

Definition

By

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A team is assembled for a heist job of a lifetime.
Eventually it turns out too good to be true and all hell
breaks loose in trying to deal with whoever set them up.
Even though some of them pay the ultimate price, their eyes
remain focused on revenge and the money.

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INT. UNIDENTIFIED APARTMENT. NEW YORK - NIGHT

1

BLACK SCREEN. NARRATION.

SUPERIMPOSE: THE DEFINITION

DR. MATTHEWS (V.O)

Timing. That is something very crucial. An athlete has to decide the exact time to take off on a run or dive into the pool to give them the edge. Three hundred and sixty five days with someone's billion dollars invested will make a fortune for a person on interest alone. But I am not talking about interest. Do you know why we are gathered here ladies and gentlemen?

FADE IN

INT. UNIDENTIFIED APARTMENT. NEW YORK - NIGHT

2

INTRO - THE FABULOUS FIVE

NATALIE, 28, and KIM, 26, are sat around a table alongside ANDY, 24, FRED, 28, and GEORGE, 33, in a DIMLY lit room. A SINGLE LIGHT provides just enough brightness to navigate the room. They look around at each other suspiciously.

GEORGE

Where are we? What is this place?
How did I get here?

DR. MATTHEWS (O.C.)

Sorry that this is no five star hotel. But this should be a good start. You all have been specifically picked. You have the skills, knowledge and capability I need... for you to pull off a job for me. I have taken the time and... I have trust in your potential.

NATALIE

And who are you?

A middle-aged male, DR. MATTHEWS, dressed in a dark suit strolls across the room with a board behind him and the group sitting before him. His face stays hidden in the shadows of the room.

SUPERIMPOSE: Somewhere, New York.

DR. MATTHEWS

I'm someone who has been watching all of you... for a very long time. I am not a bad person. But when put in a bad situation... then you do not have much choice.

ANDY

So what is your story then? So you are gonna hold us hostage for ransom or somethin'? I've got jack dude.

DR. MATTHEWS

In two weeks time, you are gonna help me heist one billion dollars from the National Bank of America.

GEORGE

Just like that huh? No asking if we agree to do this or not?

DR. MATTHEWS

Very speculative... I know, but not impossible. Each one of you will get close to a hundred million dollars for your troubles.

George whistles in amazement and shock.

DR. MATTHEWS (CONT'D)

As I was saying... One of my guys, Malvin Coates, will work with you. He will be waiting for the transaction to sign the papers for the transaction in Atlanta because frankly, I don't trust any of you.

FRED

So what is the plan? Is there a plan?

DR. MATTHEWS

We get the money from the accounts I tell you to... which will not be realized as missing until the year-end when an audit will be done. The money will be wired to the European Merchant Bank within two hours of the audit as an investment to make the most profit

(MORE)

DR. MATTHEWS (cont'd)
from interest. One of my inside
men, Malvin... based in Atlanta,
will be waiting for the transaction
to go through. He will be our
signatory there.

KIM
How will you know when the audit is
done?

DR. MATTHEWS
This is the exciting part. Because
we will be there. Two of you will
go in as auditors and this makes
the transaction easier without
raising suspicion.

FRED
Straight up like that huh?

DR. MATTHEWS
I am a serious businessman. I don't
enjoy small talk.

Fred adjusts his sitting position -- rubs his hands.

FRED
You say... we get a hundred million
a pop? And what about the rest of
the cash?

Matthews moves into the light to reveal his identity. He
does not look as threatening as before.

DR. MATTHEWS
I am the brains behind this
project. I will decide what to do
with it.

GEORGE
I cannot listen to this.
(stands, walks to the exit)
I won't be involved in something
like this. Do you know how many
years you can get done for this? I
am a police officer for Christ's
sake.

The rest of the group sits up nervously. Matthews smiles.

DR. MATTHEWS
Former police officer. They fired
you for sleeping with the deputy's
wife... remember?

GEORGE
How do you know that?

DR. MATTHEWS
You underestimate me. Now you
listen. I know each one of your
dirty little misdemeanors. In all
your professions there has been
around five million dollars
combined that has vanished without
a trace. I choose to believe that
considering all your biographies
and the intelligence you have --
someone knows where all that money
went.

The group look around at each other. Matthews strolls around
the table.

DR. MATTHEWS (CONT'D)
I'll be the first to admit it. You
were all quite hard to find. But
after detailed analysis... you then
fit the pieces of the puzzle
together. As I was saying, you were
all carefully selected for this
assignment.

DR. MATTHEWS
(to George)
Now sit your ass down.

George walks slowly to take his seat.

KIM
Why us then? And who are we talkin'
to?

DR. MATTHEWS
Call me Doc.

ANDY
So you are an actual doctor then?

DR. MATTHEWS
Depends on who you ask. It's better
for you to know as little info as
you can. It will help you some day.
So are you all in or out?

The group look at each other not knowing what to say.

FRED

Firstly, Is this possible?

DR. MATTHEWS

Yes. I have been working on this for some time.

NATALIE

What if we opt out?

DR. MATTHEWS

I'll just have to get you taken care of. You know my plan. What is the chance that you will not go and tell someone else?

ANDY

How do you know if we tell someone at another time?

DR. MATTHEWS

My people will find you. They are not trained killers... but they will make sure that you suffer a slow and excruciating death.

KIM

It looks like we don't have much choice then?

DR. MATTHEWS

No. You do.

KIM

Yeah. Death or the job?

DR. MATTHEWS

Great then. You should get here at 9am tomorrow. I'll give you more details.

ANDY

I've got work tomorrow.

Matthews who looks sternly back at him.

ANDY

I'm gonna have to quit aren't I?

DR. MATTHEWS

You can tell your boss to go fuck himself. That should do the trick. So see you all tomorrow.

Matthews walks out of the room. The individuals face each other -- puzzled. A moment lapses. They all get up and leave one after the other.

INT. UNIDENTIFIED APARTMENT. NEW YORK - NIGHT

3

The group is sat around the table waiting -- less anxious this time around. The door swings open and Matthews in his classical dark suit walks in and sits with them at the table.

DR. MATTHEWS

Glad you all made it. Thanks for coming. This is how it is gonna go alright? First up will be Natalie and Fred. You are gonna be my auditors. I know that Natalie you are a computer expert.

FRED

What about me? I am not even good at basic maths and you wanna send me into a bank and do numbers?

DR. MATTHEWS

No. You will be her muscle. So you'll watch her back.

Fred points at George.

FRED

Why not the cop?

DR. MATTHEWS

Because I say so.

INT. UNDERGROUND CAR PARK. NATIONAL BANK OF AMERICA - DAY 4

A LINCOLN TOWN CAR pulls up and doors open -- Fred and Natalie jump out. They are dressed formally in suits. They walk to the back of the Lincoln -- open the trunk and open a brief case.

Natalie turns a notch and a RED BUTTON turns GREEN. They close the briefcase and the trunk and walk towards a staircase.

DR. MATTHEWS (V.O.)

They always send a man and a woman because of gender equality bullshit. We'll intercept the call to the auditors and switch them with you two. They will never know what hit them. Your hard drive will be in the trunk because they will not allow you to take anything electrical through.

INT. RECEPTION DESK. NATIONAL BANK OF AMERICA. NEW YORK - DAY

5

SUPERIMPOSE: National Bank of America HQ, New York.

Natalie and Fred walk through the front doors of the bank into the foyer. Fred straightens his tie, Natalie straightens her dress and wears some lipstick -- walk up to the reception area.

NATALIE

(whispers nervously)

I cannot do this.

DR. MATTHEWS (V.O.)

Yes you can. You should just remember to relax, and talk slowly.

A female BANK RECEPTIONIST walks up behind the counter.

BANK RECEPTIONIST

Good afternoon. How can I help?

NATALIE

Hie. I... I mean... we are here for...

FRED

... the three o'clock. We are the auditors. We've come to take a look look at your books.

BANK RECEPTIONIST

Ah yes. We have been waiting for you. Come this way. Do you have your ID's.

The receptionists leads them -- they flash their badges and follow her. Fred signals to Natalie that she owes him for helping her out. The receptionist clears the security barrier for them and they walk into a lift.

INT. LIFT. NATIONAL BANK OF AMERICA - DAY

6

Fred looks around uneasily as the lift is moves up.

FRED

Tight security everywhere huh? So,
you got cameras in the room we will
be working in?

BANK RECEPTIONIST

Sorry?

Natalie nudges Fred in the ribs.

FRED

I mean... I have a phobia. I don't
like the feelin' that I am being
watched. It distracts my
concentration.

BANK RECEPTIONIST

Don't worry. The room is secured so
no need for cameras in there. It's
not like you will be able to do
anything from there because there
are cameras surrounding the rest of
the building.

Fred takes out an inhaler -- prays it a couple of times in
his mouth then back in his pocket. Natalie gives him a
confused-looking stare.

BANK RECEPTIONIST (CONT'D)

Anyway... I know you are not spiked
because the metal detector would
have gone off when you came through
the barrier. But just in case... we
have your boss' number on speed
dial.

FRED

Good to know.

Natalie laughs out loud to break the tension. The lift comes
to a stop and the doors open. The receptionist walks out
first -- leads Fred and Natalie to the 'Processing Room'.
The receptionist holds the door for them and lets them in.

INT. PROCESSING ROOM. NATIONAL BANK OF AMERICA - DAY

7

The room's walls are transparent glass. A couple of desks and computer processors set up. A telephone receiver is fixed on the wall and a window overlooks the city. Natalie and Fred walk in and settle into the room.

BANK RECEPTIONIST

If you need anything you can use
the internal phone on the wall.

NATALIE

(to Receptionist)

Thanks. We will call if we need any
help.

The receptionist closes the door behind her as she leaves. The receptionist is seen through a two-way window walking toward the lift. Fred takes out a map from his suit's jacket -- lays it on the desk.

FRED

From this map... the manager's
office is two doors on the left.
The job should take us an hour and
a half. In the last thirty
minutes... we'll need twenty to
wire the money and ten to wait for
the call from the National European
Bank Director to confirm the
transaction or we are screwed.

NATALIE

So we'll have to work fast then.
I'll search the target account
numbers and you enter them in your
system.

Fred sits behind one of the computers and starts entering some details. Natalie takes out a Palmtop -- places it on the desk and connects it onto the computer. She sets a timer on her watch and nods at Fred.

NATALIE (CONT'D)

Lets get to work.

Fred looks at Natalie's PDA.

FRED

How did you get that thing in?

NATALIE
Technology. I have my own tricks.
It's made with special material.
Too advanced for you huh?

Fred looks at his monitor.

FRED
Our hard drive has engaged. Lets
start the manipulation.

TIME LAPSE: FRED AND NATALIE WORKING ON SEVERAL COMPUTERS.

INT. PROCESSING ROOM. NATIONAL BANK OF AMERICA - CONTINUOUS 8

The receptionist enters the room unannounced.

BANK RECEPTIONIST
(to Fred and Natalie)
You need to pack it up. We have to
close now. We are finishing early
today. If you haven't finished you
can come in tomorrow.

Fred checks progress at Natalie's computer screen.

NATALIE
(whispers to Fred)
We need more time.

FRED
(to receptionist)
Can't you stall a bit. We just need
fifteen more minutes.

BANK RECEPTIONIST
You should be done by now anyway.
Usually auditors use the last
minutes just to verify over and
over 'cause you are paid more the
longer you drag this. I'll give you
two minutes to clear up and I'll
come back to lock up.

The receptionist walks out of the room and is seen walking
towards the lift. Natalie and Fred pack up some of their
staff.

NATALIE
(to Fred)
The transfer isn't complete yet. If
I disconnect my PDA everything's
(MORE)

NATALIE (cont'd)
lost and we are screwed. We also
desperately need that confirmation.

FRED
What are we gonna do then?

NATALIE
If the transfer is disrupted the
European Merchant Bank will detect
irregularities and will call back.
Malvin will also get caught because
he has declared for the money and
is in the bank right now waiting to
sign the papers.

FRED
Don't stop the transaction then. We
can figure somethin' out.

The receptionist walks into the room.

BANK RECEPTIONIST
It's really time to go now.
Security will be locking up in a
second.

Fred and Natalie exit the room followed by the receptionist.
She leads the way to the lift while Fred and Natalie follow
in disappointment.

NATALIE
(whispers to Fred)
Doc is gonna kill us.

FRED
There ain't nothin' we can do about
it now.

Natalie looks ahead and stares in shock. George -- dressed
in a security officer's suit appears round the corner. The
Bank Receptionist, Fred and Natalie stare at him in
confusion.

BANK RECEPTIONIST
(to George)
Who are you? Where is Paul?

GEORGE
He fell sick today. I was called in
as a last minute replacement.

BANK RECEPTIONIST

You go ahead. I'll come back and show you around. I need to guide the guests to the exit.

George walks past them, never focusing at Natalie or Fred. The Bank Receptionist, Fred and Natalie get into the lift. The doors of the lift close.

INT. MANAGER'S OFFICE. NATIONAL BANK OF AMERICA - DAY 9

George walks to a desk and pries it open -- takes out a sheet of paper and reads it. The phone on the wall RINGS. George is startled.

He looks around and enters a code from the sheet of paper -- returns the sheet -- closes the drawer and picks up the receiver nervously.

EURO MERCHANT BANK DIRECTOR (V.O)

(over the phone)

Mr. Davies.

GEORGE

(nervously, into the phone)

Yes. How can I help?

EURO MERCHANT BANK DIRECTOR (V.O)

I am calling with respect to...

GEORGE

Ah yes. The one billion dollar transfer to your bank?

EURO MERCHANT BANK DIRECTOR (V.O)

Yes. I was just calling to verify because you know it is a lot of money. By the way, sorry for calling you on your emergency line. I had to be sure.

GEORGE

That is fine. Better safe than sorry. Our company is looking to invest in some European companies and we have an understanding with. I believe that you can clear the money for distribution in no time?

EURO MERCHANT BANK DIRECTOR (V.O)

That's true. So what can I do for you?

GEORGE

My representative... Mr. Coates should be there with you. He will sign the papers and inform you what to do with the money.

EURO MERCHANT BANK DIRECTOR (V.O)

Thank you for doing business with us Sir.

GEORGE

My pleasure. Thank you and take care. Bye.

The phone clicks off. George sorts order in the the office hurriedly. He walks out and starts locking the offices' doors. His phone rings and he answers.

NATALIE (V.O.)

I left my PDA in the room we were working in. Can you get it for me before someone finds it.

GEORGE

Which room was it?

George starts looking through the rooms and unlocking some he had already locked.

NATALIE (V.O.)

I am not sure. It is one of the rooms on the left when coming out of the lift.

GEORGE

I'll get it. Hang on.

George walks into different rooms searching for the PDA but does not find anything. He stands in the corridor looking at the numerous doors on the left.

GEORGE

This doesn't help. Every damn room is on the left.

He goes through a couple of rooms. He finally manages to locate the room and retrieves the PDA -- slips it in his pocket. He sees the Bank Receptionist coming down the corridor. He walks towards the corridor.

GEORGE (CONT'D)

(whispers into the phone)
I got it. Gotta go now.

He cuts the phone call -- puts the phone in his pocket. He meets with the receptionist at the entrance into the room. The receptionist looks at him suspiciously.

BANK RECEPTIONIST

Who were you talking to?

GEORGE

Me? Nobody. I was just singing.

BANK RECEPTIONIST

And why are you in the room? your job is to lock up them up... not mess about inside them.

GEORGE

Someone left the computer logged on. I just came in to shut it down.

The receptionist leads him out into the corridor.

BANK RECEPTIONIST

You have to lock all the rooms on this floor and on one floor up. It shouldn't take you more than five minutes. I will meet you back at the front desk.

The receptionist walks to the lift being trailed by George. She gets into the lift -- presses a button -- the doors slide to a close. George sighs. The doors suddenly open again. The receptionist is stares at him suspiciously.

BANK RECEPTIONIST

So are you in tomorrow again?

GEORGE

Depends. If Paul has not recovered by tomorrow.

The receptionist looks at him suspiciously -- presses a button and the lift doors start closing. George put a hand to block the door and the lift doors open. The receptionist looks at him confused.

GEORGE

I was wonderin' if you'd like to go catch a bite after this?

BANK RECEPTIONIST

Are you asking me out?

GEORGE

No. I mean... yeah. You are the one sending me mixed signals... asking me if I will be here tomorrow as well yet you look at me queerly.

(Receptionist stares at him)

So is that a yes then?

BANK RECEPTIONIST

Meet me downstairs when you finish locking up.

GEORGE

You still have not answered my question.

BANK RECEPTIONIST

Don't push your luck now.

George raises his hands signaling to back off. The lift doors shut. George remains standing there relieved.

EXT. EUROPEAN MERCHANT BANK HQ. ATLANTA -- ESTABLISHING -
LATE AFTERNOON

10

The Atlanta city skyline.

SUPERIMPOSE: European Merchant Bank HQ, Atlanta.

INTRO - MALVIN

MALVIN COATES, a dodgy investment banker in a suit -- talks on the phone -- hails down a TAXICAB -- gets in and the Taxi starts moving.

EXT. TAXI. ALONG HIGH STREET - CONTINUOUS

11

The TAXI DRIVER looks in the rear view mirror at a distracted Malvin in the backseat.

MALVIN

Downtown please man.

(over the phone)

Yo Doc. The papers have been signed. Half of the money has been secured in the bank. We are entitled to five hundred mil in cash to spin. We can access it over the internet account so all is good. I'll call you later and fill you in with all the details.

INT. UNIDENTIFIED APARTMENT. NEW YORK - NIGHT

12

SUPERIMPOSE: Unidentified location, New York.

Andy, Kim, Natalie and Fred are sat around the table. Andy messes about on his cellphone -- searches for signal.

ANDY

Why do we have to meet up in this dump anyway?

Matthews walks in.

DR. MATTHEWS (O.C.)

Easy. Have you ever tried to use your cellphone or any gadget in here?

They all take out their phones and look at them. Matthews comes to sit at the table with them.

ANDY

I've tried. There is no signal in this shit hole. It's like the middle of nowhere.

DR. MATTHEWS

Yes. A sunspot right? An area of high magnetic activity. It's something like that. Your gadgets cannot cope with this so become unusable. Thus no one can be having a wire and try to sell out.

George walks in. All stare at him. He walks to take a seat.

GEORGE

Why act like you have seen a ghost?

DR. MATTHEWS

No one has heard from you since late this afternoon.

GEORGE

I went to dinner. Mixing a bit business with pleasure.

KIM

With who?

GEORGE

Don't get jealous now. With the receptionist girl at the bank.

FRED

Surely not that receptionist? That was not part of the assignment.

GEORGE

Neither was this.

George takes out a PDA and slides it over the table to Natalie.

GEORGE (CONT'D)

I went to get it from the room. She saw me and became all suspicious. So I had to improvise to prevent from being made. So I asked her out for dinner.

DR. MATTHEWS

(to Natalie)

How did this happen? Actually I don't wanna know. This should be a lesson to all of you. You are lucky I sent George as backup. Next time, no loose ends.

GEORGE

(whispers to Natalie)

You owe me.

FRED

(jokily to George)

So any plans for a second date?

GEORGE

With her? No. I told her I work around cities so I'd call her when I was back in town.

FRED

When will that be?

GEORGE

Never.

FRED

Nice call.

DR. MATTHEWS

(to George and Fred)

Lets pick this up later. Stage one... complete. So we move on to stage two.

KIM
I ran through my aviation
connections. I got us some first
class tickets to Atlanta.

DR. MATTHEWS
Good job.

ANDY
Atlanta? Why?

FRED
That's just how it is. She said
Atlanta. So that's where we'll go.

DR. MATTHEWS
There's a safe house there.
Preparation for stage two in Vegas.
By the time you get to Vegas you'll
be ready. No one will have anything
on you. So pack your bags ladies
and gentlemen. The plane takes off
at 1800 sharp.

NATALIE
So aren't you coming Doc?

DR. MATTHEWS
I've got business to handle. I'll
keep in touch though.

EXT. HARTSFIELD JACKSON AIRPORT. ATLANTA -- ESTABLISHING - 13
DAY

A plan touches down on the tarmac of Hartsfield Jackson
Airport.

SUPERIMPOSE: Hartsfield Jackson International Airport,
Atlanta.

INT. ARRIVALS TERMINAL. HARTSFIELD JACKSON AIRPORT. ATLANTA - 14
- DAY

The group stands waiting with their luggage.

ANDY
This ain't gonna help. We don't
even know who we are lookin' for.

Malvin walks up to the group. George notices Malvin coming
towards them.

GEORGE
 (whispers to Andy)
 That's probably him.

Andy flashes some money.

ANDY
 I'll bet you five it's not him.

GEORGE
 Done.

MALVIN
 Welcome to Hotlanta ladies and gentlemen. I'm Malvin. How was the flight?

George takes the money from Andy's hand.

GEORGE
 (to Andy)
 Pay up. Easy money.

NATALIE
 (to Malvin)
 Andy was snoring all the way. How can anybody enjoy that?

MALVIN
 (to all)
 Lets go.

The group walks outside with their luggage -- load it into the trunk of an CHEVROLET TAHOE SUV. They jump into the Tahoe and drive off.

EXT. MANSION. ATLANTA -- ESTABLISHING - MORNING 15

Exterior of a fancy mansion in an affluent suburb.

SUPERIMPOSE: Atlanta -- Three weeks later.

INT. KITCHEN. MANSION. ATLANTA - MORNING 16

The group is sat around a table eating breakfast.

ANDY
 It's been three weeks. When are we gonna do somethin'? I didn't quit my job for this.

GEORGE

You can go back then.

ANDY

Not 'til I get me paid.

MALVIN

Chill fellas. It's just anxiety causing this unrest.

KIM

I'm keeping my suspicion about this whole thing.

The phone rings. Natalie picks it up -- puts it on loud speaker.

NATALIE

(to all)

Listen guys.

(over the phone)

Doc. I thought you had deserted us.

DR. MATTHEWS (V.O.)

Sorry about the silence guys.

FRED

It's about time.

DR. MATTHEWS (V.O.)

The plan's still on track. This afternoon go out and do some shopping, relax and enjoy the surroundings. Then tonight... we work.

KIM

You never fill us in on anything. What's with that?

DR. MATTHEWS (V.O.)

Planning. Tonight bring your 'A' game. You are coming to Vegas.

FRED

(to George)

That's what I'm talkin' about. Sin city.

DR. MATTHEWS (V.O.)

Fred and George... you will be posing as dealers in the private betting rooms.

GEORGE

Cool.

DR. MATTHEWS (V.O)

Kim and Andy are gonna be couple one. Malvin and Natalie you are gonna be couple two.

NATALIE

(to Malvin jokily)

Don't start having ideas now.

DR. MATTHEWS (V.O)

I'll fill you in on the rest when you get here. So lets do this. Make me proud.

FRED

Vegas here we come!

EXT. CASINO. LAS VEGAS -- ESTABLISHING - NIGHT

17

A busy Las Vegas strip bustling with tourists.

SUPERIMPOSE: Las Vegas, Nevada.

DR. MATTHEWS (V.O.)

When you get to the casino, you will be led to different private betting rooms. Remember to dress expensive -- act real sexy and in love to avoid raising suspicion. Eye contact at all times.

A LIMOUSINE, followed by another, pull up outside a CASINO along the Vegas Strip -- doors opened simultaneously. Kim and Andy walk out of Limousine#1 -- Natalie and Malvin out the second.

The two couples look at each other -- Andy winks at Natalie and Malvin. The two couples are led into the Casino by two CASINO ATTENDANTS.

CASINO ATTENDANT

Welcome. This way ladies and gents.

INT. CASINO MAIN FLOOR -- ESTABLISHING - CONTINUOUS 18

The two couples walk across the Casino floor to a backroom. Kim and Andy are led into Private Room#1 -- THREE OTHER COUPLES present. Natalie and Malvin are led into Private Room#2 -- a separate THREE OTHER COUPLES present.

The couples settle in their respective rooms. Uniformed dealers, Fred and George, enter into separate rooms.

INT. PRIVATE BETTING ROOM #1. CASINO - NIGHT 19

FRED

Hello ladies and gentlemen. I am Collin. Welcome to the high rollers' suite. I will be your dealer this evening. The opening bet amount will be twenty grand. The jackpot up for grabs is forty mil. When you run out of chips -- your game will be up -- and please leave the room. The house's cut will be half a mil from the winnings. Any questions?

The couples shake their heads almost simultaneously.

FRED (CONT'D)

Good.

INT. PRIVATE BETTING ROOM #2 - INTERCUT - CONTINUOUS 20

BETTING MAN #1

Can you deal chips?

GEORGE

No. Each couple on their own. No dealing... no handouts. When your chips are out -- your game is up. Are we good?

BETTING MAN #1

Yes boss.

GEORGE

So lets do this then.

SPLIT SCREEN -- DEALERS IN THE SUITES SHUFFLE THE CARDS AND DEAL THEM OUT.

INT. PRIVATE BETTING ROOM #1 - INTERCUT - CONTINUOUS 21

Fred looks around at the couples in the room.

FRED
Cards? Anybody?

All the couples signal refusal.

FRED
Okay. Let us show 'em. We'll do
this clockwise.

The couples show their cards. Kim and Andy jubilant.

KIM ANDY
Hell yeah. Jackpot.

Kim and Andy hug. Other couples show dismay.

INT. PRIVATE BETTING ROOM #2 - INTERCUT - CONTINUOUS 22

George places a pile of cards on the table.

GEORGE
A show of the cards ladies and
gentlemen.

The couples show their cards. Couple#1 celebrate with a
kiss. Natalie and Malvin show dejection. George stares at
the celebrating couple suspiciously.

BETTING LADY #1
Lets do this baby.

NATALIE
(whispers to Malvin)
Don't worry. It's just the first
round. We can do this.

Natalie kisses Malvin on the cheek gently. George stares
hard at them -- shuffles the cards.

INT. PRIVATE BETTING ROOM #1 - INTERCUT - CONTINUOUS 23

Three couples left in the room. The couples show their
cards. Andy and Kim celebrate.

ANDY
 (to Kim)
 We are on fire. Two more rounds
 baby.

Kim grabs hold of Andy's hand. They smile at each other.

INT. PRIVATE BETTING ROOM #2 - INTERCUT - CONTINUOUS 24

Two couples left. The couples show their cards. Couple#1 celebrates again. George gives a stare. Malvin looks at George confused.

GEORGE
 Do you wanna continue?

Malvin plays around with a couple of chips in his hand. He looks at Natalie. Natalie nods.

| | |
|---------|---------|
| MALVIN | NATALIE |
| All in. | In. |

GEORGE
 Okay.

George shuffles the cards. Takes a look at Malvin and Natalie. Gives them out to the couples in the room. Malvin and Natalie look at the cards and smile at each other and waive off for another one. Couple#1 waves for cards as well.

GEORGE
 Lets show our cards.

Natalie and Malvin show their cards boastfully. Couple#1 smiles cheekily and shows their cards. Malvin bangs his head on the table. George hauls in the chips to Couple#1 slowly in disappointment.

GEORGE
 Thanks for the game ladies and gentlemen. Complimentary drinks are available at the bar. Have a good night.

BETTING MAN #1
 (sarcastically to Natalie and Malvin)
 Thanks for the good game. Maybe we can do this another time?

George leads Couple#1 out the room. Malvin and Natalie remain behind in dejection. Malvin drinks a beer.

INT. PRIVATE BETTING ROOM 1 - INTERCUT - CONTINUOUS 25

Two couples left in the room. Andy moves all their chips to the middle of the table.

ANDY
I'll raise you. All in.

KIM
Don't do it. Are you sure?

ANDY
Trust me on this.

Couple#2 looks at each other. Betting Man#2 throws in the few chips they have on the center of the table hesitantly.

BETTING MAN #2
All in.

FRED
Lets show 'em ladies and gentlemen.

The couples show their cards. Andy and Kim hug in celebration.

KIM
You did it.

ANDY
No. We did it.

Fred hauls in all the chips and puts them in front of Andy and Kim. Couple#2 leave the room without saying anything. Fred gives Andy a handshake.

FRED
You had me scared for a moment there. You pulled through. Lets go cash in all this paper. Follow me.

INT. BAR. MAIN CASINO ROOM. LAS VEGAS - NIGHT 26

Malvin and Natalie are sat at the bar. Natalie rubs his shoulder consolingly.

MALVIN
The Doc isn't gonna be impressed. I panicked.

Malvin knocks a drink off the bar. A CASINO BARMAN walks up to them from behind the counter.

CASINO BARMAN

Excuse me sir.

NATALIE

Sorry. Just a bad night.

CASINO BARMAN

Hey. It don't matter. If he does that again I'm getting security.

NATALIE

(to Malvin)

We couldn't do anything about it. It was winner takes all. We can get it back another time.

MALVIN

We could have done something. I felt the table was spiked.

Andy and Kim pass by them following Fred to the cashing in counter. Malvin and Natalie stare at them. A few moments later they walk out of the Casino.

Fred, Andy and Kim walk up to the CASHIER ATTENDANT at the cashing pay-desk -- Andy places the chips on the counter. The Cashier Attendant hands Fred a briefcase.

FRED

You want some security escort?

Kim takes the briefcase from Fred. She puts a tip in the Cashier Attendant's breast pocket. Fred smiles cheekily.

KIM

Don't worry. We can manage.

Fred smiles cheekily. Kim and Andy walk out the Casino front doors -- into a AUDI SEDAN waiting for them. The door closes and the Audi disappears into the night.

INT. KITCHEN. MANSION. ATLANTA - NIGHT

27

Kim, Fred and Andy are sat in the kitchen celebrating with a bottle of champagne. Malvin storms through the door -- followed by Natalie. Malvin walks up the stairs.

MALVIN

I'll see you in the morning.

A door SLAMS shut upstairs (b.g.). Natalie stands in the kitchen with the rest of the group.

KIM
What is wrong with him?

NATALIE
We lost the money.

Natalie joins the rest of them sitting in the kitchen -- all stare at her.

FRED
Man. That's really fucked up.

KIM
What happened?

NATALIE
We got jacked. That's what. We should have done something about that couple.

ANDY
So why didn't you stop the game?

NATALIE
We could not really tell how they kept having a good hand. I don't want to talk about this anymore. I'm going to bed.

Natalie heads upstairs. Kim follows.

KIM
I'll call it a night too.

FRED
(to Kim and Natalie)
Don't worry guys. We'll get that money back.

Andy sits with his head in his hands.

INT. KITCHEN. MANSION. ATLANTA - MORNING AFTER

28

The whole group bar George, is sat in the kitchen eating breakfast. George, in the attire from the night before, walks through the door and sits with them -- takes out some ASPIRIN pills -- swallows them.

ANDY
Where have you been?

GEORGE

I missed my flight. They said I was too drunk to fly back.

KIM

What are those pills you are taking?

Kim looks at him concernedly. George takes a bite out of Kim's plate. Fred looks at George suspiciously.

GEORGE

Tic-Tacs. Anyways... someone tell me yesterday didn't happen. All that money... gone.

The phone rings. Andy picks it up and puts it on speaker.

ANDY

(to the group)
It's Doc.

DR. MATTHEWS (V.O.)

How much did we make folks?

ANDY

We made close to thirty mil. Me and Kim won around forty. Bu... we lost on Natalie and Malvin's table.

DR. MATTHEWS (V.O.)

Shit! How did you manage that?

MALVIN

(over the phone)
The table was spiked... but we couldn't do anything 'cause it was hard to tell how we got done like that. Sorry boss.

DR. MATTHEWS (V.O.)

That's not good enough. We will not meet our target at this rate. Some extreme measures now have to be taken. But don't stress though. At least we've got a start. I'll get back to you soon with more details.

The phone cuts off. The group remains wandering around the room in dejection.

INT. KITCHEN. MANSION - AFTERNOON (LATER)

29

The whole group is sat at lunch.

FRED

(to all)

Does anyone know what Doc was talkin' about when he said extreme measures?

GEORGE

No idea. It could be anythin'.

The phone rings -- Andy picks up the receiver -- puts it on speaker.

DR. MATTHEWS (V.O.)

I am gonna need all of you back here. The casino job doesn't look like it will get us anywhere. Get yourselves back today.

ANDY

Is this temporary or what?

DR. MATTHEWS (V.O.)

Indefinitely. We are changing to plan B. Catch the next flight. Talk to you when you get here.

The phone clicks off and the group is confused.

FRED

Is it only me who sees this?

Fred gets up -- walking up the stairs.

FRED

Somethin' don't feel right.

GEORGE

(to the rest of the group)

I get what Fred is saying. Lets go with this for a while then split if nothing is happening.

KIM

It's not that easy. You heard his threat. He probably has connections watching us. Lets pack and see how it goes.

MALVIN

Don't worry guys. He probably has a good plan set up to get the job done.

INT. BEDROOM. MANSION -- ATLANTA - MORNING AFTER

30

Fred is packing a suitcase. George enters the room and shuts the door behind him. Fred turns to him.

GEORGE

I'm with you bro. Something ain't fitting too good.

FRED

I think we should just watch our step from now on.

George seats on the bed.

GEORGE

We heisted that money to an offshore account but we haven't been paid a penny from that. And I don't know why we have to go to Vegas to bet on little money when he has a billion dollars stashed.

FRED

I think we just got involved in the middle of a conspiracy or somethin'.

George gets up -- walks to the exit -- stops and the door.

GEORGE

Just make sure we don't spook the group. We should keep this low key.

FRED

Me and you then?

GEORGE

Me and you.

George walks out the room. Fred continues packing.

INT. UNIDENTIFIED APARTMENT. NEW YORK -- ESTABLISHING -
NIGHT

31

SUPERIMPOSE: New York City.

The group is sat around the table -- Matthews with them.

DR. MATTHEWS

So here is the plan. Two weeks from now... we get all this dusted.

GEORGE

Why now? Don't we have a whole year to do this? What's the rush.

DR. MATTHEWS

The plan has changed. We have two jobs that we have to operate in the next two weeks.

NATALIE

That's impossible.

DR. MATTHEWS

No it's not. We just have to work that little bit harder to pull through. My connections confirmed to me that a week from now... two hundred and fifty million dollars in currency and valuables is gonna be delivered to the Stronghold factory. I need that intercepted.

FRED

The fishing place? Hell no! That place run by that guy Gecko. He's not the dealer you wanna jack from.

DR. MATTHEWS

Gecko can't get his money to the bank because it's dirty. Once they get an inside man to get it cleared and moved to the bank... we'll have lost it because it will probably hit some offshore account ASAP. Your job is to get that money before it's moved.

KIM

How long will we have?

DR. MATTHEWS

The loot will only be there overnight. I'll give you the date but I expect no mistakes. The second assignment is more complicated. Three days later, the Saudi Prince is bringing in cash and merchandise worth around three hundred million dollars. The problem is -- our best chance is to intercept the package when it is in transit between the airport and the bank HQ where it will be safeguarded.

FRED

Are you talkin' about jacking an armored truck? Not to mention that it is tracked and is bulletproof and bombproof. You are crazy man.

DR. MATTHEWS

It can be done. You just have to put all your skills together for this one. Be in touch when you get the plans sorted out.

NATALIE

What if we don't pull through?

DR. MATTHEWS

Lets just say getting paid will be the least of your worries. I need results, not excuses.

Matthews exits the room leaving the group pondering. Natalie stands --

NATALIE

Hey guys. We can do this. Lets split into two teams. You choose where you think you fit in.

GEORGE

Good idea. Lets do this then.

NATALIE

Anyone wanna work with me on the hijack gig. All in favor of the hijack raise your hands.

Fred looks at Kim. George and Malvin raise their hands.

NATALIE

That means Fred, Kim and Andy...
you are taking the fish factory
idea. Afterward we come together
and share ideas for both jobs.

MALVIN

Okay. Lets get to work then.

INT. UNIDENTIFIED APARTMENT. NEW YORK - DAY 32

Kim and Fred browse through some maps and blueprints of
buildings -- making markings and noting distances. Andy
draws routes on the board -- constantly making alterations
and adjustments.

INT. LIBRARY. REFERENCES ROOM. NEW YORK - DAY 33

Natalie is sat behind a desk -- a pile of books scattered
around the desk -- browses through pages of a book. George
and Malvin are stood around the desk making sketches.
Natalie walks up to them and shows them a page. George and
Malvin nod in approval.

EXT. HOTEL. NEW YORK -- ESTABLISHING - NIGHT 34

The Christabel Hotel location with a Victorian exterior.

INT. HOTEL ROOM. THE CHRISTABEL HOTEL. NEW YORK - NIGHT 35

Fred and George are laid down on two beds beside each other.

FRED

When we get this money... I think
we should get the whole crew
together and go somewhere far away.

GEORGE

What? like the moon?

FRED

Like a getaway. Somewhere where Doc
and his guys cannot find us. We
never will have to work again or do
another job like this.

GEORGE

Actually... have you ever seen any
of Doc's guys? Maybe he's just

(MORE)

GEORGE (cont'd)
bluffing and wants us to do
some job so he can get all the
money to himself.

FRED
I was thinking about it before. I
thought the same but he has too
much 'Intel' to be working alone.

GEORGE
Before we get too carried away...
lets keep an eye on the jobs first
before planning too far ahead.

George and Fred jump into their beds.

FRED
I get you. Get some good sleep.
It's gonna be a long day tomorrow.
(switches off the light)
Feels good for me being back doing
big jobs in the city. It's been a
while.

EXT. WAREHOUSE. STRONGHOLD FISH FACTORY. NEW YORK --
ESTABLISHING - DAY

36

An idle Stronghold Fish Factory exterior.

SUPERIMPOSE: Stronghold Fish Factory, Downtown, NY.

Natalie is sat in a DELIVERY VAN on the roadside -- looks
through some binoculars. George and Malvin run cautiously
toward the fish factory -- avoiding the CCTV cameras.

They break into a number of TRANSIT VANS parked outside the
factory -- replace the radio transmitters with their own.

Malvin approaches an office door cautiously. He picks the
lock on the door and lets himself in.

INT. WAREHOUSE. STRONGHOLD FISH FACTORY - CONTINUOUS

37

Malvin swaps the radio transmitters in the office with ones
in his back pack. He switches the telephone headset and
leaves.

EXT. WAREHOUSE. STRONGHOLD FISH FACTORY - CONTINUOUS 38

George climbs up a gutter pipe on the side of the building and hoists himself onto the roof. He runs on the rooftop and opens a hatch on the rooftop.

He strategically balances on the roof -- takes out a CAMERA and takes a couple of PICTURES of the interior.

He hurries off the roof and cautiously gets back to the Delivery Van and gets in.

Malvin walks up to a telephone communication box -- opens it and cuts the wires. He closes it and rushes back to the Delivery Van.

An armed warehouse GUARD#1 walks up to the entrance from the rear -- notices Malvin entering the Delivery Van. The Delivery Van hastily leaves the scene. Armed GUARD#2 walks up to Guard#1's side -- observing Guard#1's concerned look.

GUARD #2

What are you looking at?

GUARD #1

Did you see that?

GUARD #2

What?

GUARD #1

Never mind. Lets get back to work.

Guard#1 checks the lock on the factory's office door -- locked. He unlocks it and both disappear into the factory.

INT. UNIDENTIFIED APARTMENT. NEW YORK - DAY 39

The group is sat around the table facing a writing board with pictures sprawled over the table. Andy stands in front of the group.

ANDY

Everything is ready and we are ready to roll for tomorrow. The place is bugged and we've got a layout of the site. The telephone lines are down and the radios are all set.

FRED

We'll call it a night then. Time to recharge the batteries before game day.

The group disperse to their bedrooms.

EXT. WAREHOUSE. STRONGHOLD FISH FACTORY. NEW YORK - DAY 40

ANDY (V.O.)

So this is the breakdown of how it's gonna pan out. Me and Fred will go in. I will need his shot if things go south. Kim will be our inconspicuous driver.

A TRANSIT VAN reverses and CRASHES into the side of the warehouse wall -- breaking through the side of the building. The Van comes to a SCREECHING halt.

INT. WAREHOUSE. STRONGHOLD FISH FACTORY - CONTINUOUS 41

The doors on the back of the Van burst open. Andy and Fred -- dressed in black gear and ski-masks exit the rear aiming HANDGUNS.

Fred SHOOTS empties a round into a security GUARD#1 pointing a SHOTGUN at them. Numerous rounds of GUNSHOTS fired at them -- GUNFIRE exchanged and they take cover.

FRED

(to Andy)

You get to the control room. I'll cover you. Go.

Fred SHOOTS multiple rounds -- distracts attention from Andy who reaches the control room.

INT. CONTROL ROOM. STRONGHOLD FISH FACTORY - CONTINUOUS 42

Andy enters the control room -- takes control of a crane at the station. He manoeuvres its robotic arm to lift a safe in the warehouse towards the Transit Van.

One of the cables supporting the load gets BREAKS in the crossfire -- the safe suspends dangerously in the air.

Fred searches around -- notices a fuel canister -- lays it on it's side -- rolls it toward the enemy. It comes to a stop in front of the enemy's barricade. GUARD#3 notices the threat too late.

GUARD #3

Look out!

Fred SHOOTs a couple of rounds at the canister -- EXPLOSION. The crane continues moving cautiously toward the Transit Van's trunk -- suddenly other supporting cables give way -- the safe CRASHES to ground -- emptying some of the contents.

Kim jumps out from the driver's seat and struggles with Fred to move the safe.

FRED

(over the radio)

Andy! Get to the truck.

Andy emerges from the control room -- runs to help Kim and Fred lever the container into the back of the Van over a makeshift ramp behind it. Andy checks his watch.

ANDY

It's taking too long. Time to go guys.

FRED

(to Kim and Andy)

Get out of the way.

Fred runs outside.

KIM

Where is he goin'?

A UTILITY TRUCK BURSTS through the wall beside the Transit Van. Fred at the wheel -- aligns the Truck with the Transit Van -- reverses at SPEED towards it. Andy hurries out of the way --

ANDY

Watch out!

The Truck SLAMS into the safe -- pushing it over the ramp -- into the back of the Transit Van. SHOTS are fired at Fred in the Truck -- he ducks on his side as bullets BATTER the windshield.

Fred accelerates forward -- jumps out of the Truck which CRASHES into a vertical pillar ahead -- causing a COLLAPSE of a balcony where the threat is.

Fred runs to the Transit Van -- pulls Andy with him who is knelt on the floor retrieving some valuables sprawled over the floor into the Van.

FRED
Leave it. Lets go.

They all jump into the Van. Kim steps on the gas and the Transit Van SPEEDS off onto the street.

INT. WAREHOUSE OFFICE. STRONGHOLD FISH FACTORY - DAY 43

Injured and hobbling GUARD#4 picks up a radio.

GUARD #4
(over the radio)
Hello. Anybody there?

He throws it on the floor -- picks up another.

GUARD #4 (CONT'D)
(over the radio)
Hello. We need backup.

GUARD#5 runs into the room.

GUARD #5
(to Guard#4)
There is something wrong with the radios. They are all not working.

GUARD #4
I know. They are duds. We have been duped.

EXT. STREET. DOWNTOWN. NEW YORK - DAY 44

The Transit Van SPEEDS down the street.

ANDY (V.O.)
We are coming in fast guys. Are you ready?

GEORGE (V.O.)
We're ready.

The Van pulls into an alley -- comes to a SCREECHING halt. SIRENS in the background. Kim, Fred and Andy jump out -- empty the safe's load into the back of a RANGE ROVER SUV with tinted windows.

ANDY
Lets go guys.

They finish loading the valuables and jump into the Range Rover -- Fred at the wheel. The Range Rover reverses out of the alley back onto the road.

The Range Rover travels innocuously in the direction of the approaching police squad cars. Continuing on their merry way -- suddenly the squad cars make a sudden U-turn and start tailing them.

FRED

This is the fun part. Hold on to your somethin'.

The Range Rover approaches an intersection and flies past -- tailing squad cars get RAMMED into by crossing traffic. Fred, Andy and Kim look back to see the CARNAGE.

ANDY

(to Fred)

That's a lot of jail time right there.

Other tailing squad cars start gaining on them.

ANDY

They are gaining on us.

FRED

Chill out. I've got a surprise for 'em.

The Range Rover makes a turn into a slip-road. The squad cars tailing keep gaining ground.

FRED

C'mon George. Don't disappoint me.

ANDY

(to Fred)

We won't make it.

The Range Rover flies across a main road and a SEMI LORRY cuts between them and the tailing squad cars. Fred smiles as Andy and Kim hold on to their seats. Fred steps on the gas as the tailing squad cars CRASH into the SEMI in a pile up.

FRED

(to Kim and Andy)

Tell me you saw that coming?

The Range Rover disappears around the next turn.

The SEMI driver, a disguised Malvin, dressed in stereotypical trucker attire -- checked shirt, jeans and over-sized sunglasses, gets out and analyzes the damage.

AMBULANCES and squad cars surround the scene with POLICEMEN surveying the scene. Malvin is confronted by Police OFFICER#1 taking down details.

EXT. NIGHT CLUB. NEW YORK -- ESTABLISHING - NIGHT 45

Night club exterior packed with people queued around from the entrance.

SUPERIMPOSE: Downtown, New York.

INT. BAR. NIGHT CLUB. NEW YORK - NIGHT 46

Music in the (b.g.). The group is celebrating and drinking. Fred and Kim are on the dance floor. Natalie takes PICTURES of the group. Andy raises a glass.

ANDY
To near misses.

MALVIN
And never getting caught.

They raise their drinks. George looks to the dance floor.

GEORGE
(jealously)
Kim and Fred? When did that happen?

NATALIE
Leave them alone guys. Don't be jealous because you're single.

MALVIN
You are single as well. So don't you mean we?

NATALIE
Well... I choose to be single.

ANDY
Yeah right.

GEORGE
Lets go guys. We still have half the job to go.

MALVIN

Tell that to those two lovebirds.

The group moves from the bar toward the exit -- they meet with Kim and Fred on the dance floor.

GEORGE

(to Kim and Fred)

Are you coming or what?

FRED

We'll catch up with you in a minute.

Natalie pulls George away.

NATALIE

Lets not spoil the party. They can find their way home.

MALVIN

Don't stay out too long. Remember it's a school night.

The group exits the club leaving Kim and Fred at the dance-floor.

INT. UNIDENTIFIED APARTMENT. NEW YORK - DAY

47

The group is sat around the table uneasily.

GEORGE

Isn't anyone suspicious that we do all the work and Doc doesn't bother to pitch in to help out. Why don't we just do this for us?

NATALIE

You worry too much. We are all getting paid after this last job. So why the fuss?

GEORGE

I'm not too sure about that.

MALVIN

Cheer up man. You are killing off the mood. We did a big job... everyone is still here... plus we made it onto the 9 o'clock news.

Malvin pulls George to the front of the group.

MALVIN

Firstly, I would like to say congratulations to Kim, Fred and Andy for a good show. But I am sorry to say that our main event will blow your little bubble out of the water.

George goes to the board and takes a marker and starts making drawings.

GEORGE

So this is how it is gonna go then.

EXT. FREIGHT CLEARANCE HANGAR. JOHN F. KENNEDY INTERNATIONAL AIRPORT, NEW YORK -- ESTABLISHING - DAY 48

An operational John F. Kennedy Airport clearance hangar during office hours.

SUPERIMPOSE: John F. Kennedy International Airport, New York.

GEORGE (V.O.)

We hack in to find out the registration numbers on the security vehicles. Some of them will be used to divert attention but one will have the loot we want. We'll isolate it and pounce when the backup is removed. We are gonna follow the truck from the airport until the right time to act..

Six ARMORED TRUCKS are parked in a hangar bay. Fred and Natalie sit in a DELIVERY VAN on the roadside in direct view of the hangar.

Natalie works on a laptop at the passenger's side and pulls up a picture showing the satellite position of the trucks.

Fred takes out some binoculars -- focuses at the hangar inside the airport grounds -- notices individuals moving contents into one of the armored trucks -- points on Natalie's laptop screen signaling the target truck.

NATALIE

(over the radio)

Number 5005 is the one we want.

ANDY (V.O.)

Roger that.

Natalie nods. Fred and Natalie drive off.

INT. UNIDENTIFIED APARTMENT. NEW YORK - DAY

49

George draws some routes on the whiteboard whilst the group watches on.

GEORGE

There will be road blocks around here and here. These roadworks will divert the truck round this way here -- which gives 'em only one route to go through.

MALVIN

Over the bridge.

George continues drawing on the board.

GEORGE

We will have to get our timing right. We will need time to steal the satellite position of the truck and replace it with our dummy. We then need to get the bridge open where we'll be waiting to do the rest. Natalie will do her thing on the computer.

NATALIE

Piece of cake.

KIM

What will they do when they notice it ain't theirs?

MALVIN

Using the satellite positioning, they will not know this difference until the truck gets into the bank's quarters. That gives us about four minutes tops to clear out after they call out the police.

ANDY

So who's gonna drive the substitute? Because once you are in... game over.

GEORGE

We will get some bum off the street. You'll be surprised at what a bit of cash can do.

FRED

I don't get how you expect to get inside the armored truck?

GEORGE

That's where you have to watch and enjoy the show. If we get our positions right... everything else will fall into place.

MALVIN

Trust us on this. The rest will unfold on the day. People will just need to keep with the plan.

Natalie getting up --

NATALIE

Goodnight gang. Another big day tomorrow.

ANDY

Time to finish strong.

They all get up -- exit the room.

EXT. STREET. DOWNTOWN. NEW YORK - DAY

50

A middle-aged male HANDYMAN, dressed in dirty coveralls, is stood by the sidewalk having a coffee and doughnuts. Andy walks up to him -- stands behind him. Points out a UTILITY TRUCK on the sidewalk --

ANDY

Is that your truck man?

The Handyman turns turns to Andy -- looks at the Utility Truck.

HANDYMAN

Who wants to know?

ANDY

You wanna make some easy money?

HANDYMAN
I'm on a break.

ANDY
Not anymore.

Andy flashes some money at the guy. The guy reaches for the money. Andy moves his hand away.

ANDY (CONT'D)
You don't even know the job.

HANDYMAN
Whatever man. Business is rough.
I'll do what I have to, to get paid
on these streets.

ANDY
Good. In two hours... you park your
truck on Corporate Street. You
don't move... no matter what...
until one of my people signals you
to. You understand?

HANDYMAN
But that is a private lane. You
want me to block the traffic on a
private lane?

ANDY
Exactly. It will not be busy
though. I have that covered. You
just have to play your part. So are
you in... or should I find someone
else?

HANDYMAN
Yeah. I can do that. I will come up
with somethin'.

Handyman snatches the money from Andy.

ANDY
So do we have a deal?

HANDYMAN
Yeah. Cool.

ANDY
And don't screw me over. Don't
promise if you can't deliver. Or
else...

HANDYMAN

No questions asked. I hear you loud
and clear.

Andy walks off into the distance and disappears around the
corner. The Handyman remains standing counting the money.
Andy takes out a phone and dials --

ANDY

(on the phone)
I got us a blocker.

MALVIN (V.O.)

(over the phone)
Can you trust him?

ANDY

Yeah. He's dirty. Plus... not many
options.

MALVIN (V.O.)

So lets make this happen.

The phone clicks off. Andy continues down the sidewalk.

EXT. CORPORATE STREET. DOWNTOWN. NEW YORK - DAY

51

The Utility Truck pulls up onto the corner of Corporate
Street. The Handyman gets out -- opens the bonnet of the
Truck and tampers with electric's under the hood.

A police squad car pulls up behind his. A Police OFFICER#2
gets out and walks up to him.

OFFICER #2

Excuse me. You are not allowed to
park here.

HANDYMAN

I know officer. The damn thing just
died. Don't worry. I'll get it
running and be off in a second.

OFFICER #2

Okay. Be quick. This is a priority
lane.

HANDYMAN

Sure thing man. I've already dialed
'Triple A'.

OFFICER #2

Be quick. It's sensitive with banks around here. We've had problems with armed robbers targeting the place recently.

Officer#2 returns to his squad car -- drives off. A Transit Van comes to a stop next to him.

Kim and Natalie, dressed in coveralls and ball caps exit -- walk to the back -- take out roadblock posts and signs -- set them up on the roadside. Kim walks up to the Handyman.

KIM

Nice cover up. So you know the plan?

HANDYMAN

I guess. I'm waiting for my sign to move. So what are doing exactly?

KIM

It's a need to know situation. And frankly, you do not need to know.

HANDYMAN

Okay. I get it.

KIM

We are almost ready. You move when I say. So get in your truck and sit tight.

The Handyman closes the bonnet of the Truck and jumps in. Kim and Natalie walk back to the Transit Van and jump in. Natalie opens a laptop. Kim looks in the rear view mirror -- notices an ARMORED TRUCK approaching.

KIM

It's 5005. Get working.

The Armored Truck honks its HORN a couple of times -- comes to a stop behind the Handyman's Truck.

NATALIE

(whispers to herself)

Patience. It will only be a second.

Natalie continues working on the laptop.

MACRO ON: A MESSAGE ON THE SCREEN 'DO YOU WANT TO TRANSFER NOW?'

Natalie clicks 'ENTER' and the GPS position of the Armored Truck swaps with the Handyman's Truck.

NATALIE

Done.

The Armored Truck's HORN honks repeatedly.

KIM

Where is Fred? These guys are losing patience fast. It's time to go out now.

A SEMI LORRY -- at SPEED -- approaches the stationary vehicles from behind. Kim looks in the rear view mirror.

KIM

Here he comes. Get the bridge.

Natalie works on the computer. The channel BRIDGE starts opening up. The Handyman watches Kim nervously -- Kim signals him to hold position.

NATALIE

There we go. Done.

The bridge opens all the way. The SEMI LORRY keeps gaining speed -- switches lanes into the private lane where the Armored Truck is boxed in.

At the last moment Kim signals the Handyman to move his Utility Truck -- instincts forcing him to pull into the bank's loading bay to avoid a collision -- coincidentally the security gate opens before him and he drives in.

The Armored Truck starts motoring forward -- the ARMORED TRUCK DRIVER notices the SEMI approaching at speed -- too late to get out of the way --

ARMORED TRUCK DRIVER

What the...?

The SEMI RAMS into the back of the Armored Truck -- sends both vehicles flying over the bridge and CRASHING into the channel.

Kim and Natalie get out of the Transit Van and collect the roadblock signs -- load them in the Van and drive off.

EXT. RIVER CHANNEL. DOWNTOWN. NEW YORK -- ESTABLISHING - DAY
52

A SPEEDBOAT approaches from a distance -- comes to a stop in the channel. Malvin behind the wheel with Andy and George in diving gear.

Fred surfaces from the channel in diving gear. Two security guys from the Armored Truck surface -- are helped onto the boat. Malvin restrains them on deck.

ARMORED TRUCK DRIVER
You will not get away with this.

Malvin knocks him out.

GEORGE
Where's the stuff?

FRED
It's directly below. Follow me.

Fred, George and Andy dive to the bottom of the channel. George attaches a detonation on a timer onto the sunken Armored Truck. Fred releases a latch from the vacant truck's driver side -- releases the Armored Truck's rear doors.

They help each other empty the contents in the back of the Armored Truck into titanium cases surrounded by inflatable material.

Synchronously they pull a cord attached to each of the titanium cases -- sending them floating to the surface. They resurface at the top of the channel and Malvin helps them load the cases onto the boat -- they all climb aboard.

MALVIN
We do not have much time. Lets get moving.

Malvin starts the engine -- the Speedboat speeds off down the channel into the distance.

EXT. RIVER CHANNEL. DISUSED DOCKYARD. NEW YORK - DAY 53

The Speedboat docks at a secluded waterfront dockyard. A BMW SEDAN and FORD RANGER TRUCK await them. The group jump out of the boat and move the merchandise into the back of the Ford and they cover the top.

ANDY
(at the hostages)
They come with us. We'll let them
go when the heat dies down.

Fred and Malvin carry one hostage each into the trunk of the
BMW.

FRED
Lets hurry it up.

Fred jumps behind the wheel of the Ford -- Andy in the
BMW with the rest of the guys. The two vehicles drive off
from the dockyard.

INT. UNDERGROUND LOADING BAY. NATIONAL BANK OF AMERICA - DAY
54

The BANK MANAGER, an immaculately dressed male in a suit is
accompanied by three armed BANK GUARDS and approaches the
Handyman's Truck parked in front of them.

BANK MANAGER
What the fuck is this? Where is my
truck?

Bank Guard#1 rushes to the Handyman driving in the Utility
Truck.

BANK GUARD #1
Get out. Someone wants to speak
with you.

Bank Guard#1 drags the Handyman out from his Truck and pins
him on the ground.

BANK MANAGER
Where is my stuff?

HANDYMAN
I don't know.

BANK MANAGER
What do you mean... you don't know?

HANDYMAN
Some guy paid me two hours ago to
park on the street... and only move
when one of his people signaled me.
They were still outside when I
drove round.

BANK MANAGER

Well they are not there now. So why did you drive in here then?

Bank Guard#1 lifts the detainee to his feet?

HANDYMAN

I was just trying to avoid the SEMI?

BANK MANAGER

What SEMI?

HANDYMAN

I swear. There was a SEMI charging right at us from behind me and your truck.

The secure loading bay gate slides open and the Bank Manager and some BANK GUARDS rush outside. Bank Guard#1 brings the Handyman outside in handcuffs.

BANK MANAGER

There is nothing there.

HANDYMAN

They are gone. They used me as a decoy. The security vehicle was behind me and... I heard a loud crash when I turned in.

Bank Manager looks round for a SEMI and Armored Truck -- none in sight.

BANK MANAGER

So where is the rubble then?

Bank Guard#2 points at markings on the road.

BANK GUARD #2

Look sir.

Bank Manager walks along the street -- looks to the bridge. He looks down -- sees tire markings -- faces the channel -- a police helicopter circling the channel, squad cars along the bridge and coastguard boats in the channel.

BANK MANAGER

Get me some divers in the channel stat.

BANK GUARD #2

Yes Sir.

Bank Guard#2 runs through a gathered crowd -- approaches Police OFFICER#3 and OFFICER#4 by the roadside.

BANK GUARD #2 (CONT'D)

Excuse me officers. We need your help. Our bank's armored truck was in an accident and was sideswiped into the channel. We need them to get to our men and the merchandise before anything goes missing.

OFFICER #3

(to Officer#4)

Radio it in.

The second Officer#4 gets on the radio.

OFFICER #4

Two-Four to home base.

EMERGENCY DISPATCHER (V.O.)

Two-Four? What's your emergency?

OFFICER #4

There's been a report of a TEN-FIFTY-SEVEN and possible TEN-THIRTY-ONE in progress. We need divers in the Channel ASAP.

EMERGENCY DISPATCHER (V.O.)

Stand by Two-Four. It was reported earlier. Help should already be around the scene as we speak.

OFFICER #4

Roger that.

(to Bank Guard#2)

They are on it.

EXT. STREET. DOWNTOWN - CONTINUOUS

55

DIVERS surface in the channel. A HELICOPTER extracts a shell of the wrecked Armored Truck from the water and drops it on the street. A group of POLICEMEN, a Robbery-Homicide (RHD) DETECTIVE and the Bank Manager gather around the wreck.

RHD DETECTIVE

(to Bank Manager)

Is this your truck?

BANK MANAGER
Can't really tell.

RHD Detective opens the back of the Armored Truck -- it's EMPTY. A DIVER#1 in gear walks up to the group.

DIVER #1
We did not find anything valuable down there. Everything is gone. The only other thing down there is a SEMI which was reported stolen earlier this morning. We're doing our best to get to it.

BANK MANAGER
What about the drivers?

DIVER #1
No sign of 'em. They must have taken them along.

BANK MANAGER
That can't be the best you have. It cannot all be gone.

A middle-aged, rugged dressing POLICE CHIEF approaches the group from behind.

POLICE CHIEF
Unfortunately there is nothing else at the moment. We will look at the security tapes in the area and get some witnesses to see what we can get from 'em.

Bank Manager walks away dejected. The RHD Detective and Police Chief walk up to a crime scene FORENSICS INVESTIGATOR analyzing the wreck of the Armored Truck.

POLICE CHIEF
What do you see?

FORENSICS INVESTIGATOR
The only way to get into one of these things without access is if the person inside opens right?

POLICE CHIEF
So?

FORENSICS INVESTIGATOR
So... without access, how else can you make sure you can get in?

POLICE CHIEF

You drown it. Unless the folks inside want to die, they have to open the doors to come outside.

RHD DETECTIVE

So how did they move the loot quickly from the bottom of the river?

Forensics Investigator looks at the RHD Detective knowingly. Police Chief walks off and takes out a cellphone and dials a number.

POLICE CHIEF

(over the phone)

McMillan. I want every docking place within five miles of this channel searched. Also find me any speedboat rentals today and within the last week.

INT. BRIEFING ROOM. POLICE PRECINCT. DOWNTOWN NEW YORK - NIGHT

56

SUPERIMPOSE: New York Police Precinct, Downtown.

A number of television screens show replays of the hijacking footage. Police Chief, RHD Detective and a casually dressed Policeman, MCMILLAN, focus attention at one screen.

POLICE CHIEF

Of all the video we have... this one is the best. Still... we cannot zoom in close enough or even tell who is in the picture.

Police Chief throws a coffee cup across the room -- SHATTERS to pieces.

POLICE CHIEF (CONT'D)

Someone has to know or has to have seen somethin'. The drivers are missing. I wanna know who they are. They might be in on it or are being held hostage. What you got?

MCMILLAN

It's complicated because there's been no word about the hostages.

POLICE CHIEF

Let me if they contact. And get me
some answers soon.

RHD DETECTIVE

Yes sir.

MCMILLAN

Yes Chief.

Police Chief storms out of the room -- SLAMS THE DOOR behind him. The RHD Detective continues monitoring the security feed videos.

INT. BAR LOUNGE. NEW YORK - NIGHT

57

The group is sat around the table having drinks.

GEORGE

(to all)

Our part of the deal is done. It's
time to disappear.

FRED

I agree. Kim you should work your
connections and get us some tickets
to... I don't know... somewhere far
from this place to lay low.

Matthews walks into the room. The room goes quiet. He sits
on the table with them.

DR. MATTHEWS

Good job guys. Don't stop
celebrating because of me.

KIM

How did you know where to find us?

DR. MATTHEWS

That is my job. Wasn't I the one
who found you initially?

George watches him suspiciously. Fred notices it and nudges
Kim.

DR. MATTHEWS

I have some good news. You all
played your part and you're
right... it's time to move on.
Tomorrow we get on a plane to
Switzerland. Kim will get you some
first class tickets and you can go
and start a new life there. What
you do afterward... is up to you.

ANDY

Man it's cold in Switzerland.

DR. MATTHEWS

So lets meet up at the airport tomorrow in the a.m. shall we. I've already wired your money to an offshore account that you can access once you get there. A hundred mil each in waiting... as promised

ANDY

Now that's what I'm talkin' about.

Matthews gets up -- walks to the exit -- faces the group.

DR. MATTHEWS

Don't forget your passports... and skiing gear of course.

NATALIE

What about the hostages?

DR. MATTHEWS

I let them go. They are a bit drugged up at the moment so you will be long gone by the time they come round. Good luck tomorrow.

Matthews leaves the room. Malvin goes up to George and hugs him. George pushes him away.

MALVIN

What are you sad about? You should be celebrating. We did it.

GEORGE

Can't you see that he's controlling all the cards. We are not in the picture anymore.

NATALIE

Who cares anyway? You are just stressed out. You will feel better tomorrow.

GEORGE

I doubt it.

George sits there distantly. Kim jumps into Fred's lap and wraps her arms around him.

KIM

So what are you gonna do with all that money?

FRED

You mean... we?

KIM

So what are we gonna do with all that money?

MALVIN

Firstly... I'm all about the cars. Then a house. Then some more cars.

All laugh.

KIM

Cars? When it is always snowing? You should consider snowmobiles or skis instead.

MALVIN

Whatever then. Custom designed skis and snowmobiles.

Natalie drags Andy and a disinterested George to the dance-floor.

NATALIE

C'mon. Lets dance.

The rest of the group joins them.

INT. DEPARTURES LOUNGE. JOHN F. KENNEDY INTERNATIONAL AIRPORT. NEW YORK - DAY

58

The group is sat in the departures lounge on the first floor. Fred, Kim and George stand waiting by the terminal viewing window.

FRED

Has anyone noticed the police presence out there?

KIM

It's an airport. It's always packed with cops. Also it's now usually like this because of terrorist threats.

GEORGE

I don't know. I'm having a bad feeling about this. And where is Doc?

NATALIE

You still haven't snapped out of your funk from last night have you?

George walks up to Fred.

GEORGE

I'm just saying he should be here by now... that's all.

Fred looks down into the crowd and spots a SUSPICIOUS MAN in a dark suit staring at them -- Matthews appears from the direction of the suspicious man.

FRED

(to George)
Did you see that?

GEORGE

Yeah.

Matthews waves goodbye at them -- walks towards the terminal exit.

FRED

Where is he going?

The whole group walks to the window -- looks down as Matthews exits the terminal. Natalie notices the POLICEMEN on radios running towards them.

NATALIE

Oh shit.

The rest of the group notices the Policemen as well.

GEORGE

I told you we were being set up.

FRED

Lets move.

The group runs toward the exit -- rush through the door. Fred and Malvin jump over the side railing of the stairs to the ground floor and dash towards the exit. The rest of the group are trapped in the stairway by armed SWAT OFFICERS.

SWAT OFFICER #1
Freeze. Don't make any sudden
moves. We will not hesitate to
shoot.

The group raise their hands in the air.

SWAT OFFICER #2
Are you armed? If you have any
weapons on you... tell me now and
we'll get 'em out for you.

Kim and Natalie tremble in fear.

ANDY
We've got nothing. Just make sure
your boys don't overreact and start
shooting.

SWAT OFFICER #1
My guys are gonna take you in now.
You don't have to say anything. Do
not try resisting arrest.

SWAT Officer#1 signals his guys to move forward. SWAT
OFFICERS restrain all of them one by one in handcuffs.
George tries to break free and two Swat Officers slam him
down to the ground and handcuff him.

GEORGE
This is fucked up. This is no way
of treating American citizens. We
haven't done anything.

SWAT OFFICER #2
Shut up! You are not helping your
situation. Be careful with what you
say next. It could be used against
you in court.

INT. MAIN TERMINAL. JOHN F. KENNEDY INTERNATIONAL AIRPORT -
CONTINUOUS 59

Fred and Malvin weave through the crowds towards the main
exit. They BARGE THROUGH the revolving doors to the outside.

EXT. MAIN TERMINAL. JOHN F. KENNEDY INTERNATIONAL AIRPORT -
CONTINUOUS 60

Fred and Malvin wait frozen in their step -- raise their hands in the air. POLICEMEN point their HANDGUNS at them as they take cover behind squad cars with their LIGHTS FLASHING -- a HELICOPTER circling overhead.

MALVIN
(whispers to Fred)
Damn. Boy did they bring the whole force with 'em or what?

OFFICER #6
(over a speakerphone)
Get down on the ground! Spread your hands and feet out where we can see them!

Fred and Malvin slowly kneel and lay chest down on the ground with hands and feet spread apart. An OFFICER#7 and OFFICER#8 approach them and handcuffs both individuals' hands from behind.

The Policemen raise them to their feet and are led into a POLICE VAN.

The rest of the group emerges from the terminal and is led away to separate Police Vans. A watching crowd gathers -- taking pictures and videos.

INT. HOLDING CELLS. POLICE PRECINCT. DOWNTOWN NEW YORK -
NIGHT 61

A Police OFFICER#9 works on a computer behind his desk. Kim and Natalie share a cell -- Fred, George, Andy and Malvin share another. The neighboring cells are only separated by metal bars. Officer#9 is sat in clear view of both.

The prisoners' hands and feet are shackled to a chain nailed to the cell's floor. Officer#9 walks off to the toilet. Kim secretly takes out a camera phone from her nether regions -- switches it on -- browses at the pictures.

FRED
(to Kim)
What are you looking at?

KIM
Just some pictures.

FRED
Can I see that babe?

KIM
Be careful the guy doesn't see you.

Kim passes the phone over to Fred -- starts browsing through -- pauses momentarily.

FRED
(to all)
The guy in this picture... I saw him at the airport. He was watching us.

George looks over Fred's shoulder.

GEORGE
Lets see. Yeah... The guy in the dark suit. I saw him too.

FRED
(to Kim)
These pictures were taken in Vegas right?

KIM
So?

FRED
It seems that he has been following us. I think he has to be involved with this somehow.

A Police Officer#7 walks in with Matthews in handcuffs. The group watches on perplexedly.

DR. MATTHEWS
Let me go. I'm telling you I was set up. That's the truth.

Officer#9 re-enters the room.

OFFICER #9
What's all the commotion?

OFFICER #7
We got another one. He was the mastermind behind these guys we have locked up.

OFFICER #9

Put him in there with his buddies
there. They can maul things over.

Officer#9 opens the cell and Officer#7 leads Matthews in --
places him into the cuffs in the cell -- exits and re-locks
the cell.

OFFICER #9

I'm guessing there will be tight
security tonight in case any of
their buddies try to bust 'em out?

OFFICER #7

It's lock-down security all-round
the precinct tonight in case
something goes down. Come let me
show you something.

OFFICER #9

(sarcastically to the inmates)
Try behaving yourselves until I
come back okay?

The Policemen exit the room. The group turn their attention
to Matthews.

GEORGE

(cheekily to Matthews)
So much for your plan? You were so
determined to rub your setup in our
faces that you were stupid enough
to get caught before getting far.
Clever huh?

MALVIN

So your little plan was a flop
wasn't it?

DR. MATTHEWS

You don't understand.

George jumps on Matthews -- throws punches at him and holds
him on the ground.

GEORGE

I will kill you really man. We did
all the donkey work but your
selfish self just wanted all of it.

DR. MATTHEWS

If you decide that you want to
listen... let me know then I will
talk to you.

GEORGE

What could you possibly have to say?

ANDY

(to all)

Let him up! Lets hear what this sorry loser has to say in his defense. It's not like we are going anywhere right?

Andy and Fred hold George back. Matthews sits up on the cell floor. Natalie turns to Matthews --

NATALIE

Go on then.

DR. MATTHEWS

As I was saying. I am not the guy you want. He threatened my wife and kids if I did not do this. I used to work with him. When a deal went sour and he turned on me.

FRED

So why did you keep working for him?

DR. MATTHEWS

I thought it was all water under the bridge but he flipped again. He tied me up... called the police and left the blueprints of the jobs you did for the cops to find them.

KIM

So we were never gonna get any of that money then?

DR. MATTHEWS

No. He wanted you distracted while he moved the money that's why you were doing the little side jobs as well. If you got caught he was not really concerned.

ANDY

So why did he then decide to get rid of us now?

DR. MATTHEWS

He panicked. He thought you were getting suspicious so he wanted you

(MORE)

DR. MATTHEWS (cont'd)
out of the way. It worked. He's
gone.

KIM
So he used you just like he used
us?

DR. MATTHEWS
Yeah. He threatened my family. I
had no choice. He said we were done
when I left the airport and the
police were at my house when I got
there.

Fred takes out the camera phone -- looks at the picture --
passes the camera to Matthews.

FRED
Is that him?

He takes a long look -- gives a plastic smile.

DR. MATTHEWS
That's him. He never told me he was
in Vegas when you went out there.
How did you know it was him?

FRED
He was at the airport today. I
noticed him in the crowd. So when I
saw him there looking suspicious --
I figured he had to be involved
somehow. So do you know his name?

DR. MATTHEWS
I heard it once. It's Daniel
something.

ANDY
You worked with the guy. How do you
not know?

DR. MATTHEWS
How about you guys. How much do you
really know about each other?

The inmates sit in silence reflecting.

ANDY
Alright. So what is the plan to get
out of here then?

Deafening silence momentarily.

FRED

I think I have an idea.

(to Matthews)

You confess to the judge that you forced us to do this then we can go after this guy. We will come back to get you.

DR. MATTHEWS

But I don't trust you.

NATALIE

We don't trust you either.

DR. MATTHEWS

What if you leave me in here to rot to death?

MALVIN

You don't really have a choice. Whether we're here or not... with the evidence at your house... the cops are gonna pin you as the ring leader anyway. It's either you serve the whole sentence... or you help us to help you.

FRED

Because... face it... even if we all go down together... you will still be in here for a very long time.

KIM

If you take a chance... We might also be able to get back some of that money.

Officer#9 re-enters the room -- takes a seat behind his desk.

FRED

(whispers to Matthews)

So what do you say? Are you in or are you out?

Matthews hesitates for a second.

FRED

Last chance.

DR. MATTHEWS

Okay then.

OFFICER #9

Shut the f*** up. What are you mumbling about?

The inmates return to silence -- each one to their own thoughts.

INT. COURT ROOM. HIGH COURT. NEW YORK - DAY

62

The congregation is sat in court in front of a JUDGE -- Matthews on the stand -- the rest of the group handcuffed and surrounded by ARMED POLICEMEN. Judge turns to Matthews.

JUDGE

So you admitting to forcing these individuals to carry out these crimes they are being accused of against their will?

DR. MATTHEWS

Yes. Your honor.

JUDGE

Would you mind explaining to me how?

DR. MATTHEWS

Various methods your honor. But mostly by threats and intimidation. I carefully selected them with hindsight of their personal histories.

JUDGE

Finally.. Why would you confess to this? You know that if prosecuted you will be facing the maximum term in prison?

DR. MATTHEWS

Your honor. I realized that either way I am gonna be in there for very long time... so I don't see the need to make these innocent individuals suffer.

JUDGE

Can you confirm to all the people in the room that these people are innocent?

DR. MATTHEWS

Yes I can.

JUDGE

So I can hereby acquit most of the charges filed against them. However they will serve some minimum time for endangering the lives of some officers and security personnel.

(to Matthews)

In relation to yourself however... I sentence you to a forty year term in prison... in which and you are required to serve at least thirty of those without parole for charges including withholding information and your unwilling to disclose the whereabouts of the missing money amongst other things. Court dismissed.

The group celebrate and give each other hugs. Matthews is led away by a COURT OFFICER. Fred nods at Matthews being led away whilst in passing in front of them.

INT. CONDO APARTMENT. NEW YORK - DAY

63

SUPERIMPOSE: A FEW MONTHS LATER

The 'Fabulous Five' including Malvin are sat around in a condo. Natalie works on the laptop. She places the laptop on the table facing the rest of the group.

NATALIE

Here he is.

The group gather around the computer screen.

KIM

That was quick.

NATALIE

Real name Daniel Franchetti. He owns three properties in New York alone. There is also a bunch of other minor stuff.

ANDY

How is any of that gonna help us find him?

FRED

We don't need to find him. We will just mess around with what he values the most. Soon enough... we'll be hearing from him.

MALVIN

Payback is a bitch isn't it?

NATALIE

I did a little further research on him. He has some merchandise coming in from China this weekend.

GEORGE

How to you know it has any value?

ANDY

We don't.

FRED

George my man. You are asking the wrong questions. There's always value. The question is... how much?

MALVIN

Let's do this then.

INT. FREIGHT CLEARANCE HANGAR. JOHN F. KENNEDY INTERNATIONAL AIRPORT. NEW YORK - DAY 64

A DELIVERY VAN pulls into a shed. Malvin, behind the wheel stays in the Van. The rest of the group -- dressed in airport officials' uniforms -- jump out and head towards an incoming goods conveyor belt.

AIRPORT ANNOUNCER (V.O)

The twelve thirty-five Air Nippon Airways flight MD747 from China has arrived. All passengers be advised to vigilant at designated collection points to reclaim your baggage. Thank you.

FRED

That's our call.

Natalie and George break away from the group -- barge through a door marked 'Control Room' for authorized access.

Kim appears, behind the wheel of the baggage tram -- drives up to the side of a PLANE which has just arrived. Fred and Andy wait in the freight clearance shed on alert for any possible threats.

ANDY
(to Fred)
Keep your eyes open.

FRED
Always ready.

INT. CONTROL ROOM. JOHN F. KENNEDY INTERNATIONAL AIRPORT -
CONTINUOUS 65

Natalie barges through into the control room. A light switch flicks -- LIGHTS turn on. George notices numerous control buttons and switches.

GEORGE
Are you sure about all these
switches and stuff?

NATALIE
No.

GEORGE
That ain't good.

NATALIE
That is why they have labels on
them.
(points descriptively)
You see. Lights. Air conditioning.
Escalators. Sockets. Doors... and
elevators.

Natalie SWITCHES OFF the automatic doors', escalators' and
elevators' switches.

NATALIE (CONT'D)
That should buy some time. C'mon.
Lets go.

George JAMS THE LOCK on the door as he and Natalie exit the
room.

INT. FREIGHT CLEARANCE HANGAR. JOHN F. KENNEDY INTERNATIONAL
AIRPORT - CONTINUOUS 66

Kim brings a loaded baggage tram to a halt. They unload numerous wrapped packages -- load them into the Delivery Van.

MALVIN
Hurry up guys. We don't have much
time.

The group continues moving the packages into the back of the Van.

FRED
What is in these things?

Andy cuts open one of the packages.

ANDY
Oh my. It's heroine.

The group gather to analyze the contents. Two AIRPORT GUARDS holding HANDGUNS enter the room -- point their weapons.

AIRPORT GUARD #1
Don't move.

Suddenly the two guards are knocked out from behind. George and Natalie emerge.

GEORGE
Let's go.

They jump into the back of the Van -- doors close and it hastily leaves the scene.

EXT. STREET. DOWNTOWN - CONTINUOUS 67

SUPERIMPOSE: Downtown.

The Delivery Van cruises along the street -- a BLACK BUICK REGAL SEDAN gains ground on them. Malvin looks into the rear-view mirror.

MALVIN
We have company.

KIM
Police?

MALVIN
No. Franchetti.

Malvin swerves to block the Buick's path from overtaking.

MALVIN
I cannot hold him back.

ANDY
Gimme here. I'll drive.

The two switch positions in the middle of continuous pursuit. Andy looks through the rear-view mirror.

ANDY
Where are they?

The Buick pulls along the side of the Delivery Van from the passenger's side. Malvin notices the barrel of a SHOTGUN pointed at them from the passenger's seat. Malvin ducks.

MALVIN
Watch out!

A SHOT is fired -- Andy is hit in the head -- DEAD. The Van swerves out of control toward the Buick. Malvin tries turning the steering wheel.

MALVIN
Hold on.

The Van keeps veering to the right into the side of the Buick. Malvin pulls the Van's HANDBRAKE -- the Van SKIDS -- tags the Buick sideways -- the Buick FLIPS over on it's side into a lamp-post.

The Delivery Van comes to and ABRUPT STOP. Malvin gets out -- blood everywhere -- pulls Andy's body from the driver's side.

NATALIE
Oh my God! Is he dead?

George jumps out of the back of the Van -- HANDGUN in hand -- SHOOTS multiple rounds into the side of the overturned Buick -- EXPLOSION. The group in the back cover their faces in shock.

MALVIN
(to George)
C'mon. Lets go.

Malvin jumps behind the wheel -- George rejoins the group -- Delivery Van takes off in a hurry.

INT. EVIDENCE COLLATION ROOM. POLICE PRECINCT. DOWNTOWN NEW YORK - NIGHT 68

The Police Chief is stood around a group of uniformed POLICEMEN.

POLICE CHIEF

How do things like this keep happening on my streets without anyone knowing about it?

OFFICER #8

It might be gang related. A deal gone sour.

POLICE CHIEF

That is your problem. You always assume. How about results?

OFFICER #3

It all went down very fast. We managed to get ballistic reports of the weapon fired.. 45mm... and prints of the dead guys from the sedan.

POLICE CHIEF

What about the dead guys? Those guys were released from jail three days ago... and today are found dead on the streets. Explain that. I need you to find the rest of their crew and bring 'em all in.

OFFICER #3

Yes Sir.

The Policemen group leave the room. Police Chief remains -- stares into the distance at the picture of Andy.

INT. CONDO APARTMENT. NEW YORK - NIGHT 69

The group is sat around the table in a somber mood. Fred and George are drinking. Malvin is absent.

FRED

What happened out there?

NATALIE

That was unlucky.

FRED

Losing a football game is unlucky.
One of us just got killed in cold
blood.

GEORGE

We need to keep it together guys.

KIM

Where is Malvin anyway?

GEORGE

I guess he feels guilty. We all
have our own ways of coping.

KIM

It could have been anyone. Andy was
not supposed to drive. No one
forced him.

Fred stands up in front of the group.

FRED

That's not the point. We have a
bigger issue on our hands now. The
cops are gonna be sniffing around
us with people dying and
everything.

NATALIE

I think we should lay low for a
while then pick it up from there.

GEORGE

Not if we wanna finish this.

KIM

We cannot let the guy get away with
this.

FRED

Alright. Lets sleep on it and
regroup tomorrow.

George gets up from his seat -- grabs a beer and goes to
lays down on a sofa.

GEORGE

Good night then.

INT. KITCHEN. CONDO APARTMENT. NEW YORK - MORNING AFTER 70

The group are sat in the kitchen at breakfast.

KIM

Has anyone heard from Malvin?

FRED

No one has heard from him since yesterday.

George takes out a mobile phone -- dials a phone number.

GEORGE

His phone is ringing. No one is picking up. It's gone to voice mail.

FRED

Why would he be avoiding us?

NATALIE

We should stick to the plan though. Today we keep going. He'll join us when he's ready.

FRED

I agree. He will probably talk to us when he's ready.

EXT. FRANCHETTI'S HOUSE. SUBURBS. NEW JERSEY - DAY 71

SUPERIMPOSE: FRANCHETTI'S RESIDENCE, NEW JERSEY.

A WORKS VAN with 'Electricity Company' decals pulls into the driveway. George and Fred in working coveralls exit. BODYGUARD#1 walks up to them.

BODYGUARD #1

Are you the electricity guys?

FRED

Says it on the van. Where is the problem?

BODYGUARD #1

There is no power in the whole house.

GEORGE

Lets get to it. Where are you breakers?

BODYGUARD #1

Wait. I have to check you are clean
before you go in.

Bodyguard#1 grabs their tool-kits -- opens them and looks
through.

GEORGE

What do you think we have? I'd be
more scared of the electricity than
us.

Bodyguard#1 hands them back the tool-kits.

BODYGUARD #1

I just have to make sure. Follow
me.

Fred and George follow him into the house. Kim jumps out
from under the covers in the Works Van -- looks around --
takes cover against the Van. She runs to Franchetti's parked
vehicles -- attaches EXPLOSIVES under each one.

Kim runs back -- cautiously into the Van -- closes the door
-- returns under the cover. A BODYGUARD#2 emerges around the
corner -- walks up to the Works Van -- opens the back --
looks around -- closes the doors and walks away.

INT. KITCHEN. FRANCHETTI'S HOUSE - CONTINUOUS

72

Fred looks around in the kitchen -- opens some cupboards and
notices the electricity box -- opens it -- attaches an
explosive to the power lines -- closes everything as before
and walks out.

INT. STORAGE ROOM. FRANCHETTI'S HOUSE - CONTINUOUS

73

George takes out a torch -- switches it on -- holds it up
with his mouth and untangles some electricity cables as
Bodyguard#1 watches from behind.

BODYGUARD #1

Need any help?

GEORGE

No. I can manage.

Fred walks into the room. Bodyguard#1 turns to Fred. George
attaches an explosive in the corner of the electricity box
as the Bodyguard#1 analyzes Fred.

BODYGUARD #1
Did you find it?

FRED
The toilet? Yeah. Fancy one too.
Much better now.

BODYGUARD #1
(to George)
So can you fix this?

GEORGE
No. I mean... yes. The power should
be back in a few minutes and this
whole place will literary light up.
But we have to get back to the
office and get some specialized
tools to ensure this never happens
again. It's a bit more complicated
than we expected.

George packs his toolkit. He walks backwards slowly towards
the exit.

BODYGUARD #1
How long did you say to get the
power back up?

GEORGE
Don't worry. Just now.

George and Fred walk out of the room tailed by **Bodyguard#1**.

EXT. FRANCHETTI'S HOUSE - CONTINUOUS

74

George, Fred and Bodyguard#1 walk out of the house. George
and Fred open the back of the Works Van and load their
tool-kits in -- jump into the Van -- George behind the
wheel.

FRED (O.C)
Hold on tight. The fun will be back
in just a moment.

The Van drives off. Bodyguard#1 remains watching on
suspiciously. He walks back into the house.

INT. VAN. SUBURB STREET - CONTINUOUS 75

The Works Van travels down the road. Kim props herself up from the back of the Van.

KIM
How did you do?

GEORGE
Good to go.

Fred takes out a cellphone -- dials a number.

FRED
(over the phone)
What's up. We are out. You can hit it.

INT. KITCHEN. FRANCHETTI'S HOUSE - CONTINUOUS 76

Bodyguard#1 enters the room -- the LIGHTS come on. A HUMMING from the electricity box -- he looks inside.

BODYGUARD #1
Oh shit!

BOOM! An EXPLOSION sends him flying.

EXT. FRANCHETTI'S HOUSE - CONTINUOUS 77

The vehicles parked outside EXPLODE in synchronization -- lastly the house EXPLODES in a fireball -- DEBRIS flying everywhere.

INT. VAN. SUBURB STREET - CONTINUOUS 78

George, KIM and Fred drive down the street. An EXPLOSION tremor shakes the Van. Fred looks trough the rear-view mirror -- a large FIREBALL AND SMOKE visible above the treetops.

FRED
That's what I call gettin' served.

GEORGE
Yeah. He ain't gonna be happy. I'm guessing we'll hear from him sooner than later about a truce.

INT. CONDO APARTMENT. NEW YORK -- ESTABLISHING - NIGHT 79

The group - Kim, Fred, George and Natalie are sat in the living area watching the local news on television.

NEWS REPORTER (V.O.)

There was a large explosion in an affluent New Jersey suburb this afternoon where the property and cars were burnt to ground. The responsible culprits or motive are still unknown. The owner of the house was identified as... controversial businessman... Daniel Franchetti. An estimated damage in excess of twelve million dollars was incurred. The police have not given details whether they think it was a conspiracy or an accident. Mr. Franchetti's rep mentioned earlier he has canceled his business meeting abroad and will be back to oversee the investigation.

FRED

How about that?

NEWS REPORTER (V.O.)

In other news... A man's body believed to be Mr. Malvin Coates... has been found in the channel with gunshot wounds on his head.

NATALIE

Oh my.

NEWS REPORTER (V.O.)

Malvin Coates was part of the group arrested earlier in the year on suspicion of various charges... but were later acquitted when a man confessed to forcing them to carrying out the robberies.

GEORGE

Oh f***. What happened?

NEWS REPORTER (V.O.)

The group is in hiding since... even though two former members' have died since. Police are on high alert and are asking for the public's help to get in touch with these individuals.

Fred's cellphone BUZZES -- he checks the caller ID.

FRED

Hold up guys. It's Malvin's number.

Fred puts phone on loudspeaker.

UNIDENTIFIED CALLER (V.O.)

(over the phone)

Hello. You listen to me closely now. You wanted to get someone's attention... now you have mine.

FRED

(into the phone)

Franchetti? Is that you? I thought you were never gonna call.

UNIDENTIFIED CALLER (V.O.)

I am not someone you wanna mess with. I'm guessing you saw the news about what happened to your friends.

NATALIE

Why did you have to kill him?

UNIDENTIFIED CALLER (V.O.)

Malvin? He came over and asked to come back and work for me. I figured he was working with you to get to me. Unfortunately, he did not give me any useful information before he died.

KIM

Now you have to renegotiate.

UNIDENTIFIED CALLER (V.O.)

I have a deal for you then. We meet up and settle this face to face. What do you say?

FRED

Only if we choose the place and time. Otherwise no truce.

UNIDENTIFIED CALLER (V.O.)

Alright. Fine with me.

FRED

Tomorrow... JFK.. 1700 hours. Don't bring any back up.

UNIDENTIFIED CALLER (V.O.)
 Sure. I'll be there.

The phone clicks off -- Fred switches it off -- removes the battery pack and returns it into his pocket. He goes to sit at the table -- George, Kim and Natalie follow him.

KIM
 Do you have a plan?

FRED
 Yeah. I will need you to trust me on this one.

GEORGE
 We have your back. What's the plan then?

FRED
 I'll tell you. First... we need to get out of this place in case the call was being tracked.

INT. DEPARTURES LOUNGE. JOHN F. KENNEDY INTERNATIONAL AIRPORT. NEW YORK - DAY

80

Fred is stood by the first floor viewing window looking down.

FRANCHETTI (O.C.)
 Are you looking for me?

Fred turns to face the voice.

INTRO - FRANCHETTI

DANIEL FRANCHETTI, 38, a smartly dressed individual with a nasty edge undertone stands in front of Fred.

FRED
 It's always been you hasn't it?

FRANCHETTI
 I couldn't afford to get my cover blown. I mean... it's business. I have some good news. I want you to come work for me.

FRED
 Are you serious. You think I came out here to look for a job?

FRANCHETTI

I am a very influential person. You wouldn't want to be my enemy.

FRED

That ship has already sailed. I came to get info on what you did with the money.

FRANCHETTI

And if I don't tell you?

FRED

Easy. We continue doing what we've been doing until we agree some terms.

FRANCHETTI

So this is what it comes down to huh? And do you expect that I am gonna let you go easily like that?

FRED

No I don't. But you know what? I think we sometimes do what we have to do.

(walks toward the exit)

See you around.

FRANCHETTI

You know my people are waiting for you out there?

Fred exits the room -- SLAMS shut the door. Franchetti takes out a cellphone -- dials a number.

FRANCHETTI

(over the phone)

He is coming at you. Follow him and get rid of him.

He cuts the call off -- returns the cellphone into his pocket -- walks to the viewing window -- looks down as Fred walks out the airport.

EXT. PICKUP ZONE. JOHN F. KENNEDY INTERNATIONAL AIRPORT -
CONTINUOUS

81

BODYGUARD#3 is sat in a stationary DODGE SEDAN watching Fred. Fred waves at the bodyguard as he walks past -- jumps behind the wheel of a MERCEDES BENZ SEDAN.

BODYGUARD #3
 (to himself)
 We've got you covered now. Where
 are you gonna run now?

Fred's Mercedes drives off. The DODGE moves an inch forward -- suddenly jolts -- the rear wheels are raised from the ground and is DRAGGED backwards.

BODYGUARD #3 (CONT'D)
 What the fuck is going on?

The Mercedes disappears from sight -- Dodge is TOWED backwards on a TOW TRUCK onto oncoming traffic along the main road -- SMASHED into by a SEMI LORRY.

INT. DEPARTURES LOUNGE. JOHN F. KENNEDY INTERNATIONAL
 AIRPORT. NEW YORK - DAY

82

Franchetti takes out a cellphone and dials a number --

FRANCHETTI
 (over the phone)
 It's Franchetti. What the fuck is
 happening out there? One is down.
 You go get him. Don't let him get
 away.

BODYGUARD #4 (V.O.)
 I got him.

Franchetti rushes out of the departures lounge panicked.

EXT. FREEWAY - CONTINUOUS

83

Fred behind the wheel with George beside him -- the Mercedes cruises along with traffic on the freeway. A mysterious CHEVY SEDAN trails them. Fred takes a sudden turn off the freeway.

EXT. STREET. DOWNTOWN - CONTINUOUS

84

Fred joins onto a road downtown -- the Chevy trails. Fred gets boxed in by heavy traffic. He honks the HORN repeatedly. The Mercedes SLAMS into the back of a stationary car in traffic and manoeuvres around the vehicle.

FRED
 Get out of the way.

George checks on the trailing Chevy.

GEORGE

Watch out!

The trailing Chevy CRASHES into the back of the Mercedes at speed -- shatters the rear -- the two vehicles continue the chase. Fred takes out a cellphone -- dials a number.

FRED

(over the phone)

We need some back up guys.

George takes out a HANDGUN.

GEORGE

Until then...

He SHOOTS multiple rounds at the trailing Chevy in vain.

EXT. FREEWAY - CONTINUOUS

85

The Tow Truck -- Kim at the helm -- continues towing the damaged Dodge on the freeway. A bleeding Bodyguard#3 leans through the wreckage and SHOOTS at Kim -- bullets SHATTER the glass behind the driver's cab.

Kim VEERS the Tow Truck side to side -- exits the Freeway.

EXT. STREET. DOWNTOWN. NEW YORK - DAY

86

Kim continues swerving -- crashing the towed Dodge into the side of parked cars on street. Bodyguard#3 drops his weapon on impact.

BODYGUARD #3

Fuck.

Bodyguard#3 slides back into the Dodge. Franchetti's PORSCHE CAYENNE SUV gains on Kim rapidly.

EXT. STREET. DOWNTOWN - CONTINUOUS

87

A police squad car -- SIREN and FLASHING LIGHTS -- catches up to the Chevy -- Chevy swerves side-to-side obstructing it from passing.

Bodyguard#4 takes aim with a SHOTGUN -- SHOOTS at Fred's Mercedes -- shatters the rear window. George returns fire at the trailing Chevy. The Mercedes accelerates and tags the back of Chevy.

Bodyguard#4 SHOOTS rounds at Fred's wheels -- rips apart the rear tire of Fred's Mercedes -- he loses control -- the Mercedes slides sideways.

The Chevy accelerates and collects the side of the Mercedes -- forcing it into a pileup with parked cars. The squad car continues chase of Chevy.

EMERGENCY DISPATCHER (V.O.)
Two-Seven? What is your TEN-TWENTY?

OFFICER #5
(over the radio)
I need backup. There's a TEN-EIGHTY in progress. Downtown. Get someone out here quick.

EMERGENCY DISPATCHER (V.O.)
Stand by Two-Seven. Backup is on it's way.

OFFICER #5
TEN-FOUR. Message received.

EXT. STREET. DOWNTOWN. NEW YORK - DAY

88

A CADILLAC ESCALADE SUV comes to a stop beside the crash of Fred's Mercedes. Natalie jumps out and rushes to Fred's aid. Fred -- BLEEDING and BRUISED -- gets help from Natalie climbing out the rubble.

Fred and Natalie look inside -- George lays still in pain -- a metal panel wedged through his stomach has him trapped in. SIRENS in the distance.

GEORGE
(hoarsely)
They'll be here soon. Go on without me. I'll be fine.

NATALIE
We'll be back for you. Hang on.

Fred stumbles back to the Cadillac with Natalie's help. They jump in.

NATALIE
This isn't how it should be turning out.

FRED

It's too complicated now. We need
to get out of here.

Natalie switches on the Navigation System.

NATALIE

It's Kim. She's in trouble.
Waterside Road. She needs our help.

Fred moves the navigation direction -- points.

NATALIE (CONT'D)

There is roadworks there. There's a
dead-end in front.

FRED

Oh shit! She's gonna get boxed in.
He'll kill her.

NATALIE

Not on my watch. She won't. Let's
get out there.

The Cadillac takes off. Fred dials a number on a cellphone.

FRED

(over the phone)

You have a dead-end coming up. You
better do somethin'.

EXT. STREET. DOWNTOWN - CONTINUOUS

89

Kim looks ahead -- notices a BARRICADE and roadworks signs
in the distance.

KIM

Oh shit.

EXT. RIVER CHANNEL BRIDGE. DOWNTOWN - INTERCUT - CONTINUOUS
90

Bodyguard#4 in the Chevy makes a turn onto the bridge --
looks ahead in the distance -- police squad cars with SIRENS
and FLASHING LIGHTS block the path -- a 'STINGER' on the
road -- accelerates further.

The Chevy runs over the stinger -- deflating the tires. The
chasing squad car slams into the side of Chevy. The Chevy
loses control -- flies over the curb -- CRASHES through the
bridge wall -- a HIGH DIVE into the river channel below.

The squad car -- wheels slashed -- BRAKES to a rugged stop in the middle of the road.

EXT. STREET. DOWNTOWN - INTERCUT - CONTINUOUS 91

Franchetti's Porsche gains the Tow Truck. Franchetti notices the dead-end ahead -- continues accelerating. Kim hits the BRAKES -- swerves the Tow Truck. The towed Dodge slides across the Porsche's path -- Porsche RAMS into the Dodge.

The Dodge flips over -- its momentum drags the Tow Truck into the steel barricade with it -- CRASHING into a pileup with the Porsche sandwiched in the middle.

EXT. STREET. DOWNTOWN - INTERCUT - CONTINUOUS 92

The Cadillac comes to a SCREECHING halt at the accident scene. Natalie and Fred jump out to assess the situation. Franchetti is out cold with his head resting on the steering wheel -- impossible to judge if he's DEAD or UNCONSCIOUS.

A BLOODIED Kim lays motionless with her head hung out of the Tow Truck's window. Fearing the worst, Natalie falls to her knees sobbing.

Fred approaches the Tow Truck cautiously -- gently drags her out -- lays her on the ground. Fred checks the pulse and holds her body against his.

FRED

(to Kim)

I am sorry baby. You didn't deserve this.

NATALIE (O.C)

Is she alright?

FRED

She's breathing. Doesn't look like she's seriously hurt. She needs a doctor.

SIRENS sound from a distance. Natalie looks in the distance -- sees blue and red LIGHTS approaching.

NATALIE

We need to go.

Fred carries Kim in his arms -- they move hurriedly to the Cadillac. Fred opens the rear-seats' door -- gets Kim in. He jumps behind the wheel -- Natalie in the passenger's -- leave the scene.

INT. CONDO APARTMENT. NEW YORK - NIGHT

93

Fred is sat by the window ledge worriedly -- gazes at Kim unconscious in bed. Natalie nurses Kim's bruises.

FRED

George is in hospital and Kim isn't doing too well. I should not have let us get involved.

NATALIE

It's not your fault. It could have been anyone. We all wanted to do this. Plus... she'll be fine.

Kim regains consciousness -- sits up slowly. Natalie nudges her gently to her back.

NATALIE

Try resting.

KIM

What happened?

NATALIE

You were in an accident. You were unconscious when we got to you.

KIM

George?

NATALIE

George is in hospital. He's badly hurt.

KIM

(to Fred)

Fred?

Fred walks up to Kim -- holds her hands in his.

FRED

I'm sorry baby. I am just glad you are okay.

Natalie turns on the television.

EXT. STREET. DOWNTOWN. NEW YORK - DAY

94

The female News Reporter is stood at the scene of the accident.

NEWS REPORTER

Another day on the streets... and the death toll keeps rising. This afternoon... a turf war left three dead... two badly injured... with the rest of the culprits still at large. Here is the police chief with something to say.

News Reporter holds up the microphone for the Police Chief.

POLICE CHIEF

One of the survivors is infamous businessman Franchetti -- who we will be questioning in due time. We have always suspected him for irregularities surrounding his businesses... but today he will have to answer to some serious allegations.

NEWS REPORTER

So Chief... do you think that your department is doing enough about combating these types of incidents.

POLICE CHIEF

Very much so. This signals the beginning of the end. Soon they will slip up big time and we will be there waiting for 'em.

NEWS REPORTER

So until then... do we just continue living in fear until something happens?

POLICE CHIEF

No. There's nothing to fear. We will make sure this ends very soon with minimal damage caused. Thank you.

Police Chief walks off.

NEWS REPORTER

Well there you have it. Now back to the newsroom.

EXT. PRISON. NEW YORK - DAY

95

A high-security, fenced and 24 hour surveillance New York prison.

SUPERIMPOSE: New York Prison, New York.

INT. VISITATION CUBICAL. NEW YORK PRISON. NEW YORK - DAY 96

Franchetti is sat in a cubical waiting for a visitor. Fred takes the seat across him -- on the other side of the glass.

FRED

How is the cage treating you?

FRANCHETTI

What do you want?

FRED

My friends... and our lives back.
But I know that will not happen.

FRANCHETTI

So why are you here?

FRED

The money. You are gonna tell me
where it is.

FRANCHETTI

And why would I do that?

FRED

For a trade. The money... for your
life. When you stole that money
from those accounts, you ripped off
a lot of folks. Royalty and dealers
like yourself alike.

FRANCHETTI

So? Why should I care?

FRED

Randy 'The Gecko' Tomlin. A very
impatient businessman. Just imagine
if were to find out that one of his
most trusted business partners
screwed him over? I bet some of his
guys in here are not afraid to get
acquainted. Even if you survive
them... guess what'll happen when
you get out?

FRANCHETTI

I can handle him. I was hoping you can offer me something more important if I am gonna tell you where the money is?

FRED

Okay then. How about another lifeline? I can get you cleared of the serious charges you are being charged for in a matter of seconds. Remember your guy Matthews?

Fred takes out a tape recorder and places it in front of him -- click the PLAY button.

DR. MATTHEWS (V.O.)

In two weeks time you are gonna help me heist one billion dollars from the National Bank of America. Very speculative... but not impossible. Each one of you will get one hundred million dollars....

Fred stops the tape recorder. returns it into his pocket.

FRED

I will trade you this for the money. No tricks. I get the money safely in my hands... and I hand this over.

FRANCHETTI

Why now?

FRED

He is a bad guy anyway. He deserves to be where he's at. Me on the other hand... all I care about is gettin' paid.

FRANCHETTI

How do I guarantee you don't screw me over?

FRED

I will set up a meeting with your goons and make the trade. I don't trust 'em so we control the trade. I pick the meeting place.

FRANCHETTI

I need more.

FRED

That's it. It's either life in jail... and you die a rich man... or trade the money for another chance. You will be out in about eighteen months. Do we have a deal?

Franchetti is hesitant.

FRANCHETTI

So where will you meet my guys?

FRED

The docks. Tomorrow. Midday. So make some calls.

Fred ups and leaves. Franchetti remains pondering and scratching his head.

EXT. DOCK YARD. DOWNTOWN. NEW YORK -- ESTABLISHING - DAY 97

Fred, Natalie and Kim wait beside a BMW SEDAN in the docks. A black LINCOLN NAVIGATOR SUV with tinted glass comes into picture -- stops a few yards from them.

Franchetti's BODYGUARD#5 and BODYGUARD#6 get out -- a briefcase in hand -- walk up to Kim, Natalie and Fred.

BODYGUARD #5

Nice car.

FRED

I know.

NATALIE

Are you here to do business or what?

BODYGUARD #5

Lets do this.

FRED

That surely can't be all of our money in that small briefcase.

Bodyguard#5 flicks open the briefcase. Bodyguard#6 holds it up under his arms -- a laptop inside switches on.

BODYGUARD #5
 Lets hear it then.

Kim takes out the tape recorder and plays it.

KIM
 Satisfied?

Bodyguard#5 types in a password on the laptop. Bodyguard#5 waves at Natalie. Natalie moves forward and types in some detail into the laptop. She takes out her PDA -- enters a password -- scrolls through it.

NATALIE
 We are good.

Kim hands over the tape recorder to Bodyguard#5 -- places the tape recorder in the briefcase -- locks it.

BODYGUARD #6
 We are done here.

The two bodyguards get back to the Lincoln and drive off. Kim, Natalie and Fred stand watching.

KIM
 (to Fred)
 Are you sure about this?

FRED
 I am certain. It has to be done or it will all never end.

NATALIE
 You know he's gonna come after us when he gets out?

FRED
 We'll see.

EXT. HIGH COURT. NEW YORK -- ESTABLISHING - DAY

98

A huge crowd is gathered outside the court entrance. News Reporters, Journalists, Protesters, Policemen, Riot Officers -- CHANTING, CHEERS and BOOING all around.

NEWS REPORTER
 Ringleader Daniel Franchetti is being released today after only serving an eighteen month sentence after he was cleared of the majority of accusations against
 (MORE)

NEWS REPORTER (cont'd)
 him. This has surely upset a lot of
 people. Some people are gathered
 here to protest the release of a
 man they believe to be one of the
 worst in the history of New York.

INT. CONDO APARTMENT. NEW YORK - DAY

99

Fred, Kim and Natalie are sat in the living area watching
 the television.

FRED
 Almost time.

NATALIE
 In a few minutes our worst
 nightmare is gonna be back on the
 streets.

FRED
 Just watch.

KIM
 You better not have us sit here all
 for nothing.

FRED
 Just a bit of patience.

EXT. HIGH COURT. NEW YORK - CONTINUOUS

100

Franchetti, immaculately dressed in a pinstripe suit --
 steps outside from the courtroom. A crowd of reporters and
 journalists mob around him. He suddenly stops -- looks up at
 the rooftop of the building across.

A single GUNSHOT is fired. PANDEMONIUM -- SCREAMING -- PANIC
 -- people running for their lives. An ASSASSIN dressed in
 black on top of the adjacent building packs away a SNIPER
 RIFLE and walks off.

Franchetti's body lays sprawled across the pavement -- blood
 covers the pavement. No one else in sight.

EXT. HOSPITAL. NEW YORK -- ESTABLISHING - DAY 101

Burke Hospital and Rehabilitation Facility exterior.

SUPERIMPOSE: Burke Rehabilitation Hospital, New York.

INT. RECOVERY ROOM. BURKE REHABILITATION HOSPITAL. NEW YORK
- DAY 102

George is sat up in bed -- bandages cover his head and torso. Fred, Natalie and Kim walk into the room. Natalie hands him some flowers.

GEORGE

What are y'all doing here?

KIM

We came to check up on you. You didn't think we'd live you in here by yourself?

NATALIE

How are you feeling?

GEORGE

A lot better now. I think I should do this a lot more.

KIM

What?

GEORGE

Get injured and stuff. It seems to get me some more attention.

They all laugh. Fred moves to George's bedside. George takes some pills from the nightstand and ingests a couple.

FRED

The doctors said you are good to go. They said you should take it easy though. You don't wanna rip your stitches.

GEORGE

So what's the plan?

KIM

You'll see for yourself.

EXT. MCCARRAN INTERNATIONAL AIRPORT. LAS VEGAS --
ESTABLISHING - DAY

103

A private jet touches down on the tarmac of the Las Vegas airport.

SUPERIMPOSE: McCarran International Airport, Las Vegas.

INT. ARRIVALS TERMINAL. MCCARRAN INTERNATIONAL AIRPORT. LAS
VEGAS - DAY

104

Fred, Kim, Natalie and George -- in a plaster -- pick up their luggage. They walk towards the exit.

GEORGE

Why are we here?

NATALIE

What would you do if you had around a billion dollars to blow?

GEORGE

You got the money? How?

FRED

We dealt the cash for the tape recorder we made when Matthews was plotting for the heist. Franchetti took the bait to get himself out from jail.

NATALIE

We then contacted his old pal The Gecko... he was not too happy when we told him that Franchetti was undercutting him from behind his back.

GEORGE

So what happened?

KIM

The Gecko got a sniper to pay Franchetti a visit the instant he was set free. So... the only person other who knows where that money is... is dead.

GEORGE

Which means we just inherited the while loot.

FRED

So how does everyone feel about a game of poker?

GEORGE

I'm in.

NATALIE

Let's do it then.

EXT. CASINO. LAS VEGAS -- ESTABLISHING - NIGHT

105

A chauffeured TOWN CAR stops in front of the Casino. Natalie, Kim, Fred and George jump out. A loud RUMBLING ENGINE sound as a FERRARI parks in front of them.

A MIDDLE-AGED MAN with a barely over EIGHTEEN YEAR-OLD GIRL in a revealing dress exit. The man shines the hood of the Ferrari with his forearm -- tosses the keys to the VALET ATTENDANT and walk into the Casino.

NATALIE

(to the group)

What is wrong with him?

FRED

He's just enjoying life.

NATALIE

There is something wrong with him. That is what you call a midlife crisis.

FRED

But what are you gonna do?

Natalie group walk into the Casino.

INT. PRIVATE BETTING ROOM 1. CASINO - NIGHT

106

Fred and Kim are sat beside each other -- Natalie and George next to them -- two other couples in the room completing a foursome. A female CASINO DEALER serves the room.

BETTING MAN #1

Oh look who it is. The lady from the couple we played the other time. It seems you have not had enough then? So where is your boyfriend?

NATALIE

He died. Do you wanna meet him?

CASINO DEALER

Okay. Lets skip the pleasantries.
How about we stick to the game of
poker? Lets do this then.

Natalie faces Kim and Fred. Fred nods slightly.

NATALIE

Before we start... I'm feeling
lucky today. How about we raise the
pot? Twenty-five million per team.

KIM

Done.

Couple#1 hesitates.

FRED

(at Betting Man#1)

Don't be shy to admit you have weak
pockets bra. You can kindly leave
and we'll go find us a fourth.

BETTING LADY #1

We have this. We are in.

Betting Man#2 whispers into the ear of his partner.

NATALIE

(to Couple#2)

How about you?

BETTING MAN #2

Sure. Why not.

GEORGE

Okay ladies and gentlemen. The
money up for grab is ninety five
mil. The house takes five percent.
We open at fifty grand.

The couples put their chips in. Dealer deals out the cards.

CASINO DEALER (CONT'D)

(to Natalie)

Are you in or out?

NATALIE

Fold.

BETTING MAN #2
Call.

CASINO DEALER
Lets show 'em.

The couples show their cards. Couple#1 celebrate.

BETTING LADY #1
Yes.

BETTING MAN #1
It's gonna be like this all night
long.

INT. PRIVATE BETTING ROOM 1 - CONTINUOUS 107

Dealer collects the cards -- shuffles them around -- makes a
cut -- deals them to the players.

BETTING LADY #2
(whispers to her partner)
Watch these guys. They are acting
awfully suspicious.

BETTING MAN #2
Don't worry honey. It will be
alright.

CASINO DEALER
(to Couple#2)
In or out?

Couple#2 check their cards -- nod at each other.

BETTING LADY #2
In.

Natalie stacks the chips onto the table.

NATALIE
We'll raise you.

Betting Lady#2 whispers in her partner's ear -- couple
present mixed signals. Betting Man#2 throws in all his
chips.

BETTING MAN #2
All in.

CASINO DEALER

Alright-y then. Looks like we have
a game on our hands.

Couple#2 lay down their cards -- brandish 'straight'.
Natalie looks at Kim. Natalie brandishes a 'flash'. Couple#2
storm out.

BETTING LADY #2 (O.C.)

I warned you not to go all in.

BETTING MAN #1

(at Natalie and George)

Lucky. Soon I will be taking all of
that from you.

FRED

Bring it then.

Dealer collects the cards -- brings out a new deck of cards
-- shuffles them -- Fred watches her actions closely. Dealer
distributes the cards.

KIM

All in.

George and Natalie look at Kim -- surprised. Couple#1 keeps
a straight face.

BETTING MAN #1

All in.

GEORGE

Fold.

Natalie and Kim stare at each other. All show their cards.
Dealer hauls the chips to Couple#1.

KIM

F***'s sake.

Kim and Fred walk towards the exit.

BETTING MAN #1

Amateurs. Maybe next time.

Kim and Fred exit the room.

INT. PRIVATE BETTING ROOM 1 - CONTINUOUS

108

Dealer shuffles the cards -- slips a couple of cards to the floor -- passes them to Betting Lady#1 secretively.

CASINO DEALER

Sorry. My bad.

She reshuffles the deck -- deals out the cards. Couple#1 check their cards.

BETTING MAN #1

How confident are you?

FRED

We are good.

Fred and Betting Man#1 exchange stares. Kim picks up the cards and holds them against Fred's seat-rest. Fred winks cheekily at Betting Man#1.

Couple#1 check at their cards -- keep a straight face -- place a huge bet. Fred and Kim raise them. Couple#1 counter with another raise. Fred and Kim look at Couple#1.

KIM

Can you keep it going?

Kim moves all their chips to the middle of the table. Couple#1 look at each other. Nod at each other. Smile.

BETTING MAN #1

You shouldn't have done that.

Fred holds up Kim's hand. She kisses his.

FRED

I'll give you the honors. Moment of truth.

CASINO DEALER

Okay guys. This is it. The winner takes all. Lets show them cards already.

Couple#1 smile cheekily at Fred and Kim -- place the cards on the table - a 'full house'. Fred and Kim keep a straight face -- look at each other. Fred places the cards on the table -- face down. Couple#1 smile happily.

BETTING MAN #1

Don't worry. The best couple won.

Fred flips the cards over -- a 'royal flush'. Couple#1 look on in disbelief.

FRED
You are right. Saved you the best
for last.

KIM
(to Couple#1)
I guess not everyone goes home from
Vegas a winner then?

Fred and Kim kiss. Betting Man#1 puts on his suit jacket.
Couple#1 walk out of the room quietly.

CASINO DEALER
(to Fred)
Congratulations. Well played.

KIM
Let us go and cash in this money.
Time to celebrate.

GEORGE
Lets go then.

INT. VIP ROOM. NIGHT CLUB. LAS VEGAS - NIGHT 109

Music (b.g.). Natalie and George are sat on adjacent couch
sofas facing Fred and Kim -- all having a drink. Fred raises
a bottle of champagne.

FRED
To a plan well executed.

The raise their drinks in a toast.

GEORGE KIM
I second that. Yeah baby.

NATALIE
Woo-woo.

GEORGE
A good time to retire.

They all nod at each other in approval.

INT. SECURITY ROOM. NIGHT CLUB - CONTINUOUS

110

A group of SECURITY MEN watches on through various CCTV cameras in the nightclub -- focused on Fred's VIP room.

BETTING MAN #1 (O.C.)

They thought they could dupe me that easily at the casino. This is my city.

CLUB GUARD #1

What do you wanna do about 'em? Should we throw 'em out?

BETTING MAN #1

Don't worry. Let them enjoy it while it lasts.

CLUB GUARD #2

It's the same guys associated with that guy who stole all that money which disappeared. Do you think they have it or know where it is?

BETTING MAN #1 (O.C.)

Of course they have everything to do with it. Get me the Fred guy alive to lead us to the money.

CLUB GUARD #1

And the rest of 'em?

BETTING MAN #1

Take a lucky guess.

Betting Man#1 exits the room.

EXT. NIGHT CLUB - CONTINUOUS

111

Fred -- champagne bottle in hand -- and Kim stumble out of the club together. Natalie and George follow.

FRED

That was the best night ever. We beat Vegas.

Natalie and George embrace while Fred and Kim watch on.

KIM

(whispers to Fred)

Believe me. I never saw that coming.

George suddenly stops kissing Natalie -- looks around.

NATALIE

What's wrong?

Fred, Kim and Natalie stare at George. George looks out far into the darkness in front slowly. The rest look on perplexedly.

SCREEN GOES STILL.

Three GUNSHOTS fired -- SHATTERING glass -- SCREAMING -- MAYHEM.

THE END