

AMERICAN ANIMALS

by

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"We must suppose that American animals, having in most cases ordinary powers of vision, slowly migrated by successive generations from the outer world into the deeper and deeper recesses of the Kentucky caves." *Charles Darwin, On the Origin of Species*

OPENING ARCHIVE MONTAGE AND CREDITS SET TO THE LIKES OF "THE BEST IS YET TO COME" BY FRANK SINATRA - DEPICTING ALL THAT IS WONDERFUL ABOUT AMERICA AT THIS MOMENT IN TIME - JUNE 2003. GEORGE BUSH DELIVERS TAX CUTS, BAGHDAD BURNS, BRITNEY RISES, ZERO FINANCE ON VEGAS TIME-SHARES, SCHWARZENEGGER BECOMES GOVERNOR, GDP ROCKETTS, WILDFIRES DEVOUR CALIFORNIA, CAR COMMERCIALS, A SCHOOL SHOOTING, THE GOLDEN GLOBES, INFOMERCIALS FOR PERSONAL INJURY CLAIMS, ETC, ETC.

CAPTION:

This is not based on a true story

Becomes

This is a true story

I/E. CA . DAY

Sunlight through trees. Off-speed/semi-slow-motion we appear to be looking out the window of a car passing through suburban

LEXINGTON, KENTUCKY

- everything green, genteel and placid as a sleeping pill-induced nap. Old men prune hedges as droopy-eared dogs look on from manicured lawns, a Dad teaches his kid to ride without stabilizers, a little girl bounces soundlessly on a trampoline, a neighbour washes his car... the radio scrubs through stations to find one advertising zero finance on a brand new Lexus... "...open the door to success".

VOICE (O.S.)

What follows is a true story although there will almost certainly come a moment in this film where you will doubt that it is a true story and I can promise you there have been times when I wished it wasn't.... But it is and...

CUT TO:

INT. REAL SPENCER INTERVIEW SET UP

THE REAL SPENCER REINHARD is revealed sat in a voice-over booth reading from a script before looking into camera

REAL SPENCER
...this is me, Spencer Reinhard - these
are my words and this is my story.

CUT TO A SHOT OF A CLOCK - THE KIND YOU MIGHT FIND IN A PUBLIC LIBRARY - SLOW CREEP IN - THE SECOND HAND TICKING SOFTLY

INT. BATHROOM - DAY

Paraphernalia strewn around a sink - tweezers, glue, makeup, a pair of glasses, a fake beard, a prosthetic nose - we hear cutting and short clumps of hair fall into the sink. A blue contact lens covers up a brown iris. We pick up details of an intricate process progressing in silence.

INT. REAL PRINCIPAL'S OFFICE, SCHOOL. DAY

Interview setup with THE REAL PRINCIPAL of LEXINGTON CATHOLIC HIGH speaking just off-camera.

REAL PRINCIPAL
These were good kids, good students from good families. It was a truly shocking moment when we found out. I felt certain there'd been a mix-up - they played on the soccer team. Hell, I would have had 'em babysit my grandsons.

INT. BEDROOM - DAY

A man is packing a duffle bag - edgy - we see what looks like a pair of leather gloves go in - then zip ties, a tazer, a rubber mask with the face of George Bush - the bag is zipped shut.

INT. SPENCER'S PARENTS' HOME, INTERVIEW SETUP - DAY

Spencer's real parents are sitting together on the sofa - holding hands. This is not a subject they are happy talking about.

INTERVIEWER(O.S)
Can you explain what it is that you feel concerned about?

REAL SPENCER'S DAD

My concern is that you will sensationalize this story - that you will make light of it - you will fictionalize it for entertainment purposes. It will bring the whole thing back up again. You have to understand that this was our son, this was our family. This isn't a goddam movie for us.

Mrs Reinhard puts her hand on his.

INT. GARAGE - DAY

Close on furtive hands with a power screwdriver removing car license plates and replacing them with others.

CLOSER ON THE CLOCK - SECONDS TICKING

INT. BATHROOM - DAY

The disguise process is advancing - we snatch details of two old men stood in front of a mirror dressed formally - one is dyeing his eyebrows grey whilst the other applies glue to his nose. He is sweating.

BACK TO:

INT. SPENCER'S PARENTS' HOME, INTERVIEW SETUP - DAY

REAL SPENCER'S MOM

Have you any idea what it's like to discover that the person you raised is not who you thought they were?

She wells up.

INT. V.O. BOOTH. DAY

Spencer is looking into camera - he is softly but strikingly lit and as he speaks the soundproof walls of the booth slowly fall into darkness leaving him almost spotlit in the centre.

CAPTION: **THE REAL SPENCER REINHARD**

REAL SPENCER

If you asked me would I do it all over again - I would say no. No, I wouldn't - not because I regret doing what we did - but to save my family from the pain I caused them...

INT. BATHROOM MIRROR - DAY

Close on one of the men we caught snatches of previously - he looks up straight into the camera/mirror. This is ACTOR SPENCER - young, handsome and wearing the expression of a man on a cliff edge. From out of shot he raises a prosthetic nose to his face.

REAL SPENCER (V.O.)
...the pain we all caused everyone.

INT. HALLWAY/LIVING ROOM - DAY

A fourth man with a bald head is pacing back and forth jangling a set of car keys in his right hand - he checks his watch, his hand is shaking - he looks in the hall mirror and straightens his tie, breathes in, closes his eyes for a breath before briskly opening the front door and walking out.

INT. BEDROOM - DAY

Kubrick's The Killing plays on an old TV. The man with the duffle bag is now sat beside it on the end of a neatly made bed - waiting/fidgeting. He is wearing sunglasses and an ill-fitting suit that looks like it belongs to another time and another person. He checks his watch, shifts uncomfortably.

INT. BATHROOM - DAY

Actor Spencer and Actor Warren both unconvincingly disguised as old men assess themselves one last time and then each other. They are sweating, not a word is spoken between them. They leave the bathroom for a bedroom where two sports jackets are laid out on the bed - one brown, one yellow. They put them on in silence, one puts on sunglasses, they turn to face each other making eye contact for the first time.

ACTOR WARREN
Ready?

ACTOR SPENCER
In body.

EVEN CLOSER IN ON THE CLOCK - ticking getting louder

INT. BEDROOM - DAY

The man with the duffle bag checks his watch, pulls out a cross hanging from a silver necklace around his neck, kisses it, puts it back, grabs the bag, hits the off button on the TV and stands to walk out.

INT. VAN - DAY

Silence in the van. White knuckles. Excruciatingly slow driving through a residential area - speed humps. Ahead through the windscreen we see the man with the duffle bag waiting at the side of the road. The van pulls along side him - he tries to open the sliding rear door but it's locked.

ACTOR ERIC (FROM OUTSIDE)
Unlock the fucking door

He gets in the back

ACTOR ERIC (CONT'D)
How are you bitches feeling this fine morning? I shit you not I have been to the bathroom at least eight times.

ACTOR CHAS (DRIVING)
Just focus man.

ACTOR ERIC
Just trying to lighten the mood motherfuckas.

They sit in tense silence. The camera picking out each of them.

REAL ERIC (V.O.)
"Good grades - good homes, decent average boys, from decent average families" - that's what they said and they were right.

Part way through we cut to:

16

INT. REAL ERIC INTERVIEW SETUP

16

REAL ERIC
Who knows, maybe that was a factor.

INT. VAN - DAY

Hard in on the over-revving of the van engine - high tension aboard - they pull into the University Campus.

ACTOR CHAS
You have got to be fucking kidding me.

ACTOR WARREN
What?

ACTOR CHAS
I thought you said the parking lot was going to be vacant!

ACTOR WARREN

This time last week it was empty - maybe it's because of exams. Calm down - park in disabled.

ACTOR CHAS

Are you fucking retarded? Do you want to get caught?

ACTOR WARREN

You can move the van while we're inside when a space comes free.

ACTOR CHAS

And what if one doesn't?

ACTOR WARREN

Then fucking circle - Come on! We're losing time -it's 12:26 - just pull in to disabled. (Turning to the two in the back) Dudes get your shit together.

ACTOR ERIC

(noticing Warren's face for the first time)
Dude, you look fucking ridiculous - they're gonna be terrified before you even get through the door!

ACTOR WARREN

(raising his voice)
Do you think that's fucking helpful at this moment in time?

INT. WARREN'S PARENTS' HOME. INTERVIEW - DAY

The real Mr and Mrs Lipka (WARREN's parents) are sitting beside one another on a cream sofa - a significant gap between them.

REAL WARREN'S DAD

...Warren never had trouble making friends that's for sure.

INTERVIEWER

Do you think his home environment was a factor at all in what happened?

REAL WARREN'S MOM

Listen, it wasn't ideal for anyone but Warren wasn't a child. If you're suggesting it was the cause of what happened well I'm not prepared to accept that.

CLOSER STILL ON THE CLOCK - 12:28

I/E. VAN - DAY

The three men step out of the van and gather beside it.

ACTOR SPENCER
Fuck, we're miles away.

ACTOR WARREN
(to Eric)
You got the thing?

ACTOR ERIC
Yes I've got the thing.

ACTOR WARREN
Just stick to the plan. OK? Let's do this.

As they turn to go we follow them around the side of the van and track behind them to reveal that they are heading toward an imposing mock-colonial building on the other side of an open quad which is clearly part of a school campus. We follow them across the quad toward the steps - it's a strange moment - we feel the rush of blood pumping in our ears, off-speed, noises are distorted, everything a little off - a feeling of dissociation. Students look straight at them/us aware that they are out of place. We track up the steps to the doors of the library - flashes of the opening images - sunlight through trees, passing through suburban Lexington - snippets of home videos of kids blowing out birthday candles, a child's painting being painted, etc.

REAL SPENCER (V.O.)
I feel like we're all sold a picture of what our lives are supposed to look like - you see it every day on TV...

Camera pulls focus from the boys to a passing bus emblazoned with an ad for a fertility clinic featuring a grinning family.

REAL SPENCER (V.O.)
...sometimes it even looks familiar...

Part way through we cut to:

INT. SPENCER INTERVIEW SETUP - DAY

REAL SPENCER (DOWN THE LENS)
...But what if that's not exactly the version you had in mind? (a ticking noise building louder and louder).

Pushing v close in now on the CLOCK - The minute hand hits 12:30 - Bang - we whip-pan to the front door which opens noisily onto a smash of bright sunlight from where Warren, Spencer and Eric enter and stop still.

Their POV - a large well appointed library sparsely-filled with students and some staff - some turn or raise their heads to look at camera.

Close on the boys staring straight ahead - breathing heavily, sweating, Eric's sideburn beginning to peel away at the side.

As Warren (centre) takes a step forward purposefully we freeze and...

TITLE: AMERICAN ANIMALS

EXT. SPACE - DAY

An image of part of the Earth turning slowly in Space. We are in orbit - nothing but the sound of space and the faint crackle of a distant radio as it picks up bits of signal in different languages - finally alighting on an American voice broadcasting from far away on earth.

CAPTION OVER:

JUNE 2003

Images of Anytown, USA - we slowly move from macro to micro - shots of life being quietly lived - we happen upon a high school - an American flag flutters in the breeze, the tinny voice we heard from space slowly coming nearer over a tannoy until finally:

EXT. FUNCTION LAWN, LEXINGTON CATHOLIC HIGH - DAY

PRINCIPAL (O.S.)

...so you see our work here is done.
Along with your devoted parents we have done just about all we can to prepare you for this next step - perhaps the most exciting of your lives...

The camera dollies across rows of white, wealthy parents and chubby younger siblings dressed for graduation day. The principal speaks from the podium.

PRINCIPAL (CONT'D)

...What awaits you is a world of opportunity as you graduate from school to college and, in turn, from childhood to adulthood and...

As the camera dollies across the graduates in their gowns and mortarboards

REAL ERIC (V.O.)

Wait, hold it there.

The camera stops moving

REAL ERIC (V.O.)
Back up a bit...

Camera backs up a couple of faces

REAL ERIC (V.O.)
There... That's me in 2003. Actually,
that's an actor playing me. He's probably
better looking...

CUT TO:

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC (IN VISION)
...See what I mean? This me, my name is
Eric Alexander Borsuk. These are my words
and this is MY story.

CAPTION: THE REAL ERIC BORSUK

EXT. FUNCTION LAWN, LEXINGTON CATHOLIC HIGH

PRINCIPAL
...and let me tell you, with that
transition comes a degree of
responsibility. With the privilege of
education comes great choice..

REAL ERIC (V.O.)
(overlapping)
I wanted to believe what they said. That
the future held adventure, opportunity,
fulfilment...

Over Eric's V.O. we see a montage of time cuts - students go
up to receive their graduation scrolls on the podium - a
montage of wonderfully cringey performances from various
graduates - accapella girls, the God squad do a strange
tambouriney number, the kind of red-faced kid who never says
a word in class belts out an excerpt from La Traviatta,
parents applaud,...

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC (IN VISION)
My life revolved around soccer, chasing
girls I couldn't fuck and going to the
mall to buy shit I didn't need to be more
like people I didn't even like...

More scrolls, more cheers, more parents

ACTOR ERIC (V.O.)
All I could see was a conveyor belt
leading in one direction -

We see shots of applauding parents puffy with botox, grinning like lemmings.

REAL ERIC (V.O.)
to be like them, to look like them, to
work like them, to breed like them, to
shop like them - to be. Just. Like. Them.

PRINCIPAL
Eric Alexander Borsuk!

The crowd cheers as ACTOR ERIC stands up, smiles and walks toward the podium.

VOICE (O.S.)
Eric was always rather negative - a
gloomy child...

INT. ERIC'S PARENTS' HOME - DAY

Eric's real parents sit side by side on the sofa.

REAL ERIC'S DAD
...not talkative exactly.

REAL ERIC'S MUM
He was a very bright boy. I always felt
he was perhaps too intelligent. He got
bored easily.

REAL ERIC'S DAD
He could be destructive.

EXT. FUNCTION LAWN, LEXINGTON CATHOLIC HIGH

As Eric walks down from the podium he speaks to camera the words of REAL ERIC:

ACTOR ERIC
I'm not entirely sure why we felt the
need to destroy everything...

INT. REAL ERIC INTERVIEW SETUP - DAY

REAL ERIC
...but maybe it seemed simpler to destroy
than to create something new... (looks to
interviewer off camera) That sounds like
bullshit doesn't it? (laughs)

EXT. FUNCTION LAWN, LEXINGTON CATHOLIC HIGH - DAY

PRINCIPAL
Warren Lipka

A big cheer as Warren, a tall, handsome and clearly popular character bounds up the steps and instead of taking the scroll he bear-hugs the principal - lifting him clear off the ground to the delight of the crowd and the dismay of one or two parents.

REAL ERIC (V.O.)

That's Warren - he really did do that.
That's just what he was like, he was one of those guys who was just fun to be around - never took life too seriously - definitely never took authority too seriously.

INT. WARREN INTERVIEW SETUP

We see what feels like an out-take of REAL WARREN in interview laughing as he shows off a (real) tattoo he has recently had done on his upper left arm showing a Tyrannosaurus Rex struggling to turn off a ceiling fan.

REAL WARREN

You see he's got these tiny arms and he just can't quite reach up... (laughs, looks to camera) pretty funny huh?

CAPTION: THE REAL WARREN LIPKA

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

Warren was pretty much the last kid in school your mom ever wanted you to be friends with. He was my best friend since the age of about seven.

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC

I would say Warren and I were best friends from the age of about twelve or thirteen.

INT. ERIC'S PARENTS' HOME - INTERVIEW SETUP

REAL ERIC'S DAD

(unamused)

A bad egg. We thought he was a bad egg.

EXT. FUNCTION LAWN, LEXINGTON CATHOLIC HIGH

Warren puts the Principal down and victoriously salutes the crowd to huge cheers.

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN

My name is Warren Christopher Lipka.
People have said I was the ringleader.
That is not true. I was not. There was no
ringleader.

EXT. FUNCTION LAWN, LEXINGTON CATHOLIC HIGH - DAY

Warren high-fives everyone he passes en route back to his
seat.

PRINCIPAL

Charles Allen!

We whip round to see a handsome, jockish looking young man
making his way to the podium. Polite applause.

REAL ERIC (V.O.)

That's Chas. We'll come back to him
later.

INT. SPENCER INTERVIEW SETUP

REAL SPENCER

I'd rather not talk about Chas if that's
alright.

INT. WARREN INTERVIEW SETUP

REAL WARREN

I don't see why we even need to bring him
into this?

EXT. FUNCTION LAWN, LEXINGTON CATHOLIC HIGH - DAY

Parents and students are assembled on the Lawn chatting post
ceremony, posing for photos - caps are thrown in the air,
etc. We/the camera drift through the crowd. Occasional
parents and students address the camera as it passes through:

RANDOM DAD

Eric, Ben tells me you're heading to UK
as a Business major - you know that's the
very same degree I did about a lifetime
ago...

REAL SPENCER (V.O.)

So there we all were queuing up for the
next phase, no idea what we wanted to do
but privileged enough not to have to
care...

CUT TO:

INT. REAL SPENCER INTERVIEW SETUP

REAL SPENCER

...The main thing was - it was all going to be new.

INT. SIGMA ALPHA EPSILON FRATERNITY HOUSE - NIGHT

CAPTION:

OCTOBER 2003

A group of about 25 new recruits shuffling along the floor on their knees one behind the other among them Warren and Eric - some wear dreadlock wigs, others have boot polish on their faces, a couple have their trousers round their ankles. Standing beside them are the ACTIVES (Senior Frat boys) stationed every couple of meters.

NEW PLEDGERS

(singing in unison)

Jump down, turn around pick a bale a cotton. Jump down turn around pick a bale a day.

LEAD ACTIVE

Louder Niggers! I can't hear you!

NEW PLEDGERS

I'm gonna get on my knees and pick a bale a cotton, Get on my knees and pick a bale a day...

The NEW PLEDGES shuffle along singing until the LEAD ACTIVE blasts a claxon at which point they stop and are forced to turn to the Actives who surround them with hose pipes protruding from their zippers like cocks connected to beer funnels that they hold above their heads. The recruits nearest the Actives have to suck on the hose pipes until the beer is drained from the funnel - the last to finish (ACTOR ERIC) is then made to step out of the line, drop his trousers and perform a deeply humiliating action while the singing continues.

REAL ERIC (V.O.)

Why did I volunteer for ritual humiliation? (laughs) Because it's what I was programmed to do. We pledge fraternities and study MBAs, it's how we get access to the club and if you're already in the club, well I guess it's how you stay in the club.

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC

I'm not sure I ever considered there might be an alternative. Spencer, to his credit, was a little different - he had other ideas.

INT. SPENCER'S BEDROOM - DAY

Black and white high contrast - top shot, ACTOR SPENCER in a vest lies on his bed with one arm behind his head - Jean Paul Belmondo. He gazes at the ceiling and releases a plume of smoke from his mouth that engulfs the camera. Yves Montand crackles on a record player in the background. Spencer sits up - we see he is wearing paint-spattered overalls. He walks over to where a canvas stands on an easel - we see the back of it. He stares at it and smokes. His POV to reveal that he is most of the way through an impressive pointillist rendering of a strip mall. He takes another drag, assesses it for a beat before picking up a jar of filthy paint water and throwing the contents in disgust (with both himself and his work) at the painting/camera. Prelap Spencer's V.O:

REAL SPENCER (V.O.)

Ok, so that's maybe a slight exaggeration - like, for instance I never smoked...

ACTOR SPENCER responds by flicking his cigarette out of shot.

REAL SPENCER

... and I hate that fucking French music.

NEEDLE SKIPS AND CUT TO:

INT. REAL SPENCER INTERVIEW SETUP

REAL SPENCER

...but the truth is I was really fucking good at art - well, depends on your definition of art - I was really fucking good at drawing.

We see a series of shots of Spencer finishing then sabotaging, painting over, kicking, punching, stabbing various brilliant but rather cheesy portraits and landscapes.

REAL SPENCER (CONT'D)

What did I have to complain about?...

INT. REINHARD FAMILY HOME, DINNER TABLE - NIGHT

Spencer, his parents (conventional), older brother (bookish) and younger sister (sharp) sit around a cosy dinner table eating an unadventurous meal.

REAL SPENCER (V.O.)
 ...the most traumatic thing that had ever happened to me was having a retainer fitted.

ACTOR MR. REINHARD
 (mid conversation)
 ...Well perhaps she was embarrassed to the point of almost paralysis.

ACTOR SPENCER
 (incredulous)
 So wait a minute - she lets her husband practically die of a heart attack because she doesn't want to disrupt the concert?

MRS. REINHARD
 Well maybe she didn't realise quite how serious it was at first.

ACTOR SPENCER
 (animated)
 The guy was on the floor flapping around like a fish gasping for air and she's worrying that people might be annoyed if she makes a scene? - fuck me!

MR REINHARD
 Hey now! Cool it. Not everyone has your presence of mind Spencer.

ACTOR SPENCER
 Apathy! Total fricking apathy. The guy dies of a heart attack while the rest of us die slowly of apathy!

MRS. REINHARD
 I said cool it.

SPENCER'S SISTER
 Maybe she never liked him all that much.

The kids laugh

SPENCER'S BROTHER
 Maybe she just really wanted to hear the end of the concert.

They all laugh

REAL SPENCER (V.O.)
 I read about the great artists - Magritte, Van Gogh, Picasso, Gauguin, Dali - they all had issues...

Archive of eccentric artists and their work - stills and moving pictures in black and white, a snippet of Un Chien Andalou by Bunuel and Dali.

REAL SPENCER (V.O.)
They had something to talk about, they
had seen and done shit, they had
suffered...

INT. SPENCER INTERVIEW SETUP

...What the fuck would I have to say to
any of them if I met them in a Parisian
Salon? - I once got some steak stuck in
my retainer for like a day and a half?

EXT. LEXINGTON RESIDENTIAL STREET - DAY

We are tracking back - pulling Actor Spencer (wearing
retainer) down a street like the ones we saw earlier as he
walks home from school.

REAL SPENCER (V.O.)
I've never really told anyone this before
but I used to almost wish for something
terrible to happen.

As he rounds the corner he stops in his tracks. His POV - his
house engulfed in fire. His mother, hysterical, being
restrained by a firefighter, screaming: "*My husband's still
inside*".

INT. SPENCER'S BEDROOM - NIGHT

POV shot - his father sat on the end of his bed looking into
camera.

MR REINHARD
Sweetheart, Mom's had some tests...

INT. HOSPITAL - DAY

A kindly surgeon bends over us to talk into Camera:

SURGEON
Spencer, I'm afraid it looks like we're
going to have to amputate.

INT. SPENCER INTERVIEW SETUP

Slowly tracking in on his eyes

REAL SPENCER

When did you last read a book or watch a movie where the main character was just a nice guy from a nice family who grew up in a nice house and is having a nice fucking life? I'll bet this is the first one isn't it?

Now close on Spencer's eye's - slowly pulling back

VOICE (O.S.)

At the point at which he began to lose his hearing and to a certain extent his sight, he began to suffer debilitating nightmares...

Pulling back to reveal:

INT. TRANSYLVANIA UNIVERSITY, ART HISTORY CLASSROOM - DAY

In the darkened classroom ACTOR SPENCER appears to be pretty much the only male among a sea of unartistic looking girls who are paying little attention - some pour over a magazine, others texting...

ART HISTORY TEACHER

And it was these nightmares that would form the basis of what became known as the Caprichos...

The over-head projector beams Goya's disturbing etchings onto the whiteboard.

REAL SPENCER (V.O.)

I chose Transylvania University...

Appealing brochure shots of the University.

...a liberal arts college down the road from where I grew up where, if you were rich and white and wanted to go to college but had little talent and less of an idea what to do with your life, then a degree in art was as good a way as any to pass the time.

ACTOR SPENCER genuinely transfixed - we hear muffled whispering from behind - slight irritation on SPENCER's face who then turns to give the evil to a couple of girls pouring over a magazine and arguing in a loud whisper over so and so's choice of heels. One of them (the hot one) gets the wrong message and gives him a coy smile - which he finds himself returning.

ART HISTORY TEACHER

..he described these works as depicting the failings of a society beset by ignorance, vanity and self-interest...

Exchanging another look with the cute girl.

INT. TRANSY UNIVERSITY, ART HISTORY CLASSROOM

ART HISTORY TEACHER

Now those of you who haven't already done so need to attend the Library induction tour. If you don't know it, it's the big building with books inside. This is where all the texts we'll be working from live - unless you have a private collection you will need to spend time there at some point. See you all next week - be careful out there.

EXT. TRANSY UNIVERSITY, MAIN BUILDING - STEPS

Students exiting class. Spencer on his own aware that the hot girl and friend are right behind him. He turns awkwardly:

ACTOR SPENCER

Hey have you guys done the library tour?

HOT GIRL

Not yet, can you just go along any time?

ACTOR SPENCER

No, I think the last one is like tomorrow at 9.

HOT GIRL

Are you gonna go?

ACTOR SPENCER

Yeah I think so. Maybe see you there?

HOT GIRL

Sure.

ACTOR SPENCER

Cool.

An awkward beat - as if they've arranged to go on a date - to a library - at 9 in the morning.

HOT GIRL

Cool.

INT. UNKNOWN LOCATION - DAY

Hard to make out - a stark colorless room and a top shot of some hands, a blank piece of paper and an intricate process that involves a small section of vivid colour painstakingly cut from a magazine page and then the pigment transferred to the blank paper using glue and precision.

EXT. UNIVERSITY OF KENTUCKY, QUAD - NIGHT

Rain. A much smaller group of pledges including Warren and Eric stand in a line in various states of drunken undress as they are barked questions at before being forced to remove items of clothing and do push-ups.

REAL SPENCER (V.O.)

Across town, at the University of Kentucky, Warren and Eric were experiencing the joys of freshman year.

DRUNK PLEDGE

...and whose self control is equal to all emergencies; who does not make the poor man conscious of his poverty, the obscure man of his obscurity....

He corpses

SENIOR FRAT BOY

Shirt off and shine shoes shit-shine boy.

The DRUNK PLEDGE removes his top, crouches down and uses it to buff the shoes of one of the actives standing behind the SENIOR FRAT BOY

SENIOR FRAT BOY (CONT'D)

Mr Lipka - you are only a small step away from becoming a member of Sigma Epsilon Phi - the True Gentleman if you will?

ACTOR WARREN

You want me to continue or go from the top?

SENIOR FRAT BOY

Incorrect. Shoes off and give me 50 (to Eric) Mr Borsuk - or should that be Cocksuck? The True Gentleman.

ACTOR WARREN removes his shoes and starts doing push-ups. We push in slowly on Eric's face as he attempts the pledge:

ACTOR ERIC

Who does not make the poor man conscious of his poverty, the obscure man of his obscurity or any man of his inferiority or deformity; who is himself humbled if necessity compels him to humble another; who does not flatter wealth, cringe before power, or boast of his own possessions or... (beat) possessions or...

SENIOR FRAT BOY

The caterpillar Cocksuck. Shirt off and do the caterpillar.

Eric reluctantly removes his shirt revealing a tubby midriff - this is not something he's comfortable with.

SENIOR FRAT BOY (CONT'D)
This year please Cocksuk.

Eric attempts an unimpressive breakdance move across the rainy quad. Close angle on Eric caterpillaring weakly toward camera.

REAL ERIC (V.O.)
I would say it was around this time that it started to hit me...

He stops still - drenched, out of breath, half naked, lying on the wet tarmac looking into camera:

ACTOR ERIC
...this was bullshit.

Eric stands up and walks purposefully toward us - away from the Frat boys in the b/g who laugh shouting 'quitter' and threats of banishment.

FRAT BOY (SHOUTING AFTER HIM)
Leave now Cocksuck and we will fuck your shit up in ways you can't imagine.

Warren, on the wet ground mid-pushup, watches him go.

PRELAP:

VOICE (O.S.)
...all I'm saying is being part of that can have significant benefits down the line, for your career, for your social life...

CLOSE ON A FAMILY PORTRAIT - the airbrushed kind you have taken by a "professional" at a mall - two smiling parents, two smiling brothers and a dog. We're in Warren's parents' unimaginatively decorated home. The camera moves across a wall of framed photographs - taking us backwards through time ending up on an angelic photo of an eight year old Warren as altar boy. We find Warren and Spencer (red-eyed and baked) eating dinner with Warren's father, ACTOR MR LIPKA, a heavy-set university soccer coach and one time local hero.

ACTOR MR. LIPKA
...I can tell you it never did me any harm, some of my best buddies came from those days - talking about the likes of Jeff and Dan, Warren.

ACTOR WARREN
Mm-hm

ACTOR MR. LIPKA

How bout you Spencer, you doing OK over there? You keeping your game up?

ACTOR SPENCER

M-hm - pretty good thanks Mr Lipka - kind of trying to take the whole art thing seriously.

ACTOR MR. LIPKA

Yeah, well, someone's got to (laughs) - but be sure to keep the blood pumping son..

Warren's mother ACTOR MRS. LIPKA (cold, attractive) enters and stands at the kitchen door smoking.

ACTOR MRS. LIPKA (TO HER HUSBAND)

I need to speak with you.

ACTOR MR. LIPKA (NOT LOOKING ROUND BUT GETTING UP)

'scuse me fellas

He goes into the kitchen passing his wife without looking at her, she turns to follow him.

ACTOR WARREN

First thing she's said to him in days.
(prodding his food)
I think these potatoes might be raw.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

I think it's fair to say if none of us had ever met Warren, our lives would probably have turned out pretty differently.

INT. LIPKA FAMILY HOME - DINING ROOM - NIGHT (CONT.)

ACTOR WARREN

I've been thinking we should take acid.

ACTOR SPENCER

Anything would be an improvement on these potatoes.

ACTOR WARREN

Funny guy. No, seriously, I think it could be a very positive experience - especially for your art.

Warren's mother re-enters the room flushed and fucked-off. She stands in the doorway.

ACTOR MRS. LIPKA
I'm divorcing your father.

FREEZE PICTURE. Pre-lap Warren's interview.

REAL WARREN (V.O.)
Seems far fetched doesn't it?

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN
...but that's exactly how it happened.

INT. REAL SPENCER INTERVIEW SETUP

REAL SPENCER (RECALLING THE MOMENT)
I honestly did NOT know what to say -
other than:

INT. LIPKA FAMILY HOME - DINING ROOM

ACTOR SPENCER
Um, I think I should probably go...
Thanks, thanks for dinner.

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN
I wonder if she was ever really in love
with him. It wasn't just the debt and the
gambling - it was his total mismanagement
of pretty much everything - I think he
just really wanted us to have everything
everyone else's kids had...

We see real illustrative photos from Warren's family album.

REAL WARREN (CONT'D)
...ski trips and trips to Florida and new
furniture and all that. And Mom would be
like-

INT. LIPKA FAMILY HOME - KITCHEN - FLASHBACK

Mid argument - Mrs Lipka brandishing a bank statement.

ACTOR MRS. LIPKA (LIP-SYNCING WARREN'S
V.O)
"why do you do this?"

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN
And dad would be like-

INT. LIPKA FAMILY HOME - KITCHEN - FLASHBACK

ACTOR MR. LIPKA
Because I want everybody to have good
time!

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN reflects, says nothing.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER
If Warren was upset about it, he wasn't
the kind of guy to ever let you see it.

EXT. SOCCER FIELD - DAY

MONTAGE of Warren at his charismatic best - partying, acting up, dancing outrageously with a girl (MEGAN), being the life and soul of the party, hitting bongos, performing dangerous stunts, a self-destructive edge..

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER
He started bombing out - going to
training having not been to bed from the
night before.

INT. UNIVERSITY OF KENTUCKY COACH'S OFFICE - INTERVIEW/VOX
POP SETUP

SOCCER COACH
Given who his father is, I would describe
what happened as, er, as a huge waste of
potential. There's kids who would give
their right arm for an opportunity like
that. I think that's inexcusable.

EXT. UNIVERSITY OF KENTUCKY, QUAD - NIGHT

Back to the shot of Warren doing push ups in the rain as Eric storms off in a huff. Rain pours down his face - time slows almost to a stop - slo-mo becomes super slo-mo and then slower still.

REAL WARREN (V.O.)

Now there's obviously a lot more to it than this but you get the basic picture right? It's more or less where we were at this point //(now in vision, looking off screen) - what are we, like 20 minutes into the movie?

INT. TRANSY UNIVERSITY LIBRARY - DAY

Spencer and the two GIRLS we saw earlier are at the back of a library induction tour of about twelve students. In front of them is BETTY JEAN GOOCH (BJ) - the thin one of the mean aunts in James and the Giant peach - mid-60s, regulation spectacles, conservatively dressed, intelligent and composed.

BJ

(business-like)

Humanities, Arts and English literature are all along the back left wall of the first floor...

FREEZE PICTURE on BJ.

REAL SPENCER (V.O.)

Actually if we're trying to be accurate, Betty-Jean wasn't half as mean looking as this.

The picture rewinds and the scene starts over - this time a much softer looking actress playing BJ.

BJ

(warmly)

Humanities, Arts and English literature are all along the back left wall of the first floor...

What is becoming a rather long and torturous tour - Spencer makes eyes at the Hot Girl, fidgets until:

BJ (CONT'D)

Through these doors lives what we call the Special Collection Museum - you will all be allowed inside today but if you wish to view works from the collection in future you will require an appointment and you will be accompanied by members of library staff.

INT. TRANSY UNIVERSITY LIBRARY - SPECIAL COLLECTIONS MUSEUM ROOM -DAY

Inside there are cabinets behind which some very old and very valuable books are on display. At the far end of the room an older gentleman is being shown a rare book by a librarian wearing white gloves.

BJ

(putting on a pair of white gloves)
 Many of the books have been in this library for over a century, many have been loaned or donated and we are proud to be home to some of the rarest editions in the United States. (To Spencer, handing him a pair of gloves) would you care to pop these on and assist me with the pages?

ACTOR SPENCER

So long as we're not doing any cavity searches.

BJ ignores this, she escorts them to a table where a huge book is open under a low watt tungsten lamp.

BJ

What you see here is a second edition of John James Audubon's Birds of America. In around 1820 at the age of 35, Audubon set out to illustrate every single bird in America...

BJ is in her element, there's a sparkle in her eye and we also begin to see the beauty of what the book contains - this is not lost on Spencer.

BJ (TO SPENCER) (CONT'D)

It may surprise you to learn that despite the exceptional quality of the work, Audubon was unable to find a single interested publisher in the United States and was forced to travel to England to find financial backing to finish the project.

The pictures are genuinely astonishing - vibrant and powerful - they fill the frame one after another.

BJ (CONT'D)

You may not consider it art in the conventional sense but I think it's hard to argue that this is not a work of art of the highest form.

She seems to be directing this at Spencer or so he feels.

BJ (CONT'D)

This is in fact one of two copies the library has held, the other copy was sold last month at auction for six million dollars and I can tell you that was a less fine example than the one in front of you now. And this isn't even the most valuable book in our collection.

Murmurs among the group. Spencer looks up amazed.

INT. REAL SPENCER INTERVIEW SETUP - DAY

REAL SPENCER
I don't think I told Warren about it
immediately.

INT. REAL WARREN INTERVIEW SETUP

REAL WARREN
I'm pretty sure he told me about it when
we were at our friend Rich's party. I do
remember being cold.

EXT. RICH'S GARDEN - HOUSE PARTY - NIGHT

Spencer and Warren are smoking a joint in the garden of a
thumping house party. INTERGALACTIC by the Beastie Boys plays
in the background.

ACTOR WARREN
Fuck, hurry up I'm freezing

ACTOR SPENCER
Love this track - did you see the video?
Fucking hilarious.

ACTOR WARREN
Dude, there are no hot girls here - did
you ever see that girl from your art-
history class?

ACTOR SPENCER
I saw her. I didn't see her. But I'll
tell you what I did do the other day - I
held something in my hand worth six
million dollars. I bet you can't guess
what it was?

INT. REAL SPENCER INTERVIEW SET UP - DAY

REAL SPENCER
I told him about it in the car - we were
driving around smoking and looking for
munchies. It was November I think.

INT. SPENCER'S ACURA LEGEND - NIGHT

Warren drives, Spencer smokes - INTERGALACTIC plays on the
stereo. Their breath condenses.

ACTOR WARREN (FIDDLING WITH THE A/C)
Fuck, I'm freezing, what's with your
heating?

ACTOR SPENCER

Love this track - did you see the video?
Fucking hilarious.

ACTOR WARREN (STONED)

No, but did you see the Beyonce video
where she's wearing the sparkly thing
with the.. she's basically wearing like
diamonds and nothing else. It's almost
like she's wearing nothing but light?

ACTOR SPENCER

Did you say light or life?

ACTOR WARREN

Light, like points of light. But it's
made up of diamonds.

ACTOR SPENCER

No, but check this out - I held something
in my hand worth six million dollars the
other day. I bet you can't guess what it
was?

ACTOR WARREN

Was it Beyonce's diamond-encrusted
vagina?

INT. REAL SPENCER INTERVIEW SET UP - DAY

REAL SPENCER

I probably did know that he would be
intrigued - I don't think I could have
guessed where it might lead. (beat) Or
maybe I knew that all along.

EXT. RICH'S GARDEN - HOUSE PARTY - NIGHT

ACTOR WARREN

A book?! In what world could a book be
worth six million dollars?

We continue to intercut between the two memories of the same
conversation held in different locations - shot to match cut.

INT. SPENCER'S ACURA LEGEND - NIGHT

ACTOR SPENCER

That's not even the most valuable thing
they've got in there. There's a first
edition Origin of Species worth more.

EXT. RICH'S GARDEN - HOUSE PARTY - NIGHT

ACTOR WARREN

Fuck, if I had six million dollars pretty sure I wouldn't spend it on a book.

INT. SPENCER'S ACURA LEGEND - NIGHT

ACTOR SPENCER

Actually it's more like a work of art than a book. (beat) It's incredibly beautiful.

They sit in silence in the car for a while - out of the front window snow has begun to fall - a country road stretching into darkness - the sound of the WINDSHIELD WIPERS. It's hard to see far ahead. After a while Warren blurts:

ACTOR WARREN

It's in the Library? When you say it's in the library, it's not on a shelf obviously?

We keep cutting to the view out of the front window which puts us increasingly on edge - as if something's about to come flying out of the snowy darkness - this is made considerably worse when Warren takes his eye off the road, repeatedly turning to talk to Spencer.

ACTOR SPENCER

Of course it's not on a shelf - it's in the special collections museum.

ACTOR WARREN (FASCINATED)

Is that like a vault?

ACTOR SPENCER

Not really, it's kind of like a separate section with cases and stuff.

ACTOR WARREN

And it's got guards on the doors and shit?

A gas station appears ahead - they pull in.

ACTOR SPENCER

No, but obviously you can't just walk in there.

ACTOR WARREN

Because there's security everywhere?

Spencer getting out of the car.

ACTOR SPENCER

No, because you have to make an appointment.

He shuts the door. Inside the car we find REAL WARREN now sat in the drivers seat - as he talks to camera the background slowly disappears.

REAL WARREN

If this is how Spencer remembers it I'm not going to argue. I just remember it seemed incredible to me. All that money sitting their in the form of a book! In the form of an adventure - and almost nothing standing in the way of someone just up and taking it.

INT. UNKNOWN LOCATION - DAY

The same shot as earlier of the hands, the paper and the pigment - the image on the paper, made up of numerous small smudges of colour is slowly growing.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

It didn't surprise me that he didn't let it go - that's Warren. We were experimenting with hallucinogenic drugs at the time so that probably didn't help our grasp of reality.

EXT. WOODS - AUTUMN - DAY

A shot of a fungus at the foot of a tree. A shot of Warren staring down at it. Spencer is on the ground behind him staring at the sky.

ACTOR WARREN

I keep expecting to see like one of those timelapse sequences you get on natural history shows.

ACTOR SPENCER

You will if you stand there long enough.

ACTOR WARREN

Spores man. Amazing.

ACTOR SPENCER

You ever wonder if we have a say in anything that happens? You ever wonder how come you ended up being born you and not someone else? I mean how does any of that get decided? You think it's just a lottery? Like why are we us and not like goatherds in India or some place? You ever think about that?

ACTOR WARREN

Sometimes.

ACTOR SPENCER

You ever feel like you're just waiting for something to happen? You're supposed to be doing something, you don't know what it is but it's the thing that's going to make your life important in some way?

Spencer's POV from the forest floor - trees reaching up to the sky, autumn leaves gently falling toward us.

ACTOR WARREN

I think if you don't make it happen, it probably never will.

ACTOR SPENCER

And you think committing a crime would be one way of achieving that?

ACTOR WARREN

I'm not saying it's the only way but yeah, it probably is *one* way. At least you'd be remembered.

ACTOR SPENCER

Well ending up in prison would certainly be different - not sure that's what I had in mind.

ACTOR WARREN

What about ending up on a fucking boat in the Caribbean like at the end of Shawshank Redemption?

ACTOR SPENCER

That's the movies dude. I'm not sure that's how it happens in real life. The bad guys don't get to ride off into the sunset with the loot.

ACTOR WARREN

How are we the bad guys?

ACTOR SPENCER

Well we'd be the robbers.

ACTOR WARREN

Aren't you just curious to find out?

ACTOR SPENCER

Find out what?

ACTOR WARREN

Find out what *would* happen in real life.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

We honestly thought we were the first people on earth to have these conversations. Like stoned teenagers hadn't been talking this same shit for centuries. I enjoyed it though - that's really all it was for me, a beautiful daydream.

CUT TO CLOSE ON THE CLOCK we saw at the beginning.

INT. TRANSY UNIVERSITY LIBRARY - DAY

We find Spencer sat working in the main Library reading room - opposite him sits Warren making a flimsy attempt to appear like he's studying. He is in fact making furtive notes in a moleskine notebook.

ACTOR WARREN (WHISPERING)

We should probably be coming here in disguise. There are CCTV cameras at my 9 o'clock, 11 o'clock at 2 o'clock.

ACTOR SPENCER

What the fuck are you talking about?

ACTOR WARREN

That if we're going to do this properly we should probably come in disguise so if they review the tapes they won't spot us.

ACTOR SPENCER

Do what properly? Spot us doing what? Sitting and looking at books in a library? Highly suspicious. Believe it or not this is actually what I'm supposed to be doing with my time.

ACTOR WARREN

(raising his voice and attracting the attention of nearby students)
Well I'm not supposed to be in here brainbox - this isn't even my library.
(beat) I think I'll get a wig.

ACTOR SPENCER

If you chill out and act normal no one need notice you.

ACTOR WARREN

We need to get the blueprints to this place.

ACTOR SPENCER

Why? Are you planning an escape through the heating ducts?

ACTOR WARREN

So we know the layout like the back of our hands... the exits and entry points, the staff entrances and the fastest way out from any given point in the building.

ACTOR SPENCER

It would be easier just to draw the layout from scratch.

ACTOR WARREN

Now you're talking my artistic little friend - you can be in here doing it and no one need suspect anything. First we figure out the layout then we establish the exact times of the comings and goings of every fucker who works here.

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN

(responding to a question)
I was deadly serious. I planned to investigate it until something came up that rendered the whole thing a physical impossibility.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

Neither of us were serious but we were enjoying the fantasy of it. Talking about it, having a secret that set us apart from everyone else. They were so deep in their workout regimes and Xboxes, they had no fucking idea.

INT. WARREN'S BEDROOM - NIGHT

Warren and Spencer sit smoking weed and watching Ocean's 11. The scene where George Clooney talks through the details of the casino heist to his team. We see Clooney, we see the cutaways of Matt Damon, Casey Affleck, etc - and also cutaways of Warren and Spencer watching - as if they too are in the same room - all part of the same gang. As Clooney describes the high-tech layout, instead of images of the casino vault, etc. we see images of the Transy Library, the Special Collections section, etc. We watch as Warren in particular sinks deeper into the fantasy.

DANNY OCEAN

... through these doors, each of which requires a different six-digit code changed every twelve hours. Past those lies the elevator, and this is where it gets tricky: the
(MORE)

DANNY OCEAN (CONT'D)
the elevator is rigged with motion detectors - Once we've gotten down the shaft, though, then it's a walk in the park: just three more guards with Uzis and predilections toward not being robbed, and the most elaborate vault door conceived by man. Any questions?

INT. WARREN INTERVIEW SETUP

REAL WARREN
 Well there aren't exactly books on how to conduct a heist so yeah, we started watching movies to get some ideas.

I/E. WARREN'S CAR, TRANSY CAMPUS - DAY

Shots of Warren driving and cycling past the University Library in a variety of guises.

REAL SPENCER (V.O.)
 He took to driving and cycling past by the campus - watching the comings and goings, timing the patrol cycles of the public safety officers.

INT. TRANSY UNIVERSITY LIBRARY - DAY

Spencer is sat in the library - pretending to study but is actually drawing the layout of the building on individual pieces of A4 paper.

REAL SPENCER (V.O.)
 I started making blueprints of the Library - the position of security cameras, alarms, entry and exit points.

I/E. DINER, TRANSY CAMPUS - DAY

Warren, wearing a wig, is sat in the window of a diner some distance from the library noting down the comings and goings of staff - insert - *'12.10am skinny librarian leaves for lunch'*.

REAL SPENCER (V.O.)
 We took turns noting down the arrival and departure times of the staff.

INT. WARREN'S BEDROOM - NIGHT

Slow push in - Warren is adding images, index cards and drawings to an elaborate picture-wall he is creating relating the library plot. In the very centre is an image of one of Audubon's beautiful sleeping birds.

EXT. DORM BLOCK ROOF - TRANSY CAMPUS - DAY

Warren in an overcoat with binoculars staked out on the dorm roof overlooking the library.

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - DAY

Spencer, supervised by Betty-Jean pouring over the Audubon, furtively checking the ceiling for cameras and sensors.

INT. UNIVERSITY OF KENTUCKY, COMPUTER ROOM - DAY

Warren sits at a PC, he looks around to ensure no one can see the screen - which shows the Sotheby's website detailing the recent sale of John James Audubon's Birds Of America for \$7.3m. He reacts and checks again that no one can see what he's looking at.

INT. WARREN'S BEDROOM - NIGHT

Warren watches as Spencer lays out about 18 A4 sheets of paper onto a trestle table - the pages show what look like architectural line drawings - Spencer moves them around like a puzzle until they form one large seamless blueprint of the entire library. He looks up at Warren and smiles.

INT. REAL REINHARD HOME, INTERVIEW SETUP - DAY

Spencer's parents sat beside each other as before.

REAL SPENCER'S DAD

Spencer had a prodigious talent for drawing - I guess you don't often find that in a top athlete.

REAL SPENCER'S MOM

I think perhaps he felt he didn't really fit in - or people didn't understand that side of him.

REAL SPENCER'S DAD

He once said that his teammates thought that because he was interested in painting he must be gay.

The sound of cicadas builds as we see a series of shots of both Spencer and Warren separately going about student life. In lectures, in soccer training, Spencer eating dinner at a long table full of students but removed, uninvolved in the conversation, Warren sat eating in silence with his father in a McDonalds...

We land on SPENCER'S DORM ROOM - Art and weed paraphernalia strewn around, an oil painting with a fist hole through it, a homemade sign "Under the pavement lies the beach" - Spencer in pyjamas lies awake in bed staring at the ceiling.

REAL SPENCER (V.O.)

Before long, it was just about all we talked about...

He sits up, listens, - fucking cicadas. Looks across at his room-mate who snores soundly. He pulls on a dressing gown and leaves the room.

REAL SPENCER (V.O.)

...all we thought about.

EXT. DORM BLOCK, TRANSY CAMPUS - CONTINUOUS - NIGHT

A blue-black star-filled sky. Cicadas almost screaming. Spencer walks out of the back door barefoot and stands in front of a large clearing sparsely populated with small trees. He waits a beat then:

ACTOR SPENCER (SCREAMS)

SHUT THE FUCK UP!

The cicadas stop instantly. The silence is just as deafening. Spencer is surprised.

REAL SPENCER (V.O.)

For me it was a secret that set me apart from everyone else, for Warren it became more like an obsession. I think his girlfriend thought he was cheating on her.

INT. CAMPUS DINER, UNIVERSITY OF KENTUCKY - EVENING

Warren is sat opposite Megan who is conventionally pretty, wholesome looking and irritated.

MEGAN

What I'm saying is you have been acting fucking weird and you seem to have less and less time to spend together...

As Megan talks Warren's interview bleeds under

REAL WARREN (V.O.)
 (Sighs) aghh, man do we have to talk
 about this? Well for one thing she was
 cuter than this actress.

Megan reacts to this by angrily addressing Actor Warren sat
 opposite her:

MEGAN
 I'm sorry, what?!

Warren is distracted - not really listening.

ACTOR WARREN
 I didn't say anything.

MEGAN
 Why are you being such a jerk?

ACTOR WARREN
 What do you want from me Megan - my folks
 are divorcing, I have training from 6am
 five days a week and if I don't get my
 grades I lose my scholarship.

MEGAN
 Oh, ok, and I'm just sitting by the phone
 with no other life...

Warren takes out a pair of sunglasses and puts them on.

MEGAN (CONT'D)
 What are you doing?

REAL WARREN (V.O.)
 I think when you're that young you just
 take it for granted that plenty of girls
 are going to be that funny and beautiful
 and cool - and you don't have the
 faintest fucking clue how lucky you are.

MEGAN
 And when we are together you seem
 completely disinterested - so if there's
 someone else I would rather you just came
 out and said so because you're not the
 only one with better things to do.

Warren has taken to sucking on the straw of his empty
 milkshake which is making a loud slurping sound.

REAL WARREN (V.O.)
 She would never have understood and we
 had made a pact not to tell a soul...

INT. REAL WARREN INTERVIEW SET UP - DAY

REAL WARREN

There was a lot about my future, or potential future, I wanted to change - Megan probably *wasn't* one of those things. (beat) ...After everything happened I used to have nightmares about it actually. Wake up feeling like I'd lost something important and would never find it again.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

When Warren split up with Megan I knew he had gone to a whole other place with it.

INT. CAMPUS NIGHTCLUB - NIGHT

A snapshot of a trashed Warren drugged up and strung out on the dance floor of a nightclub. Surrounded by revelers but totally out of sync and alone. Banging music fades out very slowly over:

INT. TRANSY UNIVERSITY LIBRARY - DAY

Shots of the empty library - dust floating in the air as it sits in silence.

PRELAP:

ACTOR WARREN (O.S.)

There's a total of nine members of staff including cleaners and administrative staff. The department for public Safety patrol near the library roughly every half hour but never leave the vehicle and never go to the back of the building.

INT. SPENCER'S ACURA LEGEND, STRIP MALL PARKING LOT - DUSK

ACTOR WARREN

Friday is the quietest day in terms of least staff and least students - it has to be a Friday.

ACTOR SPENCER

Supposing we actually do manage to get the books - what do you have in mind to do with them?

ACTOR WARREN

What do you think we're going to do with them? We're going to sell them to someone dumb enough to spend millions of dollars on a stack of old paper and then we're going to go to Bolivia and live on a catamaran.

ACTOR SPENCER

And you know such a person?

ACTOR WARREN

As a matter of fact I know a person who might know a person.

INT. SPENCER INTERVIEW SETUP - DAY

REAL SPENCER

That came as a surprise to me - the fact that he had already looked into how we might sell the books.

INT. LONG CORRIDOR - DAY

We are tracking down a grimy industrial corridor behind Warren.

REAL SPENCER (V.O.)

The truth is we weren't entirely squeaky clean. We had been selling fake IDs to students on both the Transy and U.K. campuses.

INT. LIQUOR STORE - NIGHT

We see a quick shot of a spotty freshman gingerly sliding a six-pack and a fake ID across the counter of a liquor store.

BACK TO:

INT. LONG CORRIDOR - DAY

Warren finally reaches a door, does a secret knock and gets let into:

INT. COUNTERFEITER'S WORKSHOP - CONTINUOUS - DAY

Warren walks in and is greeted by two pallid post-grads who are busy creating fake documents in a squalid workshop which clearly doubles as their apartment.

REAL SPENCER (V.O.)

Warren said he talked to one of his counterfeiter contacts and asked them:

ACTOR WARREN

If a guy had a stolen artwork that he needed to get rid of, do you have any idea how he might go about doing that?

REAL SPENCER (NOW IN VISION)

And the guy says to him:

SCRUFFY COUNTERFEITER

Well I know a guy you might be able to talk to but he's in New York...

BACK TO:

INT. SPENCER'S ACURA LEGEND, STRIP MALL PARKING LOT - DUSK

ACTOR WARREN

...and he only communicates in person or by e-mail.

Warren conspiratorially hands Spencer a piece of paper with an e-mail address scrawled on it.

ACTOR WARREN (CONT'D)

He said we should e-mail asking for a meeting and sign off with the name "Terry". How fucking awesome is that?

Warren looks thrilled with this development.

INT. REAL WARREN INTERVIEW SET UP - DAY

INTERVIEWER

Why did you choose the name Walter Beckman?

REAL WARREN

Well I guess Walter sounds a bit like Warren and Beckman because of er, David Beckham? So, er, yeah, um, that's why.

INT. INTERNET CAFE - NIGHT

Tracking along a row of computer users at the end of which we find Spencer and Warren huddled over a PC.

ACTOR SPENCER

Maybe don't say: "we are about to acquire" say: "we have something".

On the screen we can see an e-mail being composed from a WalterBeckman@yahoo.com. We see Warren finish typing:

DEAR BARRY, WE HAVE SOMETHING WE BELIEVE will BE OF INTEREST TO YOU AND WOULD WELCOME THE OPPORTUNITY TO DISCUSS THIS WITH

YOU IN PERSON. PLEASE ADVISE AS TO WHERE AND WHEN MIGHT BE CONVENIENT to meet. WITH BEST WISHES, TERRY.

They hit send.

INT. WARREN'S FAMILY HOME - LIVING ROOM DAY

Close on a television broadcasting a local news bulletin from early 2004.

WEATHERMAN

...a number of farmers say they have already brought their horses inside to guard against the rapidly falling temperatures. Bill Luchenski has more.

BILL

With temperatures having already reached unseasonable lows it's set to be an early winter for Kentucky farmers and city-dwellers alike. I'm here with Bob Henderson...

Warren's mother MRS LIPKA sits smoking, doing needlepoint and absently watching TV. In the background Warren and Spencer appear carrying skis and ski boots.

ACTOR WARREN

We're heading up to Four Points for the weekend - Matt's dad has lent him the condo and there's been a shit-ton of snow.

MRS. LIPKA

Thank the lord your father bought everyone skis.

Warren and Spencer shuffle out clumsily attempting to negotiate the front and screen doors whilst keeping hold of the skis and boots.

REAL SPENCER (V.O.)

We told everyone we were going skiing. Barry had written back to Warren's fake e-mail address saying:

CUT TO:

INT. CAMPUS DINER - NIGHT

Warren and Spencer sit at a booth. Warren reads conspiratorially from a printed e-mail.

ACTOR WARREN

Dear Terry (Warren grins at Spencer - loving the John Grisham nature of it all). Thank you for your message, I would be happy...

Warren stops reading while a waitress refills their coffee mugs, then leans back in - whispers

ACTOR WARREN (CONT'D)

I would be happy to meet you in person this Sunday at 4pm by the Greys hotdog stand in Bryant Park, Manhattan. Please confirm your attendance before 9pm EST Thursday. Please bring \$500 as a good faith payment. Regards, Barry.

BACK TO:

INT. SPENCER INTERVIEW SETUP - NIGHT

REAL SPENCER

The fantasy had kind of jumped the fence if you know what I mean - beyond our tiny minds and out into the real world. It was a little frightening but also exciting. And I was starting to feel better about my shitty little place in the world - I was actually doing something.

SPENCER'S ACURA LEGEND - DAY

The car passes through the city limits - skis strapped to the roof rack.

CAPTION:

FEBRUARY 2004

INT. SPENCER'S ACURA LEGEND

ACTOR SPENCER

I just don't get what a "good faith" payment is anyway. We're supposed to give him five hundred bucks just for meeting us?

ACTOR WARREN

Dude, it's to show we're serious and not time-wasters.

ACTOR SPENCER

I would have thought driving across the fucking country for twelve hours is a pretty good demonstration of that.

ACTOR WARREN

Relax, you'll get your money back Renoir and if we don't fuck this up about ten million more. Then what will you do? Aren't artists supposed to starve. I guess you could be like those fuckwits who set fire to a million dollars.

ACTOR SPENCER

The KLF, and it was a million pounds - which is like a million and a half dollars.

ACTOR WARREN

Yeah. What the fuck was that about? I mean spend it on dying kids in Africa but don't just fucking burn it you assholes.

ACTOR SPENCER

It was a subversive act against the establishment.

ACTOR WARREN

Yeah, well I can think of cheaper subversive acts. (pause) Imagine if we really do do this. I mean this could change everything. Imagine if we really actually fucking do it. I mean we might have to leave the country. We might have to just fucking leave everything and everyone behind.

As Warren drives, Spencer smokes weed, coughs, reclines his chair and shuts his eyes, a smile playing faintly on his lips and we see a snapshot of the post-heist life he imagines:

EXT. MEXICAN VILLAGE - DAY

A bearded Spencer wearing nothing but paint-spattered shorts and a tattoo of a bird sits on a porch beside a beautiful pregnant Mexican girl. They watch a kid ecstatically chasing two others in the dust with a gushing hosepipe. Prelap noise of:

I/E. SPENCER'S ACURA LEGEND, NEW YORK STREETS - AFTERNOON

A stark contrast to the opening - The Stones' CAN'T YOU HEAR ME KNOCKING plays on the stereo - we're looking out the car window at the chaos of New York streets - we pass the Hassidim walking the Brooklyn sidewalks, under the elevated-train we recognize from The French Connection, across the Williamsburg Bridge, Canal Street, kids try to wash the windscreen, Chinatown, toads in buckets, vagrants with coughs, tenement blocks, black people arguing, a man in a hospital gown, a moviescape... we see New York through the boys' eyes - they argue over directions as they try to navigate their way to a hotel.

A series of jump cuts: Spencer and Warren in a hotel elevator with some Japanese Tourists, following them down a cheap hotel corridor, in a seedy midtown hotel room with a double bed and a view onto a brick wall, they walk the streets at night animated and chatting, at a hotdog stand in Greenwich village, a smoky blues club - Spencer drunk and in his element - Warren ruffling his hair affectionately, Warren at the bar flirting with and then kissing a much older woman, top shot of the two of them in bed together, Spencer contentedly staring at the ceiling, Warren asleep on his stomach.

INT. HOTEL BREAKFAST ROOM - MORNING

Spencer and Warren cut an odd couple breakfasting together in a dreary room populated by overweight elderly couples on package tours from the Midwest and Japanese tourists all of whom sit eating in silence bar the tinker of cutlery.

ACTOR SPENCER

I don't see why we can't just both meet him - what do you imagine he's likely to do in the middle of a park in broad daylight?

ACTOR WARREN

(checking to see who's listening)
We don't know this guy for shit and whether he's even coming alone. If you hang back then if something weird happens you can do something.

ACTOR SPENCER

What's do you imagine's gonna happen? That's why he wants to meet in a public place - so we can't mess with him and he can't mess with us.

ACTOR WARREN

I know you think this is a game Spencer, but this is not a world or a dude we are familiar with and I think this way works better. Hey, why don't you wait at the hotdog stand and I'll hang back if you're so desperate to meet the guy?

ACTOR SPENCER

Nah, it's cool. You're better at doing the talking anyway.

Spencer opens a miniature pot of marmalade and starts spreading it on his toast. They sit in silence.

REAL SPENCER (V.O.)

I remember we were a little on edge actually.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER
 Everyone that came near him I'm thinking
 'this is the guy, here he comes'.

EXT. BRYANT PARK, NEW YORK - DAY

Long Lens, Spencer's POV - we see various men of different ages make as if to approach Warren but then continue to walk straight past him.

REAL SPENCER (V.O.)
 ...but they would just keep on walking.

We track in on Spencer who is sat on a park bench some distance away from Warren pretending to read a newspaper.

REAL SPENCER (V.O.)
 I remember really wanting the guy to show up. Like really wanting him to come cos in my mind...

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER
 ...if the guy didn't show well where were we gonna go from there? Nowhere? The story grinds to a halt, the adventure's over and we go back to how it was before and I could imagine how that might play out.

We see a quick series of stills of Spencer's imagined future: A shot of his final year show with an exhibition of banal landscapes and portraits (some repaired where a fist hole once was), working as a waiter in a posh restaurant, painting a cheesy portrait of a wealthy Kentucky family, working as a 'creative' in a below-the-line media agency in Louisville, out drinking with the account managers and a couple of girls from HR, getting married to one of the girls from HR, outside his first home (not unlike the ones we saw at the start), a baby, a paddling pool, a set of golf clubs for Christmas...

BACK TO:

EXT. BRYANT PARK, NEW YORK - RESUMING - DAY

Spencer jumps back from his reverie as he notices:

Warren talking to a MAN WITH PONYTAIL (30s) and a blue scarf who is just turning to go.

REAL SPENCER (V.O.)

And then suddenly Warren's talking to a guy with a pony tail and a blue scarf, or was it a purple scarf...

The man's scarf changes colour in accordance with Spencer's commentary.

REAL SPENCER (V.O.)

I know I was wearing a gold and white scarf.

Reverse on Spencer watching intently (now wearing a gold and white scarf).

His POV, the man walking off and Warren looking over at us grinning - a piece of paper suddenly in his hand.

REAL SPENCER (BACK IN VISION)

And suddenly he has this piece of paper in his hand and he's walking over to me smiling and we're ok, we're back in business.

INT. WARREN INTERVIEW SETUP

REAL WARREN

The guy was in his 50s I'd say, He had white hair - nicely dressed.

EXT. BRYANT PARK, NEW YORK - DAY

Warren's POV as a very different looking MAN WITH WHITE HAIR (no ponytail) and an expensive coat walks toward him.

REAL WARREN (BACK IN VISION)

He didn't say a whole lot and it was obvious he was put off by how young I looked. I give him the envelope with the cash, I tell him I had been sent by a wealthy man with a number of artworks and rare books to sell, I tell him which ones and he writes down an e-mail address. He says:

Warren's POV - the man is very close, writing something on a piece of paper.

MAN WITH WHITE HAIR

Tell him Barry suggested you make contact and that you would like to meet with him in person. He speaks good English.

The man turns to go.

REAL WARREN (IN VISION)
 He hands me the piece of paper and that
 was that - he didn't even count the
 money. Kind of anti-climactic to be
 honest.

INT. SPENCER'S ACURA LEGEND - HIGHWAY - NIGHT

Rain on the windscreen - Spencer drives - poor visibility.

ACTOR SPENCER
 No, Dutch people are from Holland, Danish
 people are from Denmark.

ACTOR WARREN
 Whatever. Anyway, he said the guy speaks
 perfect English.

ACTOR SPENCER
 What if he will only meet in person?

ACTOR WARREN
 I'll explain that we're not in Europe and
 hopefully he'll agree to talk on the
 phone.

ACTOR SPENCER
 How fucking cool would it be to go to
 Amsterdam though?

The car speeds into the night.

A COMPUTER SCREEN

Walterbeckman@yahoo.com is signing into his e-mail account.
 There are very few emails- most from Yahoo Customer Service.
 One unread at the top from huubruelvnik@hotmail.com. which
 reads:

SIR, THANK YOU FOR YOUR EMAIL. I'M AFRAID WE CAN ONLY DISCUSS
 WITH YOU IN PERSON BUT WILL WELCOME YOU...

We hear Warren's voice reading this and cut to:

INT. INTERNET CAFE - DAY

Warren staring at the computer screen.

ACTOR WARREN (O.S.)
 ...but will welcome you and your items in
 Holland at your earliest convenience.

INT. DINER - NIGHT

Close on Spencer - who has just been read the e-mail by Warren.

Angle on Warren beginning to tear it into tiny pieces and trying unsuccessfully to burn them in a mug before the waitress removes it with a scolding look.

ACTOR WARREN

We have to go there.

ACTOR SPENCER

Don't you think there's maybe someone in America we could talk to about it.

ACTOR WARREN

Well I don't know about you but I'm fresh out of underworld stolen art-dealer contacts - I guess we could try the yellow pages.

ACTOR SPENCER

Dude, even if we did go there and even if they did want to buy them then we'd have to smuggle the books out of the country - which, even if we could do that, don't you think it'd look pretty weird us just taking off there suddenly.

ACTOR WARREN

What are you suggesting - that we just give up on everything?

ACTOR SPENCER

No, but-

ACTOR WARREN

I could get the money for the flight from my Dad - I'll tell him it's a deposit for the apartment, you scrape what you can together, we can be there and back in like two days.

ACTOR SPENCER

(Hesitant)

I dunno, maybe it's time to face the reality that this is not something we're actually really going to be able to do.

Warren stares at him - a disappointed parent with his child.

ACTOR WARREN

I will face that reality when it is a reality and at the moment it isn't. I don't know what makes you think this is all supposed to be so easy? You want out? Is that what you're trying to tell me?

Spencer looks like a scolded child.

INT. REAL SPENCER INTERVIEW SET UP

INTERVIEWER

Did you feel it was maybe time to call time on the whole thing?

REAL SPENCER

I figured *something*... some obstacle would present itself before it all went too fat. I just...I didn't want it to be me.

INT. REAL REINHARD HOME - INTERVIEW SET UP - DAY

Spencer's parents sit on the sofa as before. Real Spencer's Mom reads from Spencer's school report card.

REAL SPENCER'S MOM

Spencer continues to show himself to be - this is from his homeroom tutor - Spencer continues to show himself to be a courteous and tenacious young man who I feel certain will be able to accomplish whatever it is he sets his mind to.

She looks up sadly, as if this holds some kind of dark prophecy.

I/E. SPENCER'S ACURA LEGEND - DAY

Warren, wearing a duffle coat, is reading aloud from a piece of paper as Spencer drives. It's snowing, before long Spencer pulls into the curbside leaving the engine running - traffic behind.

ACTOR WARREN

Birds of North America, by John James Audubon from original drawings, four volumes, elephant folio, 435 hand-colored plates; London, 1827-1838. First edition On the Origin of Species by Means of Natural Selection, by Charles Darwin ,London, 1859. Hortus Sanitatis de Laten en Francois, two volumes, 450 woodcut illustrations, with four full-page woodcuts; Paris, circa 1500, and Illuminated Manuscripts, Devotional Calendar - England, circa 1425...

ACTOR SPENCER (INTERUPTING)

You don't need to read it to me man, I was the one that wrote it all down.

ACTOR WARREN

So do I tell them we have all of this?

ACTOR SPENCER

Tell them this is part of the collection you represent and ask them which are the items they're most interested in.

ACTOR WARREN

Yeah, that's good. You should be going man, at least you know how to talk the talk.

He opens the door, gets out and reaches for a backpack on the back seat.

ACTOR WARREN (CONT'D)

Wish me luck hermano.

He gives Spencer a hug, shuts the door and walks off into what we now see to be LEXINGTON AIRPORT. As we watch him go we hear Spencer's V.O.:

REAL SPENCER (V.O.)

Warren managed to find the money for a return ticket to Amsterdam - he didn't even tell his parents he was leaving town.

INT. WARREN'S FAMILY HOME - DAY

Mrs Lipka (Warren's mother) sits alone absently doing needlepoint, a black and white movie (The Asphalt Jungle) playing on TCM for company:

ASPHALT JUNGLE ON TV

Doc: After this job, it's Mexico for me. I'll live like a king. Mexican girls are very pretty. I'll have nothing to do all day long but chase them in the sunshine.

INT. SPENCER INTERVIEW SETUP

REAL SPENCER

Maybe I was jealous I didn't get to go to Europe but I wasn't jealous of what Warren was there to do - meet a bunch of mafia types and convince them you're the real deal? Nah, that's really not for me. I'm not good with people like he is. He can talk anyone into anything. My main fear was that when I went to get him from the airport three days later he wasn't going to be there. What the hell would I tell his folks? He went to Holland to meet some gangsters.

INT. UNIVERSITY OF KENTUCKY CHANGING ROOMS - DAY

The University of Kentucky soccer team are match-ready and sat on the changing room benches listening to a tactical pep talk from the coach.

COACH MORRIS

-so this has to be countered with increased movement of the central players, Bateman, if you feel under pressure, Lipka, you will need to step up-

Coach Morris casts around for Warren.

COACH MORRIS (CONT'D)

Lipka? Where the hell is Warren?

A general shrug

COACH MORRIS (CONT'D)

You have got to be shitting me.

EXT. AMSTERSDAM STREET - DAY

Close on Warren who is staring, fixated by something ahead of him. He raises a joint to his lips and takes a long drag still staring - the smoke getting in his eyes. His POV - a beautiful if slightly chubby prostitute in a shop window lit up by purple light. She smiles a genuine and child-like smile at him. He smiles back.

EXT. AMSTERDAM STREETS - DAY

A series of jump cuts as we track behind Warren down various Amsterdam streets - prostitutes, club promoters and hash dealers beckon, kids and grannies watch from windows and doorways, the streets get narrower.

REAL WARREN (V.O.)

So I find the cafe but I decide to keep walking past just to make sure there's nothing weird going down. To be honest I was feeling more than a little paranoid.

We are tracking behind Warren - he looks over and we follow his gaze to become his POV - two middle-aged men sit in the window of a cafe, they eye the camera which keeps moving - one continuous 180 shot as we now pan back to find Warren walking toward us as we track back. He stops, does a u-turn and we switch direction and follow him back toward the door of the cafe.

INT. AMSTERDAM CAFE - DAY

His POV - a decidedly low key interior of faux pine walls and formica tables where the staff and clientele are as dusty as the furniture - a pair of old codgers at the bar, an elderly couple at a table eating soup in silence and the two middle aged men at a booth in the window - both staring up at Warren. One is thick set wearing a cable-knit jumper with a beard and glasses. The other is smaller and older with nicotine grey thinning hair, he looks like a university professor. He wears a shirt, cardigan and a sports jacket that was new in the 70s. A full ashtray and half-full coffee cups sit between them on the table.

Warren approaches

ACTOR WARREN

Hi, I'm David, I work with Mr Beckman.

He holds out his hand - the men clearly can't be bothered to shake it but do so without enthusiasm. They are unimpressed - not what they were expecting.

BEARDED MAN (WITH DUTCH ACCENT)

We see you walk by already

ACTOR WARREN

Ha, yes, I wasn't sure I had the right place.

BEARDED MAN

You have no coat?

ACTOR WARREN

Um, no, it's a lot warmer where I'm from. I forgot to check the weath...

BEARDED MAN

(uninterested)
You live in Holland?

ACTOR WARREN

Do you mind if I sit?

Warren makes to sit down next to the older man who shuffles over reluctantly.

ACTOR WARREN (CONT'D)

No, no - I have come from the United States on behalf of Mr Beckman. - Mr Beckman? He sent me here to meet with you? To discuss - wait (suddenly unsure) - you are the people we've been e-mailing, right?

BEARDED MAN

Ya, we receive e-mails from Beckman. You have some books and some paintings.

Awkward silence as Warren pulls out and unfolds the piece of paper containing the list of books - his hands are shaking slightly. He offers it limply to both and the older man eventually takes it and reaches for spectacles in the inside pocket of his sports jacket.

BEARDED MAN (CONT'D)

You have these works with you in Amsterdam?

Warren looks confused.

ACTOR WARREN

No, no I don't have the works with me. How could... The idea was to discuss with you...

The two Dutchmen exchange looks - this is a waste of their time.

BEARDED MAN

(cutting him off)
Where is your Beckman? He is also in Amsterdam?

This isn't going how Warren had hoped.

ACTOR WARREN

No, no, Mr Beckman is in the US - you see he is quite elderly and it isn't easy for him to travel. (Composing himself) He is quite a wealthy man with a large collection of art and antiquities which he understood could be of interest to you. He has sent me all this way to talk to you about which of the items in his possession might be of interest and what value you would place upon them...

The older man says something unintelligible to the Bearded Man in Dutch and hands over the printout of the various books. The Bearded man looks at the list for a while. The older man makes to get out of the booth forcing Warren to stand up to let him out - it's unclear if he is leaving or going to the bathroom.

BEARDED MAN

Mr Beckman is your father?

ACTOR WARREN

No, no he is my employer. (beat) Well, actually we are kind of related. He is married to my mother's sister - kind of an uncle.

The bearded man seems to take this in with an almost imperceptible degree of approval. He takes out a pen and circles three or four items from the list and hands it back to Warren.

BEARDED MAN

Naturally the Audubon books and the Darwin will be of interest to us with the correct authentications.

ACTOR WARREN

OK, when you say authentications?

BEARDED MAN

Ya, naturally. The correct appraisals from a famous auction house in United States. You have heard of the Christie's or the Sothebys perhaps?

ACTOR WARREN

OK, so with the correct appraisals from the famous auction house these books would be of interest to you?

BEARDED MAN

Naturally, yes. We will buy these books.

This is more like it.

ACTOR WARREN

And can I ask roughly what value you would place on the individual items?

BEARDED MAN

Naturally thirty to forty percent of the valuation price.

Warren relaxes finally and sits back in his seat and takes a moment to look out of the window. His POV through the glass but now Kentucky - we see Spencer's Accura Legend drive by and stop at the lights.

VOICE (O.S.)

Forty percent of the auction value, Seriously?!

INT. SPENCER'S ACURA LEGEND - LEXINGTON STREETS - DAY

Spencer and Warren are driving back from the airport. Warren looks knackered and has his hood up.

ACTOR SPENCER

...Seriously? He said they would pay that? Holy crap!

ACTOR WARREN

I know.

ACTOR SPENCER

Holy fucking crap.

ACTOR WARREN

I know. We're gonna need a bigger boat.

INT. KENTUCKY UNIVERSITY LECTURE THEATRE

Raked seating, Actor Eric sits in the middle of a row toward the back surrounded by predominantly Asian students.

LECTURER

Federal Home Loan Mortgage Corporation (FHLMC), commonly known as Freddie Mac, this is a public government-sponsored enterprise. Freddie Mac buys mortgages on the secondary market, pools them, and sells them as a mortgage-backed security to investors on the open market...

REAL ERIC (V.O.)

(overlapping the above)

I'd like to tell you that it was pressure from parents that led me to major in finance...

CUT TO:

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC (IN VISION)

...It wasn't. I just hadn't considered an alternative. What would that look like anyway? - Getting left behind - that's what it would look like. Being one of those guys who turns up at weddings in his dad's shirt wearing old shoes and no blazer.

INT. KENTUCKY UNIVERSITY LECTURE THEATRE - DAY

As the class draws to a close and students file out Actor Eric stands putting his books into his bag. A group of preppy-looking male students pass along the row above, as Eric notices them he makes to run for it but it's too late. As they pass him each one takes a swipe at him - the first pushes his bag and books off the desk, the next pulls Eric's jacket down off his shoulders trapping his arms - the next pushes him over onto the plastic seats and the last pours the end of a can of coke onto his face.

REAL ERIC (V.O.)

After I quit Sigma Epsilon Phi, they put out like a 'hit' on me - which basically meant actives or pledges had to fight me or fuck with me any time they saw me in public. It was around this time I get a voicemail out of the blue from Warren. We weren't speaking at the time - we'd had a falling out over some of the proceeds from the fake ID business.

OVER BLACK WITH SUBTITLES - SOUNDS LIKE GENUINE ARCHIVE:

VOICEMAIL LADY

You have one new message, first message:

VOICE (WITH BAD FRENCH ACCENT)

In my own country I am in a Far-off land
... I am strong but have no force or power
... I win all yet remain a loser ... At break
of Day I say goodnight ... When I lie down
I have a Great Fear of falling.

CUT TO:

INT. WARREN'S BEDROOM - NIGHT

Warren is reading aloud from the epigraph to Hell's Angels by Hunter S Thompson - speaking the above lines down the phone. He lies on his bed with The Hills on MTV in the background.

ACTOR WARREN

...Eric, it's Warren. I need to talk to
you. It's important. Call me back please
man.

INT. ERIC'S CAR - NIGHT

Eric is driving listening to hip hop.

REAL ERIC (V.O.)

When I called him back he said he
couldn't talk about it over the phone.
Said he needed to meet somewhere noisy.

Eric pulls into the parking lot in front of a Pazzo's pizza parlour. He gets out and we follow him toward the door.

CAPTION:

APRIL 2004

INT. PIZZA PARLOUR - CONTINUOUS - NIGHT

Eric sees Warren sat in a booth toward the back of the restaurant as he approaches Warren stands up and goes to give him a hug. Eric goes to shake his hand instead.

ACTOR WARREN

Listen man I want to put all the nonsense
behind us. Get back on track - it's
fucking ridiculous - seriously, we're
like brothers you and me. You have to
know I never took that money.

ACTOR ERIC

(cold)

What's going on Warren? What did you need to talk about that you couldn't say over the phone? I thought you might be in some sort of trouble.

ACTOR WARREN

My parents are splitting up. My dad gambled all their savings away.

ACTOR ERIC

Fuck, that's harsh - I'm sorry to hear that, your Dad's pretty much the coolest out of everyone's I know.

ACTOR WARREN

Yeah well I'm not sure my mom would agree. Anyway, fuck them - that's their business. Not what I wanted to talk about - let's get some fucking drinks.

Warren leaves Eric alone in the booth. Eric fiddles with a beer mat.

REAL ERIC (V.O.)

It was impossible to hate Warren and I did want to...

CUT TO:

INT. ERIC INTERVIEW SET UP

REAL ERIC

...I never did find out what happened with the money that went missing. I had some theories but I guess what I did know for certain is that you just don't get too many chances in life to have a friend like him.

BACK TO:

INT. PIZZA PARLOUR - BOOTH - NIGHT

Warren returns with a pitcher of beer.

ACTOR WARREN

Before I tell you what I'm going to tell you I need to ask you something deadly serious. I'm not fucking around.

ACTOR ERIC

OK...

ACTOR WARREN

The only other person who knows about this is Spencer. After I tell you about this there will be no going back so if you think you might not want to know you better tell me now and we'll never say another word about it.

ACTOR ERIC

Kind of hard for me answer that without the faintest idea what you're talking about.

ACTOR WARREN

What I'm going to tell you could be life-changing and I need to know if you're in or you're out - this is not some frat shit - it will make that shit look like child's play. It may have serious consequences.

ACTOR ERIC

How am I gonna tell you if I'm in or out without you telling me the first thing about what I might be in or out of?

ACTOR WARREN

I need you to say in principal. It would be something not exactly legal and we might have to leave the country very fucking fast and we might have to leave a lot of the people we love behind and so I need to know if this is something you would consider. You're either in or you're out.

FREEZE PICTURE - prelap (V.O.) cut to:

INT. ERIC INTERVIEW SET UP

REAL ERIC

So this is what Warren does - he has the ability to make you feel like your life is suddenly interesting - that there might be a whole side to it that you're just completely missing out on.

BACK TO:

INT. PIZZA PARLOUR - BOOTH - NIGHT

Eric thinks and Warren waits for an answer. Suddenly:

ACTOR ERIC

Would we have to go tonight?

ACTOR WARREN
 (finding this funny)
 No we wouldn't have to go tonight, are
 you kidding?

ACTOR ERIC
 (relieved)
 OK... well, then I guess I'm in.

I/E. SPENCER'S ACURA LEGEND - TRANSY CAMPUS PARKING LOT - DAY

Track in on the car - Warren and Spencer are in the front and
 Eric is sat in the back - they are watching the library from
 afar.

ACTOR WARREN
 Fridays are the quietest days both in
 terms of students and staff. Between the
 hours of 8am and 12pm there is a total of
 nine members of staff on duty - this
 includes: 5 librarians - three situated
 at the issue desk, 2 in the office, one
 on the reference...

INT. REAL ERIC INTERVIEW SET UP

REAL ERIC
 I didn't know what the fuck I thought I
 was signing up for but it sure as shit
 wasn't that. I think I thought Warren was
 presenting me with some kind of
 friendship test and the only way to pass
 was to say yes. First I thought it was a
 joke then I guess I was shocked. They
 were deep into it - I mean deep - to the
 point that Warren seemed to be barely
 doing anything else with his life. Warren
 tells me about the buyers in Amsterdam,
 he says -

INT. SPENCER'S ACURA LEGEND - CAMPUS PARKING LOT (CONT.)

ACTOR WARREN
 (speaking Eric's words)
 They already think we have the books -
 now all we gotta do is steal 'em.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER
 It wasn't that I didn't trust Eric it's
 just that I didn't know him as well as
 Warren did - we were never close. I didn't
 know if he could keep a secret.

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC

Far as I could see they didn't have even the beginning of a plan for how to actually get the artwork out - I guess that's where I came in.

INTERVIEWER

Did they ever mention a figure to you? An amount of money?

REAL ERIC

Warren mentioned the sum of um, twelve million dollars - that's what they felt was what we'd get for everything. Twelve million.

INT. UNKNOWN LOCATION

The top shot of the hands, the paper and the dots of pigment - we can now just about begin to make out a barely identifiable image made up of hundreds of tiny points of colour.

INT. WARREN'S BEDROOM - DAY.

The three lads are standing staring at something - their POV of Warren's Heist Wall, which by now has grown in size and detail. There are pictures of the exits, the parking lot, various members of staff - all connected by an elaborate series of pins, arrows and coloured string that seems devoid of any obvious logic.

ACTOR ERIC

It's a bit like that scene in A Beautiful Mind - only that guy was a genius.

ACTOR WARREN

Yeah well it has a logic to me.

ACTOR ERIC

I cannot wait to hear it.

EXT. DORM BLOCK ROOF - NIGHT

Eric and Spencer are lying on their stomachs overlooking the library. Eric is looking through the binoculars, behind him Warren is walking precariously around the roof ledge like a tightrope walker.

REAL SPENCER (V.O.)

Eric got sucked in same as we were. He wanted to go back to the beginning, he needed to see it all for himself - look at him, all of sudden he's Robert fucking DeNiro in Heat.

Binocular POV - we see a staff member leaving, locking and punching a code into a keypad.

ACTOR ERIC
Electronic keypads.

ACTOR WARREN
Do what?

ACTOR ERIC
They have Electronic keypads on the doors - that means the doors have electronic locks which will be connected to the main alarm circuit. Even if we could figure out how to kill the bell on the alarm itself, it's probably connected into a central security hub.

ACTOR SPENCER
Central security hub?

Spencer and Warren exchange a look. Warren climbs down, gets out his notebook and starts to write.

ACTOR ERIC
There'll be a safety department office for the entire campus - that's where they'll be monitoring all the CCTV, the alarms and motion sensors and shit - Wait. (noticing Warren) What are you doing?

ACTOR WARREN
I'm taking notes - you know, minutes.

ACTOR ERIC
Are you fucking retarded? Why don't you fax the FBI and ask where they'd like us to leave fingerprints...

INT. WARREN INTERVIEW SETUP

REAL WARREN
I was grateful for Eric's input - he has a real head for logistics but as I saw it this was my deal. I brought him in and I figured ultimately, I already kind of had a plan.

INT. ERIC INTERVIEW SET UP

REAL ERIC

Warren is impulsive, which is something you definitely do need in a criminal gang otherwise there could be a serious lack of risk-taking which you have to have - but you need someone who's going to look at the bigger picture and avoid any fuck-ups. Spencer? Well, Spencer was the only one of us who was a Transy student and could basically go wherever he wanted on campus - he was the inside man.

INT. SPENCER INTERVIEW SETUP

REAL SPENCER

I wasn't interested in being the ring-leader. I guess I mainly just wanted to feel as far outside my comfort zone as humanly possible - that definitely did not mean going to jail though, yeah... that would be too far.

EXT. DORM BLOCK ROOF - NIGHT

ACTOR ERIC

(still looking through the binos)
It can't be done at night. It's the one time when no-one is supposed to be in the building so it'll be almost impossible to get in - we have to do it when the library's open. How many cameras did you say were in the special collections room?

ACTOR SPENCER

Two that I could see.

ACTOR ERIC

So we need to find out who's watching, when and for how long.

ACTOR WARREN

OK good. I would concur with that. Spence you need to get inside the Safety Department Office and see who's got eyes on the library.

Eric rolls his eyes.

ACTOR SPENCER

OK Jason Bourne, and how exactly do you suggest I go about finding out who's got 'eyes on the library'?

INT. TRANSY UNIVERSITY CORRIDOR - DAY

A bank of grainy security monitors. Angle on Spencer looking at them transfixed.

SECURITY GUARD (O.C.)

Son...? Son? - You said you think it was stolen? From your person?

A security guard sat behind a messy desk tries to regain Spencer's attention.

SECURITY GUARD (CONT'D)

Son?

Two other security guards are sat in front of the screens absorbed in anything but monitoring them. The security guard at the desk pours coffee from a thermos flask. Spencer moves further into the room.

ACTOR SPENCER

Well I fell asleep in the library and when I woke up my wallet was missing.

SECURITY GUARD

Have you checked lost and found? Library isn't exactly a hotbed of crime.

ACTOR SPENCER

Um, no. I'm pretty sure it was stolen and I thought you might have security footage from when it happened?

He feels this gives him an excuse to look back in the direction of the monitors. He picks out the parking lot and the front of the library but nothing of the interior or the rear of the building.

SECURITY GUARD

Well you'd need to file a police report and they would have to request the tapes from us - not something we can help you with directly.

ACTOR SPENCER

But you have cameras inside the library?

SECURITY GUARD

We're not at liberty to discuss where the cameras are or ain't and strictly speaking you're not supposed to be in here either.

ACTOR SPENCER

OK, I'll check with lost and found in case it got handed in.

Spencer backs out of the office watching the screens as he goes. His POV - pushing in - one of the screens shows a bird's eye view of the campus parking lot - virtually empty - and in the bottom left corner we see a familiar car - a pedestrian approaches and opens a rear door and gets in.

MATCH CUT TO:

INT. SPENCER'S ACURA LEGEND - CAMPUS PARKING LOT - EVENING

Spencer slides into the back seat. Warren and Eric are in the front.

ACTOR WARREN

Well? Did you get in the room?

ACTOR SPENCER

Yeah - nothing of the inside so far as I could see. The only interiors I could see were of like the main building, reception, the trophy cabinet, the gym, the pool, shit like that.

ACTOR ERIC

And were the screens changing - like rotating through a bunch of different cameras?

ACTOR SPENCER

Nope - they were all just fixed on the same thing. They can see us sat right here though.

Warren starts up the engine.

ACTOR ERIC

Man, how can they have millions of dollars worth of shit stashed right in there and no cameras on it?

ACTOR SPENCER

Yeah, someone should probably write a letter.

Warren puts the car in gear and screeches out of the parking lot.

REAL SPENCER (V.O.)

Warren moved into the basement of the bungalow where Eric lived.

EXT. BUNGALOW - DAY

We see a shot of a classic suburban Lexington bungalow complete with pruned hedge and perfect lawn. More a granny flat than a criminal HQ.

REAL SPENCER (IN VISION)
Eric was living with Chas at the time who
he and Warren had gone to Lexington
Catholic High with...

We flashback to the graduation scene we saw at the top:

EXT. FUNCTION LAWN, LEXINGTON CATHOLIC HIGH - DAY

PRINCIPAL
Charles Allen!

Modest applause as a straight-laced looking boy makes his way
to the podium.

REAL SPENCER (V.O.)
Chas' dad was a bigshot real estate guy,
he owned the bungalow and Chas lived
upstairs.

INT. BUNGALOW - LIVING ROOM/WARREN'S DEN - DAY

Chas, conventionally good looking and preppy is cycling on an
exercise bike in the middle of the living room whilst doing
weights, looking at himself in the mirror and watching
Bloomberg TV on a big plasma screen.

REAL SPENCER (V.O.)
I never cared much for Chas if I'm honest
- we had zero in common. He was all about
money, that was his thing.

WE SINK down through the floor until we are in:

INT. WARREN'S BASEMENT

Warren is standing in front of what looks to be a window
covered by a large set of floral curtains - he pulls a cord
and the curtains separate to reveal not a window but the
Heist Planning Wall now in it's new home - yet more detailed
and seemingly more ordered. Spencer and Eric nod approvingly
from the sofa.

REAL SPENCER (V.O.)
Sometimes I think the planning could have
gone on forever. But then something
happened.

A TELEVISION

The local morning news plays - a squeaky smiley blonde female
anchor and a jock-like co-host with a punchable face:

BLONDE NEWSREADER

Good news if you woke up wondering if you were living in the right town today folks as *Forbes Magazine* names Lexington '9th best place to launch a business or career in the United States'. Bob, how about that? Do you agree? - You don't seem to be doing too badly yourself.

BOB

Ha, that's right Loraine. According to *Forbes*, the best metro areas to launch a business or a career revolve around universities that offer a diverse, educated work force. Lexington comes in just behind Huntsville, Alabama and just ahead of Richmond, Virginia....

We reveal that the TV is playing in the waiting room outside the Dean of the University of Kentucky's office. The room is empty except for Warren who stares blankly at the TV and a plump over-adorned secretary (70s) with a thirty year old hairdo sits doing sudoku until her intercom buzzes and she picks it up:

SECRETARY (ON PHONE)

No, you have a student waiting and then nothing until Mrs Palmer's leaving lunch at Pomodoro... well Bruce generally has the Linguine and doesn't seem to suffer too much after... I'll send him through.

She puts down the phone and addresses Warren.

SECRETARY (CONT'D)

You can go through...

Warren is lost in the morning show.

SECRETARY (CONT'D)

Mr Lipka? - You can go through.

Warren comes round from wherever he's been and walks toward the dean's office. He looks tired.

INT. DEANS OFFICE, UNIVERSTIY OF KENTUCKY - DAY

The dean (late 50s) is a man at one with his place in the world - confident, Christian and untroubled by life's bigger questions.

DEAN

Take a seat Warren.

Warren sits in front of the dean's desk and takes in the walls adorned with photos depicting the glittering successes of former students. A photo of the Dean himself with George W beams from the mantelpiece.

DEAN (CONT'D)

Well this is unexpected wouldn't you say?

ACTOR WARREN

I guess it is sir.

DEAN

Son, you came here on a soccer scholarship. Perhaps you don't quite appreciate what that means-

Warren opens his mouth to speak -

DEAN (CONT'D)

What it means is that you are one of a tiny handful of athletes who have beaten off thousands of others to be given free tuition at one of America's top tier academic institutions. Does that not sound like something to you? Cos it sure as heck does to me.

ACTOR WARREN

Yes sir it does.

DEAN

Well son you have an interesting way of showing it because you've just pissed it away. Coach Morris says here you have consistently failed to show up on time if at all for training, your commitment is next to non-existent. Your father aware of this?

ACTOR WARREN

No sir.

DEAN

What do you imagine he'll have to say about it?

ACTOR WARREN

Actually, things aren't going so well at home at the moment sir.

DEAN

That's as maybe but it's no excuse. A man has to be responsible for his actions Warren and those actions have consequences.

Warren 's POV past the Dean to the faces grinning down at him
- so content in their shit-eating picture-perfect lives.

ACTOR WARREN

(inaudibly)
The sack

DEAN

Come again son?...

Warren is elsewhere.

DEAN (CONT'D)

It pains me to see you lose this scholarship and I know it's gonna pain your pop a whole lot more. You might want to think about what that kind of disappointment will be not just for you but for your family.

Warren nods thoughtfully, then speaks without anger.

ACTOR WARREN

Well sir. I've worked my ass off to get on that team since I was about five, and you know what? I have zero idea why. To be honest sir, I think you and this whole place are the real disappointment.

The Dean cocks his head - fairly sure he's misheard this.

REAL SPENCER (V.O.)

After that the robbery was pretty much all Warren had to think about.

INT. UNKNOWN LOCATION

The same top shot of the hands, the paper and the dots of pigment - hundreds of tiny points of colour - the suggestion of an eye.

INT. BUNGALOW - WARREN'S BASEMENT - DAY

We find Warren sitting alone - the Heist Wall behind him - the debris of a man with no better place to be. He sits smoking and drinking whisky from a crystal tumbler, on the TV is the scene from the Thomas Crown affair in which Steve McQueen is sat in a palatial Manhattan office telephoning members of his criminal gang and telling them: "Go". He seems to come to a snap decision, reaches for the TV remote, hits mute, picks up the phone and dials.

ACTOR WARREN

Hello, could you please put me through to the library... um, yeah the main library, Special Collections Room please....

INT. CAMPUS BAR - UNIVERSITY OF KENTUCKY - NIGHT

Spencer plays pinball whilst Warren stands next to him.

ACTOR WARREN

And you know what craziest bit of it is?
You can actually request them to have the
books laid out for you when you arrive
for an appointment - they actually get
them ready for you.

ACTOR SPENCER

How do you know all this?

ACTOR WARREN

I made an appointment.

ACTOR SPENCER

You did what?

ACTOR WARREN

I made an appointment - I used your name
and I said we wanted to view the Audubons
and you wanted to bring a friend.

Spencer stops what he's doing and turns to look at Warren who
is more concerned about Spencer taking his eye off the
pinball machine - he notices that Spencer is irritated.

ACTOR WARREN (CONT'D)

It's time man. It's time.

CLOCK - the one we saw in the opening sequence - striking 11.

CAPTION:

TUESDAY, MAY 8 2004

INT. TRANSY UNIVERSITY LIBRARY - DAY

Spencer's POV - We are gliding up a wide curving staircase -
students passing us on the way down. We are trailing a small
male librarian who turns back to address us:

MALE LIBRARIAN

You're a little late so she probably
won't have long.

They follow him to the top of the stairs and toward the glass
doors of the Special Collection Museum - once there, he taps
on the glass to get BJ's attention. Inside the room BJ walks
toward the door and places a keycard over a small electronic
panel, a red light turns green on the keypad outside and the
male Librarian holds open the door for them. They enter and
he shuts the door which locks behind them, the light turns
red and he re-descends the stairs leaving the boys inside the
room alone with BJ. We see all of the above in detail as
Warren observes, making a mental note of each part of the
process.

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - DAY

BETTY-JEAN

Please sign in on your right. I have the Audubon laid out over here and the Illuminated Manuscript at the back. Was there one you wanted to view first?

Warren is taking it all in - the glass cases, motion sensors, the low-lighting, the books, locks on each cabinet - it's as if he's been let into Aladdin's cave.

CUT TO:

INT. WARREN'S DEN - NIGHT - FLASHFORWARD

The three boys are sitting around a table on which Spencer has created a scale model of the Special Collections room. Complete with tiny figurines to represent BJ and each of the boys.

ACTOR WARREN

The cameras aren't cameras - they're motion detectors - they are here and here and they aren't on during the day. And back here...

BACK TO:

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - DAY

Spencer is pouring over the Audubon Birds of America - first edition. He seems lost in its beauty.

BETTY-JEAN

I understand you are a fine-arts major. Do the Manuscripts feature in your studies? I don't generally get much interest in these from students.

Spencer looks up - his mind elsewhere.

ACTOR SPENCER

Pardon?

INT. REAL BETTY JEAN GOOCH INTERVIEW SET UP

REAL BETTY-JEAN

He seemed rather offhand. He wasn't interested in having a conversation, didn't seem willing to discuss his project and my impression was that he seemed rather aloof. Having said that, I did feel he was respectful of the books.

BACK TO:

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - DAY

ACTOR WARREN

Wow, and so after the Audubon, which are the next most valuable in the collection? Bet everyone asks that, huh?

INT. WARREN'S DEN - NIGHT - FLASHFORWARD

As before, Warren is as focused as we've seen him - he points to the relevant locations on the model.

ACTOR WARREN

And back here, my furry friends is the staff elevator. (stroking the model elevator) Ah, sweet, sweet elevator - let me inside you.. What do you fucking know? An elevator which goes directly to the basement from where we can gain access to the fire exit at the rear of the building.

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - DAY

BJ is touring Warren around the museum proudly pointing out the books of greatest significance:

BETTY-JEAN

Well, the Origin of Species is one of only two first editions in the United States and then there's The Illuminated Manuscripts which are obviously handwritten and illustrated rather than printed. So you see they are absolutely one of a kind. Priceless really.

CUT TO:

INT. WARREN'S DEN - NIGHT - FLASHFORWARD

ACTOR WARREN

The books will be laid out for us here and here. We will ask for the two Audubons - the most valuable books in the collection - to be on display for us when we arrive. The other books we are going to take are in the cases here and here. They will be locked.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

I just kept waiting... waiting for the thing to come along that was going to stop us. But the deeper we went, the easier it seemed to get.

BACK TO:

INT. WARREN'S DEN - NIGHT (CONT'D)

We are inside the scale model at ground level - Warren is in full flow - as he speaks we see the figurines which represent each of them manipulated by giant fingers - like a puppet show in which the figurines are the ones doing the talking.

ACTOR WARREN (O.S.)

BJ needs to be brought down hard and fast - she has to become a non-factor as soon as the other member of staff is out of sight. She is the single biggest risk to us.

Angle on Figurine Warren.

ACTOR WARREN (CONT'D)

We bring her down here maybe with a tazer - we tie her and gag her and put her over here where she can't be seen from the doorway.

As Warren describes this we see short steadicam sequences in which we see precisely what he envisages executed with military precision.

FLASH ON:

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - FANTASY

Warren (dressed in a sharp suit) is let into the room, makes Clooney-esque pleasantries - BJ turns her back on him and in one deft movement Warren grabs her and tazers her, catches her neatly as she falls and then glides with her around the corner laying her down out of sight. He gags her gently with her own neckerchief, zip-ties her hands and feet like a pro and lays a blanket over her.

BACK TO:

INT. WARREN'S DEN - NIGHT

The scale model - we see the tiny figurine of BJ laid face-down - hands and feet tied, mouth gagged. Spencer, looking on, slugs back a miniature bottle of bourbon, closes his eyes.

ACTOR WARREN

When that's done we take her swipe card
from her and let the others into the
room...

FLASH ON:

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - FANTASY

One camera movement - Warren removes BJ's electronic key card which is attached to her belt - as he moves toward the glass doors we find Spencer and Eric arriving right on time - Warren swipes the keypad and Spencer pirouettes into the room holding the door for Eric - it's like Seal Team 6 meets the Bolshoi.

ACTOR WARREN (V.O.)

...once in the room Eric and I will put
the books in the sheets, open the cases
and fill the bags. Spencer you'll call
the elevator and put the smaller
Illuminated manuscripts and the Darwin in
your backpack.

BACK TO:

INT. WARREN'S DEN - NIGHT.

As Warren talks we push in on Spencer who is watching but seems troubled. As we push in further he speaks to camera with Real Spencer's voice:

ACTOR SPENCER

I didn't know whether I wanted off the
roller-coaster or to stay strapped in. I
felt like I was in a river rushing faster
and faster toward the sea.

As he speaks we cut to images of the world outside, Lexington at night in the pouring rain, the bungalow, empty streets, the houses, traffic lights, the library, rain, wind and more rain.

INT. WARREN'S DEN - NIGHT

As before but now Eric is up and pacing.

ACTOR ERIC

It doesn't work - we need at least two of
us inside the room, we need another
keeping lookout inside the library and a
getaway driver - three isn't enough - it
won't work.

ACTOR WARREN

You bring in one more person and that's almost ten percent less per person - that's a lot - that's like a million dollars less each.

ACTOR ERIC

I'd rather have 25 percent less of something than 100 percent of nothing cos we fucked it up.

ACTOR SPENCER

He's right, we need someone else. Needs to be someone with a car or access to money to get one that we can ditch after the robbery.

The camera starts to rise upwards and keeps going through the floor to the room upstairs - we hear the sound of fucking but then find Chas, cigarette in mouth, arm-wrestling with an equally jock-like friend at the living room table while porn plays on the plasma TV in the background.

INT. REAL CHAS INTERVIEW SET UP.

This is first time since the pre-title that we have met REAL CHAS.

REAL CHAS

Truthfully? I thought they were out of their fucking minds.

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC

Chas was a high achiever but he was less clean-cut than he looked. I had known him since junior high so I figured even if he didn't want in on it, he probably wouldn't give us up.

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS

Once I realised they were serious, my first thought was that they were on drugs and likely to get themselves in a shit-ton of trouble. I didn't want any part of it.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

I could see we needed another person. I just didn't think that person should be Chas.

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS

12 million, that was the number that kept coming up - you know, 3 million dollars each. It still wasn't worth it, the risk was too big. Those guys were drifting y'know - they just didn't have much direction - especially Warren, he seemed lost to me. I already had the lawn-care business, I had bits of real estate, I was doing ok in college, the future was peachy. Why throw all that away on a prank?

INTERVIEWER

Can you remember what Warren said that made you reconsider?

REAL CHAS

He said "you need to come see how easy this is".

INT. WARREN'S DEN - DAY

The Heist Wall. Warren stands in front of it reading from a piece of paper. Spencer, Eric and Chas are sat in a row on chairs facing him.

ACTOR WARREN

Eric - Mr Black, Spencer - Mr Green, Mr Yellow is me and Chas - Mr Pink.

ACTOR CHAS

(sighs) You're really making me Mr Pink?

Eric and Spencer feign bemusement.

ACTOR SPENCER

What's wrong with Mr Pink?

ACTOR CHAS

You know exactly what's wrong with Mr Pink and can I just say how fucking dumb this is because in the movie the whole point of them having those names was because none of them knew what the others were really called so they couldn't give each other up.

The boys stifle giggles having evidently predicted this.

ACTOR WARREN
(enjoying this) Relax Mr Pink - this is just a protocol and if we need to address each other during the robbery or on walkie-talkies this is safer.

ACTOR CHAS
It's ridiculous.

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS
At this point I was not in. I had said I was - but in the back of my mind I figured I'd hear what ridiculous plan they'd come up with and take it from there.

BACK TO:

INT. WARREN'S DEN - DAY (CONT'D)

ACTOR WARREN
House-keeping first. Mr Green - you will see to the disguises, make up, prosthetics, outfits and wigs...

CUT TO:

INT. COSTUME/FANCY DRESS SHOP - DAY

At the counter Spencer in sunglasses and a hat is being served by the ancient owner of the store. He is buying an assortment of grey wigs, fake noses and stage makeup.

STORE OWNER
Planning a costume party?

ACTOR SPENCER
Making a movie.

WHIP PAN TO:

EXT. USED CAR FORECOURT - DAY

Eric is chatting with the sales assistant in front of a blue Ford Explorer.

ACTOR WARREN (V.O.)
 ...Mr Black - your first job is to find a
 reliable gettaway vehicle which you will
 purchase using cash and a fake ID...

WHIP PAN TO:

INT. WARREN'S DEN -DAY (CONT'D)

ACTOR WARREN
 ...a ford or similar - blue or silver -
 nothing flashy. Mr Pink, your first task
 is to identify the quickest route from
 the library to the drop-off point here...

He points to a map on the wall marked with a red X.

FLASH ON:

INT. CHAS' CAR - DAY

Chas, now with a crew cut is driving fast, concentrating
 deeply, with a stop watch around his neck.

ACTOR WARREN (V.O.)
 ...and then practice it over and over
 again until it becomes second nature.

ACTOR CHAS
 (talking to the car in front)
 Come on grandpa move it.

REAL SPENCER (V.O.)
 Pretty soon Chas was hooked...

CUT TO:

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER
 ...He pretended to be above it all but he
 was sucked in just like we were. He even
 got his hair cut to make him look like
 Vin Diesel.

BACK TO:

INT. CHAS' CAR - DAY (CONT'D)

Chas pulls over, puts the car in park, presses a button on
 the stopwatch and looks at his time. He picks up his mobile
 phone and makes a call.

ACTOR CHAS

(on phone)

Fourteen minutes eighteen seconds with mostly green lights - it can't be done faster.

INT. UNIVERSITY OF KENTUCKY, COMPUTER ROOM - DAY

Camera tracks along a row of students busily working away at their PCs - it passes across an older student with a beard and sunglasses - the camera stops on the next student then backs up one to the student in the shades. It's Warren - as he types, the e-mail he is writing types out on screen:

FROM: WALTERBECKMAN@YAHOO.COM

TO: ESTIMATES@CHRISTIES.COM,

DEAR SIR/MADAM,

MY NAME IS WALTER BECKMAN, I AM A PRIVATE COLLECTOR OF RARE BOOKS AND MANUSCRIPTS BASED IN TEXAS. I WOULD LIKE TO ARRANGE AN APPRAISAL OF A NUMBER OF THE ITEMS IN MY COLLECTION. I WILL BE TRAVELLING TO NEW YORK AROUND THE 17TH DECEMBER. PLEASE ADVISE AS TO WHEN MIGHT BE A SUITABLE TIME TO ARRANGE A MEETING...

ACTOR WARREN (V.O.)

Mr Yellow, that's me of course, I will make the appraisal appointment for the weekend immediately after the robbery...

INT. WARREN'S DEN - DAY (CONT'D)

ACTOR WARREN

...meaning that even if the books are reported missing, they won't yet show up on the national index of stolen art.

The three lads nod approvingly.

ACTOR WARREN (CONT'D)

I vote the robbery take place on the penultimate day of finals. That's eight days from now. The library will be almost empty as everyone will be in their final exams.

ACTOR CHAS

Wait a minute - I have finals that day.

ACTOR ERIC

Me too.

ACTOR SPENCER

Me too. I have History of Art in the morning.

ACTOR WARREN

(smugly)
Exactly.

ACTOR ERIC

What do you mean "exactly"?

ACTOR WARREN

I mean who's going to suspect a group of robbers who happened to be sat in exams that day?

The boys absorb this thought.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

There was no insurmountable obstacle. That thing in all the movies that no one's planned for - that makes the whole thing impossible to pull off? Well it just never came up.

EXT. LEXINGTON RESIDENTIAL STREETS - DUSK

Spencer is driving alone. Shots like those we saw at the beginning: Sunlight through trees - picturebook houses with manicured lawns.

REAL SPENCER (V.O.)

So I found myself at a fork in the road. One way leading to a place where everything turns out more or less how it's supposed to. And the other...

Spencer parks, gets out of the car and walks up the garden path to his parents house.

INT. REAL SPENCER INTERVIEW SETUP (CONT'D)

REAL SPENCER

...the other leads to the unknown.

He wraps on the door knocker.

INT. REINHARD FAMILY HOME, KITCHEN - EVENING

Spencer's family are preparing to sit down to dinner of Spaghetti Bolognese - the family members except for Spencer bring food, napkins, water glasses, etc. to the table as a typical weeknight conversation ensues.

Spencer is notably at odds; hair disheveled, the beginnings of a beard, filthy fingers - he looks tired.

SPENCER'S SISTER

-It's ridiculous, there's no sane reason for them to make me do it. There's no job I'm ever gonna have that's gonna need me to know any of that stuff. It's a huge waste of time - plus Mrs Donaldson is a bitch.

ACTOR SPENCER'S MOM

Language.

ACTOR SPENCER'S DAD

It's not necessarily about knowing the stuff - but if you're never exposed to it how will you know what you are or aren't drawn to? Right Spence?

ACTOR SPENCER

What difference does it make? It's all basically pointless anyway.

ACTOR SPENCER'S MOM

Thank goodness Mr Cheery is joining us for dinner tonight.

ACTOR SPENCER

It's true - what difference does it make? Seriously. It's not like Ellen not doing chemistry is gonna affect the outcome of her life in any way. In fact, what will? In ten years she will be married to some douche who probably works in a bank, squeezing out his fat little babies and wondering what the point of having an education or a brain was anyway.

SPENCER'S SISTER

Shut up Spencer. At least I'll still have half a brain.

She mimics him taking drugs and looking fucked.

ACTOR SPENCER'S DAD

(to Spencer)
Are you not stimulated by what you're doing then?

ACTOR SPENCER

I'm thinking of maybe doing something different.

This grabs everyone's attention.

ACTOR SPENCER'S DAD

Meaning?

ACTOR SPENCER

You can't learn to be an artist by sitting with a bunch of prom queens listening to a bunch of failures who couldn't make a career out of drawing Christmas cards.

ACTOR SPENCER'S DAD

(calmly)
So what do you have in mind?

ACTOR SPENCER

I dunno, just something... different. Something radically fucking different.

ACTOR SPENCER'S DAD

Hey! There's no need for that language!

A silence then Spencer's mum puts her hand on his, diffuses the tension.

ACTOR SPENCER'S MOM

Well you know honey, maybe you should take some kind of subsidiary course, like a language or something and then you could supplement your art in other ways. You know Dianne told me she had been attending the most wonderful life-drawing class at the Fitzroy centre.

ACTOR SPENCER'S DAD

(taking his wife's lead)
Yeah, she's right. Dianne's getting pretty good actually.

Spencer realises he's on a different wavelength and even if he knew what it was he wanted from the conversation, he knows he's not going to get it. What he sees is the love in his mother's eyes.

ACTOR SPENCER

Yeah, maybe I'll look into that.

He produces an appeasing smile for his mother.

EXT. BUNGALOW - NIGHT

We are tracking behind Spencer up to the door of the bungalow - he rings the doorbell for longer than necessary. Eventually Chas comes to the door in a dressing gown. Spencer walks past him.

ACTOR SPENCER

Where is he?

ACTOR CHAS

Three guesses. Everything ok?

We follow Spencer as he walks down the steps and into the Den where Eric and Warren are watching Blue Collar in a cloud of pot smoke - the scene with Richard Prior getting harried by the IRS inspector "*Where the hell my gonna get that kind of dough man?*" - bursts of upsync from the movie cut into the following dialogue. Spencer turns on the light.

ACTOR WARREN

(annoyed)
Hey. What's the story dude?

ACTOR SPENCER

I can't do it. I'm not doing it.

Warren pauses the film, walks over to Spencer.

ACTOR WARREN

What happened?

ACTOR SPENCER

Nothing happened. I just don't think this is going to end well and I don't even know what it ending well is even gonna look like.

ACTOR WARREN

Ok, relax, sit down.

ACTOR SPENCER

I'm good standing.

ACTOR WARREN

First of all you've seen how easy this is going to be. This is literally taking candy -

ACTOR SPENCER

Don't say that. I've told you to stop fucking saying that.

ACTOR WARREN

But it is - and so what's the worst thing that's gonna happen? No one's getting hurt. No one's getting caught. I mean this is in our hands. How it ends is up to us - it's ours to decide-

ACTOR SPENCER

Has anyone stopped to think about what this could mean for our parents, for our futures?

ACTOR WARREN

Which future are you worrying about? The one which is indistinguishable from everyone else's out there? Or the one which isn't written yet - where anything could happen...

(MORE)

ACTOR WARREN (CONT'D)

Isn't this is the ultimate creative act - we are shaping our existences not having them shaped for us. Who's to say this isn't a work of art?

ACTOR ERIC

(to Spencer)

You know, even if you told me right now we were going to get busted for this. I would still do it. Scout's honour. These have been some of the best months of my whole fucking life.

ACTOR WARREN

You really want to come this far and not find out what happens next? I can't promise you everything's going to be fine. It will but I can't promise you that. What I can promise you is that one way or another, this will change everything.

ACTOR ERIC

You know I bet one day someone's gonna make a movie about this. And people will say, those guys were idiots but at least they fucking tried something.

Spencer is absorbing this. We track in on his face - closer and closer until he begins to speak the words of REAL SPENCER to camera.

ACTOR SPENCER

I'd love to tell you it was about friendship - it was, partly. I'd love to tell you it was about an act of rebellion against a society in which no one questions anything and there's no trace of a link between effort and reward - It was partly...

CUT TO:

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER (IN VISION)

...But in truth we each had our own selfish reasons - Me? I would have done something extraordinary, it would make me interesting...

WE CUT TO:

INT. SPENCER'S BEDROOM - NIGHT

Top shot - Spencer lies in bed staring at the ceiling. His words continuous.

REAL SPENCER (V.O.)

...I could say I did something, I know something, I have something to say.

In a homage to the Thomas Crown Affair we begin to split the screen as the four lads appear one by one - each in their bedrooms at the same time of night. As each of them talks we move in on the relevant window.

INT. ERIC'S BEDROOM - NIGHT

Eric also lies in bed awake - calm.

REAL ERIC (V.O.)

In my mind, if I didn't go through with it I would spend the rest of my life wondering what might have happened. It was that simple.

INT. CHAS' BEDROOM - NIGHT

Chas is tossing and turning - he looks over at his watch on the bedside table.

REAL CHAS (V.O.)

Fucking it up was not an option. There was no reason for this to go wrong. No reason. Warren was right - it was easy.

CUT TO:

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS

If everyone did precisely what they were supposed to do everything would be fine and in a few days we would have the kind of money that would set us up for life.

INT. WARREN'S DEN - NIGHT

Warren is not in bed - he is sat in an arm chair smoking, miles away - the TV plays a Carlton Sheets infomercial - 'three golden rules to becoming a real estate millionaire'. We track in on Warren's face - blank - as he closes his eyes we fade to black which becomes red - an entirely blood red frame - then mottled with orange like the sun on closed eyelids - the buzzing of a mobile phone can be heard.

CAPTION OVER:

THURSDAY, DECEMBER 16 2004

7.05AM

INT. CHAS' BEDROOM - MORNING

Chas' POV - his eyes open and focus on the buzzing mobile phone on his bedside table. Eric is calling. He swings his legs off the bed and sits up and answers the phone.

ACTOR CHAS

What is it?

REAL SPENCER (V.O.)

The first thing that happened that morning was Chas gets a call from Eric.

ACTOR CHAS

(into phone)
You're fucking kidding me.

REAL SPENCER (V.O.)

Eric tells him that the car he had fixed up had suddenly become unavailable.

ACTOR CHAS

What the fuck does unavailable mean?
No... No fucking way. She's selling the caravan like today or tomorrow I can't just - No, it's not perfect. Argh. Fuck you Eric.

He puts down the phone and pulls on some jeans, grabs a t-shirt and a black hold-all and rushes out of the room.

WHIP PAN TO:

INT. WARREN'S DEN - SAME TIME.

Warren is with Spencer sorting through kit. He is checking items off against a list.

ACTOR WARREN

Zip ties

ACTOR SPENCER

Check

ACTOR WARREN

Duct tape

ACTOR SPENCER

Check

ACTOR WARREN

Gloves

ACTOR SPENCER

Ch....eck

ACTOR WARREN

Tazer

ACTOR SPENCER

Ch... - No tazer

ACTOR WARREN

Fuck! Fuck, it never showed up. I ordered it and it never showed up. I completely forgot about it. Motherfucker!

REAL SPENCER (V.O.)

This was our second problem and it wasn't 8 o'clock yet.

ACTOR WARREN

We need to find a tazer, where are we going to get a tazer?

ACTOR SPENCER

Dude, that was on *your* list...

ACTOR WARREN

Shit. We're gonna have to do make-up later.

Warren begins manically packing the kit into black holdalls.

REAL SPENCER (V.O.)

So the plan was to hit the library at 12:30 - precisely between morning and afternoon exams. My job was to get the disguises ready, do Warren's make-up and prosthetics, get to my morning History of Art exam by 9 am, get back to do everyone's makeup by 11:15 and be on the road by 12:15. It was going to be tight.

CUT TO:

I/E. CHAS' CAR - STRIP MALL PARKING LOT - DAY

Chas pulls into a parking lot. He reaches into the hold-all on the passenger seat and produces a power screwdriver. He gets out of the car and crouches down, shimmying along the side of the SUV parked next to him. At the rear of the SUV he begins unscrewing the number plate.

REAL CHAS (V.O.)

This was not in the plan and yes, it made me very fucking nervous about how the rest of the day was gonna go...

CUT TO:

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS

... Stealing and swapping license plates? This was already a criminal offence I was committing and we hadn't even gotten started.

BACK TO:

EXT. STRIP MALL PARKING LOT - DAY

Chas manages to get the licence plate off and jumps back in the car and gets the hell out of there.

CAPTION OVER:

09:18

WHIP PAN TO:

EXT/INT. UNIVERSITY OF KENTUCKY, GREAT HALL - ENTRANCE

Eric is arriving for an exam - sweaty and distracted.

REAL SPENCER (V.O.)

Across town at U.K. Eric was arriving for his fiscal studies exam - which, unsurprisingly, didn't go so well.

Eric enters the hall with a flood of other students carrying pencil cases and mascots and finds his place at a desk in the centre of the room. He sits down and repeatedly twiddles a pen around his thumb.

CUT TO:

INT. ERIC INTERVIEW SET UP

REAL ERIC

The most overwhelming feeling of nerves I think I have ever had. Even to this day. And the exam definitely did not help.

BACK TO:

INT. UNIVERSITY OF KENTUCKY, MAIN HALL - DAY

In the hall the students are readying themselves. A big clock at the front of the hall showing 9:29. A supervisor stands near it barking instructions.

SUPERVISOR

When I give you the signal you may turn over your papers. Any problems raise your hand and a supervisor will come to you - do not leave your seat or you risk disqualification. And... ..begin.

Eric turns over his paper and we:

WHIP PAN TO:

INT. GUN SHOP - DAY

We are looking at rows of guns and assorted weaponry which have been inelegantly decorated with Christmas lights and tinsel.

CAPTION OVER:

10:02

Angle on Warren - wearing shades and a moustache as he hurriedly searches the walls.

GUN SHOP OWNER

This might be just the thing your mom is looking for - the Stun Master Stun Pen - perfect for a handbag or purse and with 600,000 volts it would give someone a nasty surprise.

ACTOR WARREN

How long would that disable someone for?

CUT TO:

I/E. CHAS' PARENTS HOME - DAY

Chas' car screeches to a halt in front of his parents' driveway. He gets out and walks around the car and toward us up the path -

CAPTION OVER:

10:22

we are tracking back and follow his glance to a grey Dodge Caravan with a for sale sticker on the windscreen.

REAL SPENCER (V.O.)

The new plan was for Chas to get hold of the minivan that his mom was selling the following day. This would be the getaway vehicle and the next day it would be in another state with a new owner.

Chas enters the house and begins rummaging in a draw for keys.

MRS. ALLEN (O.S.)

Blake, that you?

ACTOR CHAS

No mom, it's me.

She appears in the doorway, a piece of toast in her hand. A professional lady in a trouser suit.

MRS. ALLEN

Oh hey honey, I'm just on my way out. Don't you have exams today?

ACTOR CHAS

(still rummaging)
Yeah, I need to borrow the van, my car's overheating.

MRS. ALLEN

Well I need it back here this evening - it's being collected tomorrow.

ACTOR CHAS

(over-reacting)
Mom! Yes. OK. Got it! - can you just give me the keys?

MRS. ALLEN

(angry)
You don't need to talk to me like that young man - I suggest you get some more sleep or stop smoking whatever it is you're smoking.

CUT TO:

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS

I don't mind admitting - I wanted to be the getaway driver cos I wanted to limit my involvement. I figured if we did get caught, the driver does less time.... I probably got that from a movie.

INT. WARREN'S CAR - DAY

Warren is driving - the stun pen on the seat next to him. He removes the moustache. The image shrinks and the screen divides into 4 - the other three windows showing Eric in his exam, Chas shaving in the bathroom mirror and Spencer in his Art History exam. We zoom into Spencer's frame:

CAPTION OVER:

11:00am

INT. TRANSY UNIVERSITY MAIN HALL - EXAM DAY

Whilst other students work away Spencer is watching A FEMALE SUPERVISOR pace up and down at the front of the hall. He looks at the clock which strikes 11.

FEMALE SUPERVISOR

Pens down please. Arrange you papers quietly ensuring they are in the correct order. When you have done so you may leave your seats quietly taking all personal belongings with you. I said QUIETLY!

Before she has finished Spencer is out of his chair, backpack on and trying to make his way to the back of the hall through the melee of students who stand up and begin discussing the exam. As he walks toward us he begins talking to camera.

ACTOR SPENCER

So now I had exactly one and a half hours to get back, get changed, do my, Warren and Eric's disguises and get to the Library. If we were late it would mean Chas and Eric wouldn't make it to their afternoon finals on time which was not an option.

WHIP PAN TO:

INT. CHAS' HOME - DAY

Chas' mum gives him a peck on the cheek and leaves the house. As soon as she's out Chas watches for her car to leave the drive before leaving the house, collecting the stolen number plate and power screwdriver from his own car and heading for the garage where he begins swapping over the licence plate of the dodge minivan **as per the opening.**

INT. WARREN'S DEN - BATHROOM - DAY

As per the opening - We see paraphernalia strewn around a sink - tweezers, glue, makeup, a pair of glasses, a fake beard - short clumps of hair fall into the sink.

The camera pans up to find Warren in the process of turning himself into an old man. He inserts a blue contact lens. Spencer bursts in sweaty and anxious.

ACTOR SPENCER
Dude, that's my wig.

CUT TO:

A SHOT OF THE CLOCK WE SAW AT THE BEGINNING - SECOND HAND TICKING LOUDLY.

CUT TO:

INT. CHAS' PARENTS' HOME - BATHROOM DAY.

Mr Pink is transforming himself in the bathroom mirror - he pulls on a tight cap suddenly giving him a bald head and a wrinkled brow.

ACTOR CHAS
(exhaling a deep breath)
Oh fuck.

It looks bizarre but transformative. He reaches for a grey moustache and some glue.

VOICE (O.S.)
TIME'S UP!...

Chas reacts to this by looking round as we:

CUT TO:

INT. UNIVERSITY OF KENTUCKY, MAIN HALL - DAY

Eric puts down his pen and slumps back in his chair - he looks a mess.

CAPTION OVER:

11:30 AM

REAL ERIC (V.O.)
I have no idea what I wrote on that paper but I pity the poor bastard who had to read it. I just wanted the whole thing over with.

SUPERVISOR
...Pens down people. Please leave the hall in an orderly fashion.

Eric gets up and makes his way out of the hall.

CUT TO:

INT. WARREN'S DEN - BATHROOM - DAY

As per the opening. Spencer is staring at himself in the mirror - from out of shot he raises a prosthetic nose to his face. He is sweating. Warren is stood next to him applying fake sideburns.

ACTOR WARREN
Where the fuck is Eric?

CUT TO:

EXT. LEXINGTON STREETS - DAY

Close on Eric who is flustered and panting - we pull back to reveal he is cycling across town like a bat out of hell.

REAL SPENCER (V.O.)
Eric had 45 minutes from the end of his exam to get back to the house, get into his disguise and get to the library...

Eric pulls up at the lights beside a police car - smiles and tries to look nonchalant - actually looks like a lunatic.

CUT TO:

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER
...I don't know why we thought that was going to be possible. I was also beginning to think my idea of being disguised as old men was not such a great one.

CUT TO:

INT. CHAS' PARENTS HOME - HALLWAY DAY.

As per the opening. Chas, in ill-fitting suit with bald head and grey moustache is pacing back and forth jangling a set of car keys in his right hand - he checks his watch, breathes in, grips the car keys, closes his eyes for a breath before briskly opening the front door and walking out.

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC
Do I think if I knew what we were getting ourselves into I would still go through with it? Er, no. Are you kidding? Who would?

INT. WARREN'S DEN - DAY

As per the opening, Warren and Spencer disguised as old men put on sports jackets in silence, Spencer puts on sunglasses, they turn to face each other.

ACTOR WARREN

Ready?

ACTOR SPENCER

In body.

Closer in on the clock - ticking getting louder.

INT. BATHROOM - DAY

Eric, sweating and frenzied is frantically getting undressed and redressed in an ill-fitting double-breasted grey suit - he goes to the mirror where he hurriedly begins to glue on fake sideburns.

INT. VAN- DAY

Chas - self-conscious as hell - is carefully driving across town. He turns off the soundtrack which plays on the radio and sits in tortured silence.

INT. BUNGALOW - LIVING ROOM.

The scene we saw at the top but this time we are with Warren and Spencer. They are peering through the net curtains as the Van comes into view down the street. Warren checks his watch.

ACTOR WARREN

Like clockwork. Let's go.

They leave the house and we follow them closely down the path as the van pulls up directly in front. They open the door and get in without a word spoken.

INT. BATHROOM - DAY

Eric makes the finishing touches to his rapidly assembled disguise. He is ready. He goes into the other room, paces, sits down on the edge of the bed beside a black duffel bag, checks his watch and waits.

CLOSER IN ON THE CLOCK

INT. VAN - DAY

Spencer and Warren are in the back while Chas drives.

ACTOR WARREN

Dude can't you go any faster this is killing me.

ACTOR CHAS

Just take it easy we're on time

ACTOR SPENCER

I think I'm gonna be sick.

Up ahead they see Eric waiting by the side of the road.

EXT. RESIDENTIAL STREET - DAY

We are with Eric this time as the Van approaches. He tries the sliding side door and finds it locked.

ACTOR ERIC

Unlock the fucking door.

The door slides open and he gets in leaving us behind.

INT. VAN - DAY

Tense silence on board, white knuckles in the back, then:

ACTOR CHAS

You have got to be fucking kidding me.

ACTOR WARREN

What?

ACTOR CHAS

I thought you said the parking lot was going to be vacant!

CUT TO:

CLOSER STILL ON THE CLOCK, THE TICKING GROWING LOUDER

The ticking grows louder and continues to build over the following scene.

BACK TO:

EXT. CAMPUS CARPARK - DAY

As per the opening. The boys in their ludicrous disguises exit the van and gather beside it.

ACTOR SPENCER

Fuck, we're miles away.

ACTOR WARREN (TO ERIC)

You got the thing?

ACTOR ERIC
Yes I've got the thing.

ACTOR WARREN
Just stick to the plan. Let's do this.

As they turn to go we follow them around the side of the van and track behind them toward the steps of the library.

The ticking builds and tension grows - they attempt to walk like old men - Eric has a walking stick. We feel the rush of blood pumping in our ears, heartbeats pounding, noises distorted, everything a little off - a feeling of light-headed dissociation. We track up the steps to the doors of the library and through them into:

INT. TRANSY UNIVERSITY LIBRARY - CONTINUOUS

We are as one of the group - still one shot - the camera moves around them - we are back where the picture froze pre-TITLE but this time we push on - we spin round to see their POV - a silent room full of students and librarians who soon start to become aware of them. Eric is aware that one of his sideburns is peeling off. Spencer goes to take his place as lookout on a bench near the door where he pretends to read a newspaper. He can see people staring at him curiously - one is the HOT GIRL from his History of Art Class who makes a puzzled narrowing of the eyes. Spencer's heart skips a beat. Warren heads for the stairs - Eric positions himself at the bottom of the stairs facing the front desk, Chas begins to follow Warren up the stairs some distance behind - they move as old men. Warren nears the top of the stairs - as the special collections section comes into view, through the glass doors he can see BJ but she is not alone - there are three other women sat at a table clearly mid-meeting. Warren freezes. His POV - BJ sees him frozen on the stairs. A weird long beat as they look at one another.

INT. REAL BJ INTERVIEW SET UP

REAL BJ
It wasn't Halloween and I remember thinking it was a strange time of year for costume what with exams and all - but with the fraternities you never know what they might be up to.

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN
Fuck.

BACK TO:

INT. TRANSY UNIVERSITY LIBRARY - STAIRCASE - CONTINUOUS

Warren turns around and starts heading back down the stairs. At the bottom Spencer sees him and begins to stand up. On the way down he passes Chas who is walking up the staircase slowly using the handrail still in character. Behind Warren we can see BJ making her way toward the glass doors.

ACTOR WARREN
(a loud whisper)
Abort! Abort!

ACTOR CHAS
What?

ACTOR WARREN
Turn around now - abort.

Seeing Warren and Chas hurriedly descend, Eric breaks character and starts walking toward them carrying his walking stick. Students are watching. They all meet near the bottom of the stairs.

ACTOR WARREN (CONT'D)
There's like four of them up there - we need to abort.

ACTOR CHAS
Why don't we just wait? We haven't done anything wrong yet.

ACTOR SPENCER
I'm not staying.

ACTOR CHAS
Who's in there - are they men? women?

ACTOR WARREN
We're not going to tie up four fucking librarians!

ACTOR ERIC
(holding one side of his face)
I'm about to lose a lamb chop.

ACTOR SPENCER
Fuck this, I'm out of here.

Spencer turns and makes for the door.

EXT. TRANSY UNIVERSITY LIBRARY - DAY (CONT'D)

We see the door open and Spencer walk brusquely down the steps toward us.

REAL SPENCER (V.O.)
I knew one thing as clearly as I've ever
known anything.

CUT TO:

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER
I'm a useless criminal. I just didn't
have it in me. Maybe they did, but I
didn't.

REAL SPENCER (CONT'D)
The relief of getting out of there into
the sunshine having done absolutely
nothing wrong was glorious.

His POV the trees, the sunshine - students on the lawn -
everything's OK. Smash cut to:

INT. VAN - DAY

Noisy and claustrophobic - The boys are back in the van
stripping off their disguises. Chas is driving. Warren is
crestfallen, the others deflated, Spencer, relieved.

ACTOR CHAS
What the fuck man. This is bullshit - I
thought you said you made an appointment.

ACTOR WARREN
I did make an appointment - I don't
control who else gets to be in the goddam
room!

Chas breaks sharply and turns round to address the others.

ACTOR CHAS
We need to make another appointment and
this time we need to do it right. We
haven't come this far for nothing.

CUT TO:

EXT. GAS STATION - PAYPHONE - DAY

Warren wearing half his disguise is talking on the payphone
using a Tony Curtis voice that is as unconvincing as his last
disguise.

ACTOR WARREN

(on phone)

Miss Gooch, it's Walter Beckman, I do apologize, I was supposed to be with you at 12:30 today and I'm afraid I was unavoidably held up and didn't have your number to hand. Would you mind terribly if we rearranged?

CUT TO:

INT. VAN - DAY

From darkness the door slides open revealing Warren standing there grinning.

ACTOR WARREN

Tomorrow at 11am.

In the back of the van we see Spencer's face - a look of dread.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER (IN VISION AND V.O)

I felt like I had been thrown a lifebuoy and now it was deflating around me. We had got away with it, I mean we had got away without doing anything and now we were planning to go back.

INT. BATHROOM - WARREN'S BASEMENT - AFTERNOON

Top shot - Warren is lying in the bath shampooing his eyebrows, he sinks under the water to rinse his face, comes up opens his eyes and jumps - Spencer is perched on the end of the tub - agitated. Warren discreetly covers his privates with a flannel.

ACTOR SPENCER

I can't go back in there. I'm pretty sure someone saw me and if we're not using disguises or even if we are I can't be in there. Can't do it, it's suicide, can't do it.

Warren takes a minute to absorb this.

ACTOR SPENCER (CONT'D)

Well?

Warren looks at him.

ACTOR WARREN

Fine.

Spencer nods, sits in silence for a moment then leaves.

EXT. BUNGALOW/LEXINGTON RESIDENTIAL STREETS - DUSK

Spencer walks out of the bungalow and walks down the garden path as he turns onto the sidewalk he starts to jog and then run - and then really run.

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS

Way I saw it we got away with a trial run. No harm, no foul. Now we'd do it right.

Spencer runs through a more built up area

INT. REAL ERIC INTERVIEW SET UP

REAL ERIC

We had failed to see it through and to me at that moment, after everything, that seemed worse than getting caught.

Spencer running out of town into the countryside as night falls.

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN

(beat) ...We had failed to even fail. What can be worse than that?

EXT. HIGHWAY - TWIGHLIGHT

Spencer slows and finally stops running, out of breath he holds his knees. He looks around becoming aware of where he is and then he sees something. His POV - in the halflight on the road stands a blue heron, a bird that we recognize from the Audubon book in the library. The two stare at one another before the bird walks away into the darkness.

INT. WARREN'S DEN - NIGHT

The boys are attempting to regroup without Spencer. A diagram. Chas is taking control - explaining things in front of the Heist Wall - walking through the stages of a new plan using Spencer's scale model. Eric and Warren look unconvinced. Suddenly, they hear something and stop. Silence. Then Spencer appears, says nothing but takes his place among them. Nothing said, Warren smiles and they continue.

CAPTION:**Friday, December 17, 2004**

Prelap:

REAL SPENCER (V.O.)

It was the very last day of finals. Eric and I both had exams that afternoon.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

It was decided there would be one getaway driver who stayed in the car during the robbery, Mr Pink...

INT. VAN - NEXT DAY

Chas, dressed normally this time, parks the car across from the library and waits, cellphone in hand.

REAL SPENCER (V.O.)

...There would be one lookout outside the library, Mr Green, me, which suited me just fine.

EXT. DORM BLOCK ROOF - TRANSY CAMPUS - DAY

Spencer takes up his position with a mobile phone and binoculars on the dorm block roof.

REAL SPENCER (V.O.)

...And only two people would enter the library. Warren, Mr Yellow, volunteered to be the one to neutralise the librarian - once this was done he would call Mr Black to come bag up the loot.

EXT. VAN - DAY

The sliding door opens and Warren and Eric climb out - it's a different set up - Warren has died his hair blond. He wears a suit and looks focussed. Eric is dressed normally - not a word is spoken. They wear backpacks and clutch black hold-alls and walk up the steps of the library. Here we make a radical tonal shift to what has gone before - it's handheld, ungraded, raw as video, there's no music and no cuts - it's hard to watch.

INT. TRANSY UNIVERSITY LIBRARY - CONTINUOUS

Warren signs in and is told to wait - it seems like a long time.

BJ appears and escorts him up the stairs making small talk which we can barely hear. She seems more kindly than we remember her. She punches the code and opens the door. It's slow, awkward, claustrophobic. Warren is sweating, he follows her in, he fumbles in his bag for the tazer, he finds it hard to talk. FREEZE PICTURE.

REAL WARREN (V.O.)
I couldn't do it...

CUT TO:

INT. WARREN INTERVIEW SETUP

REAL WARREN
...I felt so fucking alone up there. I wanted to run away. The plan was for me to tie her up but I couldn't.

CUT TO:

INT. TRANSY UNIVERSITY LIBRARY - DOWNSTAIRS - CONTINUOUS

Eric is sitting at a desk watching the doors of the SCM and holding his cell phone.

BACK TO:

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - CONTINUOUS

Warren is standing pretending to look at the Audubon.

ACTOR WARREN
(mouth dry)
Would it be alright if a friend of mine joined us? He's just downstairs and I know he'd love to see this.

BJ
Yes, that would be alright.

Warren gets out his phone, his hand is shaking. He calls Eric.

ACTOR WARREN
(on phone)
Would you like to come up now?

INT. TRANSY UNIVERSITY LIBRARY - DOWNSTAIRS - CONTINUOUS

Eric hangs up, looks around, takes in the students and librarians going about their business and heads for the stairs to the Special Collection

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - CONTINUOUS

Warren puts the phone down, swallows and makes his best effort to smile at BJ who is busy filing index cards.

Before long Eric appears at the door - he sees BJ and immediately looks at Warren. FREEZE PICTURE

CUT TO:

INT. REAL ERIC INTERVIEW SETUP

ACTOR ERIC

Oh Fuck

INT. REAL WARREN INTERVIEW SET UP

Warren saying nothing at all - he looks at the floor.

BACK TO:

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION

Eric shoots Warren a look somewhere between confusion and irritation.

BJ

May I have your name?

As Actor Eric forms the letter J with his mouth we cut to REAL ERIC

REAL ERIC (IN VISION)

John Rutherford

BACK TO:

BJ

You could both be doctors with those names.

As BJ turns from the door which she closes behind Eric, Warren is suddenly upon her now wearing gloves - it's messy and awful - hard to watch - he puts a hand over her mouth and clumsily attempts to tazer her repeatedly on the shoulder. Her glasses fall to the floor and get trampled. Eric grabs her legs and they lay her down face-down with a nasty bump. Her skirt has risen up in an unseemly way and she makes distressing noises. Warren gags her with duct tape and pulls a balaclava over her head back to front as she pees herself. BJ's behaviour is panic-inducing - is she having a seizure?

ACTOR WARREN

Quit struggling BJ, we're not here to hurt you, we're here for the books, you're going to be O.K. Zip tie her legs.

ACTOR WARREN (CONT'D)
 ZIP TIE HER FUCKING LEGS! BJ don't move,
 this will all be over in a second. Oh
 Jesus.

CUT TO:

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC
 That's it. We crossed the line. We're
 fucked. I couldn't bring myself to look
 at her.

BACK TO:

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - CONTINUOUS

Eric struggles to put on his gloves - he ties BJ's legs, his face devoid of colour. He get's up - pulls two large bedsheets out of his hold-all and goes over to the books and tries to start packing them inside the sheets. He can barely lift the first book.

ACTOR ERIC
 Shit - this is too heavy you need to help.

ACTOR WARREN
 Just get the small ones first and put them in the backpacks.

Warren takes the keys from BJ, gets up and begins to look around frenetically for the smaller books - he finds the Origin of Species and an Illustrated Manuscript and places them roughly in the backpack along with a couple of others he pulls from one of the cabinets. Eric is frozen, anxiously watching the door.

ACTOR WARREN (CONT'D)
 Move!

They place one of the Audubons on top of a sheet on the floor and begin to wrap it.

ACTOR WARREN (CONT'D)
 Get the other one.

ACTOR ERIC
 What? We won't be able to carry it?

ACTOR WARREN
 We have to - just get the other one!
 Quick!

Eric places the other huge Audubon on top of the first and wraps them in the sheet - it looks too heavy to carry.

ACTOR WARREN (CONT'D)

OK call the elevator. Let's get out of here.

Eric repeatedly presses the button to call the staff elevator. He runs over to Warren - they put the backpacks and holdalls on their backs and together lift the books wrapped in sheets - each taking one end. It's very heavy. The elevator arrives - they struggle in holding the books.

INT. ELEVATOR - DAY - CONTINUOUS

Inside the elevator the buttons are numbered 3, 2, 1, B

ACTOR WARREN

Hit B man, hit B, hurry up!

Eric pulls free his left hand, supporting the books on his knee - he reaches out and accidentally hits both buttons B and 1 at the same time - oh shit - the doors close. The elevator begins to descend they watch the lights as 2 goes off and 1 illuminates. They exchange a look. They feel the elevator come to a halt at floor 1.

ACTOR ERIC

Oh fuck.

ACTOR WARREN

Shit! Shit - press the door-close button. Press it!

Eric presses the button but the door opens anyway onto the first floor of the library exposing the boys to the entire ground floor. A FEMALE LIBRARIAN about 25 yards away stationed behind the front desk looks in their direction - a frown begins to form on her face and as she begins to turn in their direction the doors close. Eric is frantically pressing the button marked 'B'. Finally the doors open to the basement. It's dark and hard to make out.

ACTOR ERIC

What the fuck?

Warren puts his end of the books down - the boys are wide-eyed and sweating.

ACTOR WARREN

Wait here. Keep the door open.

Warren rushes out into the dark room.

ACTOR WARREN (CONT'D)

Fuck - I can't see shit!

In the darkness we follow him around as he bumps into things and desperately searches for an exit or even a light switch. It's hard to make out anything. Rising panic - a headless chicken. He returns to the elevator.

ACTOR ERIC

We're stuck in a steel box - we can't stay here, this is bad - this is really fucking bad.

ACTOR WARREN

We're gonna have to make a run for it - press 1.

They get back in the lift - time seems to slow down - eventually the elevator doors open onto the ground floor - the librarian is nowhere to be seen.

ACTOR WARREN (CONT'D)

Quick, quick - let's go. The fire exit!

As they shuffle out of the elevator Eric turns around to face forward so they can run whilst still carrying the books - they head for the fire exit like some crazed four legged animal - they start to make their way down the stairs - a handful of students have stood up to see what the cause of the commotion is. They descend the stairs at dangerous speed - suddenly the most ghastly inaudible cry from behind them. The FEMALE LIBRARIAN - large, incensed and apparently fearless is chasing them screaming.

FEMALE LIBRARIAN

They're robbing us! They're robbing us!

They drop the antique books which slide out of the bedsheets and down the stairs.

EXT. TRANSY UNIVERSITY LIBRARY - FIRE EXIT - CONTINUOUS

Chas's POV as the boys burst out of the exit and scramble. Warren takes off in the opposite direction and Eric stands scanning for the getaway car.

I/E. VAN - DAY

ACTOR CHAS

(seeing them burst out)
Oh Shit.

Chas reverses the Van out fast and nearly knocks down the screaming Librarian who starts banging on the rear window - Chas drives forward and screeches to a halt next to Eric...

CUT TO:

EXT. DORM BLOCK ROOF, TRANSY CAMPUS - CONTINUOUS

Spencer's POV - he sees this, realises it's all gone badly wrong.

Angle on Spencer who reacts by ducking down out of site as if he's being shot at - face to the roof asphalt, breathing heavily in the dirt. He closes his eyes. Black.

PRELAP:

I/E. VAN - DAY - CONTINUOUS

...From black the door slides open and Eric jumps in.

ACTOR ERIC

Go! Go, go go.

ACTOR CHAS

Where's the books?

ACTOR ERIC

Where the fuck is Warren?

Chas navigates the horseshoe-shaped driveway in front of the library, picking up too much speed as they round the side of the building. They swerve to narrowly avoid hitting an oncoming car, as they do so Warren comes careering out of nowhere on foot - Chas hits the breaks just as he is about to run him over. Warren bounces off the front of the van and is knocked hard onto his back but gets up quickly and jumps in the passenger door. Inside the van Warren is thrown backwards as he attempts to shut the passenger door and Chas takes off. Warren sits down and suddenly vomits all over himself and the dashboard.

ACTOR CHAS

Oh Jesus!

ACTOR WARREN

Just fucking drive.

Chas hits the breaks too late as they reach the main street - the van flies out into the traffic, tires screeching as he narrowly avoids hitting a car - two cars behind collide with one another.

CUT TO:

Four consecutive shots of the 4 lads in interview setup - none of them speaks but each looks as though they are absorbing the memory of the event - we stay on Warren:

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN

What the hell had we just done?

BACK TO:

INT. VAN - DAY

Eric is freaking out, Warren is covered in puke and Chas is driving like a lunatic. Distant sirens. Eric and Warren get in the back of the van and immediately begin changing into a different set of clothes and bagging up their old ones.

ACTOR WARREN

Slow down man you're going to kill us all.

ACTOR ERIC

Fuck, fuck, fuck - We fucked up so bad.

ACTOR CHAS

Where are the books?

ACTOR ERIC

(angry)
We dropped the fucking books! They were too heavy. How can we not have known that? How can we not have known how heavy they are?

ACTOR CHAS

So we got nothing?

ACTOR ERIC

Man we fucked this up so bad.

ACTOR WARREN

I have something.

Warren reaches into his backpack and pulls out the illuminated manuscript from 1425, a set of the two-volume 15th-century masterpiece, Hortus Sanitatis and Audubon's A Synopsis of the Birds of North America.

ACTOR WARREN (CONT'D)

(to Eric)
Dude, what's in your bag?

Eric realises he's still got the hold-all on his back - he takes it off, opens it and pulls out On the Origin of Species by Means of Natural Selection by Charles Darwin.

ACTOR ERIC

Shit.

EXT. TRANSY UNIVERSITY CAMPUS - DAY

Spencer dumps his binoculars in a trash bin as he walks across the quad in front of the main hall - some distance away Police cars are arriving outside the library, lights flashing - cops spill out of the cars and up the library steps just as we follow Spencer up steps and into the exam hall, we hear murmurs 'Someone's robbed the library' - he sits down at his desk and takes out his pencil case.

REAL SPENCER (V.O.)

From what I had seen, the whole thing had gone to shit.

CUT TO:

INT. VAN - LEXINGTON STREETS - OUTSKIRTS - DAY

Chas slams on the breaks and they look around. A low-income neighbourhood on the wrong side of the tracks.

ACTOR CHAS

Get out, get out! We shouldn't be seen in this van together. I need to get it back by 1:30 and it's covered in goddam puke. I'll come back for you in my car - just sit tight OK.

Warren and Eric stand by the side of the road watching Chas drive away - Catch the Wind by Donovan starts to play. The mood is calm, anticlimactic, surreal. The screen splits into multiple frames and we rotate through the following MONTAGE of shots:

INT. TRANSY UNIVERSITY MAIN HALL - DAY

Spencer sits in his exam.

I/E. VAN - DAY

Chas washes down the car in his mother's front yard, holding his nose to stop himself gagging from the puke. He swaps the licence plates back over and puts the for-sale sign back on the van.

EXT. LEXINGTON OUTSKIRTS - DAY

Warren and Eric are on the wrong side of town - they sit waiting with the backpacks at their feet. They become aware of a group of thugs paying an interest in them from the porch of a nearby house so they start walking. Eventually Chas pulls alongside them in his car - they get in.

INT. TRANSY LIBRARY, SPECIAL COLLECTIONS SECTION - DAY

BJ is sat in shock - a mug of tea in her hand, she is surrounded by other concerned librarians and police officers.

EXT. RUBBISH TIP - DAY

Chas pulls up at a recycling dump where he and Warren dispense of the bags, their clothes, the tazers, gloves, etc.

INT. UNIVERSITY OF KENTUCKY, MAIN HALL

Eric arrives for his afternoon exam sweaty and dishevelled.

INT. CHAS' BEDROOM - DAY

Chas lies down on his bed and stares at the ceiling - he pulls a GUN from his bedside table and lies with it on his chest.

INT. TRANSY UNIVERSITY MAIN HALL

Spencer's exam ends and he leaves the hall. We see him walking past the library. The area has been cordoned off with police tape and half a dozen cop cars are still parked up.

INT. BATHROOM - DAY

Warren dyes his hair back from blonde to dark - he pauses to look at himself in the mirror.

VOICE (O.S.)

Transy University was today the unlikely scene of an elaborate...

CLOSE ON A TELEVISION PLAYING REAL NEWS ARCHIVE:

MALE NEWS ANCHOR

...and meticulously planned robbery. Helen Robarts has more.

HELEN - (AT THE SCENE)

The audacious robbery was carried out in broad daylight today when three men forced their way into the Special Collections Museum, home to some of America's most valuable books. Once inside they tazered and violently restrained a female librarian before making off with what is believed to be antiquities worth millions of dollars...

Angle on the four boys who are stood in silence in Warren's Den - eyes fixed on the TV.

HELEN - (CONT'D)

Police say the group were highly professional and knew exactly what they were looking for...

ACTOR WARREN

Highly professional - you hear that?

ACTOR SPENCER

Shush - Sh! Listen-

HELEN

The four men made off...

ACTOR CHAS

Four? How'd they know there was four of us?

ACTOR SPENCER

Shush!

HELEN -

... a grey Dodge minivan. Police are appealing for anyone who believes they may have information...

ACTOR WARREN

They've got nothing! Seriously. If they had something they'd be putting out photo-fits - they don't even know how many of us were in the van!

ACTOR SPENCER

They got a pretty damn good description of it.

ACTOR CHAS

With false plates. And guess what? That van's probably in Indiana by now.

They join arms and start to dance a kind of celebratory jig - even Spencer who is reticent joins in - the relief - a moment of what feels like joyful friendship that might bond them together for all time. They spin around singing, screaming and laughing as Fugazi's 'Waiting Room' fades in. The picture freezes and the sound echoes over:

INT. ERIC'S FORD EXPLORER - NIGHT

CLOSE ON CAR STEREO

A hand turns off the music. Inside the car Spencer drives, Chas and Eric are stoned or asleep in the back and Warren sits reading in the passenger seat. In his hand is the stolen first edition of Darwin's Origin of Species.

ACTOR WARREN

(reading aloud)

..."not one of our domestic animals can be named which has not in some country drooping ears; and the view which has been suggested that the drooping is due to disuse of the muscles of the ear, from the animals being seldom much alarmed, seems probable". Far out. D'you understand what this means dude?

ACTOR ERIC

(from the back - eyes still closed)
It means that we have evolved to a point
where we are no longer equipped to
survive. We are equipped only to consume
and die.

ACTOR WARREN

Exactly, it's not just pets - it's us.
we're so used to being spoon fed that our
muscles have withered - our brains have
withered. We're alive but we've forgotten
why.

ACTOR ERIC

I know what I'm living for.

ACTOR CHAS

(half asleep)
to munch cock..

They laugh except for Spencer who watches the road. Angle on
Spencer driving.

REAL SPENCER (V.O.)

In my mind I think I was done with it at
this point. We'd fucked up, we didn't
even have the books we promised the Dutch
guys. But we did get some of them so the
next thing was to get them appraised
before they showed up in the system as
stolen...

CUT TO:

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER (IN VISION)

...This was in the plan and I guess now
we had to see it through to the bitter
end.

BACK TO:

HIGHWAY - THE CAR SPEEDS INTO THE NIGHT - LADEN WITH SKIS
AND SNOWBOARDS AS BEFORE

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS

I didnt agree with it. I didn't even want
to go with them to New York but I felt
like I had to because if they fucked up
again, we would all pay the price.

INT. HOTEL ROOM - DAY

ACTOR CHAS

Forget it - I'm not going in. I'm telling you this is a bad fucking idea.

ACTOR WARREN

Chas you're the one who's worked at an auctioneers - you know more about this shit than any of us.

ACTOR CHAS

No way, this is a whole different ball-game. I'm just saying I'm not going in there to incriminate myself on CCTV.

ACTOR WARREN

Well Spencer's the only one who knows about the books so he has to go and if you're not gonna man-up for it Chas then I'll fucking do it.

ACTOR CHAS

If you go in there Warren you better have an answer for everything - I'm not kidding. You slip up and we're all fucked. You stick to the backstory - don't give any other personal information away, you understand? Anything that doesn't smell right, grab the books and get the hell out of there. Are you listening?

ACTOR WARREN

I handled the Danish dudes, I think I can handle some suits man. Hey, does anyone know how you tie a tie?

INT. CHRISTIES FOYER ROOM - DAY

Partly **REAL CCTV** - classical music, a marble-floored foyer with tastefully decorated Christmas Tree, a Modigliani, a large uniformed doorman and an attractive receptionist. Spencer and Warren sit fidgeting in silence.

REAL SPENCER (V.O.)

No disguises this time - we went in looking sophisticated, serious.

Warren wears a blue suit, overcoat and cravat and Spencer wears a canary yellow sports jacket and beige 70's dress-shirt complete with ruffle (seriously). Between them is a wheelie bag.

ACTOR WARREN

(a half whisper)
Just how we planned it eh brother. Here we are - just you and me.

(MORE)

ACTOR WARREN (CONT'D)

Did you ever think you would be sat right here, right now...

An officious and attractive young woman in a red suit, MELANIE HALLORAN, approaches them - professional and hard to read.

MS HALLORAN

Mr Williams and Mr Stephens? I'm Melanie Halloran, Mr Leckey's deputy.

ACTOR WARREN

(standing up)

Good to meet you Miss Halloran, I'm Jesse Stephens he's Spencer Williams.

Spencer shoots Warren a look.

MS HALLORAN

I'm so sorry, Mr Leckey has been drawn away to a public auction. But if you're happy to proceed I can try to help and then liaise with Thomas upon his return.

ACTOR WARREN

The only thing is Melanie, that the man we work for, Mr Beckman, is very particular and specifically requested that we meet with Mr Leckey - is he likely to be back today?

MS HALLORAN

I would hope so but I can't say for sure - these things can drag on. I'd hate for you to wait and for him not arrive in time.

Williams and Stephens exchange a quick look.

ACTOR WARREN

(all smiles)

Well I guess we should go ahead with you then.

INT. REAL MELANIE HALLORAN INTERVIEW SETUP.

REAL MS HALLORAN

They said they worked for a wealthy collector in Boston, that they had travelled to New York specially on his behalf. They made a big thing about how reclusive Mr Beckman was. I just recall that they were very strangely dressed, very strangely. One of them hardly spoke. I asked them...

INT. CHRISTIES APPRAISALS ROOM - DAY

MS HALLORAN

...what else can you tell me about the provenance of the books?

ACTOR WARREN

Well, Mr Beckman inherited the books some years ago and now wishes to realise their value through a private sale. That's really all the information he gave us.

MS HALLORAN

Absolutely beautiful aren't they...

ACTOR SPENCER

The heron.

MS HALLORAN

I'm sorry?

ACTOR SPENCER

Uh, the heron - a couple of pages in, I think she's beautiful.

Melanie eyes him as if he is an endearing weirdo. From Warren, a flicker of irritation.

MS HALLORAN

They are absolutely exquisite examples. So I will discuss all this with Mr Leckey and then we can be in touch regarding the estimate and steps toward a private sale.

ACTOR WARREN

Well, you see, we were kind of hoping to be able to supply Mr Beckman with an estimate today.

MS HALLORAN

I'm afraid I can't give you that without Mr Lecke's sign-off and he may wish to view the books personally. Is there a number we can reach you on while you're in New York?

Angle on Spencer. FREEZE PICTURE.

REAL SPENCER (V.O.)

And here's why I'm not cut out for this.

ACTOR CHAS (O.S.)

When you say wait for their call - you mean at the hotel?

INT. ERIC'S FORD EXPLORER - NEW YORK STREET - DAY

The boys have regrouped in the car. Eric in the driver's seat, Chas beside him and Warren and Spencer in the back.

ACTOR SPENCER
No, on my cell.

A slow dawning on Spencer.

ACTOR CHAS
(animated)
On which cell?

ACTOR WARREN
(realising what they've done)
Yeah, we maybe shouldn't have given them
your cell number.

Chas explodes

ACTOR CHAS
Are you out of your fucking tiny minds -
this isn't a game! This is serious shit -
I am not going to prison because you
guys are fucking incompetent. No, this
isn't happening, you have got to be
kidding me! Ring your cell phone number!
- ring it now!

He thrusts his cellphone at Spencer.

ACTOR CHAS (CONT'D)
Fucking ring it! OK, I'll ring it for you
dipshit.

He puts the phone on loud speaker - it goes to voicemail.

SPENCER'S VOICEMAIL
*'sup this is Spence. Drop it like it's
hot.*

ACTOR CHAS
(shouting)
Does that sound like a fucking art dealer
to you?

ACTOR ERIC
We can change the message Chas-

ACTOR CHAS
Shut up Eric. Shut the fuck up!
(threatening) You need to go in there and
get whatever piece of paper that has your
phone number on it back right fucking now
- because I shit you not, that number is
going to put us all in jail you fucking
little asshole.

ACTOR WARREN

Just calm down man - there's nothing...

ACTOR CHAS

(losing it)

Don't tell me to calm down - you are sending us all to jail you fucking idiots! Do you understand what I'm saying or are you too fucking stupid?

Chas reaches into the footwell between his legs and starts pulling clothes and toiletries violently out of his bag and then suddenly produces a gun and turns round pointing it into the back - everyone screams. Freeze picture.

REAL SPENCER

The gun. Yeah, no one saw that coming.

REAL WARREN

Gun?! There was never a gun. I have no memory of Chas ever pulling a gun. I feel like I would definitely remember that.

REAL ERIC

All I could think was the gun was going to go off like that scene in Pulp Fiction and Warren or Spencer's brains were going to be all over the back of my car and we would all be going to prison for hundreds of years for a totally different crime.

UNFREEZE PICTURE:

ACTOR CHAS

(screaming)

This is my life you're fucking with. This is not a game you incompetent fucks. You need to go back in there and get that number back - I don't give a fuck what you think you know - you have killed us - you have fucking shot us all in the head. You stupid stupid cunts.

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS

I lost it. My frustration with them was my frustration at myself for getting involved with people who were ultimately totally incompetent. I felt like my life was slipping away from me and for them it was some kind of game.

INTERVIEWER

Why did you have a gun with you?

REAL CHAS

Honestly, I didn't even stop to think it was illegal in New York - cos in Kentucky you can legally carry a gun.

INTERVIEWER

But why did you own one?

REAL CHAS

Er, protection I guess. Everyone in Kentucky has a gun.

INT. ERIC'S FORD EXPLORER - DUSK

Silence in the car - Eric drives. Spencer reads from one of the stolen books and Warren sleeps. The shine has come off. Chas gazes out the window. Rain.

REAL SPENCER (V.O.)

No one was going back to get the number - that would have aroused even more suspicion. We drove through the night in silence, not much was said on the way home. I guess everyone was just alone with their thoughts about the future and wondering what we were going to do next. The plan was to sit on the books until the dust settled then find a buyer closer to home.

EXT. TRANSY CAMPUS - DAWN

Spencer gets out of the car outside his dorm block. The other three stay in the car. The mood is sombre.

ACTOR SPENCER

See you guys around I guess. I'll call by some time next week.

ACTOR WARREN AND ERIC

See you man.

ACTOR CHAS

Hey, no hard feelings OK Spence?

ACTOR SPENCER

Nah, it's cool man. See you around.

We are in the car as it starts to pull off - we watch Spencer turn and walk in the direction of the dorm block until he is out of sight.

Teenage Wasteland by The Who fades up and continues to play over the following series of shots.

INT. REINHARD FAMILY HOME, DINNER TABLE - NIGHT

The same convivial family dinner - Spencer's parents and brother and sister laugh at something but Spencer is distant - not really present.

INT. UNIVERSITY OF KENTUCKY, LECTURE THEATRE - DAY

Eric sits in an economics seminar - something about the dangers of a property bubble and the overvaluation of bundled mortgages. Eric is miles away.

INT. COMMUNITY HALL - PARTY - NIGHT

Warren's Grandparents 60th anniversary party. He wears the same blue suit he wore to Christies - he looks around at all the elderly people with liver spots and shaky hands - his grand parents exchange a gummy kiss and everyone cheers.

INT. CHAS' HOUSE - LIVING ROOM - DAY

Chas on his exercise bike, lifting weights whilst watching the final scene from the Asphalt Jungle - in which the fatally wounded hero returns home to breathe his last breath in a sun-drenched meadow near where he was born - Kentucky.

INT. WARREN'S DEN - NIGHT

Slow push in on a pile of books wrapped in a sleeping bag underneath Warren's bed.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

Everything had changed but nothing was different. We had crossed a line and now we had to try to cross back...

INT. CAMPUS BAR - UNIVERSITY OF KENTUCKY - NIGHT

Eric is sat alone at the bar. Drunk - behind him a bunch of Frat boys cavort loudly - some of whom we recognise. The camera tracks across the bar to find REAL ERIC (dressed identically) sat next to actor Eric - REAL ERIC speaks to camera:

REAL ERIC

Nothing had changed - the only difference was it was now somehow even more intolerable.

The camera tracks back to ACTOR ERIC who turns around and steams violently into the middle of the group of Frat boys - arms flailing wildly - soon they get the better of him and he is on the floor being pummeled - he looks strangely serene.

REAL SPENCER (V.O.)

I was spending less time with the others.
Eric got into a bunch of fights and then
got arrested for a DUI.

EXT. ERIC'S FORD EXPLORER - NIGHT

We are racing along beside Eric who is driving like a bat out of hell with the window down - Bank Robber by the Clash blaring on the stereo - a fat lip, black eye and a weird smile on his face. We hear a police siren wail, he checks the rear view mirror and puts his foot down further.

REAL SPENCER (V.O.)

The most fucked up thing was when Eric
got caught drunk driving...

The camera booms up to reveal Warren clinging to the roof-rack - whooping like a lunatic and banging on the roof to go faster.

REAL SPENCER (V.O.)

... Warren was hanging off the roof.

INT. ERIC INTERVIEW SETUP

REAL ERIC

The thing I could never understand at the
time was why they just let us off with a
caution.

INT. UNKNOWN LOCATION - DAY

A shot of the pointillist process we have seen before - now much more fluid and practiced - the magazine, the cutting, the glue, the transfer of pigment to the image which, whilst we can't clearly make out, we can see it has grown in scale and detail.

INT. SPENCER'S BEDROOM - NIGHT

Top shot as Spencer lies in bed - he sits up wide-eyed with a jolt as if emerging from a nightmare.

REAL SPENCER (V.O.)

Then one night I just woke up in the
middle of the night with a sudden
dreadful realisation.

EXT. LEXINGTON RESIDENTIAL STREETS/BUNGALOW - NIGHT

Spencer is running down the street in a robe, slippers and pajamas. He arrives at the bungalow and begins knocking on Warren's basement window. He (and we) get a terrible fright as he spins round to find Warren standing behind him with a baseball bat.

ACTOR WARREN

What the fuck are you doing - you scared the shit out of me.

ACTOR SPENCER

The e-mails. We're fucked. We used the same e-mail address.

ACTOR WARREN

What are you talking about?

ACTOR SPENCER

Walter Beckman. We used the same e-mail address to e-mail the library as we used to e-mail Christies. They'll find Halloran and they'll find the phone number. Chas was right - we're fucked.

We see the truth of this settle upon Warren.

REAL SPENCER (V.O.)

And that's when the paranoia set in. Although don't they say it's not paranoia if someone's really out to get you.

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC

I found it unbearable to tell you the truth.

EXT. BUNGALOW - DAY

Eric is putting a piece of scotch tape across the door jam like Redford in The Sting.

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS

To me it was when and not if. I wasn't planning to stick around for the shit to hit the fan so I made plans to take a semester off and tried to figure out how I could leave town for a while.

INT. CHAS' BEDROOM - NIGHT

Chas is sat at his desk with a gun in his lap - turning the desk lamp on and then off - he sits in darkness looking out at the street. A car slows down as it passes the house, he crouches down.

INT. TRANSY UNIVERSITY, ART HISTORY CLASSROOM - DAY

As the lecturer talks, an agitated Spencer is watching a male student across the room.

REAL SPENCER (V.O.)

A new student started on my course. He also moved into the fourth floor dorms. I was convinced he was an undercover cop.

The student in question becomes aware of Spencer staring - he returns a half-smile and an acknowledging nod. Spencer stares back grimly.

REAL SPENCER

The crazy thing was, I was right about the undercover cop - I was just wrong about who it was.

From the reverse on Spencer we pull focus to an older-looking female student a couple of desks behind - her eyes fixed on Spencer.

EXT. BUNGALOW - DAY

Warren is leaving the house - he becomes aware of a gardener on the opposite side of the street, a bin man, a man in a passing car - all of whom, in his mind, seem to be watching him. He breaks into a run.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

Hard to describe that feeling. When you know you're on borrowed time, things are suddenly put in perspective....

INT. REINHARD FAMILY HOME, DINNER TABLE

Spencer sits at the dinner table surrounded by his family - they are laughing and eating and chinking glasses - something being celebrated, Spencer is tipsy and seemingly overcome with love for his family.

CAPTION:

FEBRUARY 10, 2005

REAL SPENCER (V.O.)
 ...Things seem better than you ever
 remember them being... because maybe you
 know it's all about to disappear.

INT. SUPERMARKET - NIGHT

Tinny elevator music - row upon row of product - endless iterations of the same thing in different packaging. We reveal this to be Warren's POV. - he is perusing almost deserted supermarket aisles without purpose - he wheels an empty trolley through a technicolor corridor of breakfast cereal.

INT. REINHARD FAMILY HOME, FRONT DOOR - LATER

Dinner's over, Spencer is leaving.

MR REINHARD
 Sure you're alright to drive Spence? You
 had a couple.

MRS. REINHARD (O.S.)
 Honey, stay the night if you need to.

ACTOR SPENCER
 Nah, I got a big day tomorrow. I love you
 guys - I'll see you soon.

He gives his dad an overly long hug and walks out the door.

INT. SUPERMARKET - NIGHT

Warren is placing some objects in his shopping trolley - quintessentially American junk food, cheese wizz, hot pockets, a 'hungry man' ready meal proudly advertising its contents 'a full pound of food'. He opens the frozen meals freezer, pulls out a box of Chicken Alfredo, scans the ingredients - his POV - a litany of e-numbers, xantham gum, msg and stabilizers. He looks around before stashing it under his coat.

INT. SPENCER'S ACURA LEGEND - NIGHT

Snow has begun to fall - Spencer is at the wheel. As he drives we see his POV - the snow lit up by his headlights, falling harder now - hard to see too far ahead - reminiscent of a year ago. Angle on Spencer driving - suddenly he closes his eyes.

INT. SUPERMARKET - NIGHT

Warren pushes his shopping trolley down an empty aisle of the supermarket then shoves it and watches it drift away on its own - he turns and walks past the cashiers toward the exit clutching the stolen ready meal under his coat. As he nears the exit he hears:

MALE VOICE (O.S.)

Excuse me sir. Sir. Stop - stop right there.

INT. SPENCER'S ACURA LEGEND - NIGHT

Spencer, eyes closed and speeding into the snowy night - we hear the revving of the engine - finally his eyes snap open but too late - he smashes violently into the back of a car waiting at traffic lights.

INT. SUPERMARKET - NIGHT

Warren begins to run. He turns to throw the ready meal at the pursuing security guard who bats it away and tackles him just as he gets outside the automatic doors of the store. Warren, pinned to the snowy ground looks into camera.

INT. CHAS' BEDROOM - NIGHT

Eric bursts in on Chas who startles and reaches for the gun that he has on the desk, fumbles it and sends it flying across the desk and out of the open window.

ACTOR ERIC

Warren's been arrested and I can't reach Spencer. We need to get out of here.

ACTOR CHAS

Fuck. Fuck. Where are we going to go?

ACTOR ERIC

Canada, we should go to Canada. I have a cousin there.

Chas is already up and throwing clothes into a rucksack.

ACTOR CHAS

You serious? I was thinking more along the lines of a motel.

ACTOR ERIC

We could get on a bus tonight.

ACTOR CHAS

Go pack your shit then.

ACTOR ERIC
 (suddenly hearing something)
 Sh! What's that?

ACTOR CHAS
 What?

ACTOR ERIC
 (a terse whisper)
 There's someone in the house.

They tiptoe out of the room and edge slowly down the stairs where they can clearly hear that there's someone downstairs. Chas picks up a dumbbell and puts on an American football helmet and Eric grabs a walking stick as they go tentatively from room to room in relative darkness. The sound is coming from the basement, Warren's den. They edge toward it. As they reach the bottom of the stairs they can see the place has been ransacked - or has it? - they turn the corner and come face to face with Warren - they all jump out of their skin.

ACTOR WARREN
 Fuck, you scared the shit out of me.

ACTOR ERIC
 I heard you'd been arrested.

ACTOR WARREN
 Yeah, it was a misunderstanding - they let me go.

ACTOR CHAS
 What do you mean? What did they arrest you for Warren?

INT. REAL CHAS INTERVIEW SET UP.

REAL CHAS
 Something wasn't right. Besides Warren being a fucking idiot. You don't bust someone for shoplifting then just let them walk free - that didn't sit right. Same with Spencer, he totals his car and they just let him walk home? It didn't add up.

INT. WARREN'S DEN - NIGHT

Warren sits in bed reading The Rum Diary by the light of a lava-lamp. We hear what he's reading in V.O.

ACTOR WARREN (V.O.)
 "Tell them it's fear of the sack. Tell them this man is fleeing St Louis because he suspects the sack is coming down on him and it's full of something ugly..."

INT. SPENCER'S DORMROOM - NIGHT.

Spencer lies in bed staring at the ceiling.

ACTOR WARREN (V.O.)
...and he doesn't want to be put in with
it. He senses it from afar...

INT. REAL SPENCER INTERVIEW SET UP

Real Spencer looks calmly into the camera, silent.

ACTOR WARREN (V.O.)
...this man is not a model youth. He grew
up with two toilets and a football...

INT. ERIC'S BEDROOM - NIGHT.

Eric is propped up in bed attempting to stay awake but slowly
dropping off.

ACTOR WARREN (V.O.)
...but somewhere along the line he got
warped. Now all he wants is Out, Flee...

INT. REAL ERIC INTERVIEW SETUP

Eric looks calmly into the camera saying nothing.

ACTOR WARREN (V.O.)
...and he doesn't give a good shit for
St. Louis or his friends or his family or
anything else...

INT. CHAS' BEDROOM - NIGHT

Chas lies asleep with a gun in his hand resting on his chest.

ACTOR WARREN (V.O.)
...he just wants to find some place where
he can breathe...

INT. WARREN'S DEN - NIGHT

Warren is dropping off - his eyes closing slowly...

ACTOR WARREN (V.O.)
(drowsily) some place where he can
breathe... Is that good enough for you?"

Warren falls asleep and as his arm drops to his side and the
book falls to the floor - we JUMP OUT OF OUR SKIN at the
sound of an almighty crash as we smash cut to:

INT. BUNGALOW - FRONT DOOR - NIGHT

The splintering of wood as the front door bursts open followed by torchlight and shouting raking the interior of the house as the FBI flood through doors and windows.

The action slows to slo-mo and slower still - sync-sound drops away as Offenbach's Barcarolle (or the like) swells and we see the boys awaken rudely to the reality of what's happening around them. Eric attempts to climb out his window onto the roof where he is met with spotlights and threats to lie down with his hands on his head, Chas reaches for his gun and finds himself at the top of the stairs facing a screaming FBI agent pointing a shotgun at him. Another housemate and his girlfriend awake naked, terrified and bewildered. At Transy campus Spencer's dorm is raided - he sits up in bed with a look of mild relief on his face. Warren awakes in the basement where beams of white torch light pierce the floorboards. He sits up in bed and listens to the mayhem above - then lies back down. We are high and wide pushing in on Warren as he stares calmly up at us until he is finally found - lit up by torchlight and then dragged roughly from frame.

BLACK.

We see REAL NEWS ARCHIVE from the arrest.

REAL SPENCER (V.O.)

What is fear? Fear is an emotion designed to protect you from harm. It makes you avoid danger, prevents you making a silly mistake and getting eaten by a bear or some shit.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

But like Darwin said - it's an emotion most of us don't run into a whole lot - not real fear anyway. The kind a caveman might have had to deal with. So we look for new ways to experience something like it...

As per the opening - we are driving through suburban Lexington everything green, genteel and placid. Old men prune hedges, a kid bounces soundlessly on a trampoline... the same images we saw in the opening montage.

REAL SPENCER (CONT'D)

...to feel like we're really alive.

INT. UNKNOWN LOCATION - DAY

We pull back from the shot we have seen repeatedly as the anonymous hands fill a last remaining white space with a small point of coloured pigment transferred from a piece of coloured magazine page. Slowly we pull back and out to reveal that we are hovering above an artist in prison overalls who is at work on the floor of a prison cell where he has created a huge pointillist image made up hundreds of thousands of dots of colour on dozens of sheets of A4 paper and slowly the image becomes clear to us. It's a vivid, exceptional and very different rendering of John James Audubons Heron - the one Spencer met on the highway. Angle on the artist taking in his work - it's Actor Spencer, older with a long beard and long hair - a long long way from the kid we first met.

REAL SPENCER (V.O.)

There have been many times when I've wondered how it's possible that we went through with it. How all the pieces fell into place...

Angle Spencer's POV - the painted face of Warren.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

I've never said this to Warren but I'm not sure whether the memory I have of the guy I saw in the park that day...

EXT. BRYANT PARK, NEW YORK - FLASHBACK - DAY

The scene from Spencer's POV of the man with the scarf and pony tail - reverse on Spencer - his POV - suddenly it's the man with the white hair that Warren described - reverse on Spencer again frowning slightly - his POV again and there's no one there just Warren waiting by the hot dog stand.

REAL SPENCER (V.O.)

...is a memory of a guy I saw, or a memory of a guy Warren told me I saw. And I bet if you ask Eric or Chas they've probably wondered, as I have, if Warren ever really did go to Amsterdam?

EXT. LEXINGTON AIRPORT DEPARTURES - FLASHBACK - DAY

We see Warren hugging Spencer goodbye as we did before - he walks off into the airport and the camera cranes up to the upper level - arrivals - where Warren emerges and jumps in a taxi.

REAL SPENCER

Or if he did go to Amsterdam - did he ever meet any art-dealers? Did they even exist.

INT. AMSTERDAM CAFE - FLASHBACK - DAY

Warren enters the cafe where he met the shady dealers - he looks around but this time they're not there. He sits down, fires up a joint and orders pancakes.

REAL SPENCER (V.O.)

For all I know Warren sent those e-mails to himself.

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC

Yeah, I guess I have at times wondered if any of that was true. Ha!(laughs) But I know Warren, and he will stick to his story until the day he dies.

INT. REAL WARREN INTERVIEW SET UP

We see what seems like b-roll from Warren's interview - as lovable, mischievous and unknowable as ever.

REAL SPENCER (V.O.)

And you know what? It doesn't even matter anyway if there never was a buyer for the books.

INT. REAL SPENCER INTERVIEW SET UP

REAL SPENCER

I probably *would* do it again. Not because I don't feel terrible about what we did to our parents or that poor lady...

WE SEE REAL FOOTAGE AND PHOTOS OF THE BOYS PRE-HEIST, Gradually growing up - good, wholesome kids, preppy and conservative, we see shots of their REAL high school graduation.

REAL SPENCER (V.O.)

...or that I don't wish I hadn't spent 7 years of my youth in jail and destroyed my future. (beat)

REAL SPENCER (IN VISION)

I didn't want that future.

WE SEE REAL PHOTOS OF THEM TAKEN IN PRISON - SHOCKING AND UNRECOGNIZABLE - THEY ARE IN RAGS, WITH LONG HAIR AND LONG BEARDS - SURVIVORS OF A SHIPWRECK.

INT. SPENCER'S PARENTS' HOME - INTERVIEW SETUP

Spencer's real parents are sat together on the sofa - holding hands - as per the beginng.

REAL SPENCER'S DAD

What we went through I can best describe as grief. I don't think the sentencing was fair at all. They were children. Girls mature faster. Boys are still children at that age. What more proof do you need than this?

INT. REAL ERIC INTERVIEW SETUP

REAL ERIC

You'll probably consider this bullshit - it doesn't matter to me either way. But jail was the best thing that could have happened to me - not cos I needed to be punished, although I did, but because whatever was expected of me on the outside, I was free of all of it in there. Materialism, vanity, ego, all that - there's no place for it there. I was set free. Quite the paradox huh?

INT. REAL SPENCER INTERVIEW SETUP

REAL SPENCER

Aprendi hablar Espanol... (Spencer delivers some of the following speech in Spanish) I shared a cell with a black guy. I met people I would never have met in my life and they taught me more than college ever would have. I felt true fear. I laughed a lot and I cried a lot. I had a seven year sabbatical from the world. It was like a second childhood almost.

INT. REAL WARREN INTERVIEW SET UP

REAL WARREN

We were the one percent. One percent white in a black and Latino jail. One percent rich and one percent educated. But in there it didn't count for shit.

(MORE)

REAL WARREN (CONT'D)

I feel like it's not until you lose everything that maybe you begin to find something. I opened a portal and I walked through it.

INT. REAL BETTY JEAN GOOCH INTERVIEW SETUP

REAL BJ

You can dress it up however you want. The idea that this was about something other than a group of ruthless, reckless, selfish vandals trying to make a fast buck is just garbage. These people are the lowest of the low - they didn't even steal out of necessity. They're animals and they represent all that is wrong with our society.

Cut to black.

CAPTION:

2015

It's present day and we see Real Eric working as a valet - opening doors for wealthy couples in dinner jackets arriving for a function.

REAL SPENCER (V.O.)

I've been out of prison for a year and I'm not sure what the future holds.

We see present day footage of Real Chas working as a personal trainer in an upmarket health club in Santa Monica...

REAL SPENCER (V.O.)

But what I do know is that good or bad, it's ours, mine - and no one else's...

We see present day footage of Warren - sitting in a lecture theatre - back at University of some sort.

REAL SPENCER (V.O.)

...We stole it...

We see present day doc footage of Real Spencer at what appears to be an exhibition of his artwork. We see his brother, sister and parents - loving and supportive as always. We cut outside to see that the exhibition is taking place in a twee little art gallery in a nice boring part of Lexington.

CUT TO:

REAL SPENCER (IN VISION)

...and I can live with that.

We cut to images of Lexington - life being quietly lived out, we go wider and wider until we are back where we started:

EXT. SPACE - DAY

The earth turning slowly in Space. A distant radio crackles - an advertisement for a zero deposit finance plan "*finally you can afford the life you deserve...*"