

INT. INSIDE RICH'S CAR (MOVING) -NIGHT (FRIDAY)

“Friday”. We see Rich (driving) and Mo. Rich, wearing a black leather jacket, is white and Mo is black. They are both in their early twenties. Mo is staring eyes wide open at Rich as if he is scared and confused at the same time.

RICH
(waving a gun at Mo)
Are you deaf? Or just stupid? ANSWER ME!!

MO
(still in the motionless gaze speaks)
Then what happened?

With one hand on the wheel Rich uses the gun, which is in fact a lighter, to light a cigarette.

RICH
Steph got scared and turned it over

MO
(laughs sarcastically)
So how is the shit?

RICH
We're still arguing.

MO
We've been through this. You need to show a bit of authority.

RICH
It's not that simple. If I don't play to her tune then that-is-it.

MO

Great philosophy.

RICH

Don't lecture me. I just need to keep her sweet for a little while.

MO

How?

RICH

I'm never with her. I'm always out with my mates, drinking and whatever. That's gotta stop.

MO

Presents are always. Why don't you get her something special?

RICH

Err..... Money.

MO

You know what all this new way of life is going to involve? (imitates snorting a line of cocaine)
You're going to have to stop that.

Rich, pulls out a cellophane bag half full of cocaine and holds it to Mo's face.

RICH

But I've got loads.

Mo quickly grabs the bag and shoves it back in his pocket.

MO

Jesus! If Steph gets one sight of this you-will-be dumped!

RICH

She asked me to bring it.

MO

(disbelieving)

Yeah right.

RICH

This is her cousins's birthday.

MO

So?

RICH

So she wants to let her hair down.

MO

(still disbelieving)

No.

RICH

She asked me to bring some!

MO

(surprised but accepts this handing back the cocaine)

If you say so.

RICH

I do say, so don't go on about it. We're there.

Rich quickly spins the wheel as he parks. He turns off the ignition and they both get out of the car.

EXT. JINNY AND STEPH'S MUM'S FRONT GARDEN - NIGHT (FRIDAY)

We see Rich and Mo walking up the path towards Steph's cousins house. We hear a low hum of music and conversation coming from within.

MO
(stretching his legs after a long drive)
I feel all stiff, and my legs don't feel too good either.

RICH
Shut up.

Rich rings the doorbell and there are a few second before Steph answers. She opens the door but does not look too impressed. We zoom in on the pair as Rich kisses her on the top of the kneck and ears in an attempt to worm his way into Steph's good books. Steph shrugs him off.

RICH
How's my love muffin this evening?

STEPH
Fine until you arrived, and you're late.

RICH
Better late then never.

STEPH
That's debatable.

Steph gives a hello type expression to Mo and lets him pass and then closes the door.

INT. JINNY AND STEPH'S MUMS'S LIVING ROOM - NIGHT(FRIDAY)

The living room is large and busy. Scattered are groups of two, three and four chatting. Rich and Mo enter the room and sit on settee by the coffee table.

RICH

Shall we erm? (he mimics snorting a line of cocaine)

MO

Are you sure about this?

RICH

Yes I'm positive! Now roll.

Mo obeys, takes out a twenty pound note and begins to roll. Rich meanwhile takes out the bag of cocaine, pours a huge lump onto the coffee table and proceeds to cut up a couple of lines.

MO

Let me go first.

RICH

Easy tiger, there's a long night ahead.

Rich has cut up two lines. But Mo hands the rolled note to Rich and instead sticks his head in the pile of cocaine, snorts and draws his head back, face covered.

MO

That was a great year!

They laugh but neither Rich or Mo have noticed that the hum of music and conversation has stopped. Rich leans forward to snort before noticing a row of faces staring at him aghast, including Steph.

RICH

What's wrong?

STEPH

Err, I don't know, let me see.

RICH

You asked for this.

STEPH

(stunned)

WHAT?

RICH

On the phone earlier, you asked me "to bring some coke for your cousins birthday".

Steph reaches behind her through the stunned crowd to reveal an empty Coca-Cola bottle. She waves it in Rich's face. She then reaches into the crowd and pulls a very young girl to the front.

It's her sixth birthday party. COCA-COLA YOU MORON!

A middle aged woman wriggle's her way through to the front of the crowd towards Steph. It's Steph's mum.

STEPH'S MUM

Steph, what on earth is all that shouting? Good God!

Steph's mum stares at the guilty culprits. Rich and Mo look at other not quite able to believe Rich's hideous blunder and not quite sure what to do now.

DISSOLVE TO BLACK. THE MUSIC STARTS AND THE FIRST CREDITS APPEAR ON THE SCREEN

FADE IN

Mo, who quickly wraps up the cocaine and shoves it into his pocket, and Rich stand up as if ready to leave, before Steph explodes. It's all too much for her mum who walks off crying.

STEPH

You've seriously blown it this time, Arsehole!

BIRTHDAY GIRL

Is that Sherbert? I like Sherbert.

STEPH

(pulling the young girl away as Rich and Mo make for the door)

See what you've done? Out, now!

RICH

I made a mistake.

DISSOLVE TO BLACK. MORE CREDITS APPEAR ON THE SCREEN

FADE IN

STEPH

(follows them as they make a hasty retreat towards the front door)

Oh it was a mistake alright, me and you was a bloody mistake.

DISSOLVE TO BLACK. MORE CREDITS APPEAR ON THE SCREEN

FADE IN

EXT. JINNY AND STEPH'S MUM'S FRONT GARDEN - NIGHT (FRIDAY)

Mo quickly leads the escape soon followed by Rich who stumbles through the door and falls on the doorstep. Steph stands in the doorway.

STEPH

Me and you are through.

RICH

Let me make it up to you.

STEPH

That would have to be good!

With this final word Steph slams the door closed and nearly catches Rich's face.

DISSOLVE TO BLACK. THE FINAL CREDITS APPEAR ON THE SCREEN. THE MUSIC STOPS

FADE IN

INT. SPENCER AND JINNY'S BEDROOM - DAY (FRIDAY)

The shot is Jinny and lying back on their bed. There is look of indifference on Jinny's face.

SPENCER

(embarrassed)

I'm sorry.

JINNY

(fed up)

Doesn't matter. (aside, under her breath). Won't be for much longer, hopefully.

SPENCER

I've been a bit stressed recently.

JINNY

Recently? We haven't done it in ages. I feel like a Nun. In fact, I'm thinking of putting it on my CV:

name: Jinny Braithwaite sex: none.

SPENCER

It is a two way thing. This “problem” of mine isn’t exactly helped by an uninspired performance from a person lying not a million miles away from me now?

JINNY

I don’t know what you’re talking about.

SPENCER

Have you any idea what it’s like trying to get it on with a sack of potatoes?

JINNY

WHAT?

SPENCER

I’ve been with corpses that have shown more life than you.

Jinny, now very angry, gets out of the bed and storms out of the picture.

INT. SPENCER AND JINNY’S LIVING ROOM - NIGHT (FRIDAY)

At the back of the room is an open door leading from the corridor. To the right of the room is a door leading to the kitchen. Ash is sitting on the settee watching television. On the right side of the room is a large framed photograph of a man standing on soil. We can hear Jinny and Spencer arguing in the corridor.

JINNY

I don’t have to put up with is.

SPENCER

Don’t open my mail.

JINNY

(we hear her opening a letter)

It's from the creditors! You have been making the repayments, haven't you?

SPENCER

(sheepish)

Yeah.....sort of....type-thing.

JINNY

Do you mean no?

SPENCER

Yes.

JINNY

Twenty thousand! You haven't made a single repayment?!

SPENCER

What are you going to do?

Jinny (still in her nightie) enters the room followed by Spencer. They continue their argument as she storms around the room putting on her clothes.

JINNY

I'm going round to Reg Boulton's.

SPENCER

(aghast)

Reg Boulton??,

JINNY

That's right, Reg Boulton, our solicitor. He'll be at work now, he works 24-7. I want a divorce.

SPENCER

(panicking big time)

Please don't go to Reg Boulton's!

JINNY

Tough.

Putting the finishing touches to getting dressed, Jinny walks into the kitchen to get her coat. Spencer follows her, pleading.

SPENCER

Look, I'll sort it, just ...don't go round to Reg Boulton's. Not a divorce!

JINNY

How? Tell me how your going to find twenty thousand.

SPENCER

(holding the letter)

Twenty thousand. That can't be right?

JINNY

(pushes letter in Spencers face)

It's not wrong, is it?

Jinny storms through the living room and opens the front door whilst she puts on her coat. Spencer follows her.

SPENCER

(desperate)

Give me the weekend. I'll find the money, I promise.

JINNY

(laughs sarcastically)

O.K then, I'll give you a sporting chance. You've got until Sunday, or I'll be straight round to Reg. Sunday. Oh and err.....don't be late for work.

She slams the door closed almost catching Spencer's face.

EXT. DANS CAR (STATIC) - NIGHT (FRIDAY)

Dan, a burly and mean looking man in his mid-thirties is in the drivers seat. Foster an elderly and more frail looking man (late forties), wearing a brown Duffle-coat and a worn in Panama Hat, is in the passengers seat. The following exchanges are in hushed tones. They are parked outside the Geffrye Museum.

FOSTER

Have you got it ?

DAN

Not yet. I've had a lot of Old Bill sniffing around, it's been awkward.

FOSTER

Are you backing out?

DAN

Foster, I don't pull out of deals with people, just as people don't pull out of deals with me.

FOSTER

You haven't got long. Sunday is the only time I can do it. Any time after that then my backers will back out. They've waited long enough.

DAN

And my flight to Spain is on Sunday which means I'll have to sort something out tomorrow.

INT. TRAIN - DAY (SUNDAY)

As both Foster and Dan run through the exchange we see each part briefly and hazily.

FOSTER

(voice over)

So, I'll be at Waterloo on the 14:52 to Guildford. I'll be on it as it pulls into Waterloo with the twenty grand in my holdall and then waiting whilst it has it's ten minute stop before turning back up towards Guildford...

DAN

(interrupts, voice over)

At this point my man gets on the train, carrying the vase in an identical holdall and sits at in front of you. There's a brief pause before he asks you whether this is the train to Aylesbury, you say "no, you've got the wrong train", he then says "oh shit", takes your holdall and walks off into the sunset. I do know the drill.

EXT. DANS CAR (STATIC) - NIGHT (FRIDAY)

FOSTER

I'm just going over it.

DAN

My role IS never and HAS never been in question.

FOSTER

So you're saying mine is?

DAN

I heard that you didn't want go through with it?

FOSTER

(unsettled)

Who told you that?

DAN

Oh you know, voices.

FOSTER

That's bollocks Dan.

INT. RICH'S FLAT - NIGHT FRIDAY

We have a shot from the back of Rich's, very average, living room. There is a settee in the middle with a television (off) at the bottom right of the shot. To the left is Rich, sitting at a dinner table looking despondent. On the wall at the back of the room is a landscape painting. Mo, playing with his mobile phone, is leaning against the wall next to the painting. In an attempt to cheer Rich up and using the recording facility on his mobile phone, Mo records a particularly loud burp and plays it back to Rich. Rich is indifferent. Mo records a burped "bollocks" and plays it back to Rich. Unimpressed, Rich jumps up.

RICH
(moving towards the front door)
I need a drink.

Mo, from leaning too much against the wall, slips down and nudges the painting. By moving the painting he reveals a safe underneath. Mo looks surprised.

RICH
It's a safe.

MO
What's in it?

RICH
A key.

MO
To what?

RICH
To another safe. Steph's Nan died a few years. She was poor so she didn't leave any money. But she did leave an old antique vase. It's half of a pair.

MO

Expensive?

RICH

One it's own six figures at least. As a pair, we're talking over a million. Only problem is that nobody knows where the other one is.

MO

What's that got to do with this key?

RICH

Just before she died, Steph's nan deposited the vase with a solicitor, Reg Boulton, local bloke. Then she died and then came her will. This key. The key to the safe in Reg's office, where the vase is kept, was left to Steph. But, she only made her sister, Jinny, and her half brother, Stephen, signatories.

EXT. RICH'S CAR (MOVING) - NIGHT (FRIDAY)

Rich drives and Mo is in the passenger seat. They are on the way to the pub. They are continuing their conversation.

MO

Why?

RICH

This is all hush, hush but not long after she was born Steph's mum ran off with another man. She had a kid with him as well. Steph's Nan is a strong Catholic so this pissed her off big time. So much so that she never spoke to her again. So, it's believed, that it was a final swipe at Steph's mum, cos' of the friction it has caused between Steph and Jinny over the years.

MO

So it's a stalemate. For Jinny to get the vase she'd have to get the key from Steph and for Jinny to get the vase she'd have to get the signature of Jinny.

RICH

Yeah or her half brother, Stephen, but he went back to Jamaica with his dad just after he was born.

EXT. DANS CAR (STATIC) - NIGHT (FRIDAY)

Dan stares menacingly at Foster as Foster gets out of the car.

FOSTER

(scared)

I swear to you Dan, I'll be on that train on Sunday.

Just as Foster and closes the door BUMP! Dan's car is jogged and he thrown forward and almost hits the windscreen.

EXT. RICH'S CAR (MOVING) - NIGHT (FRIDAY)

MO

(looking back)

Put your foot down.

RICH

Why?

MO

(screams)

JUST DO IT!

EXT. STREET- NIGHT (FRIDAY)

We see Rich's car speed off into the night but, as Dan was in the middle of dropping off Foster by the time Foster has got out and closed the door, Rich is too far away. Although Dan makes a vein attempt to catch him up and he himself pulls away into the distance. Foster waits to see Dan's car get out of sight and then turns and runs back towards the Museum.

EXT. RICH'S CAR (MOVING) - NIGHT (FRIDAY)

RICH

Calm down, you silly idiot.

MO

(in his frenzy as he speaks saliva dribbles out of his mouth)

I AM CALM!

RICH

You're foaming.

MO

(embarrassed, wipes the saliva from his mouth)

I am calm. Do you know who that was?

EXT. GEFFRYE MUSEUM - NIGHT (FRIDAY)

Foster enters the screen to see if anyone is around. The museum is closed and all of the lights are out. All except a security room on the corner. He goes up and knocks on the window. Spencer, on his shift as security guard, looks at him through the window.

FOSTER

I want to speak to you.

SPENCER

We're closed?

FOSTER

I want to speak with you. If you let me in I'll explain.

Spencer gives an unsure nod of approval and walks round to the front to let him in.

INT. GEFFRYE MUSEUM SECURITY ROOM - NIGHT (FRIDAY)

Both Foster and Spencer sit down.

FOSTER

I'll make this quick. How would you like twenty grand in cash? I mean it. I want to buy that Ming Vase, the Fish jar. Where is it?

SPENCER

It's locked in a vault overnight. It's expensive.

FOSTER

I know all about it. A couple of months ago I made an arrangement with this bloke, Dan Mcgrath. He's going to steal it and sell it to me.

SPENCER

Well, good luck.

FOSTER

I can't go through with it.

SPENCER

Why?

FOSTER

(stands up looking old and quite frail)

Look at me. I'm too old for-all-this-shit!

SPENCER

Can't you pull out? Tell this Dan bloke you're no longer interested?

FOSTER

(laughs at his naiveté)

You don't know Dan, do you?

INT. RAT & PARROT - NIGHT (FRIDAY)

Rich and Mo enter and go to the bar. Chrissey, a middle-aged bar lady with too much make-up on is behind the bar.

CHRISSEY

Alright Rich, Steph's in.

RICH

(surprised)

Where?

CHRISSEY

Over there. She was with

She turns round and points to the other side of the bar. Both Rich and Mo look over but there is nobody there.

I thought it was her. Must have dreamt it.

RICH

It couldn't have been her. Two pints of Guinness. (to Mo) so who's Dan Mcgrath?

MO

He aint very nice.

CHRISSEY

He's an arsehole.

RICH

Accidents do happen; be reasonable.

MO

Reasonable?

INT. GEFFRYE MUSEUM SECURITY ROOM - NIGHT (FRIDAY)

We now have a close up of Foster as Dan's character is discussed in more depth.

FOSTER

The words Dan and reasonable do not go in the same sentence. I'm no Saint but he is something else.

INT. SUPERMARKET - DAY (PAST)

We are in a busy aisle of Sainsburys. A heavily pregnant lady is struggling to reach to a bottom shelf. Dan, not assisting her as she clearly struggles, waits in order to get by.

CHRISSEY

(voice over)

The man is completely heartless.

PREGNANT LADY

(struggling but realising she is blocking the way)

Sorry.

DAN

That's alright. I didn't come here to do any shopping. I came to stand behind your fat arse all day now
MOVE!

PREGNANT LADY

I'm pregnant.

DAN

Well you should've kept your legs closed then, shouldn't you?

Dan storms past the lady leaving her and other shoppers flabbergasted.

EXT. HIGH STREET - DAY

FOSTER

(voice over)

He has no scruples.

Granny Smith is driving an “OAP mobile” at a usual slow pace along a High street. Dan is in the street and waves her down to stop. As she does this he approaches her.

DAN

Oooh dear, sounds like there’s a problem with you engine. Can I check?

GRANNY SMITH

(trusting and climbs off the “OAP-mobile”)

O.K.

DAN

(Dan climbs on)

Just as I thought.

He turns on the engine and pulls away.

GRANNY SMITH

(realising her error)

Come back! You bloody shit!

Dan turns around and gives her the middle finger.

EXT. FARM - DAY (PAST)

Inside a pen is the cutest of white fluffy bunny rabbits. There are young children surrounding it. We see a close up of their excited faces, guffaws and “aagghs” as they stroke and caress the lovely creature. BANG! The faces of joy quickly turn to faces of fear and tears as they are covered in pieces of rabbits flesh and sprayed with rabbits blood they run off in random directions crying. The camera pulls back to show Dan, holding a smoking pistol, laughing callously.

CHRISSEY

(voice over)

He's a total.....

INT. GEFFRYE MUSEUM SECURITY ROOM - NIGHT (FRIDAY)

FOSTER

.....Bastard. I need your help. Think about it, twenty grand.

SPENCER

(almost swayed)

And if I can't get the vase? Cos It won't be easy.

FOSTER

I'll have to go through with it.

SPENCER

(persuaded)

I'll have to do it tomorrow, can't do it whilst I'm on my shift, that's too obvious.

FOSTER

Excellent.

SPENCER

How do I know you'll pay me? I don't even know your name.

FOSTER

Meet me at the Rat & Parrot tomorrow lunch-time. The name's Foster.

SPENCER

Spencer

Foster and Spencer shake hands and Foster gets up to leave.

INT. RAT & PARROT - NIGHT (FRIDAY)

Rich and Mo are now sitting down contemplating Rich's dilemma.

RICH

How am I going to get her back? I could get her something. Something special.

MO

You're skint. Don't look at me 'cos I'm skint as well.

RICH

You'll have to help me find some.

MO

(as he talks he is looking around the pub for women)

It is my weekend as well. I was hoping to get laid.

RICH

(laughs at him)

Ooooh, Hugh Hefner! What are you going to do?

MO

Watch.

Mo points to a very attractive blonde lady sitting on the other side of the pub accompanied by a rather unattractive female companion. He then gets up and walks over to the juke-box and inserts some money.

MUSIC STARTS (ON PUB JUKEBOX) (The Kinks "You Really Got Me")

MO

(smooth as he approaches table sings)

Girl, you really got me going

You got me so I don't know what I'm doing

By now the girls are giggling in both embarrassment and excitement (despite the fact that his act is just aimed at the attractive one)

Yeah, you really got me
You got me so I can't sleep at night
Yeah, you really got me now
You got me so I don't know what I'm doing

Oh yeah, you really got me
You got me so I can't so I can't sleep at night
You really got me
You really got me

As he reaches his finale he is applauded by the entire pub. The two girls are impressed and he approaches them.

MO
So can I buy YOU a drink?

INT. BIRD'S BEDROOM - DAY (SATURDAY)

"Saturday". We see a close-up of Mo's sleeping face in bed. His eyes open.

MO
(voice-over, thinking)
Oh god, my head. Where am I? I can't remember a thing.

He lies back as he tries to get his bearings. The shot stays on Mo's face for the following exchanges.

GIRL
Are you awake?

MO

(voice-over, smiles smugly despite feeling fragile as he realises his achievement)
Well, it must have been good.

GIRL
Are you awake?

MO
I'm awake.

GIRL
You were incredible. I could go again.

MO
Sounds good to me.

Mo is just about to make an attempt to remove the duvet when there is a knock on the door.

GIRL
(annoyed, getting up to answer)
That'll be my brother.

The camera pulls back to show Mo hiding under the covers and the girl (we can only see back of her) covered, opens the door slightly and conducts a conversation with her brother peeking through the gap. We hear the conversation but it is difficult to make out.

HER BROTHER
(can't see as he is covered by door)
Who have you got in there?

GIRL
No-one.

HER BROTHER
Don't lie.

GIRL

I'm not.

HER BROTHER

Don't use the bath. I've got stuff soaking in there.

GIRL

O.K.

She closes the door. Mo jumps up to see if the coast is clear.

Where were we?

She turns round and we see her face. It's the ugly bird! Mo's face drops with horror. She approaches him erotically and begins to smother him. Mo is horrified and now feels quite nauseous.

MO

Err, I don't feel well, I gotta go....

UGLY BIRD

I'll make you better.

MO

Where's your toilet?

UGLY BIRD

It's....

Mo can't hold it any more, pushes past her and out of the door as if he is going to be sick.

INT. DANS BATHROOM - DAY (SATURDAY)

Immediately in front of us is the bath from right to left. To the left is the open bathroom door. To the right is Dan, in boxer shorts, shaving. Dan is Ugly Birds brother. Bursting through the door comes Mo, he leans over the bath and proceeds to chuck (over Dan's soaking clothes). Dan, mid-shave, turns round and watches Mo (who is completely oblivious to Dans presence).

MO

AAAGGGHHH!! HELP! (he continues to puke)It's coming out of my fucking nose!

As he finishes he stands up (face dripping with puke) and stands in front of a none-too impressed Dan.

Alright Dan?

EXT. DAN'S GARDEN - DAY (SATURDAY)

Dan pushes Mo down towards a shed at the back of his garden. Ugly bird watches anxiously from her bedroom window. Dan looks up at her and she immediately vanishes.

INT. DANS GARDEN SHED - DAY (SATURDAY)

The shed is small but there is enough room for a table and two chairs. Mo sits, tied to a chair on one side and Dan sits opposite him on the other. The shot is from the back of the shed, behind Mo. Next to Dan is a huge oil drum. Out of the top of the drum protrudes a tube. We can hear a breathing noise.

DAN

Under usual circumstances you'd be dead by now, but you've had a reprieve.

Dan throws a photo of the Ming Vase on the table which Mo strains to get forward and inspect.

A genuine Ming Vase.

MO

Ming? That bloke out of Flash Gordon?

DAN

Ming the Dynasty not Ming The Merciless you prat. You're going to steal it for me from The Geffrye Musuem. It's on display during the day but kept locked away in a vault at night.

MO

So how can I get hold of it?

Dan leans over to the oil drum and pulls the lid off. Inside is a man squeezed inside and tied up so he can't move. The drum is full of water and the man was having to use the protruding tube to breathe. As soon as the lid is removed the man is just able to stretch his neck out and breath. After some panting and pleading with Dan to set him free Dan pushes his head back down and puts the lid back on. The breathing through tube resumes. Dan then pulls out a piece of paper and a map of the museum and throws it on the table. The piece of paper reads "Spencer Braithewaite, 70 Haliday House, Mildmay Street".

DAN

That is a map of the museum, shows you exactly where the vault is.

MO

(now very scared, looks at the piece of paper)

What's this?

DAN

That is the name and address of one of the security guards. Once you find him, do whatever you have to do to get hold of the keys which open the vault. Then break into the museum, steal the vase and bring it back to me. Which means I no longer have to worry all of the police that have been sniffing round. But you won't be able to it without those keys.

MO

How long have I got?

DAN

I want you and the vase back here by tomorrow morning.

MO

One day??!!!

DAN

Yep, I've got to sell it tomorrow afternoon as I am flying out to Spain tomorrow night. You've got 24 hours to save your neck.

MO

One day??!

DAN

This is a rare act of mercy. I'll pay you twenty grand.

MO

(pleasantly surprised)

Cash?

DAN

Yeah, as long as you do a good job, bring it back unscathed and don't allow Old Bill to trail it back to me.

MO

(slightly at ease as Dan's menace appears to diminish)

O.K.

Dan leans over and pulls the tube out of the oil drum. Mo panics and tries to do something but is tied to the chair. The oil drum rocks left and right as the man inside desperately tries to escape. We can faintly hear splashes and under water cries. After twenty seconds the oil drum stops moving and the splashes cease. Mo is stunned.

DAN

Don't let me down.

EXT. JINNY AND STEPH'S DAD'S HOUSE- DAY (SATURDAY)

Steph walks up to the front door and presses the bell. Jinny/Steph's father answers and seems a little surprised to see her as they kiss.

STEPH

Alright dad. Heard about Jinny and Spencer, again. Thought I'd take her out shopping, cheer her up. She about?

STEPH AND JINNY'S DAD

(a touch uncertain)

She's in her room, I'll go and get her.

STEPH

It's not like I don't know the place.

With these words Steph walks past Jinny/Steph's father and makes her way upstairs. He watches her anxiously.

INT. OUTSIDE JINNY'S BEDROOM - DAY (SATURDAY)

Steph knocks on the door and a few seconds elapse before the Jinny opens the door. Although Jinny greets her with a smile she is definitely edgy. Her stereo plays "Sunday Shining" by Finlay Quaye.

JINNY

Steph?

STEPH

Hi, heard about you and Spence. Me and Rich have bust up as well. This is our song?

JINNY

Ohreally?

STEPH

Yeah. Anyway, I thought I'd take you out shopping. Cheers ourselves up. What d'ya say?

JINNY

Err.....yeah, that'd be great.

STEPH

(finally picked up Jinny's edginess)

Is everything alright?

JINNY

(not convincing)

Yeah.

STEPH

(tries to see through the gap in the door)

You seem a bit edgy.

JINNY

I'm o.k. I'm just a bit pissed off about Spencer that's all. Give me five minutes and I'll be right with you.

STEPH

(still unsure)

O.K. I'll wait downstairs.

Jinny slams the door closed a bit too sharply.

EXT.OUTSIDE RICH'S FLAT - DAY (SATURDAY)

Mo is leaning against the door and impatiently checking his watch. Rich pulls up outside the front gate gets out of the car and goes to open the front door.

MO

Where have you been?

RICH

Out.

MO

Where?

RICH

None of your business.

MO

What's that?

He points to a small tub containing scores of green tablets next to the door step.

RICH

Rat Poison. They've been getting in the bins. Anything that eats it will be dead with an hour.

They enter Rich's flat and close the door.

INT. RICH'S KITCHEN - DAY SATURDAY

Mo is in the kitchen. He checks the fridge which is completely empty. He joins Rich in the living room.

INT RICH'S LIVING ROOM - DAY (SATURDAY)

Rich is holding the photo of the Ming Vase.

RICH

Fuck me! This is the other vase

MO

No.

RICH

I'm telling you, this is the one.

Excited, Rich runs over to the landscape painting and removes it to reveal the safe.

RICH

If we could get the two together.

MO

No chance. We're getting this for Dan, end of story. Forget about it. You don't even know the code.

RICH

(Putting the picture back over the safe)

Only Steph knows the code. A six digit number. She keeps it in her necklace and I've never seen her take it off.

MO

So forget about it. Dan's going give me twenty grand when I do this for him. You could get Steph something special. What d'ya say?

RICH

(keen)

We'll need back up.

MO

He's meeting us in the pub.

RICH

Who? Oh no, NO!

MO

He's our only option.

EXT. STREET - DAY (SATURDAY)

We cut to Andy walking down the street. He has his walkman on. Six feet tall, skin-head and big ears,

Andy sports the air of a simpleton. Spotting a group of girls on the other side of the road he tries to be cool. He fails dismally.

RICH

(voice over, carrying on conversation)

Not Handy Andy. He's a moron.

MO

He's big.

RICH

O.K, so he's a big moron. He'll be no help at all.

Whilst looking at the girls on the other side of the road Andy walks into a lamppost and knocks himself out.

INT RICH'S LIVING ROOM - DAY (SATURDAY)

Rich and Mo conclude their conversation.

MO

Come on. Can't cancel now, he's already left and he hasn't got a mobile.

Mo heads towards the front door and Rich reluctantly follows.

INT. JINNY'S CAR (STATIC) - DAY (SATURDAY)

Jinny and Steph are parked just outside Jinny and Spencer's block of flats. Steph sits in the passenger seat whilst Jinny searches for her handbag in the back.

STEPH

He's seriously got his work cut out this time.

JINNY

Doesn't look like my bag is here, must be upstairs. Who?

STEPH

Cunt-fuck-bollock-face.

JINNY

Oh Rich.....don't call him that.

STEPH

He could take a leaf or two out of Spencer's book. Spencer's lovely?

JINNY

I wouldn't say that.

STEPH

Don't file for a divorce.

JINNY

Too late. Unless he's found that money by tomorrow, which aint going to happen, I'll be paying our deal old solicitor a visit.

STEPH

Atleast give him a bit of time. O.K so he got into a bit of debt. Atleast he's not an arsehole. Rich is an arsehole!

JINNY

Hey sis, relax.

Jinny shuffles along behind Steph and begins to massage her shoulders. For next few seconds the shot is on Steph's face as she closes her eyes and enjoys Jinny's massage. She suddenly wakes.

STEPH

Are you going to get your bag?

JINNY
Oh yes.

INT. SPENCER & JINNY'S LIVING ROOM - DAY (SATURDAY)

Ash is sitting on the settee, he takes out an anti-biotic from the bottle and swallows it with a gulp of water. Spencer stands in the doorway between the kitchen and on the table is a set of keys with a label marked "Ming Fish Jar, C1522-66".

SPENCER
TB or not TB?

ASH
Ha, ha. I have the flu. You're in a better mood.

SPENCER
I have good reason to be. Jinny won't be going to our solicitor tomorrow. I've sorted it.

We hear the front door slam. Ash notices the "Ming Vase" keys and picks them up.

ASH
Would it have something to do with these? Spen-caaaaaa, are you being naughty?

SPENCER
Put them down.

ASH
(realising that they have value, taunting Spencer he begins to breath on the keys)
I'm going to breath on them, Herrrrrrr, Herrrrrrr. Give them my germs.

He puts the keys in his mouth with the key-ring protruding and jumps around making growling noises.

SPENCER

Stop pissing around! Jin!

Jinny stands in the doorway. She looks at Ash who, in a mixture of embarrassment and uncertainty stands completely still,(looking stupid) with the keys still protruding from his mouth.

JINNY

I'm not staying, I've come to get my handbag. What's he doing?

Ash, not knowing what to do makes a growling sound. Jinny kicks Ash in the groin who winces. As he winces he swallows the set of keys. Spencer yelps in horror.

You've got about 36 hours.

Jinny picks up her handbag from the side and storms out of the door.

INT. OUTSIDE SPENCER & JINNY'S TOILET - DAY (SATURDAY)

We have a close up of Spencer who is holding a box of laxatives standing outside the closed toilet door.

SPENCER

Well?

ASH

(from inside the toilet)

No.

SPENCER

Do you need more laxatives?

ASH

Can't we just let nature take it's course?

SPENCER

I need those keys straight away.

We hear a moan from Ash.

ASH

Oh God, I think they're coming!

INT. SPENCER & JINNY'S TOILET - DAY (SATURDAY)

This scene is shot looking up from the bottom of the toilet. First blackness, then we see the heads of both Ash and Spencer looking down through the toilet water as Spencer opens the toilet lid.

SPENCER

(flies back in horror as he is hit by the smell)

WHAT-THE?

He moves out of the shot and then reappears with a clothes peg over his nose.

It's fucking green!

ASH

I haven't been well.

SPENCER

(inspecting the toilets contents disgusted)

You mutant mutha-fukka, I'm not doing it I've got to meet someone. I want those keys clean by the time I get back.

Ash leans forward and with his Marigold gloves on puts his hands in the toilet.

DISSOLVE TO BLACK

EXT. RICH'S CAR (MOVING) - DAY (SATURDAY)

Rich is driving and Mo is in the passenger seat. Rich looks out of the window and pulls to a sudden halt. He jumps out and runs up to a antique shop and looks in the window. Mo gets out of the car and joins him. There is a replica of the Ming Vase in the window.

MO

No way

RICH

How's he going to know the difference?

MO

I've seen what he's capable of.

RICH

Gutless.

MO

That is a risk.....

INT. RAT & PARROT - DAY (SATURDAY)

Rich and Mo are standing at the bar. Andy enters through the door at the back of the pub, tripping over people and spilling their beer. He sees Mo and Rich and clumsily makes his way through the crowd towards them

MO

.....I do not want to take.

RICH

Here he come's.

MO

Alright And.

ANDY

(Taking his walkman off)

Alright lads. Can't be all day. Gotta see my sister off at the airport, she's off on holiday tonight.
(to Chrissey)Pint please.

RICH

Should only take a couple of hours. Where's she going?

ANDY

Dunno.

MO

You must know where she's going.

ANDY

It's in Spain somewhere.

RICH

Well where, Madrid?

MO

Barcelona?

RICH

Malaga?

ANDY

Thailand.

Oz, a burly, unsavoury looking thirty something, walks to the other side of the bar next to Andy, on which he places a black leather suitcase.

MO

I was saying, Prison doesn't bother Dan. He's been inside for everything: Fraud, GBH, Arson and Murder.....

ANDY

What? In the same day? I've got to release a chocolate hostage.

Andy makes his way to the toilet.

MO

Forget any ideas. We're gonna need a weapon, for security.

CHRISSEY

(holding a plate of skewered kebabs)

Number 6! Is that you is it?

Chrissey walks comes out from behind the bar and takes the plate to a table out of the shot.

RICH

My dad's got an old Revolver at his house. We could use that.

Chrissey returns behind the bar.

MO

Perfect. We'll finish this and then we'll go and get it.

Mo and Rich notice that Oz is glaring at them from the other side of the bar. Mo turns round to Rich.

Let's drink up and leave.

As he says this Rich throws the contents of his glass, nearly a full pint of Guinness, over Oz's face.

FREEZE FRAME OF GUINNESS HITTING FACE

MO

(voice-over)

Or do you just want to chuck you're beer all over him?

RELEASE FREEZE FRAME

There is an eerie silence. We get a close up of Oz, face drenched in Guinness, he licks the drops coming off of the top of his lips. Rich casts a nervous glance at Mo who can't believe what Rich has just done. Rich and Mo both nod meaning "leg it". They both run out of the nearest exit and are immediately persued by Oz who leaves the briefcase on the bar.

EXT. STREET - DAY (SATURDAY)

We see Rich and Mo come out of an alley panting and out of breath. Rich looks behind to see that they have lost Oz. They walk back to car catching their breath back.

MO

(out of breath)

Err.....why?

RICH

(also out breath)

I didn't do it on purpose did I? you idiot. Someone nudged me.

They get to the car and climb inside.

INT. RICH'S CAR (MOVING) -DAY (SATURDAY)

Rich pulls away and they go back past the pub, heads ducking trying not to see Oz.

MO

What about Andy? There he is!

A little past the pub is Andy walking briskly carrying the black leather briefcase that was left on the bar. Rich pulls the breaks suddenly.

RICH
Get in!

Andy gets in the back seat and Rich pulls away.

ANDY
I nicked his briefcase.

MO
Why? That'll just get into more trouble.

RICH
What does it matter now? He's after us now whatever we do.

Andy hands the briefcase over to Mo who opens it. There are four wads of fifty pound notes.

MO
Mama mia, pull over.

INT. RICH'S CAR (STATIC) - DAY (SATURDAY)

Rich can't believe it as he juggles three of the wads in his hands.

RICH
My problems are over.

MO
(inspecting the other wad)
No they're not.

RICH
She'll be putty in hands.

MO
This is fake.

RICH
(can't believe it)
What? No!

MO
Look closely at the water marks, schnide.

RICH
I can't believe it's not butter!

MO
We better get on with it.

Rich sighs in disbelief and pulls away as Mo puts the money back into the briefcase.

INT. SHOPPING CENTRE - DAY (SATURDAY)

Spencer dials a number on his mobile and waits impatiently for it answer. Foster, with a bandage on the top of his head, answers and we switch to a split screen.

SPENCER

Well?

FOSTER

It was just a hiccup.

SPENCER

A hiccup?

FOSTER

Someone nicked it and Oz will get it back, have no worry.

SPENCER

Twenty grand.

FOSTER

DON'T WORRY ABOUT IT!, it will be sorted. Just you concentrate on you've got to do. Bye!

Foster hangs up before Spencer can get another word in.

INT. CLOTHES SHOP - DAY (SATURDAY)

Jinny and Steph are queuing up to buy a dress for Jinny.

STEPH

Would you mind if I got my hair like yours?

JINNY

I'd be flattered.

Jinny is just about to pay by cash but Steph holds her back.

STEPH

Put it on your card, let's do some REAL shopping.

JINNY

Wouldn't that be hypocritical?

STEPH

You deserve it.

JINNY

(handing check out girl Visa card)

You're right, I'll pay for it with this.

Jinny leans down to sign the receipt as she does this Steph leans over and watches her with earnest. Jinny notices this and looks back at Steph with a type of "what the hell are you doing?" expression.

STEPH

(on the defensive)

I love your signature, I like the way you loop the Y, it's cool.

INT. RICH'S CAR (MOVING) - DAY (SATURDAY)

Rich is driving, Mo in the passenger seat and Andy is smoking a joint in the back. Mo keeps looking out of the window whilst finishing off a Big Mac, he tosses the box onto a pile of McDonalds rubbish that has accumulated next to Andy.

MO

(with mayonnaise on his cheek)

Newington Green, it's round here somewhere. Where's that bit of paper? The piece of paper with the address on it?

Andy hands Mo the joint. Mo looks at the joint confused then realises what he has done.

MO

You've smoked it?!!

ANDY

I ran out of Rizlas.

MO

I DON'T CARE!

RICH

For Christ's sake, what are we gonna do now?

ANDY

I think I remember the address.

MO

You "think" you remember the address?

ANDY

I do remember it, 17 Haliday House, err Mildmay Street.

RICH

(notices the road)

There it is Mildmay Street, you better be right.

INT. RICH'S CAR (MOVING) - DAY (SATURDAY)

Rich, Mo and Andy are parked outside Haliday House. Rich plays with his Dad's revolver whilst Andy stares aimlessly out of the window.

MO

(low and serious but with a big lump Mayonnaise on his cheek)

Right, we knock on the door, wait till he opensAM I TALKING TO MYSELF?

Both Andy and Rich now pay attention. Andy starts to nod his head.

Why are you nodding? I haven't said anything yet. When he opens the door, we steam in. Andy, hold him down, don't do anything don't say anything, just hold him.

RICH

What are you going to do?

MO

Interrogate him somehow. Scare him.

RICH

(as he hands the gun to Mo he opens the gauge and realises it's loaded)

Use this, shit it's loaded! I knew the old man was keen on protection, but not that keen.

MO

I'll have to be careful. (for no particular reason he begins to whisper) None of us have done anything like this before so just be.....cautious.

RICH

(also inexplicably whispering)

Why are you whispering?

MO

(still whispering)

I don't know. (now loud) remember; cautious.

Andy begins to choke and gag as if he is trying to be sick. Mo looks at him in a "I give up manner".

Cautious not nauseous.

INT. BLOCK LANDING - DAY (SATURDAY)

Andy, Rich and Mo get out of the lift and number 17 is at the end of the hallway. We then have a close up of them from above the door. Rich and Mo stand at the door with Andy standing behind. They all look at each other apprehensively. Mo, with one hand behind his back carrying the gun, knocks twice on

the door. We have a spy-hole view of our novice criminals and Mo pulls his hand away from the door having just knocked twice again.

MO

There's no-one in.

RICH

Try it again.

Mo knocks twice again and stands back under the impression that nobody is home.

MO

We're gonna have to break in and wait for him, it's our only option. Someone's gonna have to kick the door down.

We hear the sound of a fart. Mo looks round at Rich in astonishment. Rich holds his hands up in innocence. Mo then looks at Andy.

ANDY

Sorry.

RICH

Do you want to kick the door down?

MO

(still with Mayonnaise on his lip)

What do you mean "do I want to kick the door down"? Of course I don't!

RICH

Just get on with it you gutless-little-worm.

Mo approaches the door, sizing it up as if ready to give it a huge kick. He suddenly changes his mind.

MO
No.

RICH
Crying out loud!

ANDY
(interrupts and pushes both Rich and Mo aside)
Out of the way! Amateurs!

Andy sizes up the door. He raises his right foot and lunges forward in attempt the kick the handle. Before his foot connects with the handle the door is pulled back (away from Andy) and an elderly man (Mr Smith) stands in the doorway (still in the flat). As Andy drops his right leg down in the flat (where the handle was supposed to be) the force generated by the lunge sees his upper body fall forward into flat and his face smashes on the handle knocking his teeth out. Rich and Mo look at each other and run into the flat past Andy on the floor and the astonished on-looking Mr Smith.

INT. GRANNY SMITH'S FLAT - DAY (SATURDAY)

To the left is a corridor where lies Andy and Mr Smith leaning over him actually trying to help. In the foreground of the shot is an average (old-person looking) living room. Granny Smith sits on the settee watching the TV. There is a coffee table. On the table is a glass with Granny Smith's false teeth. Rich and Mo jump over Andy and past Mr Smith and run down the corridor. Rich checks all of the rooms in the corridor.

RICH
Check the front room!

Mo runs into the front room and looks around in vain before pointing the gun at Granny Smith.

MO
(completely over-the-top)
DIE-MUTHA-FUKKA!!

Granny Smith remains completely emotionless and unfazed by Mo who is clearly an amateur. Rich

comes charging in after checking the rest of the flat. He stands watching Mo with contempt as he continues to point the gun at Granny Smith who is so un-scared she could be disinterested.

MO

(one more stupid scream)

DIE MUTHA-FUKKA! WHERE ARE THE MUTHA-FUCKING KEYS?

RICH

(picks up the glass with the false teeth)

She ain't going to tell you much without these! (puts the glass back) There's not much to say.

MO

What?

RICH

(points at Granny Smith)

Does she look like a security guard to you? We've got the wrong fucking place!

Another close up of the emotionless but frail old lady. Andy is helped into the room by the surprisingly helpful Mr Smith holding his face upwards with a cloth.

MO

I don't believe it.

ANDY

(we can just make this out as Andy, toothless and in pain, speaks)

I think I've lost my teeth.

RICH

(making an exit)

Sorry Grandad, wrong address. (to Mo) What was that all about?

MO

(follows Rich towards the corridor)

What?

RICH

All that “DIE-MUTHAFUKKA”? You’re not in Compton.

Andy, in agony, eyes the false teeth in the glass.

SHOPPING CENTRE - DAY (SATURDAY)

Jinny, quite annoyed, is looking for Steph in one of the clothes shops.

JINNY

Where is she? wondering off like that.

She enters the changing room area. There are five, standard one birth changing rooms with the door cut off at head height. We hear a female giggling in the last one. Jinny jogs towards it.

JINNY

(curious and concerned)

Steph!?

STEPH

(nervously)

Jin?! Is that you?

Jinny arrives at Steph’s cubicle. We see the following exchanges from Jinny’s perspective, viewing Steph from the chest upwards. She is wearing the same black dress as Jinny.

JINNY

Are you alright?

STEPH

(still a bit edgy)

Yeah, why shouldn’t I be?

JINNY

I heard voices, giggling.

STEPH

Just me.

JINNY

(not convinced)

I'm getting something to eat.

STEPH

I'm going to get my hair done so I'll catch up with you in a bit.

JINNY

Is that my dress?

STEPH

Yeah, do you mind?

JINNY

(now a little suspicious)

No, I'll err, catch you in a bit then?

EXT. OUTSIDE SPENCER & JINNY'S BLOCK - DAY (SATURDAY)

We see Spencer approaching the block. We then see Rich, Mo and Andy coming out of the block. The three climb into Rich's parked right outside, just missing Spencer who enters the block.

INT. SPENCER & JINNY'S LIVING ROOM - DAY (SATURDAY)

We hear the front door slam and we can also hear a tap running. Spencer enters the room and walks straight to the window and opens it.

SPENCER

(as he opens the window)
(to himself) Bloody hot in here. (loud) Are they clean?

We hear the tap stop. Ash enters the room wiping the Ming Vase vault keys down with a towel.

ASH
You're back then?

SPENCER
(standing right next to the open window)
Well?

ASH
Well what?

SPENCER
ARE THEY CLEAN!!

ASH
Look, I'm drying them now!

SPENCER
Come on!

ASH
When I've dried them.

SPENCER
(screams)
Now!

ASH
(angry at Spencer's impatience)

Have them!

Ash throws the Ming Vase vault keys to Spencer. Unfortunately, in his temper, Ash throws them with too much force and they go straight past Spencer and out of the window. Spencer and Ash look at each other, stunned.

INT. RICH'S CAR (STATIC)- DAY (SATURDAY)

They are parked outside the Spencer and Jinny's block of flats. Rich is again in the driving seat, Mo is in the passenger seat. Andy is in the back looking at Rich's rear view mirror checking out his new nashers.

ANDY

I've got get to London Bridge for the quarter past six train. It's the last one.

MO

Well that's it then, I'm dead. What's that?

He looks at his rearview mirror and notices the mayonnaise on his lip. He wipes it off.

RICH

Mayonnaise.

MO

And you let me go in there like that?

RICH

(laughing as he talks)

Yeah, I thought it'd be funny whilst you did your Jimmy Cagney act.

As they talk a young blonde lady with huge breasts walks along the pavement. All eyes follow her. She likes the attention and occasionally looks back at them.

ANDY

I've got to get to London Bridge to get the quarter past six train. God they're big!

RICH

Big? It's like she's abducted two children. She keeps looking back, she must think you're nice.

ANDY

"Nice", I've never been called nice before. Women usually say "Andy.....fuck off!" never nice.

MO

Not only will I die but you won't be able to buy that special for Steph.

ANDY

I've got to get to London Bridge to get the quarter past six train.

RICH

YES WE KNOW! You've told us about four-hundred-and-fifty-eight-thousand times!

MO

So why are we just parked here?

RICH

Whilst we think of a plan, dickhead!

MO

(looking at the picture of the Ming Vase)

We need those keys because they're not just gonna fall out of the air?

The Ming Vase vault keys land on Mo's lap. He picks them up and looks at them very puzzled, as is Rich. He notices the tag which states "Ming Fish Jar- C1522 - 66" and can't believe his luck. Rich and Mo scream in delirium and Andy joins in without really knowing why. As they begin to calm down Mo kisses the keys.

RICH

Don't kiss them, you don't know where they've been! Let's get out of here before someone comes looking for them.

Rich starts the car and pulls away.

I'm going to call Steph. Get my phone out of the drawer.

Mo tries to open it but can't.

RICH

Yank it!

MO

(handing the Ming Vase keys to Andy)

Hold those.

Mo, now with two hands, manages to prize the drawer open. He opens the drawer and takes out the phone.

RICH

Call Steph and hold it for me?

MO

Yes sir!

RICH

(shouts)

I'm driving!

Mo reluctantly finds Steph on his mobile phone, dials and holds the phone to Rich's ear.

INT. SHOPPING CENTRE RESTAURANT - DAY (SATURDAY)

Jinny and Steph sit down at a table after a meal. Steph has had her hair done in exactly the same style as Jinny. She is also wearing the same dress as Jinny which she bought meaning the two look almost identical.

JINNY

We're sisters, not twins.

STEPH

Take it as a compliment.

JINNY

It's a bit spooky.

Steph's mobile phone rings which Jinny picks up off the table. It has a picture of Rich sticking his tongue out. Jinny laughs but Steph snatches the phone from her. We switch between Rich in the car and Steph in the shopping centre as they talk. Steph answer sternly.

STEPH

This better be good.

RICH

Sweetcakes!

STEPH

What?

RICH

I love you.

STEPH

Not good enough.

RICH

I've bought you a present.

STEPH
(interested)
Is it expensive?

RICH
Big-time, but I'm not going to tell you what it is. It's a surprise.

STEPH
(tune has dramatically changed)
I've missed you.

RICH
(gooey)
Bet I've missed you more. Am I forgiven?

We cut to Mo who is looking at Rich in disgust.

STEPH
You might be.

Jinny is watching Steph with a touch of jealousy.

RICH
(getting really gooey)
Do you still love me?

STEPH
I might do.

RICH
(knowing that he is forgiven)
Are you still my little SCHNOOKEM-PIE?

STEPH

(gooey and yukky)

Yeah.

RICH

And are you still my little cuddle bunny?

We cut back to Mo is who looks at Rich in utter disgust.

STEPH

Yeah.

We cut back to Jinny again who watches this spectacle with equal disgust and envy.

RICH

I love you. (he makes a kissing sound)

STEPH

I love you.

She makes a kissing sound and her phone beeps.

Listen, my batteries are running low. Call me tomorrow.

Steph hangs up.

INT. RICH'S CAR (MOVING) DAY (SATURDAY)

Rich tries one more kiss but realises the line is dead. He pulls up in traffic and catches Mo looking at him in disgust.

RICH

What? Was that yukky?

MO

(puts the phone in Rich's pocket)

That was absolutely disgusting. You haven't bought her anything.

RICH

I will when Dan pays you.

They stop at a Zebra Crossing and Rich notices a rubbish truck parked on the other side of the road.

RICH

Right then Andy, if you want a lift back to the station, get all of that shit out of the back and chuck it in that rubbish truck over there.

Andy gathers all of the rubbish and climbs out of the car whilst car's behind Rich beep at him to move forward.

EXT. STREET - DAY (SATURDAY)

We see Ash searching frantically outside the block of Spencer and Jinny's flat, where the keys should have landed. Passers by look at him strangely. Spencer comes out of the block, panicking.

SPENCER

Well?

ASH

No!

SPENCER

What do you mean "no"?

ASH

I mean I can't find them.

SPENCER

What do you mean you "can't find them"?

ASH

It means I've looked for them and they're not here.

SPENCER

I'm going out and when I get back I expect to those keys. END OF!

Spencer storms off down the street.

INT. RICH'S FLAT - EVENING (SATURDAY)

Rich and Mo walk through into the living room. Mo throws the briefcase carrying the fake £20,000 onto the settee and sits down. Rich goes to the toilet. Mo notices that there is a message on Rich's answer phone. We then cut to Rich coming out of the toilet a couple of minutes later.

RICH

Yeah, I think it's best to leave the funny money here. Where are the vault keys?

Mo searches his pockets. After checking (and finding nothing) his pockets he looks worried. He checks again. Rich looks up also worried. Once again Mo finds nothing.

RICH

Comedian.

MO

I'm being serious, I can't find them.

RICH

You be better be joking.

MO

(still fruitlessly checking his pockets)

Does it look like it?

RICH

(Rich jumps up alarmed)

Let's not panic. Let's be logical. Think back to when you had them.

MO

(thinking back)

Right, they landed in my lap (pause whilst he thinks). You asked me to get your phone (pause whilst he thinks) Then I handed them to(he puts his right hand behind as re-enacts the scene in the car).

.....Oh FFFFFFFF... (it has now dawned on him that what he did, he handed them to Andy!)

INT. RICH'S CAR (MOVING) - EVENING (SATURDAY)

Rich is driving frantically as they attempt to get to London Bridge to stop Useful getting the 6:15 train.

MO

If he gets on that train we're screwed. If he just had a mobile.

RICH

And guess whose fault it'll be You IDIOT!!! Calm down Rich. Try to relax.

Rich stops in traffic. Rich is now highly animated and jumps up and down in his seat.

WHAT-THE-FUCK-IS-THIS?

MO

This is traffic.

RICH

And this is my fist.

MO

(checks his watch, 18:08)

What's the point in arguing? We'll have to run the rest of the way. Park up.

Rich pulls away out of the traffic to park in the space noticed by Mo on the other side of the road.

INT. SHOPPING CENTRE - EVENING (SATURDAY)

We see Jinny and Steph sitting in same café as before. They've been discussing their men.

STEPH

He has his good points.

EXT. STREET - EVENING (SATURDAY)

We see Rich and Mo running frantically along, a very crowded, London Bridge. A very unfit Rich, after knocking into a number of people, is out of breath and stops at a drinks stall.

RICH

I need a drink of water.

INT. LONDON BRIDGE TICKET OFFICE - EVENING

We see Andy queuing to buy a ticket, it's 18:13. He has his walkman on.

INT. SHOPPING CENTRE - EVENING (SATURDAY)

STEPH

He can be sensitive.

EXT. STREET - EVENING (SATURDAY)

We cut to Rich who has just downed an entire bottle of mineral water. He gives out a very loud and savage burp. They start to run again.

INT. LONDON BRIDGE PATHWAY TO PLATFORM - EVENING (SATURDAY)

We see Andy at the entrance to the pathway leading to the platform showing his ticket to an inspector.

INT. SHOPPING CENTRE - EVENING (SATURDAY)

STEPH
Patient.

EXT. STREET - EVENING (SATURDAY)

We see Rich and Mo who are outside a very busy London Bridge station. An elderly couple are in Rich's way.

RICH
GET OUT OF THE FUCKING WAY!
They move out of his way, startled, and both Rich and Mo run through the doors and into the main lobby area.

INT. SHOPPING CENTRE - EVENING (SATURDAY)

STEPH
And sometimes.....understanding.

INT. LONDON BRIDGE LOBBY AREA - EVENING (SATURDAY)

We see Rich and Mo trying to make sense of the board displaying the platform and train destinations.

RICH
I don't understand a bloody word of that. It's 18:15.

MO
(points at board)
There.

EXT. PLATFORM 4 - DAY (SATURDAY)

We see Andy with his walkman on standing at the platform as the train approaches.

INT. PLATFORM ENTRANCE - DAY (SATURDAY)

Both Rich and Mo run towards the platform openings. They try to run past the ticket inspector and onto the walkway but are held back the ticket inspector's two large colleagues.

MO
(panicking)

We don't have any tickets, we just need to speak to someone on the platform urgently.

TICKET INSPECTOR
That's original.

Rich looks right down the end of the pathway and notices Andy standing at the platform.

RICH

There he is!

Mo copies Rich and with his hands on his knees looks right down the pathway and notices him.

RICH AND MO
(hysterically and jumping up and down)
ANDY-ANDY-ANDY.....arsehole!

The other commuters walk past in a hurry. We quickly cut to Andy again and Rich notices that he has his walkman on and bopping his head up and down looking stupid.

RICH

He's got his Walkman on. Get tickets from the machine!

They make a frantic dash for the ticket machine and desperately insert coins.

EXT. PLATFORM 4 - DAY (SATURDAY)

We see Andy at the platform with the train almost stationary.

INT. PLATFORM ENTRANCE - DAY (SATURDAY)

Rich and Mo grab the tickets from the machine and run to the platform entrance. The Ticket Inspector, enjoying their plight, stops them and takes an age to check the tickets before letting them pass. They start the run up the gangway to the platform. Shouting in vain at Andy.

EXT. PLATFORM 4 - DAY (SATURDAY)

We see the train stationary with people climbing off, Andy (still with Walkman on) prepares to get on.

INT. PLATFORM GANGWAY - DAY (SATURDAY)

Rich and Mo, running past and pushing travelers, are near the platform.

EXT. PLATFORM 4 - DAY (SATURDAY)

Andy is just about to get on the train as he does so he is pulled back onto the platform by a very out of breath Rich. Just in time as the automatic doors close and the train. In the background there is an elderly man collecting money for "Help The Aged".

ANDY

That was the last one.

COLLECTION MAN

(in background off screen)

Help the Aged?

RICH

(just getting his breath back)

The keys that Mo gave to you; where are they?

COLLECTION MAN

(in background off screen going down the queue getting nearer)

Help the Aged?

MO

The keys I handed to you in the car.

COLLECTION MAN

(in background off screen going down the queue getting nearer)

Help the Aged?

ANDY

Oh yeah. I chucked them.

A silence as Rich and Mo both look at each other and then lean towards Andy to make sure they got that right.

RICH & MO

(in synch)

Come again.

ANDY

(oblivious to their importance)

Yeah, you asked me to chuck all of the shit out, so I did.

Rich and Mo look at each other, bewildered.

COLLECTION MAN

(to Rich)

Help the Aged?

RICH
FUCK the aged!

The man, both amazed and scared, makes a sharp exit.

ANDY
Are you upset?

RICH
(irate)
No, I'm delighted.

Rich makes a lunge towards Andy who is rescued by Mo as he holds him back.

MO

What good will that do?

RICH
It'll make me feel better.

Mo drags Rich away back towards the gangway. As he does he casts Andy a evil glare.

ANDY
I'm stranded.

EXT. STREET - EVENING (SATURDAY)

Rich and Mo are trudging, dejected, back to the car.

MO

I'll have to tell him. It wasn't as if it was my fault. Get Useful to help, what berk suggested that?

RICH

You did.

MO

Did I?

RICH

Yes, Dick-features. Now I'm in trouble.

MO

(stunned by Rich's selfishness)

Err.....so am I?

RICH

She'll never take me back now.

Mo shakes his head in disbelief at Rich. Rich looks up and notices his car missing. Panicking he runs to the empty space. It has been stolen. Rich jumps up and down in despair. Mo walks off down the street.

FUCK! FUCK! FUCK!

MO

(angry for himself and unsympathetic for Rich)

Looks like I've got a train to catch. Catch you later.

EXT. OUTSIDE JINNY AND STEPH'S MUM'S HOUSE - EVENING (SATURDAY)

Rich stands gazing up Steph's window muttering to himself.

RICH

What am I going to do now? What the.....?

He notices a movement in the curtains and swiftly moves to the front door. He bangs on it loudly and rings the bell numerous times. Jinny and Steph's mum answers. Rich barges past her and runs up the stairs.

INT. STEPH'S BEDROOM - EVENING (SATURDAY)

Rich storms straight into Steph's bedroom. There is an en-suite bathroom which is closed. Next to the bathroom door is Steph's make-up table. On the table are two statues. Steph's necklace hangs over the statue on the left. Rich runs up to the bathroom door, tries to open it but it is locked. He bangs on the door.

RICH

I saw someone at the window. Let me in!

STEPH

(annoyed, she pokes her head through the bathroom)

I'm having a shower.

Steph closes the door. Rich tries to open the door but Steph doesn't let him. She locks the door again.

I'm getting dry!

RICH

There's someone in there. I saw someone at the window.

Rich moves back to sit on the bed as he waits for Steph. The camera shot remains on the bathroom door.

STEPH

(from inside bathroom)

It was probably me. God, you're paranoid!

Steph comes out of the bathroom wearing a dressing gown.

See! Shower!

Steph puts on her necklace. She picks it off of the right statue. Confused, she pauses for a moment and the carries on her conversation with Rich.

RICH

It might have been you. You've had your hair done!

STEPH

You noticed?

RICH

You look just like your sister.

STEPH

Present? Have you got my expensive present?

RICH

Oh yeah.....err.....not yet.

STEPH

If this is another load of bollocks Rich.

RICH

(gets up to hold her)

It's not. I promise.

Rich goes to kiss Steph. She, teasingly, lets him get right up to her lips and then pushes him away.

STEPH

Not until I get my present. Now if you don't mind, I'm getting dressed. Call me.

Steph pushes him towards the door and opens it. Rich goes to kiss her but she again teases him before pushing him out of the door and slamming it closed.

INT. STEPH'S MUM'S CORRIDOR - EVENING (SATURDAY)

We see Rich making his way down the stairs and out of the house.

RICH
(repeating to himself)
0-2-3-6-91.

EXT. OUSTIDE JINNY & LEE'S BLOCK- EVENING (SATURDAY)

Ash, now half-heartedly, is still searching for the keys to the vault. Spencer, on his way back from somewhere, comes walking down the street.

SPENCER
Well?

The rubbish van that Andy threw the vault keys into parks up right next to them and two men get out to collect more rubbish. Ash holds his hands up in defeat. This infuriates Spencer.

Then you die.

Spencer grabs Ash's head and drags him towards the rubbish truck. He then dunks his head into the rubbish. He pulls his head back out and to his absolute surprise Ash has the vault keys in his mouth. Stunned he grabs them and throws Ash to the ground.

SPENCER
(stunned and delighted)
You lucky.....

INT. RAT & PARROT - EVENING (SATURDAY)

Spencer and Ash enter the pub and go straight to the bar.

SPENCER

....son a bitch. I can't believe that! (to Chrissey)Pint please!

CHRISSEY

Thingy-bob's in 'ere tonight.

SPENCER

Who?

CHRISSEY

Woss-her-face, waja-me-callit, your girlfriend.

SPENCER

(confused)

Jinny? Where?

CHRISSEY

Over there, she was with.....

She points over to the other side of the bar behind her but there is nobody there.

Oh, I must have imagined it.

SPENCER

Yeah, you must have.

ASH

So you're really gonna do this?

SPENCER

That's why we're in here. Some Dutch courage.

Chrissey hands Spencer a pint of lager which he downs.

ASH

You're going to get pissed?

SPENCER

(putting his empty pint down)

No, just the one. Wish me luck.

He takes out a black fisherman's hat from his pocket and makes his way out of the pub whilst putting it on.

CHRISSEY

(to Ash)

That's three pounds.

EXT. OUTSIDE RICH'S HOUSE - NIGHT (SATURDAY)

We see a very annoyed Mo bandaged and bruised, waiting impatiently by Rich's front door. Dan has given him a piece of his mind. He looks down to see a rat sniffing around the Rat Poison. He jumps on the rat and stamps on it repeatedly. Rich comes walking along the street and is surprised by this display of aggression.

RICH

(pulls Mo back to reveal the dead rat)

Easy!!!!!! Killer! See you told him then?

MO

(dragging Rich away up the street)

I am not in a good mood. Come on.

RICH

Where are we going?

MO

The Geffrye Museum. We have to get that vase.

RICH

How?

MO

I'll have to think of something. Where were you?

RICH

I've had to walk back, haven't I?

MO

Shouldn't have taken that long.

RICH

You know how it is.

MO

(not convinced)

Yeah.

EXT. OUTSIDE GEFFRYE MUSEUM - NIGHT (SATURDAY)

Mo and Rich sneak upto the rear door of the museum carrying balaclavas. There is a hole in the window as if someone has broken in. They talk in hushed voices.

RICH

Typical, someone has beaten us to it.

MO

It's probably a cat or something.

RICH

How can a fucking cat break the window? There's loose glass so we're going to have to be careful.

MO

(approaching the door)

It's not we is it? it's me, muggins.

Mo gently puts his hand through the broken glass and opens the door.

INT. GEFFRYE MUSEUM - NIGHT (SATURDAY)

They enter the reception area of the Museum. The guard sleeps. To the right there are stairs leading downwards. The moonlight through the window is sufficient. Mo pulls out the map of the museum and peruses it. He nods to Rich and they put on their balaclavas and make their way down the stairs.

INT. GEFFRYE MUSEUM VAULT - NIGHT (SATURDAY)

Rich and Mo come down the stairs to a corridor. At the end of the corridor is a door with a window. Mo again looks at the map and nods towards the door. They quietly creep towards the door.

RICH

Tell me Sherlock, how are we going to open it?

MO

We've got to try.

As they get to the door they peer through the window. We see the room lighted by the moonlight. The vault is at the back and we see Spencer wearing his black fishing hat opening it. Rich and Mo look at each other (with balaclavas on).

RICH

He's getting the vase.

MO

(pulling out the gun)

Right, you go round that way and distract him. Meanwhile I'll sneak round behind and knock him out with this.

He makes a bang on the head gesture. They sneak through the door. Rich, as planned, veers to the right whereas Mo goes round the other way. We cut to Spencer coming out of the vault carrying the Ming Fish Vase. We cut back to Rich who gets nearer and Mo gets closer in the background. Spencer closes the vault and goes to lock it. Meanwhile Rich has got close enough to recognise him. He shouts and Spencer turns round, startled.

RICH

Hang on a minute, it's Spencer! Spencer Braithewaite, you went to Highbury Grove Boys School. You're married to Jinny.

SPENCER

(baffled)

Yeah?

RICH

(wearing balaclava)

Don't you recognise me?

SPENCER

No.

Rich realises why, takes off his balaclava and grins.

Richard Matthews? You go out with Steph, Jinny's sister!

RICH

Yeah!

Spencer puts the vase down, walks towards Rich and they embrace.

SPENCER

Haven't seen you for ages! How are you? Hear things aint too good with Steph?

RICH

How do you know that?

SPENCER

Small world. How's your mum?

RICH

Alright, still suffers from her back....

MO

(interrupts)

Am I interrupting something?

RICH

Mo, come and meet an old mate of mine.

Spencer is startled by the sight of the revolver.

Put the gun away, don't be formal. We used to go to school together. His wife is Steph's sister.

MO

Terrific. Shall we do this somewhere else.

SPENCER

Yeah, let's go back to mine.

RICH

(notices that Spencer has exactly the same black leather jacket as him)

Same jacket, you've got taste.

INT. SPENCER & JINNY'S KITCHEN - NIGHT (SATURDAY)

Mo is in the making a cup of coffee. He opens the fridge which is completely empty. He then notices an answer phone on the work top with one message.

INT. SPENCER & JINNY'S LIVING ROOM - NIGHT (SATURDAY)

Plonk! We have the first close up of the Ming Fish Vase as Spencer places it on the table. Rich and Ash peer over it in awe. Rich is spellbound. Mo comes in from Kitchen and places four cups of black coffee on the table.

MO

(dismissing any idea of a stitching up Dan)

I know what you're thinking. Forget about. It's going back to Dan.

SPENCER

(taking vase in his safe hands)

I don't think so.

RICH

If we don't get that vase, Mo won't get paid and I'll lose Steph.

MO

(amazed at Rich's selfishness)

Err.....and I'll end up dead!

RICH

Oh yeah, that as well.

SPENCER

Not my problem. Jinny's going to file for a divorce if I haven't sorted our debts by tomorrow. This is my saviour. So sorry but sorry.

RICH

So who's paying you and how much?

SPENCER

Some old guy, Foster. Apparently he was going to buy it from some other guy, Dan McGrath? A bit of a nasty one by all accounts.

RICH

Yes, arsehole. That's who we were trying to steal it for. So why does this Foster want you to steal it?

SPENCER

Claims he can't go through with it. Was going on about being too old for all this sort of stuff, but...

MO

(finishes off his sentence for him)

Dan being Dan won't just let Foster pull out of the deal, so Foster asked you to steal it before Dan got his hands on it.

SPENCER

Correct.

MO

How can you be sure that this Foster character is going to pay you ?

SPENCER

We were in the pub earlier, he showed me the money, it was in a suitcase.

RICH

What pub were you in?

SPENCER

The Rat & Parrot.

Mo and Rich look at each other knowingly.

He was going to give me half of it then and the other half when I stole the vase.

RICH

Where's your ten grand then?

SPENCER

There was a bit of an incident.

INT. RAT & PARROT - DAY (SATURDAY)

We go back to lunchtime, to exactly the same time that Rich, Mo and Andy were having a pint (just before the unfortunate incident which led to Rich's Guinness ending up all over Oz), as per page 38. This time we view events from a different angle. We are at the table where Spencer and Foster sit. Spencer sits on the right of the table. Foster sits in the middle facing the screen with his back to the bar. Directly behind him stands Rich who faces the bar with Mo to his left and Andy to his right (as per before). Standing up on the left of the table is Oz. He holds open the black leather briefcase in front of Spencer.

SPENCER

(voice over continuing conversation with Rich and Mo)

He held it in front of my face.

Spencer reaches out to touch it but Foster pushes his hand away.

FOSTER

Not yours yet. You can have half of it when you agree and the other when you get me the vase.

He nods at Oz who closes the briefcase, goes to the bar, and stands next to Andy. He then places the briefcase on the bar. Spencer is a bit uncertain. Andy goes past Rich and Mo to the toilet (to release his chocolate hostage).

CHRISSEY

(screams from the bar holding the plate of skewered kebabs)

Number 6! Is that you is it?

FOSTER

Yeah that's me.

Chrissey comes over and places the plate of skewered kebabs in front Foster and goes back to the bar.

There's nothing to worry about. Twenty grand for an hours work.

SPENCER

And I can take ten now?

FOSTER

(squeezing lemon on to his kebabs)

But no let downs.

SPENCER

I'll do it.

FOSTER

Good, now finish your pint and I'll give you the money outside.

Foster holds up one of the skewers and tries to chew off a chunk. Rich at the bar with Mo holds his pint of Guinness loosely by his mid-rift near the back of Fosters head. The kebab chunk that Foster is trying to tear off with his teeth is a little harder to the yank off than anticipated. He tries harder but to avail. He tries again and the force enables him to yank the chunk off of the skewer. Unfortunately the force is so great that, as his head is thrown back, he knocks Rich's pint of Guinness hard enough so that the contents are sprayed all over Oz. As Rich and Mo look at each other not knowing what to do, Foster leans forward clutching his head with slight trickles of blood stream through his fingers. Spencer goes to help him.

FOSTER

I'm O.K just get me one of those will you?

Spencer reaches for a serviette and passes it to Foster who dabs it on his head. As he does Rich and Mo run out through the doors of the pub, quickly persued by Oz.

SPENCER

O.K?

FOSTER

No, pass me another one.

Spencer reaches for another serviette and hands it to Foster. As he does this Andy comes out of the toilet to see Rich and Mo gone, as well as Oz. He sees the briefcase on the bar. He looks around quickly, then grabs the briefcase and runs out of the pub. Chrissey notices this but is too late.

CHRISSEY

(screams)

Oi, come back, that aint yours!

This makes both Foster (clutching his head) and Spencer stands up and turn round.

INT. SPENCER & JINNY'S LIVING ROOM - NIGHT (SATURDAY)

We slip back into the conversation that Rich, Mo and Spencer were having. The following shots are extreme close-ups of each speaker.

SPENCER

So some bastard nicked it.

Rich and Mo look at each other excited.

RICH

It wasn't just some bastard.

MO

It was us bastards! We stole your money.

SPENCER

Thanks.

RICH

Well not us, our dopey mate, I've got it back at my flat. And I can tell you why Foster is not to be trusted.

The camera withdraws from the three of them to show the whole room. Ash sits quietly on the settee. Rich walks and stands by the picture of the man on the soil. The following interchange between Rich and Spencer sees the camera move from one to the other rapidly. Each time we switch back to Rich the picture of the man standing in soil changes to give the effect that the he is sinking. First he stands on soil, waist high in soil, neck deep in soil and finally there is just soil.

SPENCER

Why?

RICH

Because the money he was going to pay you is fake. I'm telling you.

SPENCER

I don't believe you.

RICH

I'll show you, give me one hour.

“An hour later”. We have a close up of Spencer in front of the briefcase, inspecting the money.

RICH

Check the water marks, they're quite good fakes, but fakes never-the-less.

SPENCER

(inspecting the watermarks and realising with his own eyes that Foster tried to con him)

What a bastard, that's bang out of order!

RICH

It certainly aint cricket. That's why he wanted you steal it. He wouldn't dare pay Dan funny money. Too old my arse!

The camera withdraws back to the picture of the entire room.

MO

We've got to take the vase.

SPENCER

I could keep it.

RICH

Don't be silly, you need rid of that, think about it. As soon as the police hear that that vase has been stolen, you, A SECURITY GUARD, will be one of the first people questioned.

MO

We'll give you a cut, five grand.

RICH

Will we?

MO

Yeah, when I get paid.

We hear Spencer's mobile phone ring from his pocket.

SPENCER

That'll be him.

He answers and we can clearly hear Foster on the other end of the phone..

Hello.

FOSTER
Well?

SPENCER
Well what?

FOSTER
(shouts)
Did you get it!

RICH
(whispers and nudges Spencer)
Fuck him.

SPENCER
(nervous pause before he answers)
I was too late.

FOSTER
That means I'm fucked! I'll have to go through with it.

SPENCER
Sorry.

FOSTER
Sorry! I'll make sure we meet again. Do you hear me? WE-WILL-MEET-AGAIN!

SPENCER
Yeah, we'll have dinner or something. Some wine and some dancing, who knows where it might lead.

Fosters screams again at this cheek but Spencer hangs up. Rich pats him on the back.

INT. TUBE - DAY (SUNDAY)

“Sunday”. Mo and Rich are now on the tube taking the vase to Dan. A man sits on one side of Mo reading a newspaper. Rich sits on Mo’s other side. Rich is trying to memorise the six digit number he got from Steph’s necklace which he has scribbled down on a piece of paper.

RICH
(quietly to himself)
0-2-3-6-9-1.

MO
(looks over Rich’s shoulder and can clearly see the whole number)
What’s that?

RICH
(on the defensive he shoves the piece of paper into his pocket)
None of your business.

The female recorded voice sounds “The next stop is Holborn, change here for the Picadilly Line”. Rich gets up as the train pulls up to the station.

MO
Where are you going?

RICH
Going to see someone.

MO
Who?

Rich taps his nose meaning “none of your business”.

You fucking felcher! So you're not coming with me to Dan's?

RICH

You'll have to do it yourself. Gimme a bell when you've been paid.

MO

Some mate you are.

The train stops and Rich gets out as does the man sitting next to Mo who, as he leaves, throws his paper on the seat. Mo picks it up and starts to read.

INT. DAN'S LIVING ROOM - DAY (SUNDAY)

The first few exchanges in this scene are shot from the point of view of the television screen, providing us with a panoramic view of the room and it's occupants. In the middle sits Dan on an armchair. An empty sofa is on the left of the screen. They are watching a morning football match. Mo and the Ugly Bird enter the room. Ugly Bird sits on the sofa, Mo stands.

DAN

At last. Sit!

Mo sits down as Ugly Bird gets up to go to the toilet.

UGLY BIRD

I'm going to the toilet.

The noise of the crowd rises from the television indicating an excitement moment of play. Dan and Mo in synch stop looking at each other and look at the screen. A goal does not occur and Mo then opens the bag and takes out the vase. We can hear Ugly bird urinating in the toilet.

Well done, I'm impressed.

MO

Are you going to pay me?

DAN

No.

MO

What do you mean “no”?

DAN

The opposite of yes.

MO

But you told me.....

DAN

(interrupts, picks up his phone and calls)

I know what I told you and as I say I’m not going to pay you.....yet. (down the phone) Foster.

We can still hear Ugly Bird urinating and she has been doing so for some time now. Dan and Mo look round amazed at what must be a world record.

Close the door, I can hardly hear myself think!

Ugly bird closes the toilet door(although the sound of her urinating can be heard very, very faintly).

We’re on. You know the time and you know the drill, my man will be there. Don’t let me down.

Dan hangs up and puts the phone down on the table in front of him. All of a sudden the colour goes and everything is black and white. Mo and Dan stand up and look around and at each other in complete bewilderment. Dan comes towards the television (the screen) and hits the it on the side, the colour returns and they resume their original positions.

MO

When are you going to pay me?

The crowd noise from the television rises as the game picks up. Both heads turn to towards the screen and Dan's eyes open in hope. We hear an "Ooohh" indicating that that the attacking team has gone close.

Idiot. (to Mo) You have done a very good job, a very good job.

MO

I feel a but coming along.

DAN

Your job is only half done. You're going to exchange it for me.

MO

Why do I have to do it?

DAN

Because I say. And besides there's not a copper in the land that doesn't recognise me. I'd have to be an idiot to be hanging around Waterloo Station with that on me.

MO

Waterloo Station?

DAN

(getting louder)

Yep. You are going to take that vase to Waterloo Station and you're going to get on the 14:52 to Guildford. You're going to get on it a few minutes before it departs. As soon as you get on the train you're going to look for a middle aged man in a Dufflecoat and Panama hat. You can't miss him he looks a right dick. He'll have exactly the same bag as you. You sit opposite him. Then you ask him whether this is the train to Aylesbury. He'll say "no" this is for Guildford and you act like you've got on the wrong train. Then you get up and take his bag, get off of the train and meet me. I'll be on the platform watching you so don't even think of any funny business. Then you'll get paid. I can change

Pounds for Pesatas and fly off into the sunset. Now did you get all of that?

MO

Be reasonable.

Dan, now pissed off with Mo's lack of enthusiasm, lunges at Mo. He picks him up and slams him against the wall. He then pushes Mo's face into the wall so he can barely breathe.

DAN

(screams)

And you porked my sister and puked on my clothes! This is reasonable, fucking reasonable! (now with gritted teeth). Now I'll ask you a second time; did you get all of that?

MO

(as he struggles to breathe properly we can just make him out)

I'll get on the 14:52 to Guildford, look for a man in a Panama Hat and Dufflecoat, ask him does this go to Aylesbury? he says "no, this is for Guildford", then I take the other bag and leave, as though I have got on the wrong train.

DAN

(let's Mo fall to the ground gasping for air)

Good.

We can still faintly hear Ugly Bird urinating in the toilet. The crowd noise from the television rises again and a goal is scored, but it isn't Dan's team. He looks around to see. He moans.

INT. ASH'S CAR (MOVING) - DAY (SUNDAY)

Ash is driving and Spencer sits, looking anxious, in the passenger seat.

ASH

Relax. I'm sure you can trust them!

SPENCER

You can't trust anyone.

They drive past a café and Ash notices Jinny sitting down by the window talking to a man but they drive too fast to notice who the man is.

ASH
That was Jinny!

SPENCER
(shocked)
Where?

ASH
In that café, she was talking to someone, I swear!

INT. CAFÉ - DAY (SUNDAY)

Spencer storms through the café doors followed by Ash. Jinny sits on her own by a table near the back of the café by the window. Spencer marches up to her. There are two cups on the table.

ASH
Who were you talking to?

JINNY
What do you want? Paid off all of our debts yet?

SPENCER
(quite angry)
Who were you talking to?

JINNY
I wasn't talking to anyone. I've been here, on my own, all morning.

SPENCER
Ash said he saw you talking to a man.

JINNY

He's made a mistake then, because look; I'm here, on my own.

ASH

(now unsure whether he saw a man or not)

We were going quite fast.

SPENCER

(pointing at the other empty cup)

Whose cup is that?

JINNY

I don't know, it's been sitting there all morning. God you're suspicious! (checks her watch) Not long before I file for divorce.

SPENCER

You won't have to go to Reg Boulton's.

Spencer's mobile phone rings. He answers.

Hello?(pause)Mo!(pause) What sort of a plan?(pause) No, I don't know where Rich is (pause). I'll be straight there. (he hangs up)

I've got something sorted, don't worry. I'll call you.

Spencer and Ash hurriedly walk away. Jinny waves sarcastically.

INT. WATERLOO STATION (THE EXCHANGE)- DAY (SUNDAY)

We start the scene on the floor from the top of the escalator. Mo comes up first, having changed his clothes, carrying a holdall with the vase followed at a distance by Dan who keeps an eye on him. We then have a shot from high up showing most of Waterloo station. As usual it is very busy, but to Mo's dismay there are a few police officers around. Mo walks up to a ticket machine and enters his money.

Dan walks up to the machine next to him and does likewise. They conduct the following exchanges under their breath as they pretend to not know each other.

MO

There's Old Bill everywhere man, I'm going to get caught I know I am.

DAN

You will if you shit yourself. Now shut up, be calm and go.

Mo takes his ticket and looks up at the departures board. The time is 14:39. The train to Guildford is from platform 18. Cagily, Mo makes his way towards Platform 18 and again Dan follows him but keeps a distance. There is a queue at the platform entrance as people have to show their tickets in order to reach it. Mo stands nervously in the queue. Dan stands behind Mo. A policeman walks upto Dan. As the policeman speaks to Dan we can see Mo's panic-stricken face.

POLICEMAN

Well, well, well, if it isn't Dan Mcgrath.

DAN

Afternoon officer.

POLICEMAN

Upto no good?

DAN

I'm off to see some relatives. That a crime?

POLICEMAN

Not at all, I hope you enjoy yourself.

DAN

Thank you officer.

The officer then pauses for a second. Mo grimaces, praying that he doesn't approach him. Thankfully

the policeman walks in the other direction. Mo reaches the ticket inspector. The shot is from behind the ticket inspector so that we do not see his face. We just see Mo's eyes open widely again hoping that there is no suspicion. There isn't. Mo takes his ticket and walks onto the platform. He climbs aboard via the first door. Dan walks on to the platform. The rest of the scene is shot from Dan's perspective (looking on to the train from the platform). As Mo walks along through the carriages Dan walks in line with him on the platform. Each time Mo reaches the end of a carriage Dan (and us) lose sight of him for a couple of seconds as he walks through the connection between carriages. As Mo reaches the third connection he takes a few seconds longer than usual to enter the fourth and final carriage. Dan stops and looks concerned. Mo emerges and points to his penis indicating that we went to the toilet. Dan growls. Mo walks to end of the final carriage and takes a seat placing the holdall in front of him. He looks up to Dan in a "well where is he?" gesture. Dan takes his phone out of his pocket and phones Foster. We hear Foster at the other end.

FOSTER

(in a muffled almost incoherent voice)

Hello?

DAN

Have you got a cold? You're supposed to be on the train remember?

FOSTER

I'm on the train, I just needed the toilet.

DAN

Not you as well. Just hurry up, he's sitting at the end, the black geezer.

Dan hangs up and stands watching with earnest. We see Foster's unmistakable Duffle-jacket and Panama hat striding through the carriage carrying a holdall identical to Mo's. He sits down in front of Mo and places his holdall next to Mo's.

INT. TRAIN (THE EXCHANGE) - DAY (SUNDAY)

This is shot is from just behind Foster's Panama hat so again we only see Mo's face.

MO

Is this the train to Aylesbury?

We see the Panama hat shake in the negative.

FOSTER

(again in a distorted voice)

No this is for Guildford.

EXT. PLATFORM (THE EXCHANGE) - DAY (SUNDAY)

We resume to Dan's point of view again. Mo gets up, taking Foster's holdall and opens the carriage door near where Dan stands. Dan gives him a follow me gesture and walks down the platforms exit stairs.

DISSOLVE TO BLACK

FADE IN

EXT. STREET - DAY (SUNDAY)

Mo and Dan are sitting on a bench in the street outside a Bureau de Change. Dan has just finished counting the money and he closes the holdall.

DAN

Seems about right, well done.

He then lunges and rips Mo's shirt open.

MO

What are you doing?

DAN

Checking you haven't got a wire on.

MO

(doing his shirt back up)

You're paranoid.

DAN

I'm not paranoid, I just don't trust anybody.

Dan gets up and walks towards the Bureau De Change Mo follows and they talk in the doorway.

DAN

Well this looks like it's time for me and you to say our goodbyes.

MO

Err....money?

DAN

(laughs as he talks)

You didn't honestly think I was going to pay you ten grand did you? I aint paying you a thing.

MO

(aghast)

What?.....

DAN

(interrupts)

Now I'd walk, whilst you still can.

He looks at Mo threateningly. Mo annoyed but scared does the sensible thing and walks off down the street. Dan gives a cruel laugh and is just about to enter the Bureau De Change when Granny Smith walks by and gets in Dan's way. He puts down the briefcase. Then, very casually, Dan picks up Granny Smith with one arm and with the other he takes off the lid of the bin next to the door of the Bureau De Change and puts Granny Smith inside. He then puts the lid back on and Granny Smith peers through the hole in the side of the bin. As Dan does this he shouts to Mo who has walked off down the street.

You did a great job, that's a real talent you've got there. I'd put it to good use if I were you!

Dan enters the Bureau De Change and we follow Mo as he walks. He gives a slight smile.

INT. BUREAU DE CHANGE - DAY (SUNDAY)

We have a close up of Dan at the counter. He opens his bag and takes out a wad of money.

DAN
(handing cashier)
Change that. I want Pesetas.

EXT. STREET -DAY (SUNDAY)

We see Mo again smiling.

INT. WATERLOO STATION (FLASHBACK) - THE (REAL) EXCHANGE - DAY (SUNDAY)

We cut back to the moment when Mo handed his ticket to the inspector (page 71). This time we see the inspectors face; it is Ash posing as a ticket inspector . Ash casts Mo a cheeky, knowing smile. As Ash hands Mo back his ticket he also hands him a piece of paper on which is scribbled “3rd toilet”.

INT. BUREAU DE CHANGE - DAY (SUNDAY)

Dan stands waiting for the cashier to change his money. As she comes back to the counter, two large police officer’s come out of the staff door and approach Dan. Dan looks around confused.

CASHIER
We need you to come round to the back office to discuss something.

DAN
(baffled)
Why?

The two police officers each take a hold of Dan and lead him towards the staff door.

POLICE OFFICER STEVENSON

This way.

EXT. STREET -DAY (SUNDAY)

We see Mo again smiling.

INT. THE TRAIN (FLASHBACK) - THE (REAL) EXCHANGE - DAY (SUNDAY)

We see Mo from inside the third carriage connector. He looks at the scribbled piece of paper again “3rd toilet”. He opens the door.

INT. BUREAU DE CHANGE BACKROOM - DAY (SUNDAY)

We have a close up of Dan sitting at a table. The two police officers sit next to him. The cashier lady hands him one of the twenty pound notes that he tried to change.

DAN

(examining the note still baffled)

It can't be a forgery?

INT. THE TRAIN TOILET (FLASHBACK) - THE (REAL) EXCHANGE - DAY (SUNDAY)

We see inside the “3rd toilet”. Sitting down is Foster with his mouth taped, his arms tied behind his back and his legs tied together. He has no trousers, jacket, shirt or Panama hat. This because Rich is putting them on. Also squeezed into the toilet is Spencer who is taking money out of Fosters holdall and replacing it with the forged notes from the briefcase. Next to Spencer is a plastic carrier bag marked “The Antique Shop”. Mo opens the door.

MO

All set?

RICH

(in Fosters clothes)

Two seconds.

Mo takes out the bag of cocaine (from the opening scene) out of his pocket, hands it to Spencer and leaves. As Rich puts the finishing touches to adopting the guise of Foster, Foster's phone rings. Rich takes it out of the Dufflecoat and answers. Foster struggles in vain.

RICH

(distorts his voice)

Hello?

This time we hear Dan on the other end of the line.

DAN

Have you got a cold? You're supposed to be on the train, remember?

RICH

I'm on the train, I just needed the toilet.

DAN

Not you as well. Just hurry up, he's sitting at the end, the black geezer.

Rich hangs up, smiles at Foster, puts on the Panama Hat and winks at Spencer, taking the holdall with the fake £20,000.

EXT. STREET -DAY (SUNDAY)

Mo now walks with great bounce and zest, grinning like a Cheshire Cat.

INT. THE TRAIN (FLASHBACK) - THE (REAL) EXCHANGE - DAY (SUNDAY)

This time we see Foster (Rich) sit down in front of Mo (page 72). They exchange a devious smile.

MO

Is this the train to Aylesbury?

This time we see Rich shake his head in the Panama Hat.

FOSTER (RICH)

(again in a distorted voice)

No this is for Guildford.

EXT. STREET (FLASHBACK) - DAY (SATURDAY)

We have a quick repeated shot of yesterday by “The Antique Shop” window when Rich was trying to convince Mo to con Dan by purchasing a replica of the Ming Vase (as per page 29).

INT. ANTIQUE SHOP (FLASHBACK) - DAY (SUNDAY)

We cut to a shot of Mo, Spencer and Rich inside the shop purchasing a replica of the Ming Vase being put into the carrier bag marked “The Antique Shop”.

INT. TUBE (FLASHBACK) - DAY (SUNDAY)

We cut back to when Mo and Rich are on the Tube (page 65/66). To the point when Rich get’s off of the train and the man sitting next to Mo gets up to leave. As he leaves he throws his newspaper on the seat. Mo picks it up and reads. This time we see what he is reading. Headline;” Museum Burgled. Rare Ming Jar stolen. Reward. Please call 0800 777777”. Mo rips out the page and puts it in his pocket.

INT. THE TRAIN TOILET - THE (REAL) EXCHANGE - DAY (SUNDAY)

We see Spencer still in the toilet with Foster who remains taped and trapped. Rich enters carrying the holdall. He quickly takes off Foster’s clothes and begins to get changed back into his own clothes. As he does this Spencer takes the real Ming Vase out of the holdall and swaps it for the replica in the carrier bag.

EXT. STREET -DAY (SUNDAY)

Mo is now chuckling.

INT. BUREAU DE CHANGE BACKROOM - DAY (SUNDAY)

Dan now standing up is being read his rights. As this happens he struggles but the two officers get the better of him and manage to hand-cuff him.

POLICE OFFICER JAMES

Dan Mcgrath, I am arresting you for attempting to exchange forged bank notes. You do not have to say anything but anything you do say maybe used against you in a caught of law.

INT. THE TRAIN TOILET - THE (REAL) EXCHANGE - DAY (SUNDAY)

Rich is now back in his clothes. Spencer has drawn penis' on Fosters face with a marker pen and spits at him. Rich picks up the briefcase (now with a genuine £20,000). We hear the whistles from the platform indicating that the train is ready to leave. Spencer takes out the bag of cocaine and puts it Foster's pocket.

RICH

Hurry up. The train is leaving!

Spencer takes the carrier bag with the real Ming Vase and they leave Foster with the fake Ming Vase, tied up, with a huge bag of cocaine in his pocket and with his face bearing representations of male genitalia, helpless.

EXT. TRAIN PLATFORM - DAY (SUNDAY)

Spencer and Rich, carrying their goods, get off of the train just in time as it begins to pull away from the platform. Spencer pulls out the piece of newspaper which Mo had taken from the tube and then takes out his phone and dials the number.

EXT. STREET - DAY (SUNDAY)

Dan giving a major struggle as the two police officers force him into the car.

DAN

I've been set up. I've been set up.

EXT. TRAIN PLATFORM - DAY (SUNDAY)

Spencer and Rich make their way down the steps in the middle of the platform.

SPENCER

Hello? Yeah I've got some information on the stolen vase.

INT. POLICE CAR (MOVING) - DAY (SUNDAY)

Dan looks out of the window stunned.

EXT. VAUXHALL STATION PLATFORM - DAY (SUNDAY)

Foster's train reaches Vauxhall, it's first stop. Waiting are four policemen. As soon as it stops they climb on board.

INT. TRAIN - DAY (SUNDAY)

The policeman storm down the aisles until they reach the toilet. They open it to see Foster, tied up and graffiti covered, on the floor. With his clothes next to him on a pile under the bag with the vase. One of the policemen opens the bag and notices the vase (unaware that is a replica).

INT. ASH'S CAR (STATIC) - DAY (SUNDAY)

Ash is parked in the street waiting for Rich, Spencer and Mo. First to arrive is Mo, with a huge grin on his face, he climbs in the back. He shakes Ash's hand.

MO

(loud)

Weh hey! We did them! Where are the others?

ASH

We're waiting on them. Can you pass me my anti-biotics.? They're in the back somewhere.

Mo checks the back for Ash's anti-biotics. Rich and Spencer, smiling and laughing, approach the car. Rich climbs in the back with Mo and Spencer gets in the front passenger seat. Rich has the briefcase with the genuine £20,000 and Spencer holds carrier bag with the genuine Ming Vase. There is a lot of congratulating and high fives. Rich, patronisingly, proceeds to rub Mo's hair. This annoys Mo.

RICH

Not a bad plan Mohammed. You're not the sharpest tool in the box but that was good.

SPENCER

A drink?

RICH

Drive us to the pub.

MO

(holds Ash back from pulling away)

Hold on, you'll have to drop the stuff off first. Can't take it to the pub, can we?

RICH

Drop it all off at mine.

SPENCER

(doesn't like this)

No, we'll drop it off at mine.

RICH

Why yours?

SPENCER

Why yours?

RICH

How can we trust you?

SPENCER

(shouts)

And how can we trust you?!

MO

(to first Rich then Spencer)

Why don't we drop the briefcase at your's and leave the vase at yours?

Both Spencer and Rich, reluctantly, mutter in agreement to Mo's plan. There is a brief expression of cunning on Mo's face. Ash pulls away. Rich then takes out his mobile phone and calls Directory Enquiries and asks for the number of the "Golden Dragon", a local Chinese restaurant.

SPENCER

What are you doing?

RICH

I'm going to take Steph out for a meal. I'd advise you to do the same.

Spencer also dials Director Enquiries and asks for number "Wans", another local Chinese restaurant. They both receive the numbers as text messages on their phones. They each phone their respective restaurant.

ASH

(to Mo)

I won't be going to the pub. I'll go straight home.

MO

(suddenly alarmed)

Why not?

ASH

(suspicious at this unnecessary concern)

I'm not feeling well. I've got the flu. Is that o.k?

MO

(realises that his question was suspicious)

Yeah of course, why shouldn't it be?

ASH

Did you find my anti-biotics?

A quick glimpse of Mo's hand who, without anyone noticing, holds the bottle of anti-biotics tightly in his grasp.

MO

Err no, I'll check again.

Mo pretends to look for the anti-biotics.

RICH

Hello? Is that the Golden Dragon?

SPENCER

Hello? Is that Wans?

RICH

I'd like to book a table for two for tonight in the name of Matthews.

SPENCER

I'd like to book a table for two for tonight in the name of Braithewaite.

RICH

Say eight o'clock. Brilliant.(he hangs up)

SPENCER

(looks at Rich, seemingly copying him)

Say eight o'clock. Brilliant. (he hangs up)

MO

No, I still can't find them.

Ash tuts as they pull up outside Rich's front garden.

RICH

(takes the briefcase ready to get out)

Here we go.

MO

(holds him back)

Let me do it, save any bother. Key's.

Rich hands Mo his keys. With the keys and the briefcase Mo climbs out of the car. We watch Mo from the perspective of the car. Mo walks upto the front door but instead of opening it he bends down to do something.

SPENCER

What's he doing?

RICH

Dunno. (shouts out of window) What are you doing?

MO

(gets back to his feet and turns round)

Shoe laces. Now look.

Mo puts the keys in the slot but instead of opening the door slowly he pushes the door wide open with force. He puts the briefcase, for all to see, in the middle of the hallway.

There we go. Just so you can all trust me. And I won't be needing this.

He pulls out the loaded revolver and puts it on the hallway table. He closes the door. Mo hears a thud from inside the house. He pauses for a brief second before making his way back to the car. He climbs back inside.

MO

(pretending to have just found his anti-biotics)

Oh, look. I've found your pills.

ASH

(takes a swig of pills from the bottle before driving away)

Excellent.

INT. RAT & PARROT - DAY (SUNDAY)

Rich, Mo and Spencer enter the pub and all three go straight to the bar.

RICH

Can we trust Ash? leaving him at home like that with the vase?

SPENCER

Of course we can. Did you see him? his flu is getting pretty bad. He looked like shit. Couldn't get very far in that state.

We cut to Mo who, conspicuously, says nothing.

RICH

Right then, you two sit yourselves down and I'll get the beers in.

Spencer and Mo move away from the bar towards a table. Rich watches them closely. Mo sits down on one of the chairs. Spencer takes his jacket off and places it on another chair.

SPENCER

(walks off towards the toilet)

I need a slash.

We cut to Rich who, now with Spencer and Mo out of sight, takes out his mobile phone from his shirt pocket and dials. He turns his back to their table and holds his mouth to the phone in a top-secret, sneaky manner. We then cut to Mo who, with Spencer and Rich out of sight, also takes his mobile out phone and dials, in an equally sneaky way.

INT. RAT & PARROT TOILET - DAY (SUNDAY)

We see Spencer in the toilets look back to check that he can't be seen. He also takes out his mobile phone from his shirt pocket and dials.

INT. RAT & PARROT - DAY (SUNDAY)

We cut back to Rich who waits impatiently for the phone to be answered. At last it does.

RICH

(low)

It's me. Listen.....

We cut to Mo who also waits impatiently for the phone to be answered. At last it does.

MO

(low)

It's me. Listen.....

INT. RAT & PARROT TOILET - DAY (SUNDAY)

We cut to Spencer who also waits impatiently for the phone to be answered. At last it does.

SPENCER

(low)

It's me. Listen.....

INT. RAT & PARROT - DAY (SUNDAY)

Rich concludes his conversation.

RICH

(still low)

You know when to be there?(pause) Oh, you're gonna love it.(pause) I'll explain later, gotta go (pause) I love you too, bye.

He hangs up just as Chrissey serves him his drinks.

INT. RAT & PARROT TOILET - DAY (SUNDAY)

Spencer concludes his conversation.

SPENCER

(still low)

You know when to be there?(pause) Oh, you're gonna love it.(pause) I'll explain later, gotta go (pause) I love you too, bye.

INT. RAT & PARROT - DAY (SUNDAY)

Mo concludes his conversation.

MO

(still low)

So you've got that?(pause) Good, now only call me if it is absolutely urgent

Mo hangs up just in time to avoid being seen by Rich who approaches the table with the drinks. Rich takes his jacket off and places it on top of Spencer's (identical) on one of the chairs. Spencer comes out of the toilet and the trio all sit down to celebrate.

DISSOLVE TO BLACK

FADE IN

INT. RAT & PARROT - EVENING (SUNDAY)

Spencer, Rich and Mo are still sit at the table. A couple of hours have elapsed and the table is strewn with empty glasses. They are discussing their winnings.

MO

Holiday would be nice, somewhere hot.

SPENCER

I just hope that five grand will keep her sweet, for a little while atleast.

RICH

God knows what I'll buy her. (to Mo) You're round.

Mo gets up to go the bar. Rich checks his watch, it's seven thirty.

Bloody Hell! It's time we left.

SPENCER

(doing likewise)

I've got a restaurant to get to.

As they finish the remainder of their drinks Mo's phone rings as he waits for his drinks. He answers. We can make what he is saying but Spencer and Rich don't pay any attention.

MO

Hello (pause then gets a little angry)This better be urgent (pause) I told you (low so Rich and Spencer can't hear) 0-2-3-6-9-1 (pause)What sort of a problem? (pause) What is he doing there? (pause) So what have you done? (pause)In the fridge, it's empty (pause) Yeah. Pick me up. Bye. (he hangs up)

Mo hangs up and takes the drinks to the table.

RICH

(getting up to leave)

We're off.

SPENCER

We've got restraunts to go to, women to please.

Spencer takes what he think is his coat from the top of the pile and puts it on and Rich does likewise unaware that they have switched jackets.

RICH

You wouldn't know much about that, would you Mo?

SPENCER

We'll meet you back here in a couple of hours.

Rich and Spencer leave the pub. Mo casts mischievous glance to make sure that they've gone. He takes out his mobile phone and begins to dial.

EXT. STREET - EVENING (SUNDAY)

Rich and Spencer stand outside Rat & Parrot.

SPENCER

How do I know that you're going to the restaurant?

RICH

How do I know that you're going to the restaurant?

They both take out their mobile phones (from shirt pockets) and the screen is split into four, showing Rich, Steph, Spencer and Jinny. Jinny and Steph are sitting in their parked cars. Rich calls Steph first.

STEPH

Well?

RICH

I've got your present.

STEPH

What?

RICH

Go to the Golden Dragon. I've booked a table for 8. What d'ya say?

STEPH

You better not be mucking me around.

RICH

I'm not I promise. Just don't go back to the flat. Meet me at the restaurant.

STEPH

O.K, The Golden Dragon?

RICH

In half an hour.

STEPH

I'll be there.

Steph hangs up. We stay with the four-way split screen. Rich looks at Spencer as if to say "I told you so". Spencer calls Jinny. As Jinny and Spencer talk Steph bounces up and down in her car, excited.

JINNY

Problem solved?

SPENCER

Sort of. Go to Wans. I've booked a table for 8. What d'ya say?

JINNY

"Sort of?!"

SPENCER

I've managed to get some money.

STEPH

"Some money?!" I don't like the sound of the this.

SPENCER

It's a start atleast. Just don't go to Reg Boulton's. Meet me at the restaurant.

JINNY

O.K, Wans?

RICH

In half an hour.

JINNY

I'll be there.

Jinny and Spencer hang up. Like Steph, we see a devious, excited smile on Jinny's face before we split back to the single screen of Spencer and Rich outside the Rat & Parrot.

RICH

Cool?

SPENCER

Cool. I'll meet you back here in a couple of hours.

Rich walks off down the street on the left and Spencer walks off down the street on the right. We switch between the two as they walk away occasionally looking back over their shoulder.

INT. RAT & PARROT - EVENING (SUNDAY)

MO
(on his mobile phone)
Hello? Is that the police? Two people have been murdered.

EXT. STREET - EVENING (SUNDAY)

Rich is walking down the street. He notices someone off screen and smiles. His walk picks up pace and he looks over his shoulder before he gets to the person he is smiling at, it is Jinny standing by her car waiting for him. They embrace and kiss passionately before quickly climbing into the car. An excited Rich stops Jinny from starting the ignition.

INT. JINNY'S CAR (STATIC) - EVENING (SUNDAY)

As they conduct the following conversation. We have three flashbacks of earlier scenes showing events in a new light.

RICH
We've got the other vase.

Jinny squeals with delight.

FLASHBACK 1 - JINNY'S BEDROOM - DAY (SATURDAY)

Rich and Jinny are kissing by Jinny's bedroom window listening to Finlay Quaye's "Sunday Shining" (Steph and Rich's song). She looks out and notices Steph walking to the front door. She yells "oh my God, it's Steph!". They panic but, Jinny does not have a bed for Rich to hide under so he stands by behind the door looking afraid. Steph knocks on the door and her and Jinny conduct their conversation (as per page 22/23) with the camera showing Rich, hoping very anxiously that Steph doesn't enter the room.

JINNY

What about the code to Steph's safe?

FLASHBACK 2 - INT. RAT & PARROT - EVENING (SATURDAY)

Jinny and Rich stand at the bar together. Through the doors on the other side of the pub walk Spencer and Ash (as per page 55) and they go to the bar. Rich and Jinny both panic and duck down and out of view so that when Chrissey points (to Spencer) where they were standing they can't be seen.

RICH

Got that as well.

FLASHBACK 3 - INT. CAFÉ - DAY (SUNDAY)

Spencer and Ash hurry into the café (as per page 69) and the shot is exactly the same as before as they reach Jinny at her table. They conduct their conversation as before. As they do the camera pans down to show Rich hiding under the table, very anxious, hoping that Spencer doesn't notice him.

RICH

And if we're quick there's a suitcase full of cash. Will help us lie low for a while.

JINNY

(overwhelmed, kissing and hugging Rich)

Where's the vase?

RICH

It's at your flat. We'll go back to my flat first to pick up the suitcase and the key, then to your flat to get the vase.....and then on to Reg Boultons.

JINNY

(driving away)

And then the airport! What about Steph?

RICH

She's going to the restaurant, like Spencer.

JINNY
And Mo and Ash?

RICH
Mo's in the pub. Ash is really ill, he won't cause us any problems.

JINNY
I left a message for you yesterday. On your home phone.

RICH
What message?

JINNY
It said.....

INT. RAT & PARROT - EVENING (SUNDAY)

Mo is playing back the message to himself as he sits at the bar. He recorded it with his mobile phone when he noticed the message on Rich's answer phone (as per page 46).

JINNY'S MESSAGE ON PHONE

It's me, Jinny. I miss you. God!.....I want you so bad! They have no idea do they. Not long and we'll be at the airport. They're faces will be a picture. I've got to go. Get-that-vase.

INT. JINNY'S CAR - EVENING (SUNDAY)

Jinny continues.

JINNY
.....didn't you get it.

RICH

I didn't check. That was bit risky, don't you think?

JINNY

What does it matter now?

INT. RAT & PARROT - EVENING (SUNDAY)

Mo sits at the table smiling and drinking his pint. He is still looking at his mobile phone.

EXT. POLICE STATION - EVENING (SUNDAY)

A detective and a police officer come out of the police station and get into a Police car.

EXT. STREET - EVENING (SUNDAY)

Spencer is still walking down the street. He begins to smile at someone off screen. His walk picks up pace. He looks over his shoulder once more before he reaches the person who is smiling at, it's Steph standing next to her car also smiling. They embrace and kiss passionately before hastily climbing into the car. An excited Spencer stops Steph from starting the ignition.

INT. STEPH'S CAR (STATIC) - EVENING (SUNDAY)

As they conduct the following conversation. We have three flashbacks of earlier scenes showing events in a new light.

SPENCER

We've got the other vase.

Steph squeals with delight.

FLASHBACK 1 - INT. RAT & PARROT - NIGHT (FRIDAY)

Spencer and Steph are standing at the bar together. Through the door on the other side of the pub walk Mo and Rich (as per page 14) and go to Chrissey at the bar. Spencer and Steph panic and both duck

down below the bar and out of Rich and Mo's view. Chrissey, having mentioned that Steph was in the pub, points over to where she and Spencer were standing. Mo and Rich look over but see nothing.

STEPH

(puts on sunglasses identical to Jinny)

What do you think?

FLASHBACK 2 - INT. CLOTHES SHOP CHANGING ROOMS - DAY (SATURDAY)

The shot before was from Jinny's perspective. This time it is from inside the cubicle in which are Steph and Spencer kissing, fondling and giggling. We hear Jinny's voice call Steph (as per page 39). They panic and Spencer ducks down and by Steph's feet, praying that Jinny doesn't notice him. Jinny reaches the cubicle and we see her and Steph conduct their conversation as before. Spencer is wrapped round Steph's feet, very worried.

SPENCER

Perfect, you look just like her.

FLASHBACK 3 - INT. STEPH'S BEDROOM - EVENING (SATURDAY)

The scene earlier when Rich storms into Steph's bedroom having thought he's seen someone at the window. As before, he storms up to the en-suite bathroom door which is locked and tries to open it (as per page 53). This time we switch to inside the bathroom. Spencer is inside with Steph. He hides behind the door looking worried as Steph makes a "hush" signal before popping her head through the door to have her conversation with Rich (as before).

SPENCER

And if we're quick there's a suitcase full of cash. Will help us lie low for a while.

STEPH

(overwhelmed, kissing and hugging Spencer)

Where's the vase?

SPENCER

It's at my flat. So we'll go there first and pick that up, then on to yours to get the key and suitcase..... and then on to Reg Boultons.

STEPH

(driving away)

And then the airport! What about Jinny?

SPENCER

She's going to the restaurant, like Rich. She won't be filing for a divorce. Atleast not today, anyway.

STEPH

And Mo and Ash?

SPENCER

Mo's in the pub. Ash is at home, he's not well. I'll give him some money to keep quiet.

STEPH

I left a message for you yesterday. On your home phone.

SPENCER

What message?

STEPH

It said.....

INT. RAT & PARROT - EVENING (SUNDAY)

As with Jinny's message, Mo is playing back the message to himself as he sits at the bar. He recorded it with his mobile phone when he noticed the message in Spencer's kitchen (as per page 59).

STEPH'S MESSAGE ON PHONE

It's me, Steph. I miss you. Just to let you know, I'm ready for our meeting with Reg Boulton tomorrow God!.....I want you so bad! They have no idea do they. Not long and we'll be at the airport. They're faces will be a picture. I've got to go. Get-that-vase.

INT. JINNY'S CAR - EVENING (SUNDAY)

Steph continues.

STEPH

.....didn't you get it.

SPENCER

I didn't check. That was a bit risky, don't you think?

STEPH

What does it matter now?

INT. RAT & PARROT - EVENING (SUNDAY)

Mo puts his phone away. Still smiling he drinks his pint.

INT. POLICE CAR (MOVING) - EVENING (SUNDAY)

The police officer is driving and the detective sits in the passenger seat.

DETECTIVE BAKER

Holiday House is the first one.

INT. OUTSIDE SPENCER AND JINNY'S FLAT - EVENING (SUNDAY)

Steph and Spencer get to the front door and realise that it has been broken into. They look at each other anxiously.

INT. SPENCER AND JINNY'S LIVING ROOM - EVENING (SUNDAY)

Steph and Spencer enter the flat in a hurry. They call out Ash's name but there is no answer. On the living room table is Ash's bottle of anti-biotics, left open. As Spencer checks all of the rooms Steph enters the living room, looking for the vase. Spencer enter into the room with panic on his face.

STEPH

Where's the vase?

SPENCER

(runs to the table and nudges it, knocking over the anti-biotics, which spill on the table)

I put it right here!

STEPH

You don't think.....

SPENCER

He wouldn't have. He's really ill and he's left these.

He picks up the anti-biotic bottle looks at them. They're not anti-biotics. Spencer is very confused.

These aren't anti-biotics!

STEPH

They can't just fucking disappear! That's Rich's jacket.

Spencer looks at himself and realises that he has picked up the wrong jacket.

SPENCER

I've picked up the wrong jacket, this is Rich's.

STEPH

Bollock Brain!

SPENCER

Alright! What's this?

Spencer pulls out the piece of paper that Rich wrote the safe code on from the inside pocket.

EXT. OUTSIDE SPENCER AND JINNY'S BLOCK - EVENING (SUNDAY)

The detective and police officer pull up outside the building. They get out of the car and enter the building.

INT. RAT & PARROT - EVENING (SUNDAY)

Mo's pint is nearly finished. He sits smiling.

INT. SPENCER AND JINNY'S LIVING ROOM - EVENING (SUNDAY)

STEPH

(puzzling over the piece of paper)

0-2-3-6-9-1, that's the code to my safe. Why has he got it? (pause) hang on a minute.

Zoom in on Steph's face as she thinks back and realises what Rich and Jinny have been trying to do. Three very brief flashbacks. She grabs her necklace.

Rich hasn't been trying to get me back. It's this. They're after this. The code to my safe!

FLASHBACK 1 - EXT. STEPH'S FRONT GARDEN - NIGHT (FRIDAY)

Right back to the third scene when Rich and Mo arrive at Steph's sisters party (as per page 3). As Rich kisses Steph's neck on her doorstep, we pan down to see what he was doing with hands, he was trying to open Steph's necklace.

FLASHBACK 2 - INT. JINNY'S CAR (STATIC) - DAY (SATURDAY)

Back to the scene when Jinny gives Steph a massage (as per page 26). This time we pan down to see what Jinny was really trying to do; she was trying to open Steph's necklace.

FLASHBACK 3 - INT. STEPH'S BEDROOM - EVENING (SATURDAY)

To the scene when Rich stormed into Steph's bedroom (as per page 53). We cut back to the shot of the

door as Rich waits for Steph to come out of the bathroom. This time the shot does not stay on the door. The shot draws back to show Rich take Steph's necklace off of the left statue, open it, quickly memorise the code from a piece of paper before locking it back inside the necklace and hanging it over the right statue. As before, Steph comes out of the bathroom and picks up her necklace. She looks confused. We switch back to the present.

They're going to get my Nan's vase.

SPENCER

(absolutely baffled)

What is going on?

STEPH

(moving towards the front door)

We've got to stop them.

INT. OUTSIDE SPENCER AND JINNY'S FLAT - EVENING (SUNDAY)

The detective and police officer are outside the flat. The door is open so they go straight inside.

INT. SPENCER AND JINNY'S LIVING ROOM - EVENING (SUNDAY)

SPENCER

Will you please explain what's going on?!

As they head for the door the detective and police officer walk in. The police officer holds them back.

DETECTIVE BAKER

Spencer Braithwaite?

SPENCER

(confused and nervous)

Yeah?

DETECTIVE BAKER

Detective Baker, this is constable Healy. We've had a very serious report so we need to check inside.

SPENCER

What sort of a report?

INT. RAT & PARROT - EVENING (SUNDAY)

Mo sits smiling.

INT. SPENCER AND JINNY'S KITCHEN - EVENING (SUNDAY)

Spencer, Steph, the detective and the police officer are in the kitchen standing by the fridge. The detective looks at the police officer and then opens the fridge. Inside is Ash, dead. Steph and Spencer look at each other perplexed.

DISSOLVE TO BLACK

FADE IN.

EXT. OUTSIDE RICH'S FLAT - DAY (SUNDAY)

We cut back to the scene when Rich, Spencer Ash and Mo are in Ross' car. Ash has parked outside Rich's flat and Mo has offered to put the briefcase in Rich's flat to save any arguing (as per page 81). The scene before was shown from the perspective of those in the car. This time it is from the doorstep looking outwards so we can see exactly what Mo is doing. He has Ash's bottle of anti-biotics. He is bent down by the tray of Rat Poison. He empties the bottle of anti-biotics and swaps them for the Rat Poison tablets.

RICH

(shouts from the car)

What are you doing?

MO

(stands up having completed the swap and turns round)
Shoe laces. Now look.

The shot remains the same for the rest of the scene as, just like before, Mo puts the keys in the slot but instead of opening the door slowly he pushes the door wide open with force. He puts the briefcase in the hallway.

There we go. Just so you can all trust me. And I won't be needing this.

We hear Mo pull out the loaded revolver and put it on the hallway table. He closes the door. Mo hears a thud from inside the house. He pauses for a brief second before making his way back to the car. He climbs back in and Ash pulls away.

MO
Oh, look. I've found your pills.

ASH
(takes a swig of pills from the bottle before driving away)
Excellent.

INT. SPENCER AND JINNY'S LIVING ROOM - DAY (SUNDAY)

It is earlier in the day. Mo, Spencer, Rich and Ash have come back to drop the Ming Vase off before going to the pub to celebrate. They enter the room and Spencer places the Ming Vase (in carrier bag) on the coffee table. Ash, looking very pale, sits down on the settee. Spencer notices Ash looking unwell.

SPENCER
You-look-like-shit.

ASH
(barely coherent)
Thanks.

MO
Let's just leave him to get some rest. Come on!

Rich, Mo and Spencer leave the room. Spencer looks back at Ash, a bit concerned. Mo reassures him.

He'll be alright. (to Ash)Don't forget to take your anti-biotics.

They leave. The camera stays on Ash. He pulls out the bottle of what he thinks are anti-biotics and takes a fatal swig. After putting the bottle on the table he chokes and dies. After a brief time period, we hear the front door burst open and the sound of someone stumbling along the corridor. We can hear the person tripping and hurting themselves. Into the room comes a tall, stocky man in a balaclava. He checks to see that Ash is dead. He then drags Ash over to the kitchen. He opens the fridge door, squeezes him inside and closes it. He then comes back into the living room. He takes the Ming Vase out of the bag and checks it. The clumsy man loses his grip on the vase and drops it on the floor. Miraculously, it doesn't smash. Shaking, he picks the vase up, places it carefully back into the carrier bag before stumbling his way out of the flat. He is definitely not an expert.

DISSOLVE TO BLACK

FADE IN.

INT. SPENCER AND JINNY'S KITCHEN - EVENING (SUNDAY)

We cut back to the present as Spencer and Steph still look at each other absolutely mystified. Now they are being handcuffed and read their rights.

INT. RAT & PARROT - EVENING (SUNDAY)

Mo finishes his pint, smiling.

INT. JINNY'S CAR (MOVING) - EVENING (SUNDAY)

Jinny and Rich pull up outside Rich's house, get out and hurry to Rich's front door. The front door is wide open. It appears that Rich has been burgled. Worried, they look at each other and enter.

EXT. OUTSIDE SPENCER AND JINNY'S BLOCK - EVENING (SUNDAY)

The detective and police officer put Steph and Spencer (handcuffed) into the back seats of the police car.

INT. RICH'S LIVING ROOM - EVENING (SUNDAY)

Rich is jumping around like a maniac whilst Jinny stands by the safe.

RICH
They've taken the fucking money!

JINNY
Let's not panic. We've still got both vases. Where's the code? That's Spencer's jacket.

RICH
(checks his inside pocket then realises he has picked up the wrong jacket)
This is not my jacket. This is Spencer's, I've picked up the wrong one.

JINNY
You didn't say that. I didn't hear you say that.

RICH
(runs over to the safe. He is concerned because the glass is smashed on the painting)
It's O.K, I remember it. 0-2-3-6-9-1.

JINNY
You better be right.

A worried Rich removes the painting and turns the numbers, it works and the safe opens. They look inside and then look at each other confused. We are unable to see what is inside.

INT. RAT & PARROT - EVENING (SUNDAY)

Mo, smiling, gets up and takes his empty pint the bar. Ready to leave.

EXT. STREET - EVENING (SUNDAY)

We cut to the police car driving with Steph and Spencer in the back looking stunned.

INT. RICH'S LIVING ROOM - EVENING (SUNDAY)

Jinny and Rich make their way to the front door. Rich is stunned.

JINNY

(notices an envelope in protruding from Rich's side pocket)

This is not good, this is SO not good. What's that?

RICH

(taking out the opened envelope, checking it a little confused)

It's a letter.....for you. It's been opened.

JINNY

(snatches it from Rich and checks the stamp)

It's from Reg Boulton.

RICH

Your solicitor?

JINNY

(reading letter)

Yeah.

“Dear Mrs Braithewaite,

Re: Legacy of Mrs Joan Mavis Blake

I refer to our recent telephone conversation”(looks up) What conversation?

“Despite the unusual time request, I can confirm our appointment for Sunday 8th June at 8p.m.”

RICH

That's tonight. I didn't know he was expecting us?

JINNY

(confused)

He wasn't. (she reads on) "As you aware, the late Mrs Blake left a 15th Century Ming Dynasty Fish Jar in her Will. Terms of the Will. The will states that the attendance of atleast one of the two signatories is needed in order to claim the vase. The signatories named are: 1, Ms Jinny Catherine Blake (now Mrs Jinny Catherine Braithewaite) 2, Mr Stephen Joseph Clement. The vase is currently locked in a safe. To open the safe we will require the key. This key was entrusted to Ms Stephanie Jane Blake. As long as these requirements are met I do not foresee any difficulties in fulfilling Mrs Blakes legacy. I look forward to our meeting, if you have any queries please do not hesitate to call me. Best regards, Reg Boulton". That's why he didn't want me to go and see Reg.

The camera then zooms in Jinny's face as she realises what Steph and Spencer have really been up to. We have three very brief flashbacks.

FLASHBACK 1. INT. SPENCER AND JINNY'S LIVING ROOM - DAY (FRIDAY)

We cut to Spencer who is horrified that Jinny might go to Reg Boulton's on Sunday (as per page 8).

FLASHBACK 2. INT. CLOTHES SHOP - DAY (SATURDAY)

We cut back to yesterday to when Jinny leans down to sign her receipt. As she does this Steph leans over and watches her signature with earnest. Jinny notices this and looks back at Steph with a type of "what the hell are you doing?" expression (as per page 34).

FLASHBACK 3. INT. SHOPPING CENTRE RESTAURANT - DAY (SATURDAY)

We cut back to when Jinny and Steph sit down at a table after a meal. Steph has had her hair done in exactly the same style as Jinny. She is also wearing the same dress as Jinny which she bought meaning the two look almost identical (as per page 43).

JINNY

They're going to get my Nan's vase! We've got to stop them.

RICH

Will you please explain what's going on?!

EXT. RAT & PARROT - NIGHT (SUNDAY)

Mo comes out of the pub with a huge smile on his face.

EXT. OUTSIDE RICH'S FLAT - NIGHT (SUNDAY)

The police car pulls up outside Rich's front gate. With Steph and Spencer handcuffed and locked in the back, shell-shocked, the detective and police officer walk to the front door which is open. They enter.

INT. RICH'S FLAT - EVENING (SUNDAY)

The detective stops Rich from leaving and the police officer holds back Jinny.

DETECTIVE BAKER

Richard Matthews?

RICH

(nervous and confused)

Yeah?

DETECTIVE BAKER

Detective Baker, this is constable Healy. We've had a very serious report so we need to check inside.

RICH

What sort of a report?

INT. RICH'S CAR (MOVING) - NIGHT (SUNDAY)

We cut to a shot from behind the man in the balaclava as he drives away in Rich's car.

EXT. STREET - NIGHT (SUNDAY)

Mo bounces merrily down the street.

INT. RICH'S KITCHEN - NIGHT (SUNDAY)

All four are in the kitchen. The detective stands by the fridge and the police officer stands by the kitchen door with Jinny and Rich watching, perplexed. The detective looks at the police officer before opening the fridge. Inside is Oz, dead. He has been shot in the heart. On top of him is Rich's dad's revolver. Rich and Jinny look at each other, absolutely bewildered.

DISSOLVE TO BLACK

FADE IN

EXT. STREET - EVENING (SATURDAY)

We cut back to Saturday, to the point when Rich and Mo are in the car arguing as they desperately to London Bridge before Useful gets on his train (as per page 47). The shot is side on from the outside of the car looking in on Rich as they are stuck in traffic.

RICH
WHAT-THE-FUCK-IS-THIS?

MO
This is traffic.

RICH
And this my fist.

MO
(checks his watch, 18:08)
What's the point in arguing? We'll have to run the rest of the way. Park up.

As Rich pulls out to park in the space the camera turns 180 degrees to show Oz standing on the pavement watching them with earnest. He is a bit confused to see Rich and Mo climb out of the car run off down the street. He walks to Rich's car and, after a quick look round, he smashes the driver's window. He unlocks the door, lets himself in and rummages around.

INT. RICH'S CAR (STATIC) - EVENING (SATURDAY)

He finds Rich's driving licence in one of the pockets, detailing his name and address. "Richard Matthews, 34 Rotherfield Street, Islington, London N1 3EY".

OZ

(laughs and mutters to himself as he begins hot-wire the car and pulls away)

Richard Matthews! Got you! Think you're gonna chuck beer over me and get away with it?

He turns on the radio. "Hello, this is Capital Radio and it's Saturday Evening. This is R..E.M and 'EverybodyHurts". He turns it straight off. He turns it back on "Hello, this is Capital Radio and it's Sunday morning". He has been driving all night and it is light again. At last he finds Rotherfield Street.

At last! Let me park out of sight.

He drives past number 34, parks in the next street and gets climbs out.

EXT. RICH'S STREET - DAY (SUNDAY)

Oz walks up to Rich's front door and knocks but there is no answer. He knocks again but still there is no answer. He then looks around before taking out a credit card and using it to open the door without actually breaking it. He has clearly done this before. He enters the flat.

INT. RICH'S FLAT- DAY (SUNDAY)

Oz enters the front room and turns on the television and sits down to watch. He mutters to himself.

OZ

I'll wait all day if I have to.

A couple of hours have elapsed of Oz watching television before he hears a car pull up outside. He jumps up to look outside the window through the net curtains. He sees Rich, Spencer, Ash and Mo in the car (as per page 98). He looks around for a weapon. He takes a rolling pin from the kitchen and quickly runs into the hallway to wait behind the front door. He holds the rolling pin with both hands waiting to

strike as soon as someone comes through the front door.

RICH

(offscreen, from the car outside calling to Mo, as per page 98)

What are you doing?

MO

(offscreen, on the other side of the door)

Shoe laces. Now look.

As before Mo puts the keys in the slot but instead of opening the door slowly he pushes the door wide open with force. This, unbeknown to Mo, knocks Oz's head against the wall and renders him unconscious. Oz remains crushed between the door and the wall as Mo enters the flat to place the briefcase in the hallway (as before, completely oblivious to Oz's presence).

There we go. Just so you can all trust me. And I won't be needing this.

After placing Rich's dad loaded revolver on the hallway table he leaves and closes the door. By closing the door he releases the unconscious Oz from his trapped position and he falls to floor knocking over the briefcase. A couple of hours elapse of Oz lying unconscious before the we hear a banging on the front door. After a few seconds the door is broken and the head of the man in the balaclava pops into the flat. Oz's body lies across the doorway making it difficult for the man to open the door. After a lot of pushing the man manages to make enough space for himself to squeeze through. His force means that he falls into the flat and on top of Oz, waking him up. The man manages to get his feet. As Oz begins to get to his feet the man looks around and picks up the loaded revolver. Oz looks at the man, still dazed. The man shoots Oz twice in the heart killing him instantly. The man then picks up Rich's home telephone and dials quickly. We can clearly make out the voice of Mo at the other end (as per page 84).

MO

(offscreen, on other end of line)

Hello.

MAN IN BALACLAVA

It's me.

MO

This better be urgent.

MAN IN BALACLAVA

It is urgent, double urgent, with Fries. I've forgotten the safe number.

MO

I told you (low so Rich and Spencer can't hear) 0-2-3-6-9-1.

MAN IN BALACLAVA

I've got another problem.

MO

What sort of a problem?

MAN IN BALACLAVA

That bloke was here, the bloke who's briefcase we nicked.

MO

What is he doing there?

MAN IN BALACLAVA

I don't know! He was just lying in the floor in the hallway.

MO

So what have you done?

MAN IN BALACLAVA

I've killed, I've shot him, he's dead. What shall I do with him?

MO

In the fridge, it's empty.

MAN IN BALACLAVA

I'll take Rich's car? It's parked in the next street. Think it's been hot wired.

MO

Yeah. Pick me up. Bye. (he hangs up)

Stumbling and tripping, the man in the balaclava hangs up and the drags Oz's body over to Rich's empty fridge in the kitchen. He opens it and is just able to squeeze Oz's body inside. He throws the revolver on top of Oz before closing the fridge door. He then walks over to the painting that covers the safe. He removes the painting and gently puts the painting on the floor. Stupidly, he then stands on it, causing the glass to shatter. As he opens the safe the camera pans across to the front door which is still open. So we can only hear what the man is doing as he takes out the key and replaces it with something. We hear him place the broken painting back over the safe. Once he has finished we see him, carrying the key, leave the house (and the briefcase). Just as he gets to the garden gate, he stops, realising that he has forgotten the briefcase. He comes back into the flat and grabs the briefcase before leaving for a second time.

DISSOLVE TO BLACK

FADE IN

INT. RICH'S KITCHEN - NIGHT (SUNDAY)

We cut back to the present. Rich and Jinny still look at each other, perplexed. Now they are being handcuffed and read their rights.

INT. RICH'S CAR (MOVING) - NIGHT (SUNDAY)

We cut to another shot from behind the man in the balaclava as he drives away in Rich's car. We see Mo walking along the pavement. The man beeps and Mo turns round and smiles. The man pulls over and a very pleased looking Mo gets in the passenger seat. He hands Mo the key from Steph's safe. Mo checks the back and see's the original Ming Vase in the carrier bag. He laughs before pulling the mans balaclava off (we still can't see who he is).

MO

You can take that off now. We're going to see a man called Reg Boulton.

REG BOULTON'S OFFICE - NIGHT (SUNDAY)

An average looking office sollicitors. Reg Boulton sits at his desk. He checks his watch, 20:00.

EXT. OUTSIDE RICH'S FLAT - NIGHT (SUNDAY)

Rich and Jinny are now handcuffed and being shoved in the back seat of the police car along with Steph and Spencer. All four look at each other in a combination of shock, confusion and disbelief as the car pulls away.

INT. RICH'S CAR (STATIC) - NIGHT (SUNDAY)

The same angle as before. Outside Reg Boulton's office. Mo climbs out.

MO

Give me five minutes.

INT. POLICE STATION RECEPTION AREA - NIGHT (SUNDAY)

Foster, still with pictures of male genitalia on his face, is being searched by a police officer by a desk. We can hear Dan's psychotic screams from one of the cells. The police officer finds the stash of cocaine in Foster's pocket. Another policeman at the desk holds the replica Ming Vase and the bag of cocaine.

INT. REG BOULTON'S OFFICE - NIGHT (SUNDAY)

Mo, confidently, walks into the office. Being a Sunday, there is no one at reception. He notices the name "Mr R D Boulton" on one of the doors which is slightly ajar. He walks up to the door and knocks. Mo enters before Reg has a chance to answer.

MO

I've come to collect the Ming Vase. The Will of Joan Blake?

REG BOULTON

(unsure)

I'm sorry, I was expecting Jinny Braithewaite.

Before he replies, we hear a section of the conversation that Mo and Rich had earlier, ring through Mo's brain.

MO AND RICH'S VOICE

(as per page 12)

Mo, "For Jinny to get the vase she'd have to get the key from Steph and for Jinny to get the vase she'd have to get the signature of Jinny". Rich, "Yeah or her half brother, Stephen, but he went back to Jamaica with his dad just after he was born".

MO

I'm Stephen, her brother.

Reg thinks for second before smiling and shaking Mo's hand. The scam has worked.

REG BOULTON

I haven't seen you since you were a baby. This way.

INT. POLICE STATION RECEPTION AREA - NIGHT (SUNDAY)

At the reception desk again. The police officer inspects the replica of the Ming Vase.

POLICE OFFICER

This is a fake (now holding the bag of cocaine) but this isn't.

FOSTER

I've been set up.

INT. REG BOULTON'S OFFICE - NIGHT (SUNDAY)

Mo and Reg Boulton stand by a safe in the back of Reg's office. A smiling Mo takes out the key and hands it to Reg who opens the safe and takes out the Ming Vase.

EXT. OUTSIDE POLICE STATION - NIGHT (SUNDAY)

The police car pulls up outside the police station.

INT. REG BOULTON'S OFFICE - NIGHT (SUNDAY)

Reg hands Mo a copy of the Will. Mo signs under the name of Mr Stephen Joseph Clement and then picks up the Ming Vase.

INT. POLICE STATION - NIGHT (SUNDAY)

Into the station come Jinny, Rich, Steph and Spencer all handcuffed looking very miserable. Foster screams and struggles.

That's them, they stitched me up. It wasn't me, it wasn't me! They're the ones you want!

INT. REG BOULTON'S OFFICE - NIGHT (SUNDAY)

Mo, with the Ming Vase, stands at the door of Reg's office. Rich's car parked outside (we still can't discern the driver). Mo shakes Reg's hand before leaving.

REG BOULTON

Great to see you again. Give my love to your sister's.

MO

Will do.

INT. RICH'S CAR (STATIC) - NIGHT (SUNDAY)

A delighted Mo climbs in the passenger seat and places the Ming Vase with it's partner in the back of the car. We still can't make out the driver.

INT. RICH'S LIVING ROOM - NIGHT (SUNDAY)

We pan towards the safe that has been left open and finally see what has been left inside. The pair of false teeth that Andy stole from the elderly lady (as per page 38/39).

INT. RICH'S CAR (STATIC) - NIGHT (SUNDAY)

We have a shot from the front of the car. The driver is looking at Mo so we can't see his face.

MO

So you're not totally stupid then?

The man turns round and we can finally see his face, it's Andy. He smiles a toothless smile before pulling away.

THE END

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