

TB

LONDON ROCKS

By

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TB

IN BLACK

DACEY (VO)

...in any confidence game, bunko, flim-flam, grift or hustle everything the con man says, is said for a reason, everything he does, is done for a purpose. If you think you've worked out the play, you're wrong. The real play is hidden deep inside the twists and turns of the booster's imagination. The confidence man exploits all human qualities - dishonesty, honesty, trust, vanity, compassion, irresponsibility, naïveté but most of all greed. It's greed that makes the 'mark' walk into a dark tunnel with his wallet wide open.

INT. THE CHATEAU DE VERSAILLES - FRANCE 1792 - NIGHT

The dim burn of flickering wall LANTERNS warm a maze of shadowy stone corridors. The night calm is broken by a maddening frenzy, deep in the chateau - a disaster has been alerted. SERFS and MAIDS dressed in nightclothes panic and scurry in all directions. A LIGHT can be seen moving along the far distance of the corridors. Getting closer it brightens the darkest crevices - a light befitting a king...

In his bedclothes, LOUIS XVI emerges from the darkness, followed by SERVANTS holding many lanterns aloft. His walk is urgent - his face is thunder. His urgency fills the camera as he passes and bellows...

LOUIS XVI
Où est-elle! ?

EXT. THE CHATEAU DE VERSAILLES - COURTYARD - NIGHT

An unknown cloaked WOMAN on HORSEBACK. The horse bucks high on hind legs, then races off hard under the portcullis and into the night darkness. As the horse gallops away...

SMASH CUT TO:

INT. LONDON UNDERGROUND 2012 - DAY

A BAKERLOO LINE TUBE TRAIN thunders past.

INT. UNDERGROUND TUBE CAR - DAY

The car is full of TOURISTS in London for the OLYMPICS.

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HECTIC TITLES OVER HECTIC CUTS: The tracks - the passengers - the tunnel - the windows - the tracks - the passengers - the tunnel - the windows...

HOLD ON: DACEY GRIFFIN, 32, American, handsome, sharp suit, cheeky smile.

HECTIC CUTS: The tracks - the passengers - the tunnel... etc.

HOLD ON: SIMONE ROUSSEAU, 29, American, pretty, mini-skirt chic.

HECTIC CUT: The window - the tracks - the passengers... etc.

INT. SOMEWHERE - DAY

ECU: A MASTER JEWELLER'S HANDS cuts a LARGE DIAMOND.

INT. UNDERGROUND TUBE CAR - DAY

From opposite ends of the car Simone and Dacey make their way through the PASSENGERS.

HECTIC CUTS: The tracks - the window - the tunnel... etc.

INT. SOMEWHERE - DAY

ON: A GOLD LOUIS XV BROOCH being crafted.

INT. UNDERGROUND TUBE CAR - DAY

ECU: Dacey's eyes - then Simone's eyes.

INT. SOMEWHERE - DAY

The hands of a CARTOGRAPHER working on a 18th century map.

INT. UNDERGROUND TUBE CAR - DAY

The train pulls abruptly into OXFORD CIRCUS STATION jolting the car. The doors open - passengers file on and off.

FIND: Simone, now sitting directly opposite Dacey.

The doors close - the train moves off.

Dacey eyes Simone, she knows it and enjoys it. He glances up the hem of her skirt. Not amused - she shuts up shop, crossing her legs. He smiles - she doesn't.

The train rattles on. Dacey glances towards a CUTE GUY, 30, standing a few feet away. Simone follows Dacey's look and stares at the guy.

The train slows for the next station - PICCADILLY CIRCUS. Simone gets up to leave - Dacey does the same, but with the jolt of the car, he loses balance and bumps the guy from behind, knocking him into Simone - she yelps.

SIMONE
Get off of me!

CUTE GUY
Shit sorry.

He's not so sorry - Simone's beautiful and he lingers a little too long. Smiling, Dacey makes his way to the end of the car - Simone follows. Dacey's eyes light up as Simone approaches... and proudly presents him with a WALLET. He smiles admiringly and searches the wallet. Not much! £50 cash, one credit card, drivers license, blood donor card. Simone expects congratulations but Dacey raises his finger to his lips - shhhh. He closes the wallet, walks back along the car and taps the guy on the shoulder.

DACEY
Sir, I believe you dropped this.

Simone is bemused. The grateful guy checks his wallet - everything's there. The train doors open. Dacey smiles...

DACEY
Nice - giving blood.

Dacey jumps off the train leaving the guy puzzled.

INT. PICCADILLY CIRCUS STATION - DAY

Simone leaps from the train and runs through the crowded platform. She catches up to Dacey and spins him around.

SIMONE
Why did you do that?

DACEY
(sotto voce)
Because - I could've lifted that wallet wearing a boxing glove and the dude only had a fifty. We don't hit ordinary people - you've gotta know your 'marks' better than that.

SIMONE
You called him.

DACEY

And you should've shaken it off.
Over there...

Further along the platform a PROFESSOR TYPE puts his ticket into a POCKETBOOK that is stuffed full of POUND NOTES.

DACEY

...if we were doing this for real -
that's your guy. Or him...

At a TRAVEL MAP a HUGE NEW YORKER in PLAID SHORTS and LEMON COTTON JACKET fans out a handful of CURRENCY trying to explain ENGLISH cash to his SKINNY WIFE - she doesn't get it.

INT. PICCADILLY CIRCUS STATION/ESCALATOR - DAY

Dacey and Simone ride the up escalator.

SIMONE

If I'm not going to be a
pickpocket, then why am I doing it?

DACEY

Baby steps - you gotta learn the
basics from the bottom up...

TWO ARMED COPS descend the down escalator Dacey senses Simone's nervousness, he smiles and acknowledges the cops as they pass.

SIMONE

Friends of yours?

DACEY

Never look away, it makes you look
guilty. Look them in the eyes -
like you've got nothing to hide.

Dacey walks Simone off the escalator - they pass a BUSKER playing the saxophone. Dacey, stops fishes in his pocket, and tosses a TEN POUND NOTE into the BUSKER'S HAT.

EXT. GREAT WINDMILL STREET - DAY

Dacey exits the station, grabs a newspaper from a VENDOR and walks along the street. Simone skips out of the station a few paces behind, playfully slaps Dacey's ass and runs off. Dacey gives chase - hand-in-hand they walk along together.

Crossing the entrance to BREWER STREET PARKING STRUCTURE, they allow a PORSCHE 911 to pass. Dacey admires the PRETTY WOMAN driver - Simone whacks him for looking.

As the 911 passes a BMW is revealed parked across the street - TWO MOBSTERS sit inside - waiting. Seeing Dacey, one of the mobsters gets out of the car. Quick as a flash Dacey pushes Simone into the parking structure stairwell. The mobster crosses the street and follows them into the stairwell. The other mobster pulls the BMW into the parking structure and slowly circles the floors.

INT. PARKING STRUCTURE/STAIRWELL - DAY

Dacey and Simone urgently climb the stairs!

SIMONE
Where are we going?

DACEY
Picking up the car?

Dacey looks through the small glass window of the 1# level door - then pushes the door open...

INT. PARKING STRUCTURE/1ST FLOOR - DAY

...almost bumping into the pretty 911 driver.

DACEY
Oh, Jesus, I'm sorry!

The 911 driver steadies herself, brushes herself down, smiles flirtatiously at Dacey and walks on. Simone gives the 911 driver a dirty look - then calls after Dacey.

SIMONE
Do we have a car?

DACEY
We do now!

Dacey tosses the KEYS he's just LIFTED from the 911 driver into the air and turns to Simone...

DACEY
(teasing)
And that is how you do it - c'mon
let's get out of here.

They scamper to the 911 - Simone clambers into the passenger seat. Dacey climbs behind the wheel and starts the engine. He sees the BMW heading towards them.

DACEY
Shit!

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Dacey forces Simone's head down into his lap - then ducks down himself. Simone struggles - she pops her head up just as the BMW passes.

SIMONE

I'm not doing that here!

The mobster sees her - red brake lights burst on! Realizing they've been *made* Dacey, slams the 911 into first and screeches out of the parking space. The BMW hits reverse and the chase is on. Dacey heads for the down ramp - no good, a CAR from the lower level is coming up blocking the route - Dacey hits the up ramp. The mobster from the stairwell jumps into the BMW and it sets off after the 911. Up a level and another and another. Tires burning, rubber screeching. The BMW tight on the 911 tail - bumper shoving bumper. Top floor - trapped. 'What now?' Last gasp, the down ramp appears! Dacey makes the turn. The BMW doesn't have the lock - quick reverse, it makes the turn and in chase again. Down a level, dodging cars, dodging people. Faster and faster - being shunted from behind by the BMW!

Crap! Small child - middle of the floor! Quick turn, hit the next down ramp missing the kid by inches. The BMW does the same. Hot in pursuit - more hard bumps from the BMW. Simone is panicked. One mobster has a gun - he leans out of the window and takes aim. Hard right turn - hitting the next down ramp - the mobster nearly thrown out of car. Another car coming down - Dacey cuts across it and makes the ramp. The on-coming car gets between the down ramp and the BMW - holding them up, giving Dacey a break.

Ground floor exit barrier. The 911 pulls to a sharp halt. Dacey feels in his pockets, then frantically searches the ashtray, cup holders, the side pockets for some cash - nothing! The lot ATTENDANT gives a look. Dacey turns to Simone...

DACEY

I gave mine to the horn player.

SIMONE

(snippy)

I had a fifty... Oh, no - you gave it back...

Dacey pulls a face at Simone. The BMW appears in the rearview mirror.

DACEY

(to attendant)

Sorry pal!

Hard first gear and crash - through the barrier!

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EXT. LONDON STREETS - DAY

A car chase through tight narrow London streets. The BMW smashes its way toward the 911. Around BERKLEY SQUARE, out into PARK LANE - racing, chasing, manic driving. Through HYDE PARK, the 911 missing the gates - just! The BMW sideswiping them - big dent! Into THE MALL past BUCKINGHAM PALACE. The BMW never quite getting the make on 911. Bam! The 911 hits a hot dog stall, sending it high into the air. The stall and its contents splatter all over the BMW. KENSINGTON HIGH STREET, through red lights just missing a car. Behind a LONDON BUS! The 911 tries to dodge around it - can't get by. Ducking in and out avoiding oncoming TRAFFIC. The BMW right there now, along side. Simone looks over.

SIMONE

Dacey!

Dacey looks - again the mobster aims a gun. No time to wait! Foot down, around the bus bouncing off ONCOMING - causing mayhem! The BMW mounts the sidewalk and overtakes the bus on the inside - fucking illegal. Driving along the sidewalk, dodging pedestrians, the BMW pulls level with the 911, flashing past lamp posts - trees - pillar boxes - lamp posts - trees - crossings. Suddenly the BMW is faced with a BARRIER! Hand-brake turn - out onto the road, the chase is on again.

Through more London streets and landmarks. The WATER COMPANY repairing a leak - road soaked. The 911 races through a giant puddle throwing up a cloud of water and drenching TWO PARKING ATTENDANTS. The BMW does the same. Still racing until - THE FAMOUS BEATLES CROSSING, ABBEY ROAD! A line of school children crosses ala - Paul, John, George and Ringo. Dacey stops! The BMW slowly rolls up beside the 911. That's it, all over - caught, no place to run! The mobsters have to wait for the kids to clear before making their move. A TRUCK delivering a PIANO to ABBEY STUDIO'S moves off revealing a COP CAR on the other side of the road. Dacey smiles - the mobsters are pissed. Crossing clear, Dacey politely waves 'after you.' Reluctantly, with the cops so close by the BMW slowly pulls away. Dacey watches the cops TURN LEFT in his rearview, spins a 360 and races off away. The BMW does the same and the chase on... again.

More high-speed streets - then, HAMMERSMITH BRIDGE. Road works - room for only one car! They race! Who'll make the gap? Pedals to the floor squeezing each other's road space, the 911 bounces off of the BMW. Suddenly, Dacey slams on his brakes confusing the BMW driver. The driver looks back at Dacey - bewildered. As the driver turns back he realizes his BMW is heading for an unseen mound of tarmac. The car runs up the tarmac like a ramp, launching the BMW into the air, up and over the side of the bridge and CRASH into the RIVER THAMES! A crowd gathers, watching the BMW slowly sink. The mobsters get out of the car and flounder in the water. Dacey puts the 911 into first gear and slowly drives away.

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INT. DACEY'S ELEGANT APARTMENT BLOCK ENTRANCE - DAY

Dacey and Simone fall playfully through the door - as if the car chase never happened.

SIMONE

If I'd kept the fifty, I would have bought us a bottle of Veuve Clicquot.

DACEY

Loooove champagne.

Dacey opens the doors on the CAGE ELEVATOR - they step in. Simone presses the button. The elevator takes off and disappears out of view.

SIMONE (O.C.)

Or got some new underwear.

DACEY (O.C.)

Underwear I like.

INT. DACEY'S APARTMENT, 2ND FLOOR - DAY

The elevator comes into view.

SIMONE (O.C.)

I could have got my nails done.

DACEY (O.C.)

Can we go back to the underwear?

The elevator doors open and they hug and kiss their way to the apartment door. Simone gropes and snuggles Dacey as he struggles with the keys. The obligatory LITTLE OLD NEIGHBOR and her PEKINESE pass - she huffs and puffs at the goings on.

SIMONE

Hello Mrs. Nelson.

DACEY

Goodbye Mrs. Nelson.

INT. DACEY'S APARTMENT - DAY

Dacey and Simone fall through the door and begin to undress, kissing their way through the hall, the lounge and into the bedroom. Nearly naked they flop onto the bed. Dacey kisses Simone passionately - an attentive lover. A crimson message light flashes on the bedside phone.

SIMONE

Message.

DACEY

Humm Humm

Dacey kisses Simone but the message light annoys her.

SIMONE

Dacey, the phone!

DACEY

I'll get it later.

SIMONE

Dacey!

Dacey sighs, and concedes. He stretches over, presses play and then goes back to making love to Simone. The message machine spews out in the BG.

MESSAGE MACHINE (D)

You have one message. Message left today at one thirty-five pm.

IVAN (D)

Uh, Hello, message for Dacey Griffin. This is the letting office - this months rent is late. And... Uh, we're still waiting for the check you promised for last months rent.

The BOSS grabs the receiver...

LETTING AGENT BOSS (D)

Here, give me that phone... stop being so fucking nice it's Dacey Griffin... Griffin, pay up what you owe or one week and you're out!

From being nose to nose, lips to lips, Dacey and Simone in unison both look over to the phone - disappointment written on their faces. The moment lost - Dacey rolls off, he didn't need this right now - he squeezes his forehead.

SIMONE

You haven't been paying the rent?

DACEY

Things are a little tight right now.

Simone sits up straight.

SIMONE

Dacey, I don't want to lose this apartment...

DACEY

Cash flow problem - that's all.

SIMONE

We had a hundred grand in the bank.

DACEY

I had to invest - I'm putting a score together for us.

SIMONE

A hundred grand?

DACEY

Baby, trust me it's gonna come back big time. For now we just need something to hold us over until I can put us back in the game.

SIMONE

I'll go back to dancing.

DACEY

Okay, pole dancing - not an option. I'll get the cash. You... you, keep your clothes on. I'll find the money. We'll liquidate... take it to Charlie.

Dacey starts rummaging through drawers. Simone rolls her eyes. Dacey finds gold cuff-links and a tie pin; he throws them onto the bed and then attacks another drawer. Two watches and a lighter hit the bed. Dacey picks up a vase, checks for a makers mark and tosses it onto the bed... He looks at Simone - 'well?'

SIMONE

I'm not selling it.

DACEY

Then pucker up and kiss this place sayonara.

Dacey pulls out one of Simone's hats from the wardrobe and examines it - worthless, he throws it aside. Dacey rummages through a nightstand.

SIMONE

Lets go back to Chicago.

Dacey stops and looks at Simone.

DACEY

Were you in the car this morning?
Simone, Chi-town's main man is
after me for \$500k. The Windy
City... it don't work right now.

A small pill case hits the bed.

SIMONE

When can we go back there?

DACEY

Let's see? Uh... never! Simone,
these guys don't let up. I got two
options. Don't give them back the
money and I die or do give them
back the money and... I still die.

A moment - and Dacey looks at her.

SIMONE

I'm not selling it!

INT. CHARLIE FENDERS, ANTIQUE SHOP - DAY.

CHARLIE FENDER, 50, messy, London antique dealer/fence,
examines the goods through an eyeglass. Dacey and Simone
check out the junk around the store.

CHARLIE

Three hundred for that lot. Eight
hundred for the cuff-links.

DACEY

Eleven hundred? That's it?

SIMONE

Pounds or dollars?

CHARLIE

(to Simone)
Dollars.

DACEY

I paid three grand for those links.
An eleven hundred lousy... euros?

CHARLIE

Simone, did he ever tell you about
the first time I met him?

Simone shakes her head - Dacey's heard the story a million
times before - he signs...

DACEY

I was 2 years old...

CHARLIE

He was two years old...

(at Dacey)

It was the day they took your dad
off to Statesville penitentiary.

(to Simone)

His mom sat him on my knee and said
Charlie... take care of Dacey while
I say goodbye to my husband.

(at Dacey)

I had to change your diaper. You've
always been full of crap... Pounds.

SIMONE

We'll take it.

CHARLIE

Got anything else?

Dacey stares at Simone. She ignores the stare - he stares harder. With an indignant sigh Simone reaches into her purse snatches out a small trinket box and slams it on the table. Charlie opens the box and pulls out the GOLD LOUIS XV BROACH that was being crafted in the opening sequence.

CHARLIE

What have we here?

DACEY

Is it worth anything?

SIMONE

We're not selling it...

(pouts)

We're pawning it... it's been in my
family forever.

Charlie gives Dacey a look - 'heathen'

CHARLIE

Are you French?

SIMONE

American - Louisiana.

DACEY

Uh, hello! Family name Rousseau?
You might want to think there's a
little frog in there somewhere.

CHARLIE

Louisiana, named after Louis XIV.
The French owned it, colonized it
and governed it.

DACEY

(sarcastic)

Wow! Did I skip class that day? How much is it worth, Charlie?

CHARLIE

Thomas Jefferson brought Louisiana back in 1804 for the Americans.

DACEY

Charlie - value the pin.

Charlie looks at the pin through his glass.

CHARLIE

French broach, late 1700's, Louis XVI - two grand.

DACEY

So, that and the other junk, thirty-one hundred. We'll take cash.

CHARLIE

You know... wait one moment.

Charlie scurries off to the back of his store.

DACEY

Don't tell me it's fake.

CHARLIE

(calls)

Give me a minute.

DACEY

(calls)

Hope you're getting the cash back there, Charlie.

CHARLIE

(calls)

Back in France in the eighteenth century the world was introduced to enlightenment.

DACEY

Enlightenment - yeah, that's cool.

Charlie returns with an armful of rolled up maps. He unfolds and discards several maps until he finds the **MAP from the opening sequence**. Charlie lays the map flat in the desk.

CHARLIE

Enlightenment led to the French revolution. John Rocque was the best cartographer of the time, this is his map of London - take a look.

Dacey and Simone look but fail to share Charlie's excitement.

DACEY
What we looking at?

Charlie pulls a huge arm mounted magnifying glass over the map and holds the brooch under the glass.

CU: Of the magnified brooch. Charlie twists the brooch 180 degrees, revealing its pattern is a mini version of the map.

SIMONE
It's the same.

CHARLIE
Not quite, look.

Charlie points to a small diamond in the brooch's center.

CHARLIE
There's a small diamond and
inscription, Les le roi diamants.

SIMONE
The king's diamonds.

Charlie smiles - "Yes."

CHARLIE
And these three flèches.

DACEY
Fleches?

SIMONE
Arrows.

Around the edge of the pin are three strategically placed arrows - each has an engraving next to it.

CHARLIE
Trois cent. Deux cent. Cent et
cinquante.

SIMONE
Three hundred. Two hundred. One
hundred and fifty.

DACEY
So, we got ourselves a copy of
London's primo mapmaker's map on
our pin. What's up with that? Not
exactly the Da Vinci code is it?

CHARLIE
This may be the Du Barry broach.

DACEY
(interested)
And that's good, right?

Charlie holds the broach aloft - Dacey takes it.

CHARLIE
Madamme Du Barry was cortisan to
King Louis XV. A low class
prostitute elevated to the court so
the king could have sex with her.

DACEY
An eighteenth century pole dancer -
it's in the genes.

Simone sneers and takes the broach from Dacey.

CHARLIE
Du Barry was a woman scorned. When
the king died, she was exiled from
the Royal Court. And In 1792 during
the revolution when the French
Crown Jewels were stolen many
believe Du Barry was responsible.

SIMONE
The King's diamonds?

CHARLIE
(smiles - yes)
Du Barry made several trips to
London - it's thought to hide the
jewels. It's long been rumored that
she had a broach made, revealing
the diamond's hiding place.

DACEY
Shut up!

Charlie's face is serious.

DACEY
So, where's it say the jewels are?

Charlie sets out another newer map of London and marries it
to the older one.

CHARLIE
Lets see... trois cent. Deux
cent... and one hundred and fifty

Charlie puts a pin in the map at the cross points.

SMASH CUT TO:

TB

EXT. TRAFALGAR SQUARE - DAY

Dacey's POV: Straight up Nelsons Column - 185ft high.

DACEY
You're freakin' kidding me!

Simone, Dacey and Charlie stand at the foot of Nelson's column - Trafalgar Square's heavy street noise in the BG.

DACEY
The French Crown Jewels are under that? There's gotta be a million tons of concrete here.

CHARLIE
This was once the Royal Mews.
Stabling for the King's horses.
It's where Du Barry rode her horse.

Simone points across the square.

SIMONE
That's the Haymarket.

CHARLIE
It sold hay and Buckingham house was just over there.

DACEY
Buck House?

CHARLIE
It was a house long before it became a palace. Sixty years later John Nash knocks down the mews and puts Trafalgar Square in its place. Sixty years after that, William Railton erects Nelson's Column.

DACEY
How do we know the diamonds weren't already dug up?

CHARLIE
World's most famous diamond?

SIMONE
The Hope diamond.

Dacey is impressed.

CHARLIE
When a diamond like the Hope gets found it finds it way back to the market pretty damn quick. The Hope is now in the Smithsonian museum...

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INT. SMITHSONIAN MUSEUM - DAY

MOVE AROUND: The display case of the stunning HOPE DIAMOND.

CHARLIE (V.O.)
 ...it was cut from the French Blue
 Diamond and was part of the French
 Crown Jewels. As was the Sancy...

INT. LA LOUVRE MUSEUM, PARIS - DAY

MOVE AROUND: The display case of the beautiful SANCY DIAMOND.

CHARLIE
 ...now in the Louvre museum, Paris.

INT. LA LOUVRE MUSEUM, PARIS - DAY

MOVE AROUND: The display case of the amazing REGENT DIAMOND.

CHARLIE
 And the Regency also in the Lourve.

EXT. TRAFALGAR SQUARE - DAY

Dacey and Simone sit on the wall of a fountain.

CHARLIE
 If the diamonds had been found we'd
 know about them and Dacey...

Dacey looks at Charlie.

CHARLIE
 ...the Hope diamond, estimated
 worth; three quarters of a BILLION.

Charlie's got Dacey's attention - big time!

SIMONE
 Pounds or Dollars?

Dacey laugh at her innocence.

CHARLIE
 Seven thousand, nine hundred and
 eighty six other diamonds were
 never recovered.

Dacey stops laughing - his face is a picture.

DACEY
 Seven thousand...

CHARLIE

...nine hundred and eighty six.
French government official figures.
But they were low-balling to save
face - post revolution audit's show
as many as twenty seven thousand
diamonds still missing - some
similar in size to the Hope.

Dacey looks out over Trafalgar Square.

DACEY

Buried there?

INT. DACEY'S BEDROOM - NIGHT

Dacey and Simone are making love. He stops mid push -
something he doesn't do. She knows he's thinking diamonds.

SIMONE

Dacey, it can't be done.

His eyes tell it different. He gets out of bed and leaves the
bedroom - Simone rolls over and hugs the pillows.

INT. A LAPTOP SCREEN - NIGHT

CLOSE ON: The laptop screen - the John Rogue map - then
GOOGLE - the French Crown Jewels and Madam Du Barry. Dacey's
reflection can be seen in the screen.

INT. DACEY'S BEDROOM - NIGHT

CLOSE ON: The bedside clock - the RED LCD glows 3:00 AM.
Simone in bed, stirs and reaches for Dacey - he's not there!

INT. LOUNGE - NIGHT

Dacey's nowhere to be seen. She realizes - shit!

EXT. TRAFALGAR SQUARE - NIGHT

Empty except for the odd London cab and a passing dustcart.

NIGHT-VISION VIEWFINDER POV FIND: The National Gallery. Motor
zoom in one stop. Motor zoom again and again. Zoom tight onto
a pillar of the National Gallery portico and focus on a small
READER DEVICE attached to the pillar. Zoom in on the reader
until the viewfinder locks and loads and the shutter fires.
From the camera a red LASER BEAM reaches far across the
square, hits the reader and rebounds back.

SIMONE (O.C.)
Tell me you're not going to dig up
the whole square?

Simone's voice doesn't surprise Dacey - he doesn't turn.

DACEY
I checked it out online...

Dacey turns his attention west onto CANADA HOUSE and zooms in and fires at another reader stuck to the wall.

DACEY
...Thousands of pages and forums
about Du Barry's trips to England.

Then Dacey turns to SOUTH AFRICA HOUSE, zooms in and fires.

DACEY
Historians, professors - all
agreeing that she hid the diamonds
somewhere in London.

Dacey turns northeast to ST. MARTINS-IN-THE-FIELD church, zooms in and fires. Then Dacey attaches the camera to his laptop sitting on the plinth at the base of Nelson's Column.

CLOSE ON: The laptop screen fires up and images flicker. One by one pictures cascade on screen. The National Gallery, Canada House, South Africa House, St. Martin-in-the-fields. The pictures fade into LINE GRAPH images of the buildings.

SIMONE
What's it doing?

ON SCREEN: Each graph and map is sparked by a laser beam like the one fired from the camera. The screen spews up the building's dimensions, exact distance from the column and a virtual compass reading.

DACEY (O.C.)
This is the old map - each new map
shows the square's development. It
taking readings from the old
buildings and replacing them with
the new ones. And it says...
(looks at Simone)
...the biggest treasure trove NEVER
found is right where your broach
says it is.

Nelson's Column looms large in the square.

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EXT. DACEY'S APARTMENT BUILDING - DAY

SOMEONE'S POV: Dacey and Simone walk arm-in-arm along the street and enter the building. Unaware they're being watched.

SIMONE

Is it possible Dacey? Really possible?

DACEY

You heard Charlie - he's known me since I was a kid. He's the reason I came to London when I got out of Chicago...

INT. DACEY'S BUILDINGS ENTRANCE - DAY

Dacey and Simone enter wait for the elevator.

DACEY

If Charlie says the diamonds are there... He wouldn't see me wrong.

Dacey feels something poking in the small of his back.

ALEX (O.C.)

(muffled)
Stick em up.

Dacey slowly puts his arms above his head. He tries to turn to see who is behind him only to receive a dig in the back.

ALEX (O.C.)

Keep looking forward.

Dacey looks straight ahead. Simone tries to sneak a peek.

ALEX (O.C.)

You too!

Simone returns her gaze to the front as the elevator arrives.

ALEX (O.C.)

Get in.

INT. THE ELEVATOR - DAYBREAK

Dacey, Simone and Alex shuffle into the elevator. Simone gets a nudge in the back.

ALEX (O.C.)

You - press the button.

Simone presses the button for the second floor. Dacey attempts a glimpse but is rewarded with another dig.

ALEX (O.C.)
I said eyes front... Okay, tell me
about the diamonds?

Dacey and Simone exchange curious looks.

ALEX (O.C.)
I said, tell me about the diamonds?

DACEY
We don't have them yet.

Simone tries another glimpse - this time she gets a look at
Alex - a small smile breaks across her lips.

ALEX (O.C.)
So when are you getting them?

DACEY
I don't know man, but let us go and
we'll cut you in.

ALEX (O.C.)
You will - okay.

Dacey gives a curious look - Simone is almost laughing.

ALEX (O.C.)
First - tell me how long are you
gonna keep your arms in the air
like a pussy?

Simone bursts into laughter. Confused, Dacey spins around to
see his best-friend ALEX SIBBS, 32, English, attractive.
Feeling a fool with his arms still in the air, Dacey takes a
swing at Alex and they huddle in the corner of the elevator.

ALEX
Jesus Christ! Dacey, no! It's me!
It's me Alex! You mad fucker!

DACEY
What're you doing here, man? I
thought you were inside.

ALEX
You wanker! What gangster d'you
know says "stick em up?" I got
early release.

DACEY
Fucking Alex.

The elevator stops at the 2nd floor.

ALEX
So, tell me about these diamonds.

TB

Dacey looks at Simone - she raises her eyebrows.

INT. DACEY'S APARTMENT, ROOF DECK - DAYBREAK

The London skyline in the BG - Dacey and Alex sit at a table. Simone brings over breakfast - three beers.

DACEY

Good to see you man. So, they let you out early. Who d'you snitch on?

SIMONE

Alex wouldn't snitch.

ALEX

Tell you the truth I did snitch. Some prick of a guard was lifting everyone's grass.

DACEY

They let you out early because a guard stole your smokes?

ALEX

No, because I threatened to tell to the press. I told the governor I'm related to Rupert Murdoch.

SIMONE

And he believed you?

ALEX

Yeah ha - he really is my uncle.

SIMONE

Oh, I did not know that.

DACEY

(laughs)

Baby, never believe a word the guy says.

Simone realizes and laughs.

ALEX

So - the diamonds?

Simone looks at Dacey 'he's your best friend you tell him.'

ALEX

Come on - you're not pulling a job without me.

TB

INT. DACEY'S APARTMENT, SPARE ROOM - DAY

Simone brings in clean towels - Alex unpacks his bag - Dacey is in the lounge.

ALEX

What happened to Du Barry?

DACEY (O.S.)

(calls)

Guillotined.

SIMONE

Before she died she shouted to the crowd "Encore un moment, monsieur le bourreau, un petit moment"

Alex looks blank.

SIMONE

"Still a moment, Mister torturer, a small moment"...

INT. DACEY'S APARTMENT, LOUNGE - DAY

Dacey is snickering as Alex walks in - Alex laughs too.

SIMONE (O.S.)

...The poor woman needed a moment. She was about to lose everything.

ALEX

I guess you've got to shout something when your noggin's about to be lopped off.

DACEY

So, this here is Nelson's Column.

Dacey points to a STANDARD LAMP surrounded by FOUR WHITE BOARDS - each board has a picture of the building it represents on it. Dacey points to each white board in turn.

DACEY

We've got four sites! Canada House, South Africa House. St. Martin-in-the-Fields and the National Gallery. End of the month the Mayor's giving an Olympic concert in the Square. Ten thousand people and a rock band - perfect camouflage for machine noise. We tunnel from one of these buildings.

Alex looks at the four buildings on the white boards.

ALEX

You couldn't find any tougher buildings?

DACEY

The US Embassy - but it's two miles away.

ALEX

This looks spendy. Who's dime we using?

Dacey gives a look - Alex knows something bad is coming.

DACEY

Okay, don't go crazy on me - Chicago.

ALEX

(sotto voce)(urgent)

Jesus! What is it with you? You got a death wish or something? Does Simone know? What am I saying? Of course she doesn't know.

DACEY

You in or out?

ALEX

Corozzo man! That's Charlie big spuds! Screw this up and being dead's the only escape and if he finds you dead - he'll still fucking shoot you... just to be make sure you're dead.

Dacey's look at Alex - 'in or out?' Simone enters and feels the atmosphere between them.

ALEX

(sighs)

Shit, put my name on a shovel.

EXT. ST. MARTINS-IN-THE-FIELDS, CHURCH - DAY

ESTABLISH: The church.

INT. ST. MARTINS-IN-THE-FIELDS, CHURCH - DAY

TWO PRIESTS look around admiring the CHURCH. A VICAR, 40, pleasant man, walks over and greets them warmly.

VICAR

Ah, there you are. Sorry to have kept you waiting? How can I help?

REVEAL: Alex and Dacey dressed as the priests

DACEY

Now, that would be quite all right.
I'm Father Dacey - this is Father
Alex. Well now, you see the
Reverend Father himself has asked
us to catalogue the world's most
prestigious churches.

ALEX

...For a book.

DACEY

...For a book.

ALEX

Churches of all denominations.

DACEY

So people around the world can see
the beauty of all things God. No,
matter who that God maybe...

ALEX

We live in such troubled times.

VICAR

Yes, yes we do.

ALEX

Would you mind if we take a few...
(holds up DV camera)
...while we walk around?

THE CAMERA'S POV: The vicar leads the way - Dacey follows.

VICAR (D)

Of course... well, let's see, I
imagine the vestry is the best
place to start - follow me.

EXT. ST. MARTINS-IN-THE-FIELDS, CHURCH - DAY

Simone sits on the church steps overlooking Trafalgar Square.
The pictures from Alex's camera are beamed to the laptop -
she speaks into a microphone.

SIMONE

Nice place you've got here.

INT. ST. MARTINS-IN-THE-FIELDS, CHURCH - DAY

Alex has an earpiece in - he talks into the DV cam mic.

ALEX
(sotto voce)
Just make sure you get all this.

VICAR
Did you say something?

ALEX
I'm getting all this. Wonderful
building - just wonderful.

EXT. ST. MARTINS-IN-THE-FIELDS, CHURCH - DAY

SIMONE
(laughs)
So, busted!

Simone watches the screen - but mayhem breaks out on the far side of square. An ARMED SWAT unit arrives at Canada house.

SIMONE
Shit!

A TRUCK arrives and unloads BARRIERS, which are quickly erected around the building. TOURISTS are moved back by ARMED COPS. Simone watches closely, occasionally glancing at the laptop to see Dacey and the vicar walking around the church filmed by Alex.

SIMONE
Dacey - you better get up here!

ON: the laptop screen - Dacey looks directly into the camera.

CUT TO:

Dacey and Alex exit the church. Alex tugs the uncomfortable DOG COLLAR from his neck and tosses it into a trash can.

ALEX
Cross the church off the list. If
JC had twelve pals down there for
supper, there'd be no room for the
stripper.
(sees the mayhem)
Fuck me! What happened here?

SIMONE
Terrorist alert - London just went
'critical.'

ALEX
Who'd the Canadians ever offend?

Despondent, Dacey sits on the steps next to Simone and looks at Canada House surrounded by cops.

DACEY
(defeated)
South Africa house will be next.

ALEX
Kinda fun though?

Dacey and Simone give a look up to Alex - 'what is?'

ALEX
Tunneling under Traffy Square with
this many Old Bill on top of us.
So, bit of a giggle - the National
Gallery it is then!

Alex walks off towards the National Gallery. Dacey and Simone exchange looks - then they follow after Alex.

INT. DACEY'S APARTMENT - DAY

Dacey is at the table soldering Hi-tech specialist electronic equipment - headphones, mouthpieces, transmitters, junk etc.

The doorbell rings - Dacey ignores it. It rings again and again. Simone stomps out of the bedroom in a huff - and in not much else - just a small towel.

SIMONE
The door!

DACEY
Uh... working here!

Simone stomps off to open the door - a few seconds later she re-enters followed by Charlie Fender and BRENDAN DRISCOLL, 40, BROAD IRISH, stocky, rough hands type of a guy.

SIMONE
(dismissive)
It's for you.

Simone disappears into the bedroom - Driscoll can't help a double take at Simone's towel slipping and revealing her ass.

CHARLIE
Dacey, say hi to Brendan Driscoll
the best sandhog in the business.
There's nothing Brendan doesn't
know about digging a tunnel.

Dacey and Driscoll shake hands.

DACEY
Sandhog?

DRISCOLL

A nickname they gave the men who worked on Tunnel 11 under New York.

DACEY

Irish?

DRISCOLL

That I am sir.

DACEY

Charlie tell you what we're doing?

DRISCOLL

That he did sir.

DACEY

Can it be done?

Alex enters - exchanges nods with Driscoll and shakes hands with Charlie.

ALEX

Hey, Charlie.

CHARLIE

Alex.

DRISCOLL

Well - now you see sir... the way I see it, you have two main problems. Where d'you put the face? And then where d'you put the muck?

ALEX

The face?

DRISCOLL

That's where the digging's done?

CHARLIE

The muck is the dirt you take out of the tunnel.

DACEY

Yeah, that much I got. Okay, the face... the National Gallery catacombs - the muck...

ALEX

...we're gonna put in pillowcases and let it run down our trouser legs when we go for a smoke.

Alex laughs to himself and walks out.

DACEY

Yeah, nice one Steve McQueen.

DRISCOLL

How deep's the tunnel you'd be after? Because, you'll need to be below the services - electricity, gas, water. That'll give you enough ceiling to support the ground weight. But-cha big problem is the tube. You've already got bloody great tunnels running under half of the city. You won't be getting many fellas willing to dig with the chance of the 5:30 from Cockfosters slamming right up their arse.

Dacey looks at Charlie.

DACEY

I didn't understand a word he said.

CHARLIE

London underground trains Dacey - they run under Trafalgar square.

Dacey nods - he understands now.

DACEY

Can you hit the diamonds?

DRISCOLL

I could hit ya' a matchbook if you tell me the depth it's buried... and give me right money.

DACEY

How much is the right money?

Driscoll strokes his chin, grabs a pen from Dacey's table and scrawls a number on a piece of paper. Dacey looks at the number - his eyes pop and he swallows hard.

DRISCOLL

For that I'll build you a tunnel that'll last a couple of decades.

DACEY

How about a tunnel that'll last a couple of days.

DRISCOLL

That's mighty big corners you're asking me to cut - dangerous too. D'you have the money?

Dacey looks at Alex who has just returned with a MUG of tea.

SMASH CUT TO:

INT. NAT COROZZO HOUSE, BASEMENT, CHICAGO - DAY

A fist hits hard across a face - blood spurts from a mouth. Dacey's face - Dacey's blood. Sat on a chair and framed by SASHA NIKOLI, 55, Serbian, a huge thug of a man and another mobster. Dacey wipes the blood from his lips.

DACEY

If this is about the money...

Whack! Dacey takes another hit to the face. This time knocking him off the chair - Dacey bites on his split lip.

COROZZO (O.C.)

Coming back to Chicago without my money - a stupid thing to do!

Across the room, hidden by SHADOW sits NAT COROZZO.

COROZZO (O.C.)

You don't have a daughter do you?

A kick in the ribs - 'fucking painful.' Dacey is lifted back into the chair - holding his ribs in agony.

COROZZO

Six lousy months my daughter spent locked in her room, crying - because her piece-of-scum boyfriend stole from the father she loves.

DACEY

(in pain)

Look at the bright side. If I hadn't run out, you may have had me as a son-in-law by now.

Whack, another blow rocks Dacey backwards. Through the pain Corozzo's words become distorted, almost inaudible. Whack, another blow rocks Dacey and syncs sound back to picture. Corozzo, American-Italian, 60, suitably elegant, tanned, tough son-of-a-bitch, steps out from the shadow.

COROZZO

Why are you here Griffin?

Dacey nervously watches Sasha UNFURL a TIED CANVAS ROLL onto the desk...

DACEY

I uh... I came to see you...

CLOSE ON: The unfurled canvas roll - a SURGICAL KIT, full of SCALPELS, SUTURE SCISSORS, NEEDLES, PROBES etc...

DACEY
(urgent)
...it's true! I swear it! I came to see you!

Corozzo is unmoved - he joyfully watches Sasha select a gleaming stainless steel SCALPEL - Dacey sweats.

DACEY
In my bag! Look in my bag!

Corozzo indicates for Sasha to look into the SMALL TRAVEL BAG. Papers, passport and crap are turned out onto the floor - and a large BLUE DIAMOND hits the boards. Sasha tosses the diamond to Corozzo.

COROZZO
Talk!

DACEY
It's the Hope diamond.

Corozzo's eyes tell Sasha to use the scalpel - Dacey cowers.

DACEY
No... No wait! Hear me out.

COROZZO
You expect me to believe you have the Hope diamond?

DACEY
It's a replica.

COROZZO
So, you brought me a replica.

Corozzo holds up the diamond, the light reflects a blue glow around the room into...

EXT. COROZZO HOUSE, INDOOR POOL - DAY

..the blueness of an infinity swimming pool. Dacey and Corozzo walk beside the pool.

COROZZO (O.C.)
You want me to fund your operation.
The man who broke my daughters heart and stole \$500k from my family.

But Corozzo is intrigued - he sits at a table where an ESPRESSO already waits for him - he sips the coffee.

COROZZO

The diamonds are there?

DACEY

Would I come back without a good reason for you to keep me alive?

Corozzo smiles - 'true.'

COROZZO

The type of money you ask - would buy me three good paintings.

DACEY

Deal, I'll get you three paintings when I'm in the gallery and I'll keep the diamonds.

Corozzo chuckles and then walks away.

COROZZO

(to Sasha)

Lose him.

Dacey is desperate - he calls after Corozzo...

DACEY

The Hope diamond is worth three quarters of a billion. There's seven thousand stones like it still missing - you get half.

Corozzo stops. He doesn't look back but smiles at his daughter GINA, 32, stunningly attractive, watching from the far side of the garden. Dacey and Gina exchange *charged* looks - much is unsaid between them and Dacey clearly still has feelings for her. Dacey calls to Corozzo again...

DACEY

I've gotta lot of paydays to make this happen and I want up-front guarantees for my team's families.

COROZZO

And what guarantees do you give me?

Nothing from Dacey.

COROZZO

No... I thought not. Maybe, my daughter should decide - she is keen to come into this business.

Dacey snaps a worried look towards Gina - her eyes are suddenly full of venom - yet there's honey in her lips - pretty scary.

TB

INT. HEATHROW AIRPORT, ARRIVALS - DAY

CLOSE ON: Arrivals board - CHICAGO... bags in hall.

Simone and Alex wait. Dacey appears wearing dark glasses. Simone runs to him, jumps up, wraps her legs around his waist and hugs and kisses him. Alex lifts Dacey's glasses and checks out the cuts and bruises on Dacey's face.

ALEX

I take it that as we're not meeting
a body bag it means you got the
spondulicks.

DACEY

Baby, go pay the ticket...

Simone goes over to pay parking. Alex looks at Dacey and immediately knows there's something he's not saying.

ALEX

...Oh, tell me you didn't fuck her?

Dacey gives Alex a 'not a word' look as Simone wafts back over waving the parking ticket.

SIMONE (O.C.)

S'go.

As Dacey, Alex and Simone walk towards the parking lot

ALEX

So - geophys.

FIND: AARON JOHNSON, 35, good-looking, AMERICAN FBI AGENT - watching them leave. Johnson glances over to not so good-looking, overweight and probably smelly, DETECTIVE INSPECTOR FRANK CROFTER, 55, English, also watching them.

EXT. TRAFALGAR SQUARE. LONDON - DAY

BINOCULARS POV: ALAN MELVILLE, 30, paces the BUSY Square, wearing a geophysical counter, huge earphones and a metal detector - the armed cops watch him curiously.

SIMONE (O.C.)

What's he doing?

BINOCULAR'S POV SWISH PANS TO FIND: Simone, Alex and Charlie watching Alan from the...

EXT. NATIONAL GALLERY PORTICO - DAY

ALEX

Geophys.

CHARLIE

He's taking a geophysical reading, which will translate into an underground map showing the remains of ditches, drains and walls. The map will show how deep...

Dacey arriving with Starbucks' for everybody.

DACEY

...the eighteenth-century surface is. It's where Charlie gets all the crap he sells.

CHARLIE

Most of the crap - the rest I buy from you.

INT. CHARLIE FENDERS ANTIQUE SHOP - DAY

INSERT: Graphics - of a GEOPHYS MAP.

ALAN (O.C.)

Okay, first layer, modern paving, foundations. Second layer Victorian backfill, mid to late 1800s...

TIGHTER BINOCULAR POV: Dacey, Simone, Charlie and Alan are looking at GRAPHS - Dacey looks up at the binoculars.

DACEY

D'you wanna get in on this?

REVEAL: Alex, looking through binoculars. He joins the others at the table as Alan explains the geophys maps and charts.

ALAN

...but this layer here, this is the interesting layer. Some of these shadows indicate buildings. The last buildings on Trafalgar Square were in the 1820s. Dating this layer pre 1800s. But without a core sample or trench I can't be accurate - I can guess, ten feet.

Alex looks at the graph.

ALEX

So, the stones are ten feet down?

ALAN (V.O.)

The ground level when she started digging is ten feet down. How deep she buried the diamonds, who knows?

TB

EXT. HYDE PARK - DAY

CLOSE ON: A HUGE FAT ENGLISH ASS bent over.

The seams of the shorts stretched as far as they will go.

LAMB (O.C.)
(shouting)
And five and four and...

A group of OVERWEIGHT HOUSEWIVES AND BUSINESS MEN struggle to touch their toes - BRUTISH EX MARINE, SARGENT CLIVE LAMB, 32, is putting them through a fitness regime.

LAMB
...three and two and one and rest.

DACEY (O.C.)
Man, you are a real nut-twister.
Simone, say hello to Lamb.

Lamb turns and sees Dacey and Simone leaning against a tree.

LAMB
Yeah, well you look like you could
put in a little time yourself.
Hello Simone.
(calls)
Everyone take five.

The exercisers collapse onto the grass - Lamb walks over.

LAMB
I hope you're here with a job,
because I am done with fat fucks.

INT. EMPTY WAREHOUSE - DAY

Perplexed, Alex studies a graph picture of Trafalgar Square. Driscoll and his TWO SON'S 27 and 25, approach Dacey.

DACEY
These two strapping specimens, are?

DRISCOLL
Me sons, this one's Driscoll Jr.

DACEY
(shakes hands)
Junior.

DRISCOLL
And this one's Junior.

DACEY
(confused)
Junior?

DRISCOLL
Aye - he was born after that one.
So, he's his junior. They're a bit
stupid but they dig like fuckers.

Dacey smiles - and shakes Junior's hand. Lamb approaches.

LAMB
Okay, so let me get this straight -
we're breaking into the National
Gallery, walking past millions of
dollars worth of art and digging a
friggin' hole in the ground...

Dacey looks at Lamb - seriously.

DACEY
The Boy in the Red Vest, Cezanne -
pinched Zürich, 2008. *The Storm on
the Sea of Galilee*, Rembrandt -
lifted 1990 from a private yacht.
Both now hang in Corozzo's den.
D'you know how many private art
collectors are willing to pay big
bucks for art that no one gets to
see? Ain't so many. Hot art's too
traceable - anyone that boosts it,
gets collared. We hit the rocks you
got yourself so much pay dirt -
your share alone buys you every
canvas in the friggin' National
Gallery three times over.

LAMB
Okay, just so's I'm clear.

ALEX
Yeah, but hitting the rocks is a
big 'if.'

Dacey looks over at Alex - "what's up?"

ALEX
The gallery's three hundred meters
from the column.

DRISCOLL
That's two nights digging.

ALEX
We dig the first night and next
morning, they find the dirt.

CHARLIE

Three hundred meters from the front Portico. Not the catacombs...

DACEY

Okay Charlie - again in English.

Charlie draws a simple diagram of Trafalgar Square, the gallery and the catacombs on a white board.

CHARLIE

The National Gallery has over twenty thousand pieces, most are not displayed. They are stored in the catacombs under the building. The catacombs reach out under Trafalgar Square.

DACEY

Charlie, tell us everything you know about the National Gallery.

PUSH IN: On Charlie's diagram.

CHARLIE

The National Gallery closes for business every day at six...

INT. THE NATIONAL GALLERY, ENTRANCE - DAY

Disguised as a tourist, SUNGLASSES, BASEBALL CAP and GOATEE, Dacey's BACKPACK is being searched by a GUARD.

CHARLIE (V.O.)

...Visitors are asked to vacate the building at five fifty five...

DISSOLVE TO:

Dacey spins a 360 checking out the high glass dome ceiling. Eight individual windowpanes make up the dome.

CHARLIE (V.O.)

...Each room has one guard. Another performs a sweep every ten minutes.

Dacey walks through the gallery checking out options. He looks at his watch - 5:45pm - then checks the guards.

CHARLIE (V.O.)

None of these guards are of interest to us. We need the duty manager. He's the only one with full access to all areas...

TB

INT. THE NATIONAL GALLERY, DUTY MANAGERS ROOM - DAY

CLOSE ON: A SECURITY NAME TAG - Colin Lisp, Duty Manager.

CHARLIE (V.O.)

...The day you go in it will be
Colin Lisp. He's your 'mark.'

COLIN LISP, 38, a dull, duty manager, gets up from his desk - clearly visible is a key chain hanging from his pants pocket. He goes to a filing cabinet and leans over an open drawer, his jacket swings open revealing his wallet.

CHARLIE (V.O.)

...The keys are on a chain in his
left pants pocket. His wallet
holding his security swipe is in
his inside jacket pocket. You'll
need the swipe and the keys to get
into the catacombs.

INT. THE NATIONAL GALLERY, VIEWING ROOM - DAY

Dacey feigns interest in, *CANALETTO'S, THE STONEMASON'S YARD*. He adjusts a small sensor in the sunglasses. The LENS darkens making the security laser beams visible.

CHARLIE (V.O.)

You have to get Lisp out on to the
gallery floor. It's where all the
bells and whistles are...

SWISH PAN TO QUICK CUTS OF DACEY'S POV: As Charlie describes the security.

CHARLIE (V.O.)

Sensor lights. Tumblers. Pressure
pads and a laser grid on every
exit. Each painting has beams.
Break the beams and you shut the
house down. It's the one sure way
of getting Lisp out of his office.

Dacey studies the BEAMS that guard the paintings like cell bars. Simone and Alex walk around separately - they talk through a Bluetooth connection.

DACEY (D)

So talk to me.

Simone wearing a wig, studies *PAUL CEZANNE'S - BATHERS*.

SIMONE (D)

We should come here more often.

DACEY (D)
I'll bring you back when we're not
knocking the joint over.
(harsh)
The mark's name?

SIMONE
What?

DACEY
Let me hear the mark's name.

SIMONE
You think I don't know it?

Dacey looks impatiently at Simone across the room. Simone smiles acrimoniously back at him and snaps...

SIMONE (D)
Colin Lisp.

DACEY (D)
Alex, you dead?

ALEX (D)
Admiring the figure work.

Alex wearing a GOOD SUIT and GLASSES - stands next to *THE JUDGEMENT OF PARIS*, by *RUBENS*, but is watching a SHAPELY WOMAN nearby - bending over.

ALEX (D)
Got a tunic at 10 o'clock.

DACEY (D)
That's a pass - he's going home to
a warm wife any minute... Now!

Dacey watches the digital time turn to 5:45pm. The GUARD (tunic) leaves. Dacey smiles - pleased with himself...

ALEX (D)
He shoots - he scores!

SIMONE (D)
Okay children, are we doing this?

DACEY (D)
On it now.

CLOSE ON: THE HEEL OF Dacey's shoe. Dacey treads down hard - the heel oozes out a thin layer of oil. The oil spreads over the floor in front of *JOHN CONSTABLE'S*, *THE HAYWAIN*.

DACEY (D)
Batter up.

Alex walks over, slips on the oil and falls towards the painting - dislodging it. The alarms go off. Within seconds there's turmoil - people and guards running all over. It's chaos and the gallery shuts down. From the far end of the room, Colin Lisp appears at a fast walk. He brushes past Simone - she ID's his name badge.

SIMONE

In coming!

Simone follows Lisp. He arrives at Alex on the floor, bitching about the oil - Lisp radios for help.

COLIN LISP

Get a janitor and first aid out here quick.

Dacey bumps Lisp into Simone (ala the broker on the tube.) Simone falls to the floor taking Lisp with her. As Lisp tries to get up Simone lifts his wallet and pulls the chain keys from his pocket exposing the three keys.

DACEY

Here, let me help!

As Dacey helps Lisp to his feet he makes impressions of the keys into a clay palette palmed in his hand. Now, Lisp is concerned for Simone. Dacey and Lisp help Simone up. Simone palms Dacey Lisp's wallet and while Lisp busies himself with Simone, Dacey's removes the swipe card and places it flat on his iphone screen - the screen copies the magnetic information tape. Simone's fine - she thanks Lisp. Dacey puts the card back into the wallet and helps Alex to his feet. Dacey tips the clay palette and iphone into Alex's pocket and secretly drops Lisp's wallet on the floor.

ALEX

I'm okay - I'm okay. I just need the men's room to clean up. You need to do something with that mess on the floor. Seriously I'm talking to my lawyer about this. This is a fifteen hundred pound suit.

Alex walks off towards the men's room. Lisp calls to a guard.

COLIN LISP

Go with him - make sure he's okay.

The GUARD follows Alex - Lisp turns his attentions back to Simone who is brushing herself down.

COLIN LISP

Are you okay miss?

SIMONE

No damage done.

The mayhem dies, on-lookers disperse and the JANITOR arrives.

DACEY

Sir, I believe you dropped this.

Lisp sees the wallet, picks it up and walks off. A CURATOR nods a small - 'thank you.' Dacey smiles - 'you're welcome.'

INT. NATIONAL GALLERY, THE MEN'S ROOM - DAY

The clay impressions are laid out on a STALL toilet system. Alex mixes liquid epoxy from two different bottles into a third and squirts it into the impressions. He lays screw fixes into the quick setting mix. He then takes the iphone and sits it next to the clay mould. Alex places a clean swipe card onto the iphone screen. The card copies Colin Lisps' security settings. Alex cleans away clay from the key impressions and is left with perfect keys. He screws handles onto the screw fixings of each of the keys then taps them on the porcelain to make sure they are hard.

GUARD (O.C.)

Sir, are you okay in there?

ALEX

Yeah, give me a minute.

Alex cleans up and exits the stall. He goes to the sink and runs the faucet. Then out of the view of the guard, carefully wraps the keys and new card in a paper towel. He drops the towel into the trash can - then leaves with the guard.

INT. THE NATIONAL GALLERY, VIEWING ROOMS - DAY

Waiting by *VINCENT VAN GOGH, SUNFLOWERS*, Dacey watches Alex and the guard leave the men's room. Alex heads straight for the main exit - Dacey goes into the men's room.

TANNOY (O.C.)

Would all visitors make their way to the exits, as the gallery will be closing in ten minutes. Thank you.

INT. NATIONAL GALLERY, MEN'S ROOM - DAY

Dacey checks that the stalls are empty and then heads for the trash can but is alarmed to find it empty! He urgently checks the next trash can, again - nothing. From outside Dacey hears a door close - he chases out to see...

TB

INT. NATIONAL GALLERY - HALLWAY - DAY

...a small CHINESE FEMALE CLEANER pushing a cart loaded with the trash sacks from the men's room. He looks at his watch 5:51. Dacey makes a move on the cart but is thwarted as the cleaner goes into the ladies' room. Dacey attempts to follow, but TWO WOMEN come out of the door - Dacey has no choice but to radio for help.

DACEY

Simone, the cleaners emptied the trash - ladies' rooms now! Go!

INT. THE NATIONAL GALLERY VIEWING ROOMS - EVENING

A GUARD seems to be watching Dacey as he feigns interest in *TURNER'S, THE FIGHTING TEMERAIRE*. Simone appears from the ladies' room - her look tells Dacey she has the keys... and quickly they set off together...

EXT. TRAFALGAR SQUARE - EVENING

Alex wanders around the square waiting for radio contact.

ALEX

Okay, guys in position.

INT. NATIONAL GALLERY - DAY

DACEY

Give us a minute - we got held up.

Dacey and Simone hurry through the viewing rooms; Room 1 - *REMBRANDT*, Room 2 - *PICASSO*, Room 7 - *RENOIR*. They reach ROOM 14 where Charlie impatiently views a *BOTTICELLI*. Simone sees a DOOR with a security swipe - covertly, she uses her iphone to watch a CEILING CAMERA scan the room. As the camera moves off the door Charlie steps in front of the GUARD, opens a huge gallery map and wafts it over the guard's eye-line.

CHARLIE

Could you tell me how to get to the Venetian exhibits?

FLOOR CURATOR 1

Sir, the gallery is about to close.

Simone swipes the new card, opens the door and is through. Dacey follows quickly after her. Charlie sees they're in.

CHARLIE

It is... Oh, well next time maybe.

Charlie folds up the map as the camera pans back across the door - safe!

INT. BACKSTAGE, NATIONAL GALLERY - DAY

Corridors and offices. Dacey unzips and unfolds his backpack, revealing hidden sections. Inside the sections are 2 headband torches, 2 LASER WATCHES, a scientific looking silver tube, 2 technician coats with 2 name-tags. DACEY AND SIMONE put on the coats as they hurry along the corridor.

TANNOY (O.C.)

Would all visitors make their way to the exits, as the gallery will be closing in two minutes. Thank you.

Dacey snatches a clipboard from one of several hanging on a wall. Adopting a GALLERY EMPLOYEE'S GUISE they walk pass... ..photography, frame restoration, education, registration, archives, administration, until they reach a stairwell...

YOUNG CURATOR

Excuse me.

Dacey and Simone freeze - they exchange glances.

YOUNG CURATOR

I'm a bit lost. Could you point me to fifteen century framing?

Dacey turns to face a young curator - a small smile.

DACEY

Uh - let's see, third floor.

YOUNG CURATOR

Thanks - I'm hellish late.

The young curator runs off.

SIMONE

Third floor?

DACEY

Damned if I know.

Dacey and Simone race down the steps of the stairwell, one flight, two flights, three, four flights until they reach a gated door with a three-key lock. Dacey urgently tries the keys - first key, first lock, no good - second lock nothing - third lock opens and so on until all the locks are undone and the gate pulls open. Dacey and Simone slip through the gates and then through two huge rubberized swing doors into...

TB

INT. THE NATIONAL GALLERY CATACOMBS - NIGHT

Dacey and Simone stand in awe, at the size of the catacombs.

DACEY

Alex, you with us?

EXT. TRAFALGAR SQUARE - NIGHT

Alex leans against a LION statue looking at his ipad screen.

ALEX

All ears.

INT. CHARLIE FENDERS ANTIQUE SHOP - FLASHBACK

Charlie gives the rundown on the catacombs.

CHARLIE

Alarm wise everything serious is upstairs. The catacombs only have a couple of simple trips.

ALEX

Why?

CHARLIE

Because there's only two ways in and out of the catacombs; One, through the gallery...

INT. NATIONAL GALLERY, CATACOMBS - DAY

CHARLIE (V.O.)

...or two, through the loading bay.

SWISH PAN DACEY'S POV: To the doors of the loading bay.

CHARLIE (V.O.)

Once you're in the catacombs find somewhere safe - and sit tight.

Dacey hears a noise - he pushes Simone behind pallets of art and covers her mouth. Two preoccupied CURATORS walk by.

CURATOR 1

How's that renovation coming along?

CURATOR 2

Have it back in six months - latex, I can't wait. It should be fab.

TB

And they are gone - Dacey and Simone come out of hiding. Dacey opens the backpack careful not to disturb the silver tube. He and Simone put on the laser watches and torches.

ALEX (D)(O.C.)
Guys, you there?

DACEY
Unexpected guests. Tell me doors?

EXT. TRAFALGAR SQUARE - NIGHT

ALEX
Street doors closed. Everyone's got their coats on ready for home - putting their feet up, nice cuppa tea and a bit of telly. You're gonna lose light in six...

INT. NATIONAL GALLERY CATACOMBS - EVENING

ALEX (D)(O.S.)
...five - four - three - two - one.

A deep sub-hum sound shuts off the power and the lights go down - darkness. Both head torches fire up - Dacey and Simone activate their laser watches. Both dials stay black.

DACEY
Can you see us?

EXT. TRAFALGAR SQUARE - NIGHT

Two green vertical lines beam onto Alex's ipad screen - giving Dacey and Simone's EXACT POSITION in the catacombs.

ALEX
You look beautiful. Simone, I need you to move two feet to your left.

FOLLOW: The **beams off the screen down through** the pavement...

INT. NATIONAL GALLERY CATACOMBS - NIGHT

...and emitting from Dacey and Simone's watches. Dacey nods to Simone - she moves two feet to her left.

EXT. TRAFALGAR SQUARE - NIGHT

ALEX
Bullseye. Right above you and...

TB

Alex turns and fires a laser reader at the wall of the National Gallery. The ipad screen gives the measurement.

ALEX
 ...we're twenty feet from the front
 of the building. Start your move.

INT. NATIONAL GALLERY CATACOMBS - NIGHT

Simone sets off too quickly.

ALEX (D)
 SLOWLY! I don't want to lose you!

Illuminated by only the headband torches Dacey and Simone gingerly find their way through the darkness. They pass racks of paintings, then a locked CAGE full of large DRUMS. A sign on the door read HAZARDOUS CHEMICALS and FLAMMABLE LIQUIDS. They pass a SINK, Dacey tries the faucet - and then they discover a glass fronted dry storage area. A temperature gauge regulates the dryness of the atmosphere protecting the art inside. A low light glows over the room.

ALEX (D)
 Guys, you're heading towards South
 Africa House. Move to your left.

INT. NATIONAL GALLERY CATACOMBS - EVENING

Dacey leads Simone slowly around the glass area.

ALEX (D)
 That's good - and forward now...

They turn, but Simone trips bringing two paintings crashing to the ground. Dacey rushes to her side.

DACEY
 Alex, we need a minute.

ALEX (D)
 Take your time I got a little heat
 up here myself.

EXT. TRAFALGAR SQUARE - NIGHT

TWO COPS walk towards Alex - one gives a look at the ipad. Alex smiles, slips his finger onto the play button and turns the ipad around for the cop to see.

ALEX
 Girlfriend's late, catching up on a
 film while waiting.

TB

CLOSE ON: The ipad screen - *Ocean's Thirteen* is playing.

The cop acknowledges the screen and moves on.

INT. NATIONAL GALLERY CATACOMBS - NIGHT

Confident no one heard the noise - Dacey is ready to move on.

DACEY
Alex set?

ALEX (D)(O.C.)
Set!

Dacey and Simone continue to creep around the catacombs until they reach a dead end and can go no further.

DACEY
End of the road - what we got?

EXT. TRAFALGAR SQUARE - EVENING

LS: Alex stands slap bang in the middle of the square.

Alex spins around and around - then facing Nelson's Column he fires a laser reader - his ipad screen reads 70 meters.

ALEX
You're never going to believe this?
Middle of the square, guys! 70
meters. We've only got 70 meters to
dig - one nights tunneling!

INT. NATIONAL GALLERY CATACOMBS - EVENING

Hearing the news Dacey and Simone smile. Suddenly - a noise. They spin round. The security LASER has activated across the doors - no one is getting in or out of this place tonight.

DACEY
Okay, we've got lock-down.

ALEX (D)
Then I guess I'll be going. You
going to be alright getting back...

EXT. TRAFALGAR SQUARE - EVENING

ALEX
...or shall I order you a taxi?

DACEY (D)
Funny - don't be late!

Alex shuts down the ipad and walks off.

ALEX
I'll be there.

INT. NATIONAL GALLERY CATACOMBS - EVENING

SIMONE
What now?

DACEY
The silver tube in my backpack -
take it out gently...

Simone grabs for the tube.

DACEY
...gently! Unscrew the top...

Gingerly, Simone pulls the tube from the backpack and
unscrews the top.

DACEY
...Now, pour us some coffee. It's
gonna be a long night.

Simone looks - 'you ass!' It's an ULTRA MODERN THERMOS FLASK.

EXT. TRAFALGAR SQUARE - DAY

The next morning, Alex's car pulls up. Dacey and Simone run
down the Gallery's steps and slide into the rear seat.

AUDIO FX: A running shower.

INT. DACEY'S APARTMENT LOUNGE/BEDROOM - DAY

Reading the sports pages Alex walks from the lounge, through
the bedroom and into the bathroom.

INT. DACEY'S APARTMENT BATHROOM - DAY

Alex ignores the naked outlines of Simone and Dacey through
the frosted glass as they shower together.

ALEX
Okay, going out to get breakfast.
D'you guys want anything?

TB

INT. DACEY'S APARTMENT SHOWER - DAY

Simone is soaping Dacey - she stops and thinks.

SIMONE

A bagel.

DACEY

Get me one of those bacon rolls.

Simone goes back to soaping Dacey - she kisses his chest getting more amorous she slides down Dacey's body to attend to his DICK - Dacey watches her.

ALEX (O.C.)

Coffee?

SIMONE

Mmmmmmm

DACEY

Mmmmmmm - oh, and an OJ.

ALEX (O.C.)

Do you want cream?

DACEY

Black.

ALEX (O.C.)

Simone?

Dacey looks down at Simone doing the business - and smiles.

EXT. THE STREET OUTSIDE DACEY'S APARTMENT - DAY

As Alex leaves the building, and walks along the street he is suddenly thrown into an alley by TWO TOUGH GUYS. They hold him hard against the wall. Alex gives a look - 'Shit.'

INT. DACEY'S APARTMENT, BEDROOM - DAY

Simone sits on the bed, wearing a robe and towel drying her hair - the phone rings. She leans across and answers it.

SIMONE

Hello.

(calls)

Alex is on the phone!

Dacey comes out of the bathroom wearing a towel wrapped around his waist - he grabs the phone and talks to Alex.

DACEY
What, you can't even remember a
breakfast order?

INT. AN UNKNOWN ROOM - DAY

ECU: Alex on his cell phone.

ALEX
Hello mate - no, it's not that.
I've run into a couple of old pals.
I'm gonna have breakfast with them.
Can you and Simone sort yourselves
out for food?

INT. DACEY'S APARTMENT, BEDROOM - DAY

DACEY
(curious)
You alright?

INT. AN UNKNOWN - DAY

ALEX
Yeah, cool - I'll catch you later.

INT. DACEY'S APARTMENT, BEDROOM - DAY

Dacey hangs up the phone and gives a "weird" look to Simone.

DACEY
Guess we're doing breakfast alone.

Simone's look says 'I know what I want' and she tugs Dacey
onto the bed.

INT. BOW STREET POLICE STATION, INTERVIEW ROOM - DAY

Alex puts the phone down. He is sat at a table with Crofter
standing over him.

CROFTER
Alex, Alex, Alex Sibbs? Now there's
a surprise! Back in London. So,
anything on the streets?

ALEX
Anything on the streets? What
precinct you from... the 1970s? Oh,
you know what, I saw Huggy Bear
dealing drugs but I think Starsky's
got it covered.

CROFTER

Word I hear, its 'Alex Snitch' now. Oh, that's right it was a guard - it doesn't count! Only, once a grass, always a grass. So, Alex a little information? Dacey Griffin, you've been hanging with him.

ALEX

Wow, you've really got this street talk down - Crofter.

Crofter grabs Alex's hands, stretches them across the table and presses his face hard against Alex's face. Alex winces at the Crofter's foul breath.

CROFTER

Let me remind you of the terms of your parole. If I believe you're involved in any criminal activities Then I get to drag your sorry ass back inside. Where the guards will be waiting with a great big welcome sign for the snitch that got their pal canned... Motherfucker! How's that for street?

Crofter releases Alex's hands.

CROFTER

Why did Griffin go to Chicago?

ALEX

See the Cubs - big Cubs fan!

CROFTER

Okay, on the level Sibbs - you are in over your head this time.

Alex looks at Crofter - unsure.

CROFTER

The FBI are in on this...

ALEX

(laughs)

Fuck off. Like the FBI are gonna ask Detective Inspector Crofter of the Isle of Dogs for fucking help.

Angrily Crofter points his finger at Sibbs.

CROFTER

You're skating on thin ice, Sibbs.
(beat)
You were seen in Trafalgar square Sibbs... I know about Corozzo.

Alex is now freaked - but hides it.

CROFTER

The Feds have been trying to nail that S.O.B for years - but he keeps coming up Snow-fucking-White. Right now, they've got him under Federal Indictment... this time it's gonna stick like shit to a shovel. But the Feds reckon the prick's ready to pay us a visit. They'd love to catch him this side of the pond. Over here, no protection, no ground crew... I'm gonna help them.

ALEX

Big feather in DI Crofter's cap.

CROFTER

What? You think it's only the bad guys who want fame and fortune? So, what's Dacey Griffin got cooking that is so good, Corozzo would risk fucking up his freedom for?

Nothing from Alex.

CROFTER

Here's the deal Alex - you light up my life about if and when the Italian comes over and when the bracelets go on... and they will go on - you slip away into the night.

ALEX

Do I get that in writing?

CROFTER

I don't want you Sibbs. I want the dog that's still got his bollocks.

Crofter laughs and goes to leave... leaving Alex to think.

ALEX

Crofter.

Crofter turns.

ALEX

I don't know anything.

CROFTER

(smiles)
Yeah you do.

TB

INT. VIEWING ROOM - DAY

Johnson watches through a two-way mirror. Crofter enters.

JOHNSON

Street word is Griffin ripped off Corozzo. The Italian's a big art collector. My bet, Corozzo's given Griffin a get out of jail card and a shopping list for the National Gallery. I need more of your guys so we can run full reconnaissance.

CROFTER

Yeah, well - d'you ever hear of cutbacks? This is all you got, until you get me something more concrete to go to my boss with.

Johnson is not happy.

INT. WAREHOUSE - DAY

A hive of activity - Driscoll exits a makeshift cage full of digging equipment and calls to Dacey...

DRISCOLL

We've got a deep routed mains cable running under the square to a sub station. We need to avoid it or we'll put half of London in the dark - any news on how deep the bird buried the diamonds yet?

DACEY

When I know - you'll know.

ALEX (O.C.)

Does the same go for how we're getting into the gallery?

Alex walks over; he's sorting a bunch of CARABINERS. Dacey stops, thinks and calls to Charlie working at a nearby desk.

DACEY

Charlie, the gallery loses power - how long before their generator kicks in?

INT. NATIONAL GALLERY VIEWING ROOMS - FLASHBACK

Dacey's POV: He spins a 360 looking at the ceiling dome.

CHARLIE (V.O.)
Thirty seconds for auxiliaries -
swipes, lights, coffee makers...

INT. EMPTY WAREHOUSE - DAY.

CHARLIE
...forty-five to full power -
alarms and lasers to reactivate.

DACEY
(to Driscoll)
Take that cable out?

Driscoll smiles. Dacey looks at Alex.

DACEY
Where's Terry Naylor?

ALEX
We're going in through the roof?

EXT. HACKNEY HIGH STREET - DAY

A store in a rundown part of town is having a broken window boarded up by TERRY NAYLOR, 46, rough, well-worn man.

ALEX
'ello Terry.

Terry spins around and smiles seeing Alex and Dacey.

TERRY
Fuck me.

INT. EMPTY WAREHOUSE - DAY

Dacey, Alex, Simone, Driscoll and Terry listen to Charlie.

CHARLIE
Once the system is back on-line the
guards run a manual on all rooms.

DACEY
How many guards?

INT. NATIONAL GALLERY VIEWING ROOM 14 - DAY

The lasers deactivate to allow TWO GUARDS access to the room.
One guard radios in the all clear.

CHARLIE (V.O.)
Four - they work in pairs.

INT. EMPTY WAREHOUSE - DAY

TERRY
If I ain't re-glazed and they check
our room first - we are fucked.

ON: Dacey's perplexed face - he looks at Terry.

DACEY
Okay - build it... Dris, Alex,
let's go see a man about a machine.

AUDIO FX: Sound of heavy plant machinery.

EXT. ROBERTS' HEAVY PLANT YARD - DAY

Dacey, Simone, Alex, and Driscoll are being shown a huge
TUNNEL BORING MACHINE by a boring SALESMAN, in a boring suit.
They have to shout over the machine noise to be heard.

SALESMAN
OF COURSE THIS IS THE SHIELDED TBM!

DACEY
TBM?

SALESMAN
TUNNEL BORING MACHINE.

ALEX
(mockingly to Simone)
IT'S THE SHIELDED ONE!

Simone chuckles.

SALESMAN
THIS BABY BORES A 4M TUNNEL. WITH
SOME OF THE BIGGER MACHINES YOU'LL
GET NEARLY 12M DIAMETER. YESS SIR!
WE'VE BEEN TUNNELING SINCE 1951. ON
OVER 700 PROJECTS I'VE PERSONALLY
BORED MORE THAN 3,500 KILOMETERS.

ALEX
(to Simone)
3,500 KILOMETERS AND 6FT. HE'S
BORING THE PISS OUT OF ME. LET'S
GET OUT OF HERE.

Alex takes Simone's hand and leads her back to the car.

SALESMAN
(to Dacey)
MAYBE YOU NEED A SMALLER UNIT!

By the car

Alex and Simone watch Dacey and Driscoll being shown a smaller, more manageable machine.

SIMONE
Alex, tell me about Chicago. All I know is he rolled a mob guy.

Alex smiles to himself - he doesn't want to tell her.

By the machine

SALESMAN
What were your requirements again?

DRISCOLL
Hundred meters, five foot bore - clay and a little hard core. We're putting in an underpass for our golf club. The local council fuckers put a freeway between the ninth and tenth hole. The members can't play the back nine without getting run over.

The salesman slaps a machine.

SALESMAN
Then this baby is for you. The SBU. Small Bore Unit?

By the car

ALEX
There was a girl - fell head over heels for Dacey. Who doesn't right?

SIMONE
Pretty?

Alex smiles coyly - Simone knows it means she was.

ALEX
Dacey, hits on her knowing her old man's head of the Chicago family. Dacey's just looking for the intro to work the inside line. She takes Dace to meet the FAMILY and daddy takes a shine - makes Dacey a laundryman - to see how he works out.

Simone looks confused - 'laundryman?'

INT. CHICAGO RESTAURANT - FLASHBACK

Dacey packs stacks of cash into a bag.

ALEX (V.O.)

A greenhorn job - Dacey picks up the dirty linens, gets it washed and takes it back to the bank of Corozzo.

EXT. ROBERTS' HEAVY PLANT YARD - DAY

SIMONE

(smiles)

Baby steps...

ALEX

Meantime, Dacey like the schmuck he is - gets cute on the girl. Only thing is - she's a loon. The original Lady friggin' GaGa. Dacey realizes and tries to remove himself from the situation. That's when a bag with a large five-double-zero inside goes missing.

By the smaller machine

DACEY'S POV: Simone talking to Alex. Dacey knows something's up - he doesn't concentrate on the salesman's pitch.

SALESMAN (BG)

...25,000 psi UCS, some contractors have tunneled over 400ft. Clay and sub base, ninety meters a day comfortably.

Dacey asks a question but watches Simone.

DACEY

Availability?

SALESMAN

Not for a year - this beauty's off to Russia in three weeks.

By the car

ALEX

Simone, I know Dacey, he didn't boost that bag. Thing is...

(MORE)

ALEX (cont'd)
only two people had access to it.
Dacey... and his girlfriend.

SIMONE
Corozzo's daughter?

ALEX
Yes, a woman scorned and all that.
She double fucked him with the mob.

SIMONE
Dacey didn't say anything?

ALEX
Telling a mob boss his little angel
just ripped him off for half a
brick - is bad for the health.

SIMONE
No Alex. He's protecting her - why?

Alex looks away - Simone realizes.

SIMONE
Alex?

ALEX
Okay - she's a nut job... but he
was still kinda cute on her.

INT. DRISCOLL'S CAR - DAY

Driscoll is driving - Dacey is in the passenger seat. Alex sits in the rear next to a sullen Simone. The look in Alex's eyes in the rear view mirror tells Dacey everything - Alex tries to lighten the atmosphere.

ALEX
Don't want to be a killjoy but that
SBU back there - size of a friggin'
space shuttle. How we getting that
into the National Gallery?

Simone just stares out of the window.

CHARLIE (V.O.)
The loading bay...

INT. NATIONAL GALLERY, LOADING BAY - DAY

CAMERA FOLLOWS: Charlie's description.

CHARLIE (V.O.)

...it's the only other way in. A solid 20ft metal gate operated by inside security. Get past that, there's a barrier manned 24/7, then a down ramp to the weighbridge.

INT. DACEY'S APARTMENT, LOUNGE - DAY

Dacey, and the 'team' are brainstorming.

TERRY

The weighbridge?

CHARLIE

Everything going in and out is weighed. You couldn't boost a paperclip without the alarm bells ringing.

ALEX

Reassuring - thanks Charlie.

CHARLIE

Then there's the freight elevator down to the catacombs.

TERRY

Oh - fucking nice.

CHARLIE

There is one weak-link. Brian Defoe. Director of Exhibitions. Married, one kid. Two nights a week on his way home to the family he stops in at Spearmint Rhino.

ALEX (O.C.)

I got an idea...

Alex looks at Simone - Dacey rolls his eyes.

DACEY

(under breath)
Shit.

EXT. BROCK HOUSE, STATELY HOME, HERTFORDSHIRE - DAY

ESTABLISH: A Lotus, a Range Rover and a Jaguar are parked in the long drive of the magnificent house.

ALEX (V.O.)

...I know this house. If we can get Defoe there. I can get the SBU into the catacombs.

TB

INT. SPEARMINT RHINO - NIGHT

Simone POLE DANCES - fucking raunchy. BRIAN DEFOE, 50, nerdy, glasses, watches her every move. At the bar Dacey hands the BARMAN a wad of notes, a bribe, for allowing Simone to dance.

DISSOLVE TO:

Simone sits at Defoe's table, hanging on his every word.

DEFOE

...and that's what I do. I organize art exhibitions. Come visit the gallery - I'll show you around.

SIMONE

You should meet my friend Lord Brock. He does paintings... or something.

DEFOE

You know Lord Brock? He has one of the finest collections in England.

SIMONE

He loves watching me dance - only he hasn't been in for a while. He's getting ready for his restoration.

DEFOE

(interested)

Lord Brock is restoring his house?

Simone smiles innocently and strokes Defoe's knee. She is enjoying Dacey's angst over by the bar. Dacey chugs a scotch.

EXT. BROCK HOUSE, STATELY HOME, HERTFORDSHIRE - DAY

PUSH IN: On a 1st floor window...

DEFOE (V.O.)

Of course we've known about the collection for sometime but...

INT. BROCK HOUSE, GREAT HALL - DAY

ON: A large *TENIERS* PAINTING.

DEFOE (V.O.)

...I must say it's wonderful to experience it first hand. This Teniers' is remarkable, quite remarkable. Late 1600... and if I'm not mistaken isn't that Van Dycks' Malines villa in the background?

Defoe is inspecting the painting - he turns...

DEFOE

It's a very generous offer of his Lordship.

REVEAL: Dacey dressed as a COUNTRY SQUIRE, ALISTER MCGEE.

DACEY

It was most fortuitous that you contacted us. We were preparing to put the collection into storage. Lord Brock's sorry he couldn't be here, Trust business - you know how that is. And it's Rubens' villa... in the painting.

DEFOE

Rubens..? Really?

DACEY

I understand you and Lord Brock have a mutual friend - Miss Simone?

Embarrassed - Defoe changes the subject.

DEFOE

May I see the others... paintings?

INT. BROCK HOUSE, ENTRANCE - DAY

Alex and Simone wait by the MAIN DOOR. Alex checks his watch and then looks out to the gate at the end of the drive. The HOUSE BUTLER steps into the hall and looks anxiously at Alex.

ALEX

(to Simone)

Okay, my guy's getting nervous.

INT. BROCK HOUSE, THE STAIRCASE - DAY

Dacey hands Defoe an ENVELOPE as they walk down the stairs.

DACEY

The paintings sizes and weights are all in there. So, we'll have the collection sent to you and you can display them for a year until our restorations are completed.

DEFOE

I'll have our shippers contact you?

DACEY

His Lordship is particular about shippers; best use ours...

Dacey sees Alex, hiding by a door, tapping his watch.

DACEY (CONT'D)

I'd offer tea, only I've another...

DEFOE

Of course. Estate business.

EXT. BROCK HOUSE, DRIVE - DAY

Defoe gets into his car - Dacey leans in through the window.

DACEY

Our insurers will insist that no one opens the crate without his Lordship being present - to ensure nothing was damaged in transit.

DEFOE

Normal procedure.

Defoe drives off. As Defoe's car leaves through the gate Alex and Simone race from the house.

ALEX

Go! I'll deal with his nibs. Take the Lotus. I'll tell him I needed it and the house for a reality TV show. You know these Royals... anything for publicity.

Dacey and Simone climb into the Lotus and it screeches off.

EXT. BROCK HOUSE, GATE - DAY

At the ORNATE GATE the Lotus gives way to LORD BROCK'S ROLLS ROYCE. LORD and LADY BROCK give Dacey and Simone an odd look. Simone gives a cute little wave at Lord Brock. Confused, Lord Brock waves back - surprising his wife.

EXT. ENGLISH COUNTRYSIDE ROADS - DAY

MUSIC UNDER: The Lotus speeds through country lanes - the wind in Simone hair, she looks at Dacey and wonders if he's happy.

INT. BOW STREET POLICE STATION - DAY

Johnson is at the incident board - Crofter listens as Johnson holds up pictures and puts them on the board....

JOHNSON

Nathaniel Corozzo, head of the Illinois family - runs drugs, numbers, prostitution, protection, illegal gambling - you name any stinking filthy, rotten pie, Corozzo's got a finger in it. Sasha Nikoli... AKA the Doctor - for his fondness of putting his victims under the knife... without anesthetic. Suspected of murdering 9 Chi-town bad boys. Corozzo never travels without Sasha by his side. Charlie Fender, fence - you know all about him. Dominique Lamb, all round muscle and Terry Naylor a street ferret...

EXT. A LONDON STREET - DAY

As Alex gets out his car his arm is wrestled up his back.

JOHNSON (V.O.)

...Time we found out what's going down Crofter.

Alex is marched to a SQUAD CAR and shoved into the rear seat.

INT. CROFTERS CAR - DAY

Crofter in the passenger seat turns and looks at Alex.

CROFTER

Anything for me?

ALEX

I've said, I don't know anything.

Johnson climbs into the rear seat crowding Alex.

JOHNSON

Tell us about Corozzo, Alex?

ALEX

What? Who the fuck are you?
(to Crofter)
Who the fuck is this guy?

CROFTER

Agent Aaron Johnson - FBI.

Alex gives Johnson a dirty look. Johnson nods at Crofter.

CROFTER

Davies, do you have the blue light?

DAVIES

Sir.

DAVIES, the cop driving, produces a magnetic FLASHING police light, lets down the window and attaches it to the car roof.

CROFTER

Let's show Agent Johnson, Sibbs's neighborhood. And slowly Davies... let the natives see who we have in the back with us.

EXT. STREETS - DAY

CROFTERS CAR creeps slowly along the street - blue light flashing and siren sounding. Alex tries to hide his face from the LOCALS - but it isn't long before the squad car screeches to a halt. The siren stops...

CROFTER (O.C.)

Is this some kind of a joke Sibbs?

INT. CROFTERS CAR - DAY

ALEX

It's the truth - Google it. The Frog Jewels were never recovered.

Johnson and Crofter share a disbelieving look - Alex holds his hands tight together and pushes his mouth against them - he's not going to say anymore.

JOHNSON

And Corozzo's the money?

Alex doesn't vocalize it - but his demeanor says yes. Alex nervously squeezes and massages his forehead - Johnson and Crofter exchange a satisfied look - they know that's as much as they're gonna get this visit.

JOHNSON

Keep us juiced, Alex...

CROFTER

(to Alex)

Fuck off then - keep in touch.

INT. DACEY'S APARTMENT, LOUNGE - DAY

Driscoll is ranting and waving a London underground map.

DRISCOLL

Bejesus - every map or chart Charlie gives me is pre-war.

CHARLIE

I had them in the shop - I'm trying to cut back on expenses.

DRISCOLL

Look at this one. Half these bloody stations don't exist anymore.

DACEY

Dris, calm down. We'll get you new charts. Let me see it...

Dacey grabs the map - the 'team' are laughing - Charlie looks sheepish. Alex enters - Dacey stops laughing.

DACEY

You're late! You missed a meeting.

ALEX

(snaps)
What are you... the headmaster?

SIMONE

Alex are you okay?

ALEX

You know, just fucking leave it. I'm late. I screwed up a meeting, big deal. I'm gonna take a shower.

DACEY

If something's eating you, spit it out.

Alex goes to leave, but turns and all his angst spews out.

ALEX

Yeah, something's eating me. You - you're eating me! We're all doing this gig, yet none of us knows anything. It's all up here...
(Alex prods his forehead)
...in Dacey's bonce. We're in it together Dace. We don't know how deep the diamonds are, when we're going in, if Corozzo's coming over.
(points at Simone.)
Fuck, she don't even know you saw your ex while you was in Chicago.

Simone snaps a shocked look at Dacey - Dacey hangs his head. Simone storms off slamming the bedroom door - loud!

DACEY

(calls)
Simone? Simone?
(MORE)

DACEY (cont'd)
(at Alex)
Nice.

Alex storms off - no one knows where to look, the atmosphere is awkward - Charlie tries to lighten it.

CHARLIE
We do have some good news. I've got the shipping documents for the SBU's trip to Russia and the Rolling Stones are headlining the Olympic concert - should be a lot of noise.

Dacey storms out - Charlie looks at the 'team' and shrugs.

CHARLIE
I didn't know what else to say.

INT. DACEY APARTMENT, DECK - DAY

CLOSE ON: A spoon stirring coffee.

Showered and refreshed Alex sits stirring his coffee.

DACEY
You've been working on that for ten minutes.

ALEX
(beat)
How's she doing?

DACEY
She won't let me in the bedroom.

Alex snickers - Dacey snickers.

DACEY (CONT'D)
Just so's you know - when I went back, I didn't sleep with Gina.

Alex looks up.

ALEX
I gotta bad feeling about this job. We know what we're doing, right?

DACEY
Don't wimp out on me now - not now.

INT. BOW STREET POLICE STATION, CROFTERS OFFICE - DAY

Crofter looks over the newspaper he's reading, as Johnson enters with a stack of RESEARCH and dumps it onto a desk.

JOHNSON

French Crown Jewels - never found.
Rumors all over the web that
they're buried somewhere in London.
Could be more ice under Trafalgar
Square than there is in Greenland.

CROFTER

Charlie Fender was at the offices
of London's top civil-engineer.
Only we can't get anything from the
civil-engineer. He says he sees
sixty people a day and can't
remember them all.

JOHNSON

Charlie Fender paid him off?

CROFTER

Ya' think.

INT. EMPTY WAREHOUSE - DAY

CLOSE ON: A DIAMOND CUTTER etching glass. The glass snapped
along the scored line and drops onto a felt covered table.

A huge scaffold tower that's been built to replicate the
NATIONAL GALLERY DOME. Dacey swings on to the first leg of
the scaffolding, and climbs up the outside staging. At the
top Terry is cutting glass.

DACEY

Good job Terry.

TERRY (O.C.)

One more pane and I'm good to go.
Not sure about the team though...

Dacey looks down and sees Alex showing the 'team' the THREE-
CARD MONTE - and he's creaming them.

CLOSE ON: THREE CARDS hit a makeshift table.

ALEX

Just find the lady.

Junior picks a card - it's a JACK.

ALEX

Uh huh. You're looking in the wrong
place. The hustler wants you to
think you've worked it out. Look,
here's the Queens. Now, I'm gonna
let you think you know where it is.

Alex shows the 'team' the QUEEN and drops the three cards on the table. Junior picks a card again - it's a JACK.

ALEX
Never trust the confidence man. So,
that leaves two cards - pick one.

Junior picks a card - Alex flicks the card over with the remaining card (Mexican turnover) it's a JACK again.

JUNIOR
Shit.

ALEX
Bet your bro can pick the Queen.

Alex drops the cards on the table - and Driscoll Jr picks... the QUEEN. He ribs his brother. The 'team' laughs.

ALEX
Maybe your brother's my shill?

LAMB
Alex, explain shill to the kid.

ALEX
The shill's the guy on the inside.
In on the game, he develops the
mark - careful who you listen to.

Alex looks at Junior and drops the three cards on the table.

ALEX
So, your bro knows where the Queen
is? Let's up the ante - a grand
say you can't find the lady.

Junior smiles, he goes to touch a card but hesitates - his brother moves his hand to another card.

ALEX
Are you sure...

Both Driscoll brothers nod - Alex turns over a JACK... much to brothers annoyance and the 'teams' amusement.

SIMONE
What happens if he picks the right
card by accident?

DACEY (O.C.)
The shill yells cops - the con man
packs up his game and everybody
runs in different directions...

Dacey slides down a zip line from the dome. He and Alex exchange knowing looks.

Alex drops the three cards face down on to the table. Dacey walks over and turns the first card over... it's a JACK.

DACEY
...If you think you've worked out the play, you're wrong. The real play is hidden deep inside the twists and turns of the booster's imagination. The confidence man...

Dacey turns over the next card it's... a JACK.

DACEY
...exploits all human qualities - dishonesty, honesty, trust, vanity, compassion, irresponsibility, naïveté but most of all greed...

Dacey turns over the last card it's a... JACK.

DACEY
...It's greed that makes the 'mark' walk into a dark tunnel with his wallet wide open.

Dacey grabs Alex's arm and slides down his sleeve revealing the Queen of hearts - Alex smiles and the 'team' all laughs.

DACEY
Sergeant Lamb, show them your tricks.

DISSOLVE TO:

CLOSE ON: Lamb's face growling in agony.

REVEAL: Lamb is curling weights while putting the 'team' through an assault course - Dacey watches.

CLOSE ON: FEET running fast between the rungs of a ladder.

Driscoll runs through the rungs - out of breath.

DRISCOLL
Any news on the depth yet?

DACEY
Soon as I know...

Driscoll puffs out his cheeks and runs off. The sons and Terry finish the course. Simone is about to complete her lap but through the ladder rungs she turns her ankle and hits the floor hard - Dacey rushes to her side.

DACEY
Are you okay?

SIMONE
(hurt)
I'm fine. I'm fine...

Simone looks disdainfully at Dacey and limps off. Alex finishes - breathlessly holding his knees.

ALEX
(breathy)
If she's not ready we can't carry her.

DACEY
She'll be ready - okay.

Alex looks hard at Dacey.

ALEX
Okay.

Simone sits rubbing her ankle.

DRISCOLL JR
Why are we doing this?

DACEY
We're spending 24 hours in a cramped tunnel with no air. I need your lungs at full capacity.

SIMONE
(antsy)
Then why aren't you doing it?

ALEX
Mademoiselle makes a good point.

Dacey smiles and removes his jacket and shirt.

The 'team' cheers, as in vest and pants Dacey walks to the start of the course - Lamb stands ready with a stopwatch.

LAMB
Go!

CLOSE ON: Dacey running the course; doggies, monkey-swings, the wall, the tunnel, the bars and through the ladder rungs. Dacey is spent - Lamb looks at the stopwatch.

LAMB
Not bad - do it again.

Dacey looks at Lamb - 'You've got to be kidding me.'

TB

INT. NATIONAL GALLERY VIEWING ROOM - DAY

Johnson and Crofter are checking out the National Gallery

JOHNSON

(ponderous)

So, how are they going to come in?

Crofter shrugs and continues to walk around.

JOHNSON (O.C.)

Crofter.

Crofter turns and sees Johnson turning a 360 looking up at the glass dome.

PUSH IN: On the glass dome.

SMASH CUT TO:

INT. EMPTY WAREHOUSE - DAY

The 'team' descending zip lines from the REPLICA glass dome. At ground level they release from the zip lines and race off. Terry pulls the zip lines back up and replaces the GLASS PANES with CLAMPED SUCTION PADS. Charlie watches with a STOPWATCH. As Terry puts in the last pane it slips through the frame and drops. Alex sees the pane falling. He pushes Dacey to safety. The falling pane misses Dacey by inches and smashes into a million pieces on the floor - Dacey and Alex lay on the floor looking up at Terry.

DACEY

Do that on the night - we're dead.

TERRY

I need more time to fit the glass.

Dacey bites on his lips - he can't find more time.

DACEY

Okay, let's go again. Charlie clock Terry - get an exact timing.

FX: Doorbell ringing.

INT. DACEY'S APARTMENT - DAY

Expecting Dacey, Simone answers the door without looking. Sasha grabs Simone, covers her mouth and carries her into the lounge - she kicks out like crazy. Corozzo walks in carrying a small DOCTOR'S BAG - he puts the bag on the table. His menacing presence immediately quietens Simone.

COROZZO

You are the girlfriend - I understand the broach is yours.

Simone doesn't answer... Corozzo squeezes her face.

COROZZO

Don't make me hurt one so pretty.

Simone spits at Corozzo - Sasha slams Simone down into a chair and opens the doctor's bag. He pulls out the canvas roll and unfurls it on the table. Seeing the instruments Simone's eyes fill with fear.

INT. BOW STREET POLICE STATION - NIGHT

Johnson enters and is greeted by a pompous, SUITED MAN, 50, seated behind a desk. Crofter is seated in the corner.

SUITED MAN

Ah, there you are. Come in, sit down, sit down.

Johnson is reticent.

JOHNSON

And you are?

SUITED MAN

Who I am Agent Johnson really doesn't matter. What matters are these French jewels.

Surprised, Johnson eventually sits...

SUITED MAN

Coming from the United States, I wouldn't expect you to be so surprised at the unlawful flow of classified information.

CROFTER

(to Johnson)

He works for the government.

The suited man smiles awkwardly and thinks before he speaks.

SUITED MAN

I work... for a family of a higher importance than the government. The situation is this Agent Johnson; my employers have no interest in your gangster, but they are interested in the jewels.

(MORE)

SUITED MAN (cont'd)
Found on British soil we would like
them to stay on British soil -
although no doubt the French will
have something to say on the
matter.

JOHNSON
Okay, and....

SUITED MAN
(serious)(firm)
Okay and... I do not want to have
to report to my employer that the
jewels have been taken overseas. I
understand the American attitude of
shall we stay, wanting to steer the
ship, but my employer would prefer
Detective Inspector... Crofter?

The suited man checks with Crofter that he got the name
correct - Crofter nods eagerly.

SUITED MAN
...Crofter, makes the arrest and
secures the diamonds for us.

JOHNSON
Hey, I don't care about the stones -
once I get my man - I'm outta here.
Crofter can have all the glory.

INT. DACEY'S APARTMENT - NIGHT

Dacey and Alex enter. Dacey looks for Simone but she's not in
the apartment. He returns to find Alex staring at the table.

Simone's cell phone is on the table and carved deep into
wooden tabletop are two words - 'RING RING.' Suddenly the
phone vibrates noisily against the tabletop - an ominous
sound. Dacey picks up the phone and listens...

COROZZO (D)(O.C.)
You would expect me to check on my
sizable investment, would you not?

DACEY
If you've hurt her.

COROZZO (D)(O.C.)
Simone and I have been talking. She
has filled me in on the finer
details of our enterprise. I am
happier now. My mind is at rest...

TB

INT. SOMEWHERE - NIGHT

ECU: On Corozzo's lips.

COROZZO

...She wouldn't lie, but you..?
Don't cheat on me - there's nowhere
to run. I would hunt you to the
ends of the earth...

INT. DACEY'S APARTMENT - NIGHT

COROZZO (D)(O.C.)

...Two blocks away - a blue Ford.

The phone goes dead.

EXT. STREETS - NIGHT

Dacey and Alex run - hard, through the streets. They see the BLUE FORD. Alex looks into the car it's empty. Dacey stares at the TRUNK, then at ALEX - he breathes deep.

CLOSE ON: The trunk being opened... inside Simone.

Bound, SACKED and gagged, Dacey reaches in and holds her.

DACEY

Oh, God baby I'm sorry, I'm sorry.

Dacey removes the sack. He kisses and squeezes her - Alex helps untie her. Dacey's cell phone rings...

COROZZO (D)(O.C.)

Change of plan. You have a new team
member.

Gina steps out of the shadows of a nearby store doorway.

COROZZO (D)(O.C.)

Keep her well-informed Mr. Griffin.

Dacey HUGS Simone and looks at Alex - Alex looks over at Gina - her eyes full of malice.

INT. BOW STREET POLICE STATION - DAY

Alex and Crofter are talking - Johnson storms in.

JOHNSON

He's here and you didn't contact
us.

ALEX

What was I supposed to do? It happened so quickly.

JOHNSON

I tell you what you're supposed to do... call us, email us, text us, send a friggin carrier pigeon.

ALEX

He had Simone man; it wasn't easy.

JOHNSON

Wasn't easy...

Johnson races at Alex and in one-movement lifts him out of the chair and slams him against the wall.

JOHNSON

D'you think my government sent me over here for your friggin' amusement? If you're fooling with me Sibbs, I swear I'll...

For once Crofter is the voice of reason.

CROFTER

Johnson! We've won - he's here! Indictment violation, he's funding these clowns - never mind illegal entry and anything the British government throws at him. We can pick him up now.

Johnson looks at Crofter

JOHNSON

Yeah? How you gonna do that Crofter? You and the bobbies gonna round him up? You don't know Corozzo - he's an animal. If you trap him in a corner you don't let him out... Fuck!

(at Alex)

He shows again, you find a way of letting me know where he's at.

Alex swallows hard.

ALEX

I can get you Corozzo.

Johnson turns and smiles - pleased at Alex's change of heart.

ALEX

Yeah, well I don't fancy another stretch inside, do I?

(MORE)

ALEX (cont'd)
(beat)
Dacey's got a problem. He needs the
guards to check our room last.

Johnson looks deep into Alex's eyes, then brushes off Alex's
lapels and releases him.

JOHNSON
Okay, say we deliver on the guard.
How's that get me Corozzo?

ALEX
Corozzo's daughter's on the team.

JOHNSON
Gina Corozzo?

Alex nods.

CROFTER
You know her?

Johnson's look at Crofter indicates he does.

ALEX
When we come out of that gallery,
she's taking Dacey to her old man.
Follow her and you've got Corozzo.

JOHNSON
(to Crofter)
Arrange the guard.

CROFTER
You want me to help him break into
the fucking National Gallery?

Johnson glares at Crofter leaving him in no doubt.

INT. DACEY'S APARTMENT - NIGHT

Suited and booted Dacey is at the desk. Simone appears in a
stunning FIGURE HUGGING dress - 'Fuck she's gorgeous!'

SIMONE
Ready?

DACEY
Yeah, uh! WOW! This was supposed to
be your treat... This wouldn't have
anything to do with our new team
member, would it?

SIMONE
Do I need to be worried?

DACEY
Something's missing...

Dacey doesn't answer, but picks up the brooch from the desk. Simone chassés over and Dacey attempts to pin the brooch on to her dress.

DACEY
..After all Du Barry's the one that
caused all this troub... Ouch! Son-
of-a-bitch!

Dacey pricks his finger and drops the brooch - it falls to the floor face down, clasp open. Simone bends to retrieve it.

SIMONE
(curious.)
Dacey?

Inside the clasp pin, hidden unless open, is an engraving - Dacey studies it under a computer magnifying glass.

ON SCREEN: The writing is unreadable. Dacey tries to focus the pin. Finally it reads - "huit pieds en dessous."

SIMONE
Eight feet beneath?

Simone gives Dacey a look.

INT. CHARLIE FENDERS ANTIQUE SHOP - NIGHT

Charlie looks at the pin through his glass. Dacey and Simone are still dressed for dinner. Driscoll scribbles on a napkin. Gina stands close by - watching.

CHARLIE
That's what it says. Eight feet
beneath.

GINA
(spiteful)
Shame no one noticed it before.

SIMONE
France is metric!

GINA
Now - back then they used feet and
inches like the rest of the world.

Charlie smiles - 'she's right.' Simone is annoyed that Gina knew that fact.

CHARLIE

I think the Madame Du Barry has given up her final clue.

GINA

Does it make any difference to the tunnel depth?

DACEY

Dris?

DRISCOLL

(shrugs)

We've got some adjustments to make - landmass has risen by two feet, add the foundations and concrete Nash poured, plus new soil and backfill.

(smiles)

Good and deep too. We want as much earth as we can to support the weight of that column. I don't fancy five thousand ton of Admiral Nelson sitting on me apple.

(at Dacey and Simone)

Are you guys going out somewhere?

Dacey checks his watch - it's late. He smiles at Simone.

DACEY

Time for a pint down at the Bell.

Simone smiles and walks off. Dacey looks at Gina - there is a moment between them - unseen by Simone, she turns...

SIMONE

Dacey...

INT. THE BELL AND ANCHOR PUB - NIGHT

The bar is jumping. Simone and Dacey are enjoying a beer. Alex enters with BOB GREAVES, 35, hard looking man. Dacey and Simone '*serious up.*' They dislike strangers and eye Greaves with suspicion. Alex and Greaves sit at the table.

ALEX

Meet Bob Greaves. Bob's putting his sons through college.

Dacey's look - 'so?'

ALEX

Expensive business college.

DACEY

(defensive)

Must be.

ALEX

Bob works at the National Gallery.

Dacey grabs Alex's collar and drags him to the back of the bar - PEOPLE stare.

DACEY

(sotto voce)

Are you out of your crazy mind?

ALEX

Dace, he's cool! The guy makes thirty-five grand a year.

Dacey's look - 'so?'

ALEX

Thirty-five grand - it's not a lot. He has to work extra shifts every Friday and Saturday night just to put his kids through school... comprende? He's a guard. He works Friday and Saturday nights.

Dacey looks over at Greaves sitting at a table with Simone.

ALEX

Dace, he'll buy us the minutes Terry needs to re-glaze.
(insistent)
Thirty-five grand Dacey.

Dacey still isn't convinced but let's go of Alex's collar. He looks deep into Alex's eyes - 'you better be right.'

DISSOLVE TO:

Dacey and Simone watch Alex see Greaves out of the pub. Alex returns, rubs his hands together and takes a swig of beer.

ALEX

Who says crime doesn't pay? He's married to the sister of one of the guys I did my 3bit with. Phil Beal - you remember him don't you Dace?

Dacey shakes his head.

ALEX

Yeah, you do - you just don't remember.

INT. EMPTY WAREHOUSE

The 'team' are practicing descending the zip lines one at a time and being timed by Charlie.

TB

Dacey comes down, then, Junior, Alex, Lamb... At the top of the tower only Gina and Simone are left to go down. Next up is Gina - the two women offer up their usual disdainful looks at each other. Gina squats on the ledge to jump off - but Simone sees her zip line is not anchored.

SIMONE

NO! Wait...

Too late Gina has jumped - the zip line whizzes through the carabiner, not holding Gina's weight - but Simone's last minute warning alerted Gina enough and she grabbed for the ledge - saving herself. Petrified, Gina hangs thirty feet up by her fingernails. At floor level, Dacey and 'team' are helpless as they watch Gina dangle. Terry grabs a spare zip line and pulls himself up hand-over-hand, but before he can reach Gina, Simone has launched herself on her zip line and is at Gina's side. The two women look deep into each other's eyes - a trust, a mistrust - who knows? Simone reaches out...

SIMONE

Take my hand and grab my line...

Gina hesitates. Simone's look tells her to DO IT. Gina takes Simone's hand and leaps for the zip line. Simone catches Gina and face-to-face, Simone lowers them to the floor. Terry passes them - making his way to the top of the tower. Simone and Gina hit the floor hard. The 'team' rushes to help but are stopped by Dacey. Simone lays on top of Gina... and the two women continue to eye each until...

TERRY

She didn't tie off the carabiner.

Gina's eyes' look up to Terry - Simone pushes herself off the ground - slamming the palm of her hand onto the floor and missing Gina's face by centimeters - Gina flinches. The 'team' congratulates Simone - Gina stays on the floor, she takes a deep breath and closes her eyes...

EXT. DRISCOLL'S VAN - DAY

Driscoll and sons wait opposite Roberts' Plant Yard.

EXT. ROBERTS' HEAVY PLANT YARD - DAY

A flat bed truck carrying the SBU in a HUGE CRATE leaves the yard. Driscoll's van follows the truck.

INT. A FREEWAY - DAY

POV FROM BRIDGE: Driscoll's VAN following the truck.

TB

EXT. A REST/FOOD STOP - DAY

Establish.

INT. A REST/FOOD STOP, DINER - DAY

Simone and Alex share a booth - Alex reading the menu. Dacey is at the counter

ON: Gina sitting in a booth by herself - she glances over occasionally.

SIMONE (O.C.)
Am I being stupid?

Alex looks over the menu at Simone.

SIMONE
You know him better than anyone.
Does he still want her?

ALEX
Simone, trust him - he's mad about
you.

Alex looks full of guilt - Simone sees it. In the BG Dacey's cell rings. They watch Dacey take the call and then indicate 'let's go.' Gina comes to the booth...

GINA
Ready?

Simone gives Gina a cold look - Gina grins...

GINA
All I have to do...

Gina SNAPS her fingers. Upset, Simone walks away. Gina looks at Alex - snaps her fingers and laughs. Alex stares at Gina.

EXT. THE M1 FREEWAY - DAY

Driscoll's van follows the Roberts' truck. At the next ON RAMP, a TRUCK driven by Alex, carrying an identical CRATE to the crate on Roberts' truck joins the freeway, followed by Simone in the Lotus.

INT. ALEX'S TRUCK - DAY

Gina sits between Alex and Dacey. There is the occasional eye contact between Gina and Dacey. In the Lotus, Simone puts her foot down and passes the truck showing plenty of leg. Not to be outdone Gina crosses her legs - Dacey can't help but look.

TB

EXT. THE M1 FREEWAY - DAY

Driscoll and sons watch Simone overtake and pull level with the CAB of Roberts' truck. The Lotus travels along at the same speed as the truck and Simone makes sure the TRUCKER sees her short skirt and plenty of leg. The trucker makes lewd gestures. Simone smiles, tosses back her head and takes the next OFF RAMP - the trucker follows.

EXT. THE SERVICE STATION, PARKING LOT - DAY

The truck pulls in behind the Lotus. Simone meets the trucker as he climbs out of his cab and waves a WAD OF NOTES at him.

SIMONE

Thousand pounds. All you do is go get yourself a cup of coffee. When you get back everything will be here and you can get on your way...

DACEY

...or alternatively...

Dacey appears from the front of the truck but before he can finish his threat - Gina appears.

GINA

...I'll shoot you!

Gina points a gun at the trucker. The trucker takes the money and quickly walks. Dacey nods cynically at Gina...

DACEY

Good job.

Simone is not happy that Gina is getting Dacey's attention.

QUICK CUTS: Alex's truck pulls up. Driscoll & sons uncouple brake leads, light leads and unhook the trailer. Dacey drives the Roberts' cab off the flatbed carrying the SBU... Alex reverses the new cab into its place - Driscoll & sons hook him up. Dacey backs the Roberts' cab into Alex's flat bed. The paperwork on the crates is swapped, license plates changed and the switch is complete. Alex drives off with the SBU - leaving the Roberts' truck looking as if it's never been touched.

INT. A HUGE EMPTY WAREHOUSE - DAY

Terry guides the truck in. Driscoll's van parks along side.

LAMB

Okay, lets get it unloaded.

T B
 Lamb FORKLIFT'S the crate from the truck. The 'team' are immediately all over it, removing screws and taking the crate apart revealing the SBU. Next, they take the outer casings off of the SBU.

DRISCOLL

Strip it down. The more weight you lose, the more conveyor you'll get and the less wheel-barrowing you'll have to do.

INT. BOW STREET POLICE STATION - DAY

Johnson is adding Gina's picture to the rogues' gallery.

JOHNSON

Gina Corozzo - graduated Law school but decided there's more money in breaking the law, than upholding it. She may look sweet - but this one's a real fruit-loop. Inside sources say she's been trying to prove to Poppa-bear that she's strong enough to look after the family store. Gunned down two of Daddy's competitors to prove it.

PUSH IN: On the picture of Gina...

FADE THRO.

INT. THE THAMES EMBANKMENT - NIGHT

Dacey and Simone walk arm in arm - Dacey stops and looks over the Thames at the LONDON EYE.

DACEY

...I was cute on Gina. Alex calls her a pathological head case...
 (snickers)
 ...she is seriously whacky. I broke up with her - she didn't like it and wanted to hurt me. She took the money - job done.

SIMONE

But you still liked her.

DACEY

(exhales a sigh)
 She was fun to be around - that's all.

SIMONE

Because she knows the game. Not like me... I can't lift a wallet without getting it wrong.

Dacey hugs Simone trying to reassure her.

SIMONE

Do you still want her Dacey?

DACEY

(chuckles)

No - she played me and now she's here trying to prove herself heir to the throne...

(teasing)

I make it a rule not to date crazy women who use guns... I want you.

Simone puts her head on Dacey's shoulder.

SIMONE

You won't ever lie to me, will you?

ON: Dacey's face - pain in his eyes.

He's not telling Simone something - he tenderly kisses her.

DACEY (V.O.)

Okay, this is like no other boost you've ever pulled...

INT. EMPTY WAREHOUSE - DAY

Dacey has the 'team' sat around the white boards. There is the occasional glance between Simone and Gina.

DACEY

...There is no bagman, no keys, no cracker, no wheelman, no banger. It's just back breaking hard graft, moving dirt. We go Friday night.

INT. BOW STREET POLICE STATION - DAY

Johnson has Crofter and his OFFICER sat around white boards.

JOHNSON

They go Friday night.

TB

INT. EMPTY WAREHOUSE - DAY

DACEY

An hour after the last staff leave,
Charlie will cut the power.

INT. BOW STREET POLICE STATION - DAY

JOHNSON

The power will be out for just a
few seconds blacking out this part
of London - the gallery will lose
alarms for...

Johnson demonstrates on a large wall map.

INT. EMPTY WAREHOUSE - DAY

Dacey demonstrates on a large wall map.

DACEY

...forty-five seconds. It's all we
have to get through the dome and
into the catacombs. It's why you've
been training. You'll need speed,
dexterity and a clear head. Terry,
we've got you an inside man he'll
buy you all the time you need.

Terry nods - Alex is uncomfortable - he fidgets.

INT. BOW STREET POLICE STATION - DAY

JOHNSON

Greaves, you know what to do.

Greaves looks confident.

INT. EMPTY WAREHOUSE - DAY

DRISCOLL JR

Dacey, how we getting out?

DACEY

As soon as we get the diamonds...

INT. BOW STREET POLICE STATION - DAY

The cops are listening to a SOUND WAV recording.

DACEY (D)(O.C.)
...Charlie cuts the power. Only
this time for good. Alarms will be
ringing out all over London town.

TERRY (D)(O.C.)
The old bill won't know their
alarms from their elbow...

DACEY (D)(O.C.)
We'll have time to just walk out.

Johnson stops the recording.

CROFTER
Not if we set up outside the
catacombs - big collars all round.

Everyone laughs. Johnson plays the rest.

ALEX (D)(O.S.)
What about Corozzo do you know
where you're meeting him yet?

INT. EMPTY WAREHOUSE - DAY

GINA
I know - that's all that counts.

ALEX
Yeah, but you're taking Dacey to
him, right? He's not trusting you
with the stones.

Alex smiles mischievously - Dacey gives Alex a curious look.

INT. BOW STREET POLICE STATION - DAY

DACEY (D)(O.C.)
Hey, Alex, that's my problem.

Johnson stops the recording.

JOHNSON
My guess is Dacey won't get a
chance to take Corozzo the stones.
Gina will blow Dacey away and take
them to her old man, herself.

A COP
Why doesn't Griffin just give her
Corozzo's share?

JOHNSON

Because, Griffin doesn't trust her - she screwed him over before - what's to say she wouldn't again.

CROFTER

And we're just gonna let her kill Dacey Griffin.

JOHNSON

What d'you care? Griffin's pond scum. You're gonna be the cop that returned the French Crown Jewels.

Crofter plumps his chest out.

JOHNSON

Sibbs will be wearing a wire - we'll have every step, every move covered. No one moves until Griffin leaves those catacombs. If I'm wrong and Gina doesn't shoot him, Crofter I want you and your team to tag them. Don't lose them.

CROFTER

Which way they coming out?

JOHNSON

They're in a fucking hole in the wall. Which way d'you think they're coming out?

The cops laugh - Crofter feels foolish.

JOHNSON

Now, if Gina comes out alone my men will tail her.

CROFTER

Whoooa whoooa whoooa - your men?

JOHNSON

Three special agents are flying in from New York... Gina Corozza and Sasha are both a cold-blooded murderers. So, unless you want Arma-fucking-geddon unleashed on the streets of London - I suggest you let my guys take it.

(to the room)

I want a ring of steel around Trafalgar Square. Nothing gets out. Do you hear me? Every car, every pedestrian, every fucking nuisance pain in the ass, vegetarian, green peace-loving cyclist is checked.

(MORE)

JOHNSON (cont'd)
You see a fucking Hijab lift it up
and make sure the wearer hasn't got
nuts... The rest of you follow team
leaders instructions and pick off
the gang one by one.

CROFTER
We've cut Sibbs a deal?

JOHNSON
Has he got it in writing?

The cops laugh. Crofter laughs, trying to explain the joke...

CROFTER
That's what he said... that's what
Sibbs' said....

INT. EMPTY WAREHOUSE - DAY

JUNIOR
How d'we know we can trust you?

Dacey hands everyone an envelope.

DACEY
You don't. So as a gesture - you
each now have a Cayman Island bank
account with 5 million deposited in
it - care of Gina's old man.

Gina smiles an inhospitable - 'you're welcome.'

DACEY
If we get out of this alive I'll
deposit the rest of your share in
those accounts.

SIMONE
I'll make sure he does.

The 'team' laughs - Gina glares at Simone.

ALEX
Give the account details to your
next of kin - in case it screws up.

Dacey snaps Alex a sharp look.

EXT. TRAFALGAR SQUARE - DAY

A bright sunny crisp morning.

TB

HIGH POV: Nelson at the top of the column. Eighty feet below the square is hustling and bustling. The stage is being set for the concert, drum kits, guitars, mics etc etc

EXT. DRISCOLL'S VAN/BROOK HOUSE LANE - DAY

The van is parked beside a telephone pole. Terry wraps a harness around the pole, shimmies to the top and separates phone wires. He clamps new wires to the incoming circuit and clicks on a receiver - it bleeps. He checks for a Bluetooth signal - it shows searching, then flashes 'found.' Terry tosses the phone down to Junior waiting at the base of the pole. Junior tosses the phone inside the van to Dacey, who is sitting next to Charlie.

EXT. TRAFALGAR SQUARE - DAY

Sound checks are being carried out on stage.

EXT. NATIONAL GALLERY LOADING BAY - DAY

Alex struggles reversing the TRUCK through the narrow street behind the National Gallery. He brakes - almost hitting a lamp post. In his MIRROR he sees a COP approaching.

ALEX

Shit.

The cop stops traffic and helps Alex reverse the truck into the National Gallery entrance - Alex sighs gratefully...

ALEX

Thank you, thank you - thank you!

EXT. THE NATIONAL GALLERY LOADING BAY - DAY

WAREHOUSE MAN

Easy now. Down she comes. Easy!

Alex watches the crate unloaded onto the weighbridge. Flustered, Brian Defoe rushes in to speak to Alex.

DEFOE

Is this from Lord Brock? It's not suppose to be here until Monday.

ALEX

Just the driver mate, sign here.

Alex pushes the paperwork under Defoe's nose. Defoe reluctantly signs, then snatches the manifesto from the crate and checks it. Defoe calls to the WEIGHBRIDGE OPERATOR.

DEFOE
642 lbs.

CLOSE ON: The weighbridge DIGITAL READOUT - 120, 150, 230...

Alex begins to sweat as the readout climbs... 325, 430, 502
590, 630, 655 - Alex is nervous - even Defoe fidgets.

CLOSE ON: The readout settles back to 642 lbs.

The weigh-bridge operator nods to Defoe.

DEFOE
Let's open it up see what's inside.

Alex panics - he points to the instructions on the manifesto.

ALEX
Uh.. I know no one's supposed to
open it until the old geezer gets
here - says on the docket. Give him
a bell - the number's there.

Defoe sighs, reaches for his cell and punches the numbers.

EXT. DRISCOLL'S VAN, BROOK HOUSE LANE - DAY

The PHONE that Terry connected rings - Dacey answers.

DACEY
Alister McGee.

DEFOE (D)
Alister, Brian Defoe. We weren't
expecting this consignment today.

DACEY
Don't tell me its arrived already.
Bloody shippers. Look Brian, do me
a huge favor love and store it.

DEFOE (D)
Well, I uh.....

DACEY
Whatever you do don't let anyone
open it before his Lordship gets
there. It'll cost me my bloody job.
Oh, meant to say, his Lordship saw
Simone at the club, she asked after
you - wanted your number. He asked
me. Of course I said I didn't have
it. Unless you wanted me to...

INT. NATIONAL GALLERY LOADING BAY - DAY

 DEFOE
 (flustered)
NO, no... look - I'll do what I
can. When can I expect Lord Brock?

 DACEY (D)
I'll put him on.

EXT. DRISCOLL'S VAN, BROOK HOUSE LANE - DAY

Dacey holds the phone up so Brian Defoe can hear Charlie.

 CHARLIE
What? What the blazes do they want
now? I've lent them the damn
collection haven't I? Oh very well,
let me speak to the arse.
 (into phone)
Brock here! What's all the fuss! I
said I'll be down next week and I
damn well will be. Christ, I've
paid for the bloody shipping. Is it
too much to ask to store it until I
get there?

INT. NATIONAL GALLERY LOADING BAY - DAY

Defoe hangs up and walks off yelling orders as he leaves.

 DEFOE
Get it on the elevator and take it
downstairs. No one touches it until
I give instructions. Thank you!

EXT. DRISCOLL'S VAN/BROOK HOUSE LANE - DAY

Charlie hangs up. Dacey smiles. Naylor cuts the cable and
shimmies down the pole - they close up the van and leave.

INT. THE TRUCK - DAY

Alex is in the truck's cab talking on the phone.

 ALEX
...crate's in the catacombs with a
big do not disturb sign on it. Wish
I could see the Russian mining
company when they open our crate
and see what we sent them.

TB

INT. EMPTY WAREHOUSE - FLASH-FORWARD

The 'team' fill the crate with stolen INTERSECTION CAMERAS.

INT. THE TRUCK - DAY

CLOSE ON: A micro recorder.

ALEX (O.C.)
Any news on the Italian?

DACEY (D)(O.C.)
He'll be close - I know that much.

ALEX
Yeah, heads up Dace - I don't trust her. Hey, you and her ain't running out on us with the stones are you?

DACEY (D)(O.C.)
Whaddaya think?

ALEX
Then get your ass back here and lets go dig up some diamonds.

Alex hangs up and looks up - next to him, Frank Crofter is listening in on an extension.

EXT. WHOLE FOODS - DAY

Lamb comes out of the store and sees Alex talking to Crofter by the truck. Lamb steps back into the doorway and watches.

INT. DACEY'S APARTMENT - DAY

Alex enters - Dacey and Lamb are waiting for him.

ALEX
What's this a welcoming committee?

DACEY
How'd it go?

ALEX
Sweet as. I told you. I need a tea.

Lamb stares at Alex.

ALEX
What'sup with that face?

Alex walks off - then he stops.

ALEX

Oh - crazy thing. Remember that DI from the Isle of Dogs... Crofter. Twat pulled me over. Didn't know I got early release.

DACEY

Problem?

ALEX

I took care of it. The guy's a dick. You guys want tea?

And Alex is gone. Dacey looks at Lamb - both are relieved.

EXT. TRAFALGAR SQUARE - DAY/NIGHT

A time-lapse sequence; as day turns to night. The stage is complete and the crowd starts filling the square.

EXT. SHAFTSBURY AVENUE - DAY

Driscoll's van pulls up on a DOUBLE YELLOW line. Driscoll & sons jump out of the van, put down road cones and start digging a hole - adding to the chaos of London traffic.

INT. NATIONAL GALLERY ENTRANCE - NIGHT

A GUARD sees staff out of the building and closes the doors.

INT. A HOTEL BATHROOM - NIGHT

Corozzo lays flat on his bed - listening to VERDI.

EXT. SHAFTSBURY AVENUE - DAY

Charlie and Dacey step into the small WORKMAN'S TENT that is now over the hole in the road. Driscoll is waiting for them.

DRISCOLL

Just press this button, Charlie.

Driscoll presses the button.

CLOSE ON: HYDRAULIC GRIPS tighten around a POWER cable.

Driscoll lifts his finger off the button and the grips stop just short of PIERCING the cable. Charlie nods - easy.

TB

EXT. TRAFALGAR SQUARE - NIGHT

The square is full - a huge banner above the stage announces "LONDON ROCKS." And under a blaze of light CAT DEELEY comes out on stage to start the concert. The crowd goes wild.

CAT DEELEY
Good evening London.

EXT. NATIONAL GALLERY ROOF - NIGHT

Terry is pre-loosening the panes and attaching suction pads. Dacey and Lamb anchor the zip lines. Alex, Simone, Driscoll, Driscoll Jr, Junior and Gina check their backpacks.

EXT. TRAFALGAR SQUARE - NIGHT

CAT DEELEY
So, please put your hands together
and give a big London Olympic
welcome to the fabulous, the
ageless, the incomparable, the
Rolling Stones.

The ROLLING STONES walk onto stage and start playing.

EXT. NATIONAL GALLERY ROOF - NIGHT

LAMB
Oh man, I love this tune.

In the BG the concert can be clearly heard. Lamb starts body popping - amusing the others. Dacey speaks into a mouthpiece.

DACEY
Charlie, we have music.

EXT. SHAFTSBURY AVENUE - NIGHT

CLOSE ON: The Hydraulic grips cutting the cable - sparks fly.

EXT. TRAFALGAR SQUARE - NIGHT

A loud groan from the crowd as lights and music die.

EXT. NATIONAL GALLERY ROOF - NIGHT

Terry lifts out the glass panes and the 'team' goes in.

TB

INT. NATIONAL GALLERY - NIGHT

Illuminated only by their HEAD-LAMPS they descend the zip lines - clear the floor and head for the catacombs. Dacey, the last in looks up to Terry.

DACEY

You good?

Terry gives the 'thumbs up' and starts replacing the glass.

EXT. LONDON STREETS - NIGHT

Mayhem in London as the lights are out - momentarily.

INT. NATIONAL GALLERY, BACKSTAGE - NIGHT

The 'team' run quickly down the stairs - sliding banisters and taking steps a few at a time.

EXT. TRAFALGAR SQUARE - NIGHT

The lights come up and the BAND begins to play again.

INT. NATIONAL GALLERY, CATACOMBS - NIGHT

The 'team' makes it just as the power fires back up and security laser is activated across the doors. Then with stealth-like speed the wooden slats are levered off and the crate unpacked. Dacey and Simone set up a control centre. Suddenly a crash as Gina snaps a slat.

DRISCOLL

(angry)

Be fucking careful with them -
they're our shaft props.

INT. NATIONAL GALLERY VARIOUS VIEWING ROOM - NIGHT

GUARDS enter rooms, look around and give the all clear.

INT. THE NATIONAL GALLERY CATACOMBS - NIGHT

The slats are removed more carefully and stacked in a pile. Packed concisely around the SBU inside the crate is everything needed for tunneling. A conveyor belt, folded wheelbarrows, snap together shovels, spades and an amazing array of ingenious kit-form tools. As Dacey's laptop spews out information, Driscoll positions three LASER poles equidistant from the FACE.

TB

Simone presses a KEY on the laptop and a stream of BLUE LIGHT hits the first pole - it sends green laser beams to the other two poles. All three poles project beams toward the wall and converge on a central point. Dacey, fingers the laser convergence point on the wall and it fans out like peacock feathers - markings the exact dimension of the tunnel.

INT. VIEWING ROOM - NIGHT

Greaves and another GUARD enter. They look around. Greaves glances up at the glass dome.

GREAVES
(into radio)
Secure.

The guards leave - Terry's face appears at the glass dome.

INT. NATIONAL GALLERY CATACOMBS - NIGHT

Dacey and Alex lend a hand and put their backs into shoving the SBU, now on hydraulic rollers, up to the face.

EXT. TRAFALGAR SQUARE - NIGHT

The concert is in full swing.

INT. NATIONAL GALLERY CATACOMBS/TUNNEL - NIGHT

The SBU bores the face - Driscoll operates the machine.

TRACK ALONG: A conveyor belt running under the SBU that delivers soil and debris from the face. The 'team' load and empty the wheelbarrows - a pile of dirt is developing - hot and dirty work. Drenched in sweat, they refill huge bottles from the sink and guzzle the water. Hardly anyone speaks - no point against the sound of the machine.

INT. SOHO HOTEL - NIGHT

Charlie sits nervously in the bar hugging a drink.

INT. NATIONAL GALLERY CATACOMBS/TUNNEL - NIGHT

It's backbreaking work - the 'team' are shoveling and digging. Driscoll is drilling into the walls - Gina appears at his shoulder and watches. Dacey sees her...

DACEY

Hey, hey... What are you a fucking intern? We're working here.

Gina, stares at Dacey, takes the hint and gets back to work. As she walks away Dacey sees a pistol poking out of her pants belt - Alex sees it too - they exchange concerned looks.

EXT. VARIOUS LONDON STREETS. - NIGHT

Roadblocks are being erected. SQUAD CARS and COPS deployed.

INT. NATIONAL GALLERY CATACOMBS/TUNNEL - NIGHT

Alex heads out of the tunnel to get water - he passes Dacey and Simone at the control centre. Suddenly a NOISE from the tunnel. Dacey and Alex race to see what it is. The machine has ground to a halt - steam pouring from it. The conveyor belt legs have collapsed under the weight of the dirt not moving. Driscoll is down in the steam - Dacey dives in.

DACEY

What's wrong?

DRISCOLL

The teeth are jammed.

DACEY

Tell me?

DRISCOLL

An hour - maybe two?

DACEY

Get on it Dris. We can't lose time.

INT. CROFTER'S SQUAD CAR - NIGHT

Frank Crofter is listening in - he radios Johnson.

CROFTER

You getting this?

JOHNSON (D)(O.C.)

Copy that. Sit tight, play it out.

EXT. TRAFALGAR SQUARE - NIGHT

The concert is drawing to a close.

TB

INT. A HOTEL ROOM - NIGHT

Corozzo tops up his tan using a handheld sunlamp.

INT. NATIONAL GALLERY TUNNEL - NIGHT

Driscoll is working on the machine HEAD - he shouts at Dacey.

DRISCOLL
Get the boys to find anything to
prop up the conveyor belt.

Dacey nods.

INT. NATIONAL GALLERY CATACOMBS - NIGHT

CLOSE ON: A CROWBAR breaks the lock on the cage.

Driscoll Jr, Junior and Lamb carry drums out of the cage.

INT. NATIONAL GALLERY TUNNEL - NIGHT

Dacey and Alex lift the conveyor belt - Driscoll Jr and Lamb wedge the drums under it.

INT. A HOTEL ROOM - NIGHT

Corozzo sits rigidly upright in a comfy chair - waiting.

INT. NATIONAL GALLERY CATACOMBS - NIGHT

It's quiet. The tunnel's dead. The conveyor belt stopped. The 'team' sits playing cards. Gina is aggravated with the wait.

GINA
How long is this going to take?

DACEY
He's doing the best he can.

Inside the tunnel the machine fires up - back in business.

INT. A POLICE CAR - EARLY MORNING

As daybreak creeps in - a radio message wakes a sleeping Crofter...

JOHNSON (D)(O.C.)
Any news on Corozzo?

CROFTER
Uh... negative.

Crofter hangs up the call and settles back to sleep...

CROFTER
Fucking yank - thinks he's running
the show.

INT. A LONDON HOTEL, CORRIDOR - EARLY MORNING

Sasha waits outside Corozzo's room. Corozzo exits and walks silently along the corridor. Sasha follows, carrying the doctor's bag.

INT. NATIONAL GALLERY CATACOMBS - EARLY MORNING

The heat is intense. Alex walks out of the tunnel but catches his T-Shirt on a nail it rips - exposing his wire.

DACEY
What the fuck's that?

Dacey grabs at the t-Shirt and pulls it off of Alex.

DACEY
A wire? You're wearing a wire?

LAMB
I told ya I saw him with the cops.

INT. TRAFALGAR SQUARE - EARLY MORNING

CROFTER
Shit! Okay, lets go!
(into radio)
Cut the alarm - we're coming in.

JOHNSON (D)(O.C.)
Leave it. Don't worry about them...

Johnson yells through the radio but it's too late - Crofter and the cops have raced from the cars - no one heard Johnson.

INT. NATIONAL GALLERY CATACOMBS - EARLY MORNING

ALEX
(nervous)
Dacey, it's not what you think?

DACEY
What is it then?

CHARLIE (D)(O.C.)
(through the radio)
Dacey - Dacey get out of there.

Dacey scowls as Charlie's message comes in.

EXT. SHAFTSBURY AVENUE - EARLY MORNING

From a distance, Charlie watches cops in the workmen's tent.

CHARLIE
(into radio)
The cops are everywhere.

INT. NATIONAL GALLERY CATACOMBS - EARLY MORNING

Gina rips the wire off Alex then pushes a gun into his face -
Dacey knocks the gun away and grabs Alex by the throat.

DACEY
Jesus! Alex what have you done.

ALEX
They want Corozzo not you.

CHARLIE (D)(O.C.)
Dacey. I'm aborting. Repeat I'm
aborting. Try and get out.

Dacey looks at Gina - then spins around as the security laser
across the doors drop - (so the police can enter)

DACEY
(to Alex)
Are you crazy? D'you think I wanna
be responsible for Corozzo going
inside? You just killed us Alex.
All of us.
(to Gina)
Go! Now! I'll amuse the cops. Get
him the fuck out of London!

Gina nods and races towards the freight elevator.

DACEY
Gina...

Gina stops and looks at Dacey.

DACEY
...take Simone with you.

Simone snaps a look at Dacey.

SIMONE
I'm staying with you.

DACEY
Baby, please go...

Simone looks deep into Dacey's eyes - she's not leaving. Gina who has opened the elevator door and stepped inside.

DACEY
Gina go across the roof, you've got
a better chance and Gina...

Gina looks over...

DACEY
...tell him I didn't take his five-
hundred.

Gina smiles, closes the elevator door, presses the button and pulls herself up through the escape hatch, riding out-of-sight on the elevator roof. Dacey watches her go - Simone watches Dacey watching. Then - Crofter and his ARMED OFFICER burst through the catacomb doors. Dacey, Alex and Simone freeze. Lamb, Driscoll & sons are still in the tunnel.

CROFTER
(calls)
Games up Griffin.

Alex's eyes tell Dacey that Crofter's telling the truth.

ALEX
I'm sorry man.

CROFTER
Let's get this over with shall we?
Tell me where the meet with Corozzo
is and then I speak to the nice
judge and get him to be lenient on
you for helping with our enquiries.

Dacey doesn't answer - he steps back nearer the tunnel.

CROFTER
Sibbs... Have a word.

ALEX
I've done my job Crofter.

SIMONE
(angry at Alex)
How could you do this? He's like
your brother.

Full of hate, Simone lunges at Alex - Dacey holds her back, much to Crofter's amusement. Crofter holds up his cell phone.

CROFTER

Got the parole board on speed dial,
Alex. Tell the others to come out
of the tunnel - there's a good boy.

ALEX

They said I'd go back inside,
Dacey. I couldn't do that.

DACEY

Save it!

ALEX

(to Crofter)

Gina got out - she's gone...

Dacey knocks Alex down - Crofter gets on his radio..

CROFTER

Gina's left the building. Repeat,
Gina Corozzo is on the streets.

JOHNSON (D)(O.C.)

(through radio)

You idiot - you've ruined this
whole operation by moving too fast.

CROFTER

Fuck off yank - we do things our
way over here.

(calls to Dacey)

Only way out's through this door.
Make it easy on yourself Griffin...

Dacey's trapped - he knows it. But one swift kick of the conveyor lever sends the belt into reverse. Dacey pushes Simone onto the conveyer - she disappears into the darkness of the tunnel. Dacey grabs Alex and shields behind him. Scared, Alex calls to the police.

ALEX

Don't shoot! Don't shoot!

CROFTER

Let him go Griffin - no point in
prolonging this.

Alex struggles - he kicks Dacey and breaks away. Dacey takes a swing and they trade blows - the fight is intense. Dacey holds Alex over the conveyor belt - the sawing edge of the belt inches from Alex's face. Crofter holds back the police-line letting Alex and Dacey slug it out. With all his might Alex twists away and both men fall onto the conveyor belt. They head down into the tunnel - the abrasive belt burns their skin as they struggle. Alex kicks out, slamming his foot against an UPRIGHT. The upright dislodges and cracks, the roof begins to show signs of stress - it gives a little.

EXT. TRAFALGAR SQUARE - EARLY MORNING

The pavement cracks and sags, alarming night-time revelers.

INT. THE TUNNEL - EARLY MORNING

Dacey and Alex continue to fight - a drum under the conveyer belt gives way, it topples over and ruptures - spilling its contents. More pressure is put on the tunnel UPRIGHTS - they crack and suddenly there's a massive breach in the structure - the ceiling comes crashing in. A million tons of earth fall from above - dust and debris fill the air. The conveyer belt electrical's, spark and ignite the spilt flammable liquid creating an explosion.

EXT. TRAFALGAR SQUARE - EARLY MORNING

Holes appear in the square - causing panic and mayhem.

INT. NATIONAL GALLERY CATACOMBS - EARLY MORNING

As the dust settles on the scene. Crofter and his men recover from the cave in. Covered in dirt they evaluate the scene. The tunnel is completely closed up - lost. Crofter gets to his feet. Johnson yells through his radio.

JOHNSON (D)(O.C.)
Crofter, Crofter - what the fuck
just happened?! Crofter come in!

CROFTER
(gagging)
Johnson, the tunnel collapsed.

Johnson can be heard audibly sighing.

EXT. THE TRAFALGAR SQUARE - EARLY MORNING

A crowd has gathered, cops fall out of the National Gallery covered in dirt, coughing and retching.

INT. COROZZO'S LIMO - EARLY MORNING

Gina climbs into the rear seat and looks at her father.

GINA
The tunnel collapsed - not a hope
of anyone surviving. Cops and Feds
everywhere. Dacey could've trapped
me and traded me to the cops for
you - he didn't.

Corozzo doesn't respond - he turns and looks out the window.

EXT. STREET - EARLY MORNING

Corozzo's limo slowly drives off.

LONG FADE TO
BLACK.

AUDIO FX: Coughing and gagging.

INT. NATIONAL GALLERY TUNNEL - EARLY MORNING

At the face an air-pocket has survived the cave in. The air is thick with dirty soil. The conveyor belt stopped under the weight of the dirt. Simone is disorientated. Driscoll and Lamb are there but no sign of the sons or Dacey and Alex. Suddenly dirt moves - a hand breaks through the loose dirt.

LAMB

Quick - they're alive.

Driscoll drags Dacey spitting and coughing from the dirt. Simone hugs Dacey. But Dacey pushes her off and dives back on to the dirt and starts digging.

DACEY

Alex is in there - help me. Help me! Don't let him die.

Driscoll and Lamb help Dacey dig at the dirt until Alex is found. They pull him out and lay him flat on the floor. Pleased he's alive; Dacey helps Alex to his feet and hugs him. Alex coughs up more dirt.

SIMONE

Why save him? The bastard - we're all gonna die in this hole.

DACEY

Baby, slow down - no one is going to die in this hole? Driscoll built this hole for us to survive.

DRISCOLL

But not forever. If we're doing this - do it now, because this roof is about to come down on us.

Alex looks at Driscoll.

ALEX

Why've we stopped?

DRISCOLL

Three feet from the column - as far
as we go?

Simone is stunned... she doesn't understand any of this.
Suddenly Junior appears from a hole in the tunnel floor.

DRISCOLL JR

About to break through Dacey.

DRISCOLL

Told ya' they dig like fuckers.

DACEY

Time?

LAMB

8.45.

DACEY

Twenty seconds - then go.

Driscoll climbs down a rope ladder into the hole with Junior.
A deep rumble shakes the tunnel down - the rumble stops.

SIMONE

What was that? What's happening?

DACEY

Now - now.

INT. AN UNKNOWN TUNNEL - EARLY MORNING

In the darkness banging can be heard - then bricks and dirt
fall from the ceiling. Lamb drops down through the hole
hanging by Driscoll's hands.

LAMB'S POV: Out of nowhere A TRAIN heads straight at him.

LAMB

Shit! Pull me up - pull me up.

Lamb's legs disappear back into the hole just as the train
thunders past - missing him by centimeters. After the train
passes Lamb pops his head out of the hole and looks around.

LAMB

Shiiiiit...

INT. COROZZO'S LIMO - DAY

SASHA

Boss.

A single COP waves the car down. Sasha pulls the car over and lets down the window. The cop glances into the car...

COP
Just a routine, sir. Can I ask
where you're going?

SASHA
I'm driving my boss to work - he
has an early surgery to perform.

COP'S POV: Corozzo reading the LANCET - Gina by his side
looking out of the window.

COP
If you could just pop the trunk.

EXT. STREET - EARLY MORNING

The trunk opens - the cop sees the doctor's bag, he opens it -
inside is a stethoscopes and doctor paraphernalia.

INT. COROZZO'S CAR - EARLY MORNING

Corozzo and Sasha exchange nervous looks. Sasha fingers his
gun - in anticipation. In the BG the trunk is slammed shut.

EXT. STREET - EARLY MORNING

COPS POV: Watching the limo drive off.

INT. NATIONAL GALLERY TUNNEL - EARLY MORNING

Driscoll appears back up from the hole - he nods to Dacey.
Dacey points at Driscoll Junior and Junior.

DACEY
Okay, next train you two go. Then
Dris, you and Lamb. Alex, Simone
and me, we'll go last. Whatever you
do, do not touch the live wire.

SIMONE
(lost and confused)
Dacey?

ALEX
A scam Simone - the biggest we've
ever pulled - Corozzo money.

Dacey looks at Simone - and smiles tenderly.

DACEY

Corozzo thinks we're dead. We're home free. We can start a new life.

SIMONE

They'll look for bodies.

ALEX

It's Trafalgar Square. In not very long this hole is going to be pumped full of quick drying cement. Charlie saw to that.

DRISCOLL

Yeah, and we gotta get out of here.

DACEY

Baby, I got them - Gina Corozzo and Corozzo. I got them.

SIMONE

Alex went to the police?

DACEY

When the shill yells cops - the con man packs up his game and everybody runs in different directions. Corozzo wasn't about to stay around with the police all over us.

SIMONE

You told me to go with her.

DACEY

(smiles)
And like that was going to happen!

Simone looks away bemused.

SIMONE

What about the diamonds?

Everyone goes quiet - Alex looks at Dacey - 'oops.'

DACEY

There never were any diamonds.

SIMONE

The pin gave the location.

DACEY

The pin's worthless baby - a fairground trinket. Charlie had the map drawn up from it.

TB

INT. CARTOGRAPHERS STUDIO - DAY

REVEAL: Charlie and the cartographer comparing the newly drawn map to the pin.

INT. NATIONAL GALLERY TUNNEL - EARLY MORNING

SIMONE

(sotto voce)

Everything the confidence man says,
is said for a reason, everything he
does, is done for a purpose.

Simone slaps Dacey - hard.

ALEX

I guess you had that coming.

SIMONE

Why didn't you tell me? Why was I
kept in the dark?

DACEY

Because I knew Corozzo would try to
scare you and I couldn't risk it.

SIMONE

But Dacey the diamonds.

DACEY

I heard it in a bar - a fable about
stolen diamonds. An old wives tale.

SIMONE

Every story has an origin. What if
it's true? What if the diamonds are
there?

Dacey smiles sadly at his melancholy girlfriend.

LAMB

Go! Go!

Driscoll's sons climb down into the hole.

INT. THE BAKERLOO TUBE LINE - EARLY MORNING

Driscoll's sons drop down on to the tracks barely missing the
live wire and start to run. They run like hell - the next
train is right behind them - they run like crazy.

INT. NATIONAL GALLERY TUNNEL - EARLY MORNING

DACEY

Driscoll, you and Lamb next.

SIMONE

Dacey, it's only three feet why give up now?

Dacey looks at Driscoll.

DRISCOLL

That column weight could fall right through the ceiling at anytime.

SIMONE

Dacey please.

Dacey smiles at Simone - Alex is anxious.

ALEX

Ten minutes - Dace. If we ain't there on time, we're gonna get mowed down by a freakin' train.

SIMONE

Encore un moment, monsieur le bourreau, un petit moment.

DACEY

(penitent)
How long to dig that space?

DRISCOLL

6 minutes - this button fires it up - this one to stop - and I'm gone.

Driscoll smiles and with Lamb, he climbs down into the hole.

SIMONE

It gives us 4 minutes to get out.

INT. THE BAKERLOO TUBE LINE - EARLY MORNING

Lamb pokes his head through the hole and looks around making sure there's not a train coming - then he and Driscoll drop down on to the track and hightail it out of there.

INT. THE TUNNEL - EARLY MORNING

Dacey looks at Alex.

DACEY

You go.

ALEX

Yeah, what's the chances?

Alex puts his finger on the start button.

INT. NATIONAL GALLERY CATACOMBS - EARLY MORNING

Aaron Johnson storms in with his men.

JOHNSON

You are a fucking moron Crofter.
Corozzo's got away, Dacey and his
gang's in a fucking tomb and what
have we got to show for it?

CROFTER

They could still be alive.

JOHNSON

You know what, so they could... But
pretty soon some civil engineer's
gonna pump in five million tons of
quick set concrete to underpin
London's most famous attraction.
They'll be fucking dead then.

(to his men)

Let's get out of this friggin'
country.

INT. LONDON TUBE TRAIN - EARLY MORNING

Charlie sits on a tube train with a few passengers. Two PUNK
ROCKERS fool around making everybody's life uncomfortable.

INT. UNDERGROUND LINE - EARLY MORNING

Alex drops through the hole onto the tracks. Simone drops
through next, Alex catches - she nearly steps on the live
line but Alex pulls her back. Next Dacey wearing a backpack
and then they run...

CLOSE ON: Their feet running between the tracks

SIMONE

Dacey!

A train is coming - closing in - they run - they run - they
run like hell - louder and louder the train comes. Simone
runs, Dacey runs. Alex runs. Simone trips... Dacey helps her
to her feet. They can see a distant light at the end of the
tunnel, but it's too far off - they aren't going to make it,
the train is right there, right there - about to hit them...

INT. A TUBE TRAIN - EARLY MORNING

Charlie nods at a punk. The punk pulls the emergency stop lever. The train lights go out - passengers scream.

INT. A TUBE TRAIN - EARLY MORNING

The train limps into the station - The two punks run out of the door and along the platform. STATION GUARDS chase them. Charlie calmly exits the train.

INT. UNDERGROUND LINE - EARLY MORNING

Simone is surprised to be safe - she, Dacey and Alex were hauled onto a platform of some type, by Driscoll and Lamb.

SIMONE

Where are we?

DACEY

Trafalgar Square station.

SIMONE

There's no Trafalgar Square station.

INT. CHARLIE FENDERS ANTIQUE SHOP - FLASHBACK

Driscoll holds up a London underground map.

DRISCOLL

Look at this one. Half these bloody stations don't exist anymore.

INT. UNDERGROUND LINE - EARLY MORNING

CLOSE ON: A rusty old sign - Trafalgar station.

DACEY

Story goes they renovated Charing Cross station and closed this one.

(to Alex)

Okay - where's our ride?

ALEX

There...

Charlie's train stopped in the station, backing up all the other trains. The next train along has stopped in the tunnel.

TB

EXT. A SMALL AIRFIELD - EARLY MORNING

Corozzo's car pulls into the airfield - a plane ready and waiting. Corozzo and Gina head toward the plane. Sasha opens the trunk to get the doctor's bag...

SASHA

Boss.

Corozzo walks back and looks into the trunk - he laughs loud. Gina loses it - she's been played, big time and knows it.

CLOSE ON: Three masterpieces sitting in the trunk.

INT. A LONDON TUBE - EARLY MORNING

The lights come up on the train stopped in the tunnel.

PAN: Along the PASSENGERS... a GUY, a WOMAN, a GUY... Dacey, Simone, Alex, Lamb. Driscoll - sitting opposite Driscoll Jr and Junior Jr are smiling. The train pulls into Charing Cross station - the door opens. Worry on Alex's face...

CLOSE ON: A cop's BOOTS.

PAN UP AND REVEAL: A cop - Charlie's is standing beside him - the cop's hand resting on Charlie's shoulder.

INT. NATIONAL GALLERY VIEWING ROOM - FLASHBACK

The guards leave - Terry's face appears at the glass. Terry removes a pane and DRESSED as a COP, he slides down a zip line. At floor level Terry DOUBLE TUGS the zip line and it falls from the dome.

EXT. NATIONAL GALLERY - FLASHBACK

A crowd has gathered, cops fall out of the National Gallery covered in dirt, coughing and retching - in the confusion...

CLOSE ON: One cop - Terry feigning breathing difficulties. He escapes with the three masterpieces' under his uniform.

INT. COROZZO'S LIMO - FLASHBACK

...The three masterpieces' are placed into the trunk next to the doctor's bag - the trunk is closed and the Limo drives away...

DACEY (V.O.)

She didn't recognize you?

TB

INT. TUBE TRAIN - EARLY MORNING

The cop pulls off a prosthetic nose and fake eyebrows - it's Terry.

TERRY

She stared out the window the whole time. Never looked at me once...

Dacey looks at Simone and smiles. The 'team' all laughs. Terry and Charlie sit with the rest of the 'team.'

JUNIOR

Do you think Corozzo's gonna be happy with his paintings?

Everyone laughs again - until...

JOHNSON (O.C.)

I'll think he'll be ecstatic

At the end of the car is agent Johnson and his men.

DACEY

Shit.

JOHNSON

Hello Griffin.

Dacey and Johnson look at each other for a long moment.

DACEY

Your American accent is shite.

JOHNSON

Crofter bought it...

DACEY

Yeah, he bought the FBI too...
What's that tell ya'?

They laugh and hug - Johnson is the shill.

INT. NATIONAL GALLERY - EARLY MORNING

Crofter is on the phone - screaming. In BG are THREE EMPTY FRAMES - the painting's stolen.

CROFTER

What do you mean you don't have an agent Aaron Johnson? He's been working here in London with us - wait a minute whose speaking? Is this the FBI?

INT. TUBE TRAIN - EARLY MORNING

JOHNSON

And the guy from Buck house -
stroke of genius.

DACEY

What guy from Buck House? Charlie
did we have anyone faking a palace
dude?

Charlie shakes his head - 'no.'

INT. BUCKINGHAM PALACE - EARLY MORNING

The SUITED GUY nervously paces as he waits to go into the
Queen's rooms and give her the bad news - he eventually
summons up enough courage and reaches for the door handle...

CLOSE ON: The door opening.

SMASH CUT TO:

INT. TUBE TRAIN - EARLY MORNING

RUN MUSIC: RUN HECTIC TITLES OVER HECTIC CUTS: The tracks -
the passengers - the tunnel - the windows - the tracks - etc.

HOLD ON: Dacey Griffin. Dacey glances towards a CITY BROKER
TYPE, Simone follows Dacey's look. The train slows for the
next station - PICCADILLY CIRCUS. Simone shakes Dacey off -
but Dacey is insistent. Simone gets up to leave, Dacey does
the same, but the car jolts and Dacey bumps the broker dude,
knocking him into Simone - she yelps.

INT. PICCADILLY STATION - EARLY MORNING

Dacey, Alex and Simone walk along the platform - Simone hands
the wallet to Alex.

ALEX

She's getting better at this.

Alex hands the wallet to Dacey. He opens it - £50 cash.

DACEY

Nah... She still can't pick a mark.

Dacey tucks the £50 back into the wallet and tosses it into
the busker's cap. A second later a DIAMOND HITS THE BUSKER'S
CAP and settles next to the wallet. Okay, it's not the same
size as the Hope, the Sancy or the Regent - but it's a
diamond all the same.

TB

Both Dacey and Alex look at Simone - and smile, generous.
Simone laughs and ALL THREE run up the escalator with the
rest of the 'team.'

THE END.