.
(a beat)
I don’t want to leave any paper trails...The money has to be in cash.

WILLIAMS
CASH?

MICKEY
Problem?

WILLIAMS
(aware everyone looking at him)
Er, no...I suppose not...

DANNY stands, offers hand;

DANNY
I just want to thank you for the opportunity.

MICKEY stands, shakes DANNY’s hand; ALBERT does the same.

WILLIAMS last...

INT. EDDIE’S BAR - DAY 3. 1700

EDDIE behind bar. ASH, STACIE, ALBERT and DANNY with drinks.

A moment, ALBERT sees something, STACIE follows his line of vision to see RACHEL enter;

STACIE looks at ALBERT and ASH, then puts glass down; walks across bar to join RACHEL.

RACHEL
Stacie.

STACIE
You sound surprised to see me.

RACHEL
On reflection....no.
(a beat)
I was looking for Mickey.

STACIE
He’s not here.

RACHEL
So I see.
(a beat)  (MORE)
Maybe you could tell him I called by, we need to talk.

STACIE

Talk?

RACHEL

It won’t take long...

(a beat)

I wouldn’t want to get in the way of anything...

STACIE

Don’t worry, you won’t.

RACHEL

So you’ll get him to call me?

STACIE

Mickey’s his own man.

RACHEL

But you’ll tell him?

STACIE

The moment I see him.

RACHEL forces smile; glances at others, turns and leaves.

STACIE joins the others, picks up her glass as MICKEY comes out of washroom. He joins them at bar, picks up glass, he looks around him, everyone subdued.

MICKEY

Problem?

A look between ALBERT and STACIE;

STACIE

No problem.

MICKEY

Good.

MICKEY turns and walks out, ALBERT glances at STACIE; they all follow MICKEY out.

EXT. MOB HOTEL. NIGHT 3. 2048

Establisher.

INT. MOB HOTEL ROOM – NIGHT 3. 2049

ALBERT and ASH laughing, sticking cards to foreheads. DANNY sidles up to STACIE as she fixes a drink.
DANNY
How you doing?
STACIE
To save us both a little time.
I don’t screw people I work with.

DANNY
No?

STACIE
No.

DANNY
(glances across at MICKEY)
Does that go for everyone? Or just the troops?

STACIE
(glance at MICKEY as he walks out on to balcony;)
You want a tip Danny? Some friendly advice?

DANNY
Sure.

STACIE
Watch and learn. And stay out of things that don’t concern you.

She picks up drink and moves away, putting drink in front of ALBERT, kissing him on top of head. He puts a paternal arm around her.

Out on thoughtful DANNY.

INT. POLICE STATION. MULLENS’ OFFICE - NIGHT 3. 2051

DEPALMA knocks on DCI MULLENS door, goes inside, puts photo of DANNY on his desk.

EXT. MOB HOTEL ROOM. BALCONY - NIGHT 3. 2120

MICKEY stands out on balcony, looking out over London at night, holding glass of orange juice.

DANNY comes out to join him holding bottle of beer. He looks through window at STACIE, ASH and ALBERT sharing a joke over cards;

DANNY
You guys are pretty tight.

MICKEY
After a while, you get to be family...
DANNY smirks;

MICKEY (cont’d)
You find that funny?

DANNY
Hell no, the whole family thing works for me.

MICKEY
You’re a short con artist
Danny...Emptying peoples wage packets on a Friday night...I don’t expect you to understand.

DANNY
Educate me.

MICKEY
(turns away)
Buy a book.

DANNY
Who are you angry at Mick?

MICKEY
Me? I’m just naturally tetchy.

DANNY
Can I make a criticism?

MICKEY
Be surprised if you didn’t.

DANNY
A hundred grand...I think you could take this guy for more...

MICKEY
That’s the bit you don’t get....It’s not just about the money.

DANNY
Since when?

MICKEY
Since always....You don’t get that, you don’t get anything....
(a beat, MICKEY looking down at streets; a steely anger in his voice;)
My old man was an accounts clerk, worked in the city...Straight as they come. Never wanted much and life didn’t disappoint him.

(MORE)
MICKEY looks down at the street, an elderly man with briefcase trudging home after a hard day at the office.

MICKEY (cont’d)
The only dream he had was retiring at sixty.
(a beat)
Dropped dead in the Post Office three days before his sixtieth birthday. He was paying his phone bill.

DANNY
I’m sorry.

MICKEY watches elderly man disappear from view.

MICKEY
Me too.

A beat. DANNY starts to go back inside, stops;

DANNY
Listen. I haven’t had time to thank you properly...

MICKEY
For what?

DANNY
Letting me in.

MICKEY
I seem to remember you invited yourself.

DANNY
(wry smile)
So I did.
(a beat)
You didn’t have to let me stay though.

A beat.

MICKEY
You wanna learn?

You want to be regular people, go do that, they’re crying out for volunteers down there...
(a beat)
(MORE)
MICKEY (cont'd)
Have your life run by bosses, bank managers and politicians.
If you want to be a grifter....
(MORE)
MICKEY (cont’d)
Don’t have anything in your life
you can’t walk away from in a
second. Lovers, friends...even your
Mother...

DANNY
What about your wife?

MICKEY glares at him;

DANNY (cont’d)
I heard what happened.

MICKEY
(glances at orange juice)
That was someone else.

MICKEY looks away again.

MICKEY (cont’d)
Bad calls have a habit of coming
back to haunt you.

DANNY
Guess you loved her right?

MICKEY
She wanted me to be something I
wasn’t, I wanted to please her.
Recipe for disaster.

DANNY
So if you were still together...
Could you have walked away from
her?

MICKEY looks away, choosing not to answer;

DANNY looks through window at others;

DANNY (cont’d)
Okay, what about them?

MICKEY
First rule Danny. Look after
number one. If you don’t, no-one
else will...

DANNY
I’ll try and remember that.

MICKEY looks at him.

MICKEY
I doubt it, but when the shit hits
the fan... As it surely will,
remember you heard it here first...

(MORE)

(CONTINUED)
Go home, get some sleep.

MICKEY turns away to look over city again.

A beat, then DANNY goes back inside.

OUT on MICKEY.

INT. MOB HOTEL. LIFT/FOYER - NIGHT 3. 2131

DANNY comes out of lift.

As he goes to walk towards exit, two figures step forward and stand blocking his way, it’s HODGES and DEPALMA.

INT. MOB HOTEL ROOM - NIGHT 3. 2135

MICKEY and ALBERT sit at table playing draw poker.

On other side of the room, STACIE puts real bank notes on top of wads of paper.

    ALBERT
    The kid did well today.

    MICKEY
    (dealing)
    Yeah.

    ALBERT
    Reminds me of you.
    (a beat)
    Worryingly.

MICKEY smiles;

    MICKEY
    So how did you find him?

    ALBERT
    Am I that transparent?

    MICKEY
    You taught me well.

    ALBERT
    (wry smile)
    I’d heard about him, he’s good and wants to be the best. Sound familiar?
    (a beat)
    I had Eddie point him in your direction.

(CONTINUED)
MICKEY
Hell, I’m all but done anyway...

ALBERT
(a beat)
You going to miss it?

MICKEY
We’re all trying to get out
Albert...You would too if you knew
what else to do.

A wry smile from ALBERT, knowing this is true;

ALBERT
Three. (cards)
You didn’t answer the question.

MICKEY
(grins;)
Maybe I want to take up fishing...

ALBERT
You did normal remember? Cost you
two years of your life.
And made you a pain in the arse.

MICKEY
(laughs;)
I see the old Stroller charm hasn’t
lost any of it’s edge.
(a beat)
Dealer takes one. (cards)

The door opens. ASH enters, carrying a melon, and walks
through into the bathroom.

ALBERT
Rachel came into Eddie’s today.

MICKEY looks at him;

ALBERT (cont’d)
Stacie didn’t mention it?

MICKEY
No.

ALBERT
She wants to talk.

MICKEY
I’m sure she does...

ALBERT
And?

(CONTINUED)
MICKEY
It can keep.

ALBERT smiles and lays his hand on table, a full house, take MICKEY’s reaction.

ALBERT
You know what I love about roulette? That glorious thirty seconds while the wheel’s still spinning...

A moment between them; As ALBERT deals a new hand, MICKEY turns and looks at STACIE, she catches his eye and smiles;

INT. POLICE STATION. INTERVIEW ROOM - NIGHT 3. 2150

DANNY sits at interview desk. A P.C stands at door.

DEPALMA and HODGES sit opposite him, file on table;

DEPALMA
Christopher Rawlings...

No response from DANNY;

DEPALMA (cont’d)
The horse racing scam?

Still no response from DANNY.

DEPALMA (cont’d)
His wife found out he’d lost their life savings...
(a beat)
He’s ready to press charges.

DANNY looks away.

HODGES
You ever been to prison Danny?

DANNY looks at tape machine;

DANNY
Shouldn’t you be taping this?

DEPALMA
That’s plan B.

DEPALMA opens file and takes out surveillance photographs; MICKEY, DANNY, ALBERT, STACIE, ASH and PETER WILLIAMS placing them on desk in front of DANNY.

A beat, DANNY studies photos.

(CONTINUED)
DEPALMA (cont’d)

Wanna hear Plan A?

DANNY

Surprise me.

DEPALMA

We’ve already got enough to send everyone down, no way round that...But bearing in mind who the mark is, the powers that be would rather not have a lengthy trial, they think the details might be...Embarrassing.

(a beat)

So what they need is a watertight case, so overwhelming, everyone pleads guilty. We’ll rush the sentencing through and the whole thing blows over..

DANNY

Sounds like you’ve got it all worked out.

DEPALMA

We have. Now we know you came into the game late...So, you get a lifeline.

DANNY

Which is?

DEPALMA

Just do what you’ve been doing.

(a beat)

After the arrests, we take you to a safe house, you make a statement. Once the rest of the team know we’ve got your evidence, they’ll know there’s no point in doing anything else but pleading guilty.

(a beat)

In return, you walk away into the sunset.

DANNY

And if I don’t?

DEPALMA

(putting photographs back into file;)

Like I said, you go down with the rest of them and we’ll add the Rawlings job for good measure...

(CONTINUED)
HODGES
All you have to do is go back, pretend we never had this conversation.

DANNY
So what’s to stop me going back there and warning them off?

DEPALMA
Nothing.
(a beat)
Mickey and the others are going to prison whatever you do.... The only choice you have to make... Is whether you go with them or not.

HODGES
Be smart Danny....Look after number one.

OUT on DANNY.

EXT. MOB HOTEL. DAY 4. 1007
Establisher

INT. MOB HOTEL ROOM - DAY 4. 1008
STACIE puts last bundle into second of two briefcases.
MICKEY walks in, fastening his tie, as ALBERT sits waiting;

ALBERT
Where’s the kid?

MICKEY
He’ll be here.

ALBERT
First night nerves...

Phone rings; STACIE answers it;

STACIE
Yeah?
(a beat)
Okay.

She puts down phone;

STACIE (cont’d)
Williams is on his way up.

(CONTINUED)
CONTINUED:

Sudden activity, ALBERT puts on jacket, takes his briefcase. STACIE tidies things away; Puts second briefcase behind door. Everything set;

CUT TO:

INT. POLICE STATION. MULLENS’ OFFICE - DAY 4. 1009

MULLENS unlocks gun case, hands DEPALMA and HODGES guns. DEPALMA signs form.

CUT TO:

INT. MOB HOTEL ROOM - DAY 4. 1010

Everyone in position, there’s a knock at door. MICKEY nods at STACIE, she goes to open it. WILLIAMS enters with briefcase, sees ALBERT sitting with briefcase on lap. ASH enters behind him.

MICKEY
You’re late.

WILLIAMS
I’m sorry, I....

MICKEY
(cuts in;)
It doesn’t matter, no time...Let’s get this done.

INT. EDDIE’S BAR - DAY 4. 1011

DANNY staring at coffee. A moment. A decision; He gets up and hurries from bar;

INT. MOB HOTEL. LOBBY - DAY 4. 1015

DEPALMA and his team enter hotel lobby, one of them shows warrant card to Manager at desk, others make their way to lifts.

DANNY enters, sees police; Heads for stairs without them seeing him;
WILLIAMS and ALBERT sit with briefcases on lap.

ALBERT opens his first, seemingly full of cash.

MICKEY nods to STACIE who takes it.

WILLIAMS
Where’s Redford?

MICKEY
He’ll be here.
WILLIAMS
I thought we were doing this together.

MICKEY
If there’s a problem we can just call the whole thing off.

All eyes on WILLIAMS - he’s not sure.

Knock on door - STACIE shoots MICKEY a glance and opens it, a breathless DANNY enters.

MICKEY (cont’d)
Here he is...

DANNY looks at MICKEY, obviously something important to say... - MICKEY shakes his head, not now....

STACIE picks up briefcase, hands it to DANNY.

MICKEY looks at WILLIAMS as he opens his case, full of cASH. MICKEY takes it.

DANNY
MICKEY...

All hell breaks loose.

The door slams open - DEPALMA and his team hit the room, DEPALMA and HODGES with hand guns out;

DEPALMA
Armed police! Everybody stay exactly where you are!

HODGES
(to MICKEY)
Put the case down!

Everyone backs away. A look between DANNY and MICKEY.

WILLIAMS
What the hell is going on?

HODGES
Okay, everyone sit...Hands on heads.

DEPALMA
(to WILLIAMS)
I’m afraid you’ve been caught up in a confidence trick sir.

WILLIAMS
A what?
DEPALMA
These men have been planning to
swindle you out of your money...

WILLIAMS
There must be some mistake...

WILLIAMS, speechless, watches as a P.C takes cases of cash;
MICKEY, STACIE, ALBERT and DANNY sit, hands on head.
ALBERT sits alone at table.
DEPALMA looks at others; Then turns to DANNY;

DEPALMA
Alright Danny, you can go.

MICKEY, STACIE, ALBERT and ASH turn to look at DANNY.
DANNY looks at MICKEY who glares at him;

ALBERT
Judas.

DANNY
Mickey...It’s not how it looks...

STACIE slaps DANNY full in face. HODGES steps forward;
As he does so, MICKEY jumps to feet and takes hand gun from
Hodge’s belt holster, pointing it at DANNY.
Quick as a flash, DEPALMA takes out his gun and points it at
MICKEY.

DEPALMA
Don’t do it Michael.

MICKEY
(to DANNY)
Final lesson, Danny.

A moment;

DEPALMA
I’ll do it! I mean it!

MICKEY fires his gun, the bullet splintering glass framed
picture on wall behind DANNY.

A split second later, DEPALMA fires at MICKEY; WILLIAMS
horrified, STACIE calls out, DANNY moves forward;

(CONTINUED)
On MICKEY, his forehead explodes, then another explosion at back of his head from bullet exit, blood spurts on wall behind him.
MICKEY slumps to floor. STACIE screams;

DANNY
No!

WILLIAMS
Oh my God...

DEPALMA
(to HODGES)
Get him out of here!

WILLIAMS is led away as DANNY rushes to MICKEY.

DANNY turns and lurches at DEPALMA;

DANNY
You bastard!

DEPALMA pistol whips him, he falls to floor unconscious;

FADE TO BLACK.

FADE IN:

INT. POLICE STATION. INTERVIEW ROOM - DAY 4. 1057

An extremely nervous WILLIAMS sits in front of HODGES and Detective #1.

HODGES
We need a statement.

WILLIAMS
I’ve got my position to think of.

HODGES
We understand that sir.

WILLIAMS
Just give me my money and I’ll go.

HODGES
We can’t do that, it’s evidence...

WILLIAMS
Then sod the money, just let me out of here...

(he leans forward, hisses at HODGES)

I can’t be implicated in something like this, it would ruin me.
HODGES
If we have enough evidence we can get guilty pleas, it won’t go to court.

WILLIAMS
Am I under arrest?

HODGES
We need your statement...

WILLIAMS
(strong;)
Am I under arrest?

HODGES
(reluctantly)
No sir...

WILLIAMS stands, heads to door, a P.C blocks his way.

WILLIAMS
Get out of my way!

The P.C looks at HODGES who reluctantly nods;

WILLIAMS has gone.

HODGES
Let’s hope the boss can do his stuff...

INT. MOB HOTEL ROOM. - DAY 4. 1105

DANNY on floor where he fell, slowly coming round;

DEPALMA sits in armchair. A coffee table between them with A4 pad and pen.

DANNY opens eyes, sits up slowly, rubs head, sees DEPALMA as he sits in chair.

DEPALMA
Sorry about the head...

A beat.

DANNY
You killed him.

DEPALMA
I saved your life Danny.

A moment.

(CONTINUED)
DEPALMA (cont’d)
Everyone’s in custody. We’ll get
you checked out on the way to the
station.

He pushes A4 pad and pen towards him;

DEPALMA (cont’d)
First. Time to keep your end of
the bargain...

DANNY looks at pad and pen;

DEPALMA (cont’d)
Be sure not to miss anything out.

DANNY
I’m not a grass.

DEPALMA
Be smart Danny, all you can do now
is lose.

DANNY
(stands;)
Then I lose, but I’d rather that
than hook up with a murdering
scumbag like you....

DEPALMA
Stone fired a gun at you.

DANNY
He thought I’d betrayed him.

DEPALMA
You do this, or I’ll see you get
five years.

DEPALMA pushes pad and pen towards him again.

DEPALMA (cont’d)
Last chance.

A beat. DANNY picks up pad and pen – throws it at DEPALMA.

DANNY
Go screw yourself.

DEPALMA stands, walks to interior door and opens it;

DEPALMA
Okay, he’s all yours...

DANNY braces himself – but suddenly DEPALMA breaks into huge
grin;

(CONTINUED)
ALBERT, ASH and STACIE enter room, all smiles...Embracing DANNY, STACIE kisses him;

Take DANNY’s reaction, complete bewilderment.

DANNY

What?
CONTINUED:

ALBERT
I knew you were okay kid...

DANNY
I don’t...

He looks at grinning DEPALMA.

START MUSIC

INT. POLICE STATION. BRIEFING ROOM - DAY 4. 1106

HODGES sitting at her desk. The phone rings, she answers. A
beat as she listens:

HODGES
(outraged, into phone)
What do you mean, they’ve gone?
Who signed them out?

She slams the phone down and runs out.

INT. MOB HOTEL ROOM - DAY 4. 1107

DEPALMA grinning.

DANNY surrounded by STACIE, ALBERT and ASH.

A beat, MICKEY enters room carrying briefcase.

Take DANNY’s reaction, he looks at others who all grin.

INT. MOB HOTEL ROOM - FLASHBACK (DAY)

ASH fixing thin metal strap across top of melon. Once in
place he steps back, presses a button on remote.

A tiny explosion at front of melon, a larger one at back
simultaneously;

INT. MOB HOTEL ROOM - FLASHBACK (DAY)

Re-run of shooting in room, but this time focus on ASH
sitting at table;

As DEPALMA shoots, ASH hits button on remote, MICKEY’s head
explodes, front and back.
INT. MOB HOTEL ROOM – FLASHBACK (DAY)

DEPALMA in doorway ushering last of detectives out, he closes door. Looks at MICKEY on floor. He opens his eyes and grins.
MICKEY in front of DANNY, he pats DANNY’s cheek, swings briefcase on to table.

Clicks catches.

HODGES runs into evidence room, takes down three briefcases from shelf, frantically opening them...all three stuffed with paper...

Paper everywhere as she rummages through cases. Close on her, the realisation she’s been had.

MICKEY lifts lid, briefcase full of cash. Everyone laughing, picking up money....

STACIE pops champagne;

MULLENS screaming into phone, an agitated HODGES standing by fax machine.

Fax machine purrs into life, a copy of MARTIN DEPALMA’s Photo I.D comes through, with his name clearly on it.

A fat guy with moustache.

Fat guy with moustache, naked and handcuffed to bed where STACIE left him.

He has one of those novelty baseball caps with two cans on each side, straws leading to mouth. He takes drink.

Fade music;

Open on STACIE laughing, then DANNY shaking hands with DEPALMA.
MICKEY
Danny Blue...Neil Cooper.
(to DANNY)
This man defines the term con
artist.

NEIL
I’m just passing through, glad I
could help.

DANNY
(to MICKEY)
But you shot at me.

MICKEY
(grins;)
I missed, remember?

DANNY looks around the room taking it all in;

DANNY
So we’re home free?

INT. POLICE STATION. MULLENS’ OFFICE - DAY 4. 1138

MULLENS and HODGES look at file, photos of crew etc.

NEIL (V.O., CONT’D)
Unless the police would like to go
to court and explain how the
investigation was led by one of the
accused...

HODGES rubbing face, defeated. MULLENS face clouds, then
puts file through the paper shredder.

INT. MOB HOTEL ROOM - DAY 4. 1139

DANNY looks at MICKEY, who beams, then turns away in complete
incredulity at the audacity....He looks back at ALBERT,
STACIE and NEIL.....All four laugh uproariously;

ASH pats DANNY on back.

ASH
It’s all in the detail kid.

ALBERT
(picks up champagne glass)
A toast!

Everyone turns to look at ALBERT;

(CONTINUED)
ASH
(proudly;)
To Mickey Bricks’ last score.
(a beat)
The end of an era.

A sudden melancholy hits room, smiles fade...

A moment;
MICKEY  
(raises glass)  
You know the sweetest con of all?  
(a beat)  
To con another grifter.  
(looks at ALBERT)  
Someone who should know better...  

All bemused, then;  

ASH  
(realising)  
You’re not retiring!  

MICKEY  
Had to say something to get you all together...  

A moment, they stare at MICKEY...is he serious? A twinkle in his eye...  

It sinks in; Chaos again...Laughter, hugs...MICKEY looks around the room, loving the people in it;  

DANNY sidles up to MICKEY;  

DANNY  
It’s not always about the money is it Mick?  

MICKEY  
Here endeth the first lesson.  

ASH grabs handful of cash from case and throws it up in air, it rains down on scene like confetti....  

START END MUSIC  
AND FADE OUT;  

DANNY’s hands do a fancy shuffle with deck of cards, then take three cards out, a Queen and two others;  

He then turns them face down and shuffles around at speed.  

Box moves down – a second appears above it. DANNY looks up to camera – MICKEY, ALBERT, ASH and STACIE standing behind him;  

DANNY  
(grin)  
Choose.
Hold on three cards through credits;

END CREDITS.

DANNY’s hand enters frame, turns over Queen.

DANNY (cont’d)
(into camera, smiling)
You lose.

FADE TO BLACK.