

RocknRolla

MAY 11, 2007

Written by
Guy Ritchie

INT. DERELICT BUILDING - DAY

WE MEET: MUMBLES (late 30s) and ONE TWO (late 30s). They are listening to a sales pitch from two REAL ESTATE AGENTS.

We SEE all the relevant pictures of their pitch explaining a changing city, LONDON.

SLICK ESTATE AGENT (V.O.)

Two years ago this property cost one million pounds.

(we SEE building)

Today, it costs five million.

The camera WHIP PANS over to another part of the building to see the other ESTATE AGENT giving his pitch. The camera will keep this back and forth for the duration of the scene.

OTHER SLICK ESTATE AGENT (V.O.)

How did this happen?

(CUT TO relevant

pictures as he speaks)

Attractive tax opportunities for foreign investment, restrictive building consent, ... London, my good man, is fast becoming the financial and cultural capital of the world.

SLICK ESTATE AGENT

And of course the Russians have come to town.

OTHER SLICK ESTATE AGENT

Makes it hard to compete with an ex-Soviet oligarch that has six billion dollars in his back pocket. They don't haggle the price, they double the price.

SLICK ESTATE AGENT

Russians come, prices rise, and it doesn't stop. It only goes one way.

OTHER SLICK ESTATE AGENT

Up.

SLICK ESTATE AGENT

I can't teach you how to skin a cat, but I can tell you a lot about the money in bricks and mortar. Like he said, it's going one way. You need to see a lawyer.

One Two and Mumbles look at one another.

(CONTINUED)

ROCKNROLLA

CONTINUED:

ONE TWO
We need to see a Lawyer.

INT. LAWYER'S OFFICE

CUT TO a modern looking LAWYER'S office. We SEE the LAWYER advising MUMBLES AND ONE TWO.

LAWYER TYPE
They say it's only going one way.

EXT. STREET - DAY

ONE TWO and the LAWYER are here looking at the building, it is a bit dilapidated and bleak.

LAWYER TYPE
It looks like a great deal.

INT. LAWYER'S OFFICE

We cut back into the office where the LAWYER lays out the building plans.

LAWYER TYPE
These are the plans,...it costs ten
and it'll be worth twenty with
planning. But first you gotta give
the councilor a drink.

INT. COUNCILOR'S OFFICE

CUT TO the desk of a COUNCILOR (mid thirties middle management) who is receiving a brown envelope from the LAWYER.

COUNCILOR
So you told 'em I like a drink?
(off the envelope)
Tell them they'll get the planning,...

INT. LAWYER'S OFFICE

We CUT BACK to our LAWYER now smug. One Two and Mumbles are standing in front of him.

LAWYER TYPE
You'll get the planning.
(beat, searching)
I hear you have a silent partner
with deep pockets.

INT. LENNY COLE'S OFFICE

MEET LENNY COLE(late 50s, dark, a little tubby), Mumbles and One Two are here making a deal with their "silent partner." Lenny's office is kitsch, he fancies himself as a man of class.

LENNY COLE

You know what they call me boys don't cha? "The silent partner with deep pockets", no good for a man with short arms though is it? I hope you know what you're doing.

(beat)

Come on then, give us your hand.

They shake hands and sign papers.

INT. COUNCILOR'S OFFICE

The Councilor is the phone to the Lawyer. He speaks in hushed tones clandestine like.

COUNCILOR

(into phone)

Can't talk now, but there has been a problem. I can't get you the planning.

INT. LAWYER'S OFFICE

The Lawyer is on the phone with Mumbles and One Two.

LAWYER TYPE

(into phone)

I'm sorry boys, can't get the planning.

EXT. DERELICT BUILDING

Lenny is looking out to One Two and Mumbles who are standing outside his car looking very white. Lenny screams from the back seat.

LENNY COLE

What do you mean you can't get the fuckin planning?

(pointing)

There is seven million of my cash in there, without planning it's worth five,...you owe me.

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE (CONT'D)
I take the building, you lose your
share, but I am still outta pocket
two large ones. Find it.

The window goes up and the car pulls off. Lenny picks up
his phone, he dials huffing and puffing.

INT. LENNY'S CAR -- CONTINUOUS

LENNY COLE
Is that you Councilor?
(Lenny smiles)
I hear you got that car you was
after,....now, sort the planning
out.

COUNCILOR (V.O.)
Sorted Lenny.

He puts the phone down and looks over smiling. MEET ARCHY
(Lenny's right hand man, 50s).

LENNY COLE
What's wrong with you Arch?

ARCHY
That's a bit strong isn't it Len?
They come from the same place as
you, you'll clean 'em out.

LENNY COLE
No one gave me a leg up did they?
They are too flash for anybody's
good,...they need a bit of fear,
'cos otherwise they're gonna come up
against me,...need a little lesson
don't they?

(Beat, Archy doesn't
give him an answer)
Street scum,...fuck 'em, they've
forgotten their place.

INT. SPEELER

One Two and Mumbles are here, it's quiet until...

ONE TWO
We gotta sell..

MUMBLES
And be left with what?

(CONTINUED)

ROCKNROLLA

CONTINUED:

ONE TWO
Just gotta start again,....

FADE OUT.

INT. CORRIDOR OF SPORTS ARENA

Start CREDITS over sports arena entrance.

Lenny is being walked down a corridor, the walls are lined with photographs of old soccer stars. On each side of him are two ESCORTS(ex-military types, heavy looking). As they pass each door, we realize where ever he is going, it has to be important. The ESCORTS talk in to their microphones and to the different GUARDS on each door way. Every now and then we see the SPORTS ARENA in the back ground. At last we reach the main door to the head office.

INT. HEAD OFFICE

As the door is opened we see a small crowd of MEN in suits gathered around a kind-looking MAN with bright blue eyes. He nods a couple of times.

We CUT TO the front of Lenny who is clearly impressed, Mr. Blue eyes pays him no attention. The small crowd of business MEN shake hands and head to the door at which Lenny is waiting patiently.

INT. SPORTS ARENA -- DAY

CLOSE UP on the back of URI (Russian Jew, 40s, slick, and well groomed, he is our Mr. Blue Eyes) overlooking his sports arena. We stay on the back of Uri's head while he is talking to Lenny.

URI
Glad you could join us here Lenny.

LENNY COLE
It's nice to see you Uri.

URI
Good.
(there is a pause)
I can see we are very much alike you and I Lenny. We like to get things done.
(beat)
What's it going to cost me?

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE

First, let me make clear how much we can help you benefit from this deal. With out me, it will take you five to ten years to get the permission to erect your arena.

(beat)

Second, with Government policy as it so stands we both know it's unlikely that you'd ever get that consent.

(beat)

Thirdly, in legal fees, transactions and building consent, you'd be paying 6 to 12 million without any real guarantee of that result.

We CUT TO Uri unfazed, he just wants the figure.

URI

So Lenny,..... how much?

LENNY COLE

Seven million Euros.

Still unfazed.

URI

I expect a guarantee that I have consent within six months and no red tape.

LENNY COLE

That's right Uri, you can consider that done.

Pause while tension stews, then,....

URI

Vodka! Follow me.

INT. SPORTS ARENA - PRIVATE BAR

Uri walks to the bar. Lenny follows trying to contain his excitement, he's out of his league, a "welcome to the billionaires club" look has struck him pink. Lenny passes a PICTURE on the wall.

LENNY COLE

Oh, that's a nice picture Uri, hasn't it got, errrh depth?

Uri is at the bar now. He has placed one large tumbler down and is pouring a very very large measure out.

(CONTINUED)

ROCKNROLLA

CONTINUED:

URI

That picture has brought me nothing
but, luck Lenny, .. it's my lucky
picture.

(he has a good idea)

You like? Take it for a while, maybe
it will give you luck.

LENNY COLE

Oh I couldn't Uri, ...

Still absorbed with the painting.

URI

Now we're partners, I insist. Give
it back to me when our deal is
finalized.

Lenny looks at the bar, Uri motions, there is only one large
glass.

LENNY COLE

You not joining me Uri?

URI

I don't drink.

LENNY COLE

Oh, ... cheers then, ...

URI

To success.

Lenny awkwardly starts to plug as Uri looks on.

INT. LENNY'S CAR - DAY

Lenny enters the back seat of his car, Archy is waiting for
him in the back.

ARCHY

You all right there Len? You look a
little pink.

LENNY COLE

(Flustered)

Turbo, get us a perrier and a wet
wipe live-o.

Lenny's panting.

LENNY COLE (CONT'D)

Tried to poison me the dirty
Cossack...

(CONTINUED)

ROCKNROLLA

CONTINUED:

TURBO (Lenny's driver) is fumbling around in the front seat trying to get ice into a glass from the cooler that sits beside him.

LENNY COLE (CONT'D)
'Stop messing about and give us the bottle Turbo.

ARCHY
So, how's the billionaires club?

Lenny grabs the drink, desperately takes a big glug of water and wipes his face.

LENNY COLE
That Communism didn't seem to slow 'em down did it? We've hit the big time here Archy boy!
(beat)
What's wrong? Where's the old Archy smile?

ARCHY
You wanna watch out there. Times are changing, they don't have too much respect for the old school.

LENNY COLE
Shut up Archy,...
(under his breath)
No school like the old school,...I run this town see? That's why he came to me right? Got that?

ARCHY
Yeah, got that.

INT. SPORTS ARENA - PRIVATE BAR

Uri looks at VICTOR (Uri's right hand man). They're looking down at Lenny's disappearing car.

VICTOR
You think you should have leant him your lucky picture?

URI
It makes the peasant feel royal,... don't spoil it, we need him at the moment. I want that consent.
(beat)
Call the accountant and get her to clear the money.

ROCKNROLLA

INT. ACCOUNTANT TAX OFFICES

A man and woman sit on one side of a desk, MEET STELLA AND BERTIE. Bertie is 45 and handsome in a dark posh sort of way. Stella is 38, film star. Sitting opposite them are two TAX MEN (civil servant types, grey, middle aged, a little tubby and bald). There's a stand off.

STELLA

Look, can we shut the door?

There's a pause while the TAX MAN looks at his colleague.

TAX MAN

Shut the door.

His colleague gets up and shuts the door.

STELLA

Let's put our cards on the table.
We both know you aren't going to get
the full forty out of my clients.

TAX MAN

This is the tax office and in the
end we get what we want.

STELLA

Save that speech for the tourists
Charlie and let's strike a deal -
take the twenty now and let it go.
Otherwise, they'll move the company
off shore tomorrow and you'll spend
the next twenty years chasing an
imaginary forty million around every
republic that grows bananas.

Bertie lifts out papers from his brief case.

The two TAX MEN look at each other, they're thinking the
same thought.

INT. CHAUFFEUR DRIVEN MERCEDES - EVENING

BERTIE

I told you we'd make a great team,...
husband and wife. You know why you
get those deals?

She looks relatively bored.

(CONTINUED)

ROCKNROLLA

CONTINUED:

BERTIE (CONT'D)

Because those fat, sad, old men like
it when you swear at them. They
shake like cocktails and sweat like
semtex when you raise that posh little
voice. You my love are a rare
commodity.

(beat)

Now come on, give your Bertie a smile.

STELLA

I don't feel like smiling. I am a
thirty year old accountant married
to a homosexual lawyer.

(beat)

I'm a beard without kids Bertie!
I'm in a marriage of convenience
that can be quite inconvenient at
times.

The phone rings, Bertie picks it up and answers.

BERTIE

Yes, she's right here.

(he puts his hand
over the receiver)

It's Omovich.

(mincey)

Are you sure he isn't gay?

She snaps the phone out of his hands.

INT. SPEELER

Introduction of the SPEELER. A location of all things
nefarious, a place to scam, buy and sell things illegal, and
play cards. MUMBLES and ONE TWO own the Speeler. MEET
HANDSOME BOB (early 40s, errrh handsome, part of the gang).
FRED THE HEAD (late 40s) runs it with DOLLY (early 50s, maternal
figure, cleaner and chef). These are the main players in a
room of never less than TEN rarely no more than TWENTY people.

FRED THE HEAD

You won't do a five, they've got
nothing on you Handsome.

HANDSOME BOB

What are you talking about Fred?
They got an informer, a grass, and a
rat with a roach-smoking-a
canary, ...they've got more information
than the fuckin Internet.

(CONTINUED)

ROCKNROLLA

CONTINUED:

DOLLY
Language,...

FRED THE HEAD
Well, like I said, nothing.

MUMBLES
Leave him alone Fred, you're stressing
him out. Dolly get him a cuppa tea.
(beat)
Come on deal the cards Fred.

We see in the background someone coming in. MEET COOKIE (late
30s, slicked back, black hair), his look is a bit of a parody.

COOKIE
All right chaps?

FRED THE HEAD
All right Cookie.

MUMBLES
Want to be dealt in?

COOKIE
Can't stay for long, but throw us in
for a quick spin.

One Two, who has been on the phone finishes his call. He
looks over to Mumbles.

ONE TWO
Mumbles, can I have a word?

INT. SPEELER STORAGE ROOM

MUMBLES
What's happening?

ONE TWO
You know the lady, the posh one who
likes abitta the rough life?

MUMBLES
The accountant, what about her? You
haven't heard from her in a while,
too dangerous that one.

ONE TWO
Says she's got some work, you know, ...
proper work.
(he makes gun
impression)
I would normally turn her down, but
considering, ...

(CONTINUED)

ROCKNROLLA

CONTINUED:

MUMBLES

Let's have a meet.

INT. ART GALLERY - NEXT DAY

Stella's here admiring an abstract picture of nothingness.
One Two sits next to her.

ONE TWO

I got one like that at home with a
little boy fishing.

STELLA

Is that what they call humor where
you come from?

ONE TWO

Well, don't they call that art where
you come from?

STELLA

You're quite the entertainer aren't
you Mr. One Two? And you are late,
please don't be late, I have a very
busy schedule.

INT. ART GALLERY - CORRIDOR

They walk down the corridor.

STELLA

I have some work and thought you'd
be interested, its your kind of work.

ONE TWO

Go on.

STELLA

There are two accountants taking out
seven million Euros from a bank I
know and it won't be protected.

(beat)

Twenty percent for me, as normal.
The details are in here.

She passes an envelope!

ONE TWO

Anything else?

STELLA

Yes,...I don't want this coming back
to me so, if you could give them a
black eye,...that might help.

(CONTINUED)

ROCKNROLLA

CONTINUED:

She see's a slight pause and look of concern from One Two.

STELLA (CONT'D)
A black eye, nothing more.

She passes him an envelope.

ONE TWO
Ok, very good Mrs. Dexter, a black
eye it is then.

He looks down at her shoes.

ONE TWO (CONT'D)
Nice shoes.

STELLA
(she smiles)
Why thank you, you'll be able to
afford your own pair in a couple of
days. Good bye.

He watches her walk off, he likes her, she likes him.

INT. BACK OFFICE OF MUSIC VENUE

Two guys are here counting money. MEET ROMAN and MICKEY,
two black Americans. (Mid 30s dressed very classy, with a
bit of an urban twist) They are in the managing game,
exploiting the talents of the English.

The sound of distant bass thudding through the walls can be
heard while Mickey is on the phone trying to do some kind of
business. A real ROCKER with long hair and good looks comes
walking in distressed.

ROCKER
I need the dry ice Mickey, I need
the dry ice. My show just doesn't
work without it.

MICKEY
(hand over the receiver)
If you told me yesterday you needed
dry ice, I would have gotten you the
driest ice the world could offer,
but you didn't ask for no dry ice.
You asked for two cases of Johnny
Walker black label and four ladies
of the pole and I got them for you
didn't I?

There's a pause from the Rocker.

(CONTINUED)

ROCKNROLLA

CONTINUED:

MICKEY (CONT'D)

Didn't I?

ROCKER

Yes you did I do confess, but Mickey, you're the manager and I am the rocker. You've got on the managers hat, now pluck something out of it.

MICKEY

My hat is deep and full of magic. I got rabbits, handkerchiefs, and ladies of the pole drinking Black Label. I got smoke machines, bubble machines, I even got love machines and still the hat goes deeper, but....there ain't no mother fuckin dry ice.

ROCK N ROLLER

Ok, ok, come home, you've made your point.

(he turns on his way
out)

But tomorrow, I need dry ice.

ROMAN looks up from his paper, having not got involved in the slightest. Roman taps the paper he has been reading.

ROMAN

Have you read this?

MICKEY

What?

He reads out the headlines.

ROMAN

*Johnny Story singer extraordinaire,
fell off a boat, they say. Missing,
assumed dead, they say.*

MICKEY

What,...our Johnny?

ROMAN

How many rock stars by the name of Johnny Story do you think there are in this universe Mickey?

MICKEY

The only thing he's fallen off is his junkies spoon, he's no deader than the suit you're wearing now.

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

MICKEY (CONT'D)
He'll be gearing himself up somewhere
happy as clam in a fisherman's net.
Rockers like that never die, they
just wither and give me pain.

EXT. TENNIS CLUB - DAY

On the tennis court we see the COUNCILOR(our man from the beginning), who is playing tennis with TERRY THE INSTRUCTOR. The Councilor is taking it seriously apart from the distraction of JACKIE on the next door court. ARCHY is pretending he's impressed with the Councilor's action. He interrupts the game.

ARCHY
(to Terry)
Thanks Tell.

Terry the instructor knows that means to stop, Archy moves in.

ARCHY (CONT'D)
Very good councilor, you must of had
lessons as a boy. Doesn't he move
nice Tell?
(beat)
Fancy a cool down and a chat with
Lenny?

The Councilor slyly looks over to Jackie, she looks back.
The Councilor is thinking explicit thoughts.

ARCHY (CONT'D)
Do you know Jackie?

Nervous, the Councilor knows these thugs aren't shy.

COUNCILOR
No, no, no, Archy, don't say anything.

ARCHY
Don't worry, she's a friend...and a
member.
(raises his voice)
Jackie...fancy a run'a'round with
the Councilor?

Pause. She looks sullen, stropky and rude all at the same time.

JACKIE
Only if he's wicked.

(CONTINUED)

ROCKNROLLA

CONTINUED:

She turns away to hit a ball, the Councilor's heart skips a beat.

COUNCILOR
(excited and shy)
What does she mean by that?

ARCHY
I think she likes you boy-o.

INT. TENNIS CLUB BAR

Lenny is at the bar on his own looking at the papers and picking at the nuts. In walks the Councilor with Archy, the Councilor sits next to Lenny at the bar.

LENNY COLE
They say that times are changing
Councilor, that this country isn't
what it used to be, it's the new New
York, they say. You being a political
man must know all about that.

The Councilor looks a bit flustered.

COUNCILOR
Errh, I think they are probably right,
times have changed, but that shouldn't
affect you Lenny.

LENNY COLE
They say it's all gone "international"
now, out with the old guard in with
the new, but I think they're wrong.
(beat)
Anyway, where are my manners? Look
at you sweaty as a native and pink
as a pelican,...and I haven't even
offered you a wet one.

COUNCILOR
A lemonade and orange please.

LENNY COLE
Oh that's nice,...refreshing, that'll
put you back on top.

Lenny pulls out the plans and a leather pack of cigars.

LENNY COLE (CONT'D)
Here you go, plans and papers.
(beat)
Would you like a cigar?

(CONTINUED)

ROCKNROLLA

CONTINUED:

COUNCILOR
I don't mind if I do, ...that's a nice lighter.

LENNY COLE
Eight grand they wanted for it cheeky toads and I paid, you know why?

COUNCILOR
Tell me Lenny.

LENNY COLE
'Cos it's all about the details.

Looking at the plans.

COUNCILOR
(awkwardly)
Is our little deal in there too Lenny?

Lenny milks the silence while he lights his cigar, the Councilor feels like a prick waiting, it goes on and on.

LENNY COLE
Oh I wouldn't forget that, the most important things first.

He puts the Dunhill lighter down on the plans.

LENNY COLE (CONT'D)
I'll leave you with them.
(beat)
I gotta run, can't stay here chewing the fat all day, a mans got to make a living. Call me in the 'morrow.

He walks toward the door as Jackie is walking in, Lenny looks slyly at her as they pass.

LENNY COLE (CONT'D)
Look after him Jackie.

In the distance.

COUNCILOR
Oh Lenny, you forgot your lighter.

Lenny looks back to the Councilor.

LENNY COLE
Can't be mine, it's got your name on it.

(CONTINUED)

ROCKNROLLA

CONTINUED:

CUT TO the bottom of the lighter, "THE COUNCILOR." Lenny carries on walking and smiling.

INT. POSH GYM

It's the next morning. Mumbles and Handsome Bob are admiring One Two on the running machine.

MUMBLES

Don't you get bored of that? I mean you're not going anywhere, I don't understand it. If you wanna run why don't you run to the shops, or something useful?

ONE TWO

You could do with some of this yourself, you're letting yourself go Mumbles. Anyway, I'm busy have you come to talk about anything important?

MUMBLES

It's all about the zone isn't it? You boys and girls like to find funny places in your head where nothing can get you, don't you? You're running away from yourselves.

ONE TWO

Bob, get him out of here would you?

Bob is reclining on a bench press machine.

MUMBLES

I think I might join this place, it's nice, I like it, classy.

ONE TWO

Bob you sorted the car out?

Bob has nodded off.

ONE TWO (CONT'D)

Oi Bob!

Bob jogs himself out of his sleep.

ONE TWO (CONT'D)

Look at you two, the fuckin A-team! This is a gym Bob, look active. I said did you sort the car out?

(CONTINUED)

ROCKNROLLA

CONTINUED:

HANDSOME BOB
(still reclining)
Yeah.

MUMBLES
I reckon you're trying to get fit
for the lady.

ONE TWO
Eh?

MUMBLES
Nothing gets under your skin like a
lady you can't have, does it? A
straight going, cocky, educated,
arrogant posh bird fucks you right
up. I reckon we should set Handsome
on her. That'll liven you up.

Bob's fallen back to sleep.

ONE TWO
Bob wouldn't know where to begin.

HANDSOME BOB
(With eyes shut)
I'm good with the posh ones, don't
you worry about that One Two.

ONE TWO
What about Tidy? Where is he?

HANDSOME BOB
You know Tidy, doesn't like to show
up 'til the party's started. That's
why we pay, "the chameleon with a
scooter."
(beat)
What do we pay him?

There is silence.

ONE TWO
Right well, that's taken care of
now, so could you please fuck off
because I am just about to hit my
zone.

INT. LENNY'S HOME OFFICE - NIGHT

Lenny is pacing in a ladies dressing gown with long silk
socks. He can't sleep, he pours a large one, lights a cigar,
picks up the phone and dials.

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE

Archy? You awake?

(beat)

Never mind, you are now. I had a horrible dream that the Councilor didn't come through, I don't want anything going wrong on this one, that Russian's the key to the big time.

(pause)

You think he's all right?

(beat)

You sure?

(beat)

What did Jackie say?

His feet go back up on the desk with confidence.

LENNY COLE (CONT'D)

She did? I knew he'd like the lighter, nice touch eh? She's a good girl that Jackie.

(laughing)

Give her another drink.

He suddenly stops laughing. His eyes have spotted something scary, the office chair disappears from under him, he takes the phone, the lamp, and the ash tray with him to the floor. He stands fumbling and screaming, his scotch all over him.

LENNY COLE (CONT'D)

Arch! Arch! I have been robbed.

He turns the receiver the right way round.

LENNY COLE (CONT'D)

I said I have been robbed.

(beat)

I don't know when. The painting, ... it's gone.

Waiting for the reply, his dressing gown is undone, hair is a mess.

LENNY COLE (CONT'D)

The one Uri gave me!

(beat)

All right LOANED for fucks sake!

Beat while panic sets in and Archy is saying something on the other end.

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE (CONT'D)
This isn't good Arch, it's his
favorite painting, his lucky painting!
Get round here and bring the troops.

INT. LENNY'S HOME OFFICE -- LATER

Lenny's still pacing, a small gathering of tired looking
HOOLIGANS are lined up in Lenny's office.

BANDY
Where was it Bob?

Lenny is standing in front of the fire place smoking and
looking very anxious. There is a bald spot above his head
where a picture once stood, a picture light illuminates an
clearly empty space. He is horrified by the stupidity of
the question.

LENNY COLE
Let's take a wild stab in the dark
shall we Bandy? Archy slap him and
then send him to school 'cos I can't
take any more of this. You sort it
out, get that picture back and bring
me a body, I am going to back to
bed.

He stomps off to bed.

ARCHY
Bandy if you ever ask a stupid
question like that again, you see
Danny there? He's gonna slap you.

BANDY
Sorry Arch, it's just,...I was trying
to use initiative.

ARCHY
Danny slap him.

DANNY slaps him with the back of his left hand. Archy's not
happy - it was the wrong hand.

ARCHY (CONT'D)
With the right Danny,..properly.

DANNY slaps him again, it's weak.

ARCHY (CONT'D)
I said properly, with the back of
your right hand Danny.

(CONTINUED)

ROCKNROLLA

CONTINUED:

DANNY

What is this a tennis match Arch?

ARCHY

Slap him!

DANNY slaps him again, BANDY takes it good. Archy huffs and goes over to slap him proper, Bandy's disappeared into another dimension.

ARCHY (CONT'D)

Like that!

(beat)

Now, if you men can master a slap like that, there's no need for your clients to hold back. They'll open up like a fountain full of words after one of those. No need for strong violence, no no, they're straight back to their childhood. Putty in your hands, ask Bandy,...

(motioning)

Look, thinks he's back at school.

DANNY

But he never went to school.

ARCHY

Shut up Daniel. Now, if the slap doesn't work, ..Cut 'em...or pay 'em, but keep the receipts 'cos this ain't the Mafia.

(beat)

Now, get to work and find that painting.

EXT. BANK - BACK PARKING LOT - DAY

The crew are standing here. Mumbles and One Two are dressed as security guards. Handsome is watching a car that is waiting for the TWO ACCOUNTANTS to come out of the back lot of the bank.

MUMBLES

You ready?

ONE TWO

Yup, load up boys and pay attention.

One Two see's the door open and makes a move. Two ACCOUNTANTS come out of the back door en route to their car. One Two is already on them as the ACCOUNTANTS go to open their car door.

(CONTINUED)

ROCKNROLLA

CONTINUED:

ONE TWO (CONT'D)
Drop the bag.

The ACCOUNTANTS are too shocked to even know what is going on.

ONE TWO (CONT'D)
I said drop the bag.

The ACCOUNTANTS see the gun, but still look for a way out. Mumbles meets them with another gun in the face.

MUMBLES
Don't be silly boys, do as you are told, get on your knees.

One Two moves around and opens the car door that the ACCOUNTANTS are standing at.

ONE TWO
(to the DRIVER)
Lie down.

The DRIVER gets out of the car and does as he says. One Two takes the keys out of the ignition.

The ACCOUNTANTS drop the two bags, Mumbles picks them up and jumps in the back of their car. One Two keeps the gun trained on the two kneeling ACCOUNTANTS.

MUMBLES
What are you doing?

ONE TWO
I forgot to hurt 'em.

MUMBLES
So fuckin what? We got the money, get in.

ONE TWO
I've got to hurt 'em.

MUMBLES
Why? What have they done to you?

One Two looks in their scared faces, he pauses he has a problem, he can't do it.

MUMBLES (CONT'D)
What are you doing?

ONE TWO
I can't do it.

(CONTINUED)

ROCKNROLLA

CONTINUED:

MUMBLES

Dear oh dear, ...for fucks sake get in
the car!

One Two wakes up and gets in as Mumbles slams the car door.

INT. CAR - MOVING

Mumbles, One Two, and Handsome Bob are off in the accountants
car.

MUMBLES

You're an embarrassment to crime.

ONE TWO

Just didn't seem right, didn't seem
natural.

MUMBLES

That's 'cos it's not natural going
around hurting people for the sake
of it, what are you sick? Jesus,
pull yourself together.

(beat)

Is Tidy behind?

HANDSOME BOB

Yea, Tidy's behind.

They move through the traffic.

MUMBLES

Good. Now keep it like that Bob,
nice and easy.

(beat)

Nice and easy. On the next corner.

INT. CONSTRUCTION SITE - CONTINUOUS

Uri is walking around on one of his sites, he's entertaining
a corporate gathering of MEN all in suits and hard hats.

URI

The views stretch as far as the eye
can see, facing west,....

He can SEE VICTOR (Uri's right hand man) in the background
looking anxious.

URI (CONT'D)

Thirty two floors and six
acres,....excuse me gentlemen,...

Uri walks over to VICTOR.

(CONTINUED)

ROCKNROLLA

CONTINUED:

URI (CONT'D)
What is it?

Victor leans in and whispers to Uri. After 15 seconds Uri leans back.

URI (CONT'D)
(in Russian)
Do they know who we are?

VICTOR
(in Russian)
It's not like the old country, it's
cowboys and Indians out here.

URI
(in Russian)
We don't have time to play
games, ...people and business are
waiting. Speak to the accountant
and get some more money.
(beat)
And Victor, this time no problems.

INT. ART GALLERY

Stella is here again looking at the abstract pictures on the wall. One Two joins her, he's got a largish Louis Vuitton with the money and her twenty percent in it.

ONE TWO
I know a man that'll copy that for
you. Might take him a couple of
minutes mind.

STELLA
You don't need to copy anything any
more, welcome to the nouveau riche
Mr. One Two.

ONE TWO
Here's one for you too Mrs Dexter.

STELLA
Why thank you Mr. One Two. I see
you didn't think much of the black
eye though.

ONE TWO
Would have liked to obliged, but
from a professional point of view,
it just wasn't natural. Now, before
I run, I am going to ask you out for
a drink.

(CONTINUED)

ROCKNROLLA

CONTINUED:

STELLA

Tut, tut, tut. That isn't very professional.

She turns and walks away.

INT. CAR

Handsome is driving.

HANDSOME BOB

She's a looker ain't she One Two?

One Two picks up his phone and starts to dial.

ONE TWO

She's not for you Handsome, that is class.

Someone picks up at the other end of the phone.

ONE TWO (CONT'D)

Archy, I got Lenny's bitta scratch.

INT. LENNY'S CAR - MOVING

Turbo is driving Archy, who is on the phone.

ARCHY

What, you got it all?

ONE TWO (V.O.)

Yeah and it's burning a hole in the floor, so you better come and get it before it melts my boots.

ARCHY

Stay there, I'll come round the speeler.

Archy's phone beeps - he has an incoming call.

ARCHY (CONT'D)

Got another call, gotta go.

Archy switches calls.

INT. LENNY'S OFFICE

Lenny is pacing, he's on the phone.

LENNY COLE

Archy, the Russian didn't come through with the money.

INT. LENNY'S CAR

ARCHY
Calm down Len, the Councilor can wait.
(beat)
Some good news for you, the boys came through.

INT. LENNY'S OFFICE

LENNY COLE
What, all of it?

ARCHY (V.O.)
Yeah, all of it.

LENNY COLE
(surprised)
Where did they get that from then?

INT. LENNY'S CAR

ARCHY
Ask no questions hear no lies.
(beat)
All we got now is the painting.

INT. LENNY'S OFFICE

Lenny's phone beeps - he has an incoming call.

LENNY COLE
Just make sure you find it.
(beat)
I gotta another call.

He switches calls.

INT. COUNCILOR'S OFFICE

The Councilor is on his mobile, speaking in hushed tones.

COUNCILOR
I have all my people waiting Lenny.
You can't let me down!

INT. LENNY'S OFFICE

LENNY COLE
It's just a delay, that's all Councilor. Just a delay.

He puts the phone down.

INT. LENNY'S CAR

We CUT back to Archy in the car.

ARCHY
Stop here Turbo.

EXT. STREET - EVENING

Archy gets out of the car and on to the street which is packed with theater goers. He has seen someone he knows, a dodgy looking ticket seller GARY moves between the people.

ARCHY
Gary.

GARY
Hello Arch. What brings you down here? Want some tickets?

ARCHY
I want the Tank.

GARY
You won't see him on the cobbles at this time of night, you know how much he likes the cold. He's at the end of the street tucked up watching a Zulu movie.

EXT. STREET - CONT.

Archy knocks on window of massive American 4x4. The window comes down, savage noises emanate from the interior, a massive black bald head turns, MEET TANK very street, very soft spoken and very articulate. He's sitting next to a SHAWAWN a street girl.

TANK
Hello Arch, what you doing here?

ARCHY
I need a word.

TANK
Well don't stand out there on the cobbles it's freezing, step into my world.

(too the girl)
Shavawn get us a couple of vanilla chai lattes, there's a good girl.

She disappears.

INT. TANKS CAR

TANK

Great movie this Arch. They've had it digitally re-mastered, glorious picture and the sounds exquisite.

He presses the remote, the sound goes up so all we can hear is the sound of spears on shields.

TANK (CONT'D)

Oh I like this bit, thousands and thousands of 'em, but them red coats just don't move. That's courage that is Arch.

(beat)

They did have guns mind.

The sound of screaming and death is penetrating.

ARCHY

Turn it down a tad, I need to have a word.

Tank flicks the pause button.

TANK

Where are my manners? Sorry Arch, what do you want, tickets? I got just the show for you, a Chinese orphan with a learning disability that don't stop singing and dancing all the way through the first half. Then, up pops a Geisha girl and it all goes magical in the second; the wife will love it and you can't get tickets for love nor,...

ARCHY

I don't want tickets, I need you to find me a painting, a classic, been nicked outta of Lenny's house. And since you got more feet on the street than coppers, on the beat,...

(starting to make his way out)

I'd like you to assist. I'll leave you a little livener. There's a large twenty to get some tongues wagging.

INT. SPEELER - NIGHT

All the boys are sitting around playing cards. The buzzer goes, buzzzzzzzzzzzz, Fred answers the intercom.

FRED THE HEAD

Yeah,...?

(beat)

Come on up, but don't be wasting my time.

ONE TWO

Is that Archy?

FRED THE HEAD

No, couple of oysters who got a little something to be viewed.

He presses the button and walks back to the group.

FRED THE HEAD (CONT'D)

How's your Mum taking it Handsome?

(beat)

She must be very unhappy, I mean a five stretch?

HANDSOME BOB

Not again, please Fred.

FRED THE HEAD

Sorry Bob, I didn't mean to offend.

In the background we see the door open and in comes two thieving SCOTSMEN, they are selling fur coats.

DOLLY

Who wants another cuppa?

ONE TWO

(raising his cup)

Thank yooooou.

MUMBLES

Glass of milk for me, my love.

Our thieves move over to the table. MEET our cocky Scotsmen MALCOLM and his partner in crime PAUL. Malcolm drops his bags and starts to get busy. He's got a strong Scottish accent that has been influenced by last night's crack for dinner and two large whisky's for breakfast.

MALCOLM

Good afternoon gentlemen.

(CONTINUED)

ROCKNROLLA

CONTINUED:

He coughs nervously as the boys look on dead pan. He sees Dolly.

MALCOLM (CONT'D)

Excuse me my love, any chance of a wee dram of water to oil the larynx?

FRED THE HEAD

Get on with it.

MALCOLM

(cough)

Ok gentlemen here we go. First, my colleague Paul will be modeling the grey wolf.

We see Paul who's obviously completely geared out of his nut, he's trying to squeeze in to the stolen grey wolf fur coat. It's far too small and the fur stops half way up his arms, it's not possible to do the buttons up.

MALCOLM (CONT'D)

I must apologize for my assistants handicaps. He has unusually long arms and an alarmingly small neck.

(beat, the crowd is unimpressed)

Now, I do agree it doesn't seem like the right time to acquire a coat of such thermal efficiency. However, I have been informed that we are looking at a very white winter. PLUS gentlemen and fine lady,...

(He winks at Dolly who has got him a very large glass of water)

Christmas is always round the corner.

He downs the water without it touching the sides.

MUMBLES

Where did you find these two junkies?

FRED THE HEAD

What is this, a fuckin double act?

ONE TWO

Shut up and tell us the price.

MALCOLM

All in good time gentlemen, all in good time.

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

MALCOLM (CONT'D)

(beat)

Paul, why don't you sit down for a while.

If Paul doesn't sit down, he's gonna fall down. He stumbles into the card table on his way to a seat, knocking drinks and cards everywhere. Everyone protests.

MALCOLM (V.O.) (CONT'D)

(from under the table)

Next, we have a very much sought after affair seen in very, very glossy magazines,...

He jumps up wearing the most ridiculously oversized fur coat and matching hat you have ever seen.

MALCOLM (CONT'D)

The famous, but rare black bear from the dark mountains of Siberian Calcutta.

He starts to do a slow spin, at which point WE SEE a large white stipe running down the furs back.

MALCOLM (CONT'D)

Get an eye full of that stripe gentlemen.

MUMBLES

Have a look at that, it's a six foot skunk.

Everyone thinks its very fuckin funny. The laughter is interrupted only by the buzzer.

Buzzzzzzzzzz, Fred goes to answers the buzzer.

MALCOLM

And all of this could be yours for a staggeringly low,...

Cut to Fred at the buzzer.

FRED THE HEAD

All right Arch.

Back to the table, everyone's ears prick up at the name. Malcolm pauses before he panics, he can tell something is up.

FRED THE HEAD (CONT'D)

Yeah, come on up.

(CONTINUED)

ROCKNROLLA

CONTINUED:

Everyone starts tucking their money into their pockets.
Fred makes his way back to the table. He speaks to Malcolm
and Paul.

FRED THE HEAD (CONT'D)

You two out, live-o.

(gesturing)

The back door.

Malcolm knows this is a sign to go.

MALCOLM

Come on Paul, we'll be going now.

The two Scotsmen race in their fur coats toward the back
door. IN WALKS Archy with Danny, the crew continue their
card game.

FRED THE HEAD

All right Arch?

ARCHY

Fred,...

(pause)

The speelers very quiet today,
everything all right?

FRED THE HEAD

Good as gold thanks.

ARCHY

All right Mumbles? One Two?

MUMBLES/ONE TWO

Arch!

Pause while the boys carry on playing cards.

ARCHY

So where is it then?

ONE TWO

What, can't you smell it?

One Two slowly kicks it out from under the table. Archy
leans over to take the bag and One Two sticks a few notes in
his pocket.

ONE TWO (CONT'D)

And buy yourself a new pair of shoes.

Archy turns and heads out - he's smiling and mutters to
himself.

(CONTINUED)

ROCKNROLLA

CONTINUED:

ARCHY
Silly bastards.

INT. URI'S BOAT

Uri has got some serious stink boat gin palace, going up and down the river. He's entertaining Stella.

URI
They say there are only two days you enjoy a boat, the day you buy it and the day you sell it.

STELLA
Well, according to my figures that sounds about right, but what can you do?

(beat)
Beauty is a cruel mistress.

He smiles, she is smart, he fancies her.

URI
I must remember that line. Can I pour you a glass?

STELLA
Not for me thank you.

URI
You know, I like you. I like the way you...are. Always thinking about business, very professional.

STELLA
That's what you pay me to be, isn't it?

He nods.

URI
Tell me about your husband.

Slightly uncomfortable

STELLA
My husband is a lawyer.

URI
I hear he is very good at what he does, maybe we can have some work for him.

Pause, she's dead pan and not giving anything away.

(CONTINUED)

ROCKNROLLA

CONTINUED:

URI (CONT'D)
Tell me, what do you do for fun?

Pause.

URI (CONT'D)
Have I offended you in some way?

STELLA
I don't quite know where this is
going and if you don't mind, I would
like to keep our relationship
professional.

There is a pause while Uri is slightly lost for words. Then
he slams the table in excitement and looks up at Victor who
is standing in the distance.

URI
You see Victor, this is what I am
talking about.
(in Russian)
This is what I like about this
country. They understand hierarchy -
you do your job, I do mine and
everyone gets along.
(back into English)
Now, back to business. We have had
security problems and to cut a long
story short, I need another seven
million Euros lost in the books.

Pause.

STELLA
(not happy, she's
playing a good little
actress)
Forgive me for being immodest Mr
Omovich. I am a very good accountant,
but I can only cover so much of your
money, it does have to be accounted
for after all. It is not easy to
lose seven million to the tax man.

URI
But, if you are so good,....

She huffs and puffs.

STELLA
Let me think about it, there are
some options I have tried to leave
open.

(CONTINUED)

ROCKNROLLA

CONTINUED:

He puts his hand on top of hers, just before she pulls it away he takes his off.

URI

Thank you.

INT. LENNY'S OFFICE

Tank is standing in front of Archy.

TANK

You know why they call me Tank don't you Archy?

ARCHY

I should imagine it has something to do with you being a dirty great blac,...

TANK

Think Tank. Nothing gets past the old think Tank Arch, nothing.

(pause)

You got me thinking, so I fired a few questions into the right direction. Thought I'd better come see you 'cos I got some news 'bout your painting.

Archy leans back to hear what Tank is about to tell him.

INT. WAREHOUSE - NEXT DAY

Lenny walks into the warehouse where we see TWO SLOANES (posh kids, 20s) strapped to a pair of chairs with weights on the bottom. There are large leather belts wrapped around them.

LENNY COLE

Right, I am going to tell you how this works. You're going in the drink and I am going to make a cup of tea.

Archy grabs a hook attached to an electric winch and attaches it to their leather belts.

LENNY COLE (CONT'D)

Underneath the floor boards is the famous river Thames. I hope for your sakes you can hold your breath for as long as it takes to boil that kettle.

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE (CONT'D)

After that, I am going to ask you a question, one question. You are going to give me a name and if it's the right name, I send you home warm and dry in a fresh set of clothes. If it's the wrong name, you'll be fed to the cray fish,....see ya.

He presses the green button and a hatch in the floor opens. The TWO SLOANES are lowered into the river protesting.

INT. ONE TWO'S CAR

Handsome Bob's got the long face on.

ONE TWO

Come on Bob, cheer up.

HANDSOME BOB

What have I got to cheer up about, I am going to be locked up in an eight by ten tomorrow night.

ONE TWO

But that's tomorrow night, tonight its take off time, we've prepared a little going away party.

(beat)

I got "the Harris twins" the most expensive escort girls to have ever escorted. They've got a night off from the Russians and they've all been greased down just for the Bobski! It's going to take you two and a half years just to recover from this little party.

Handsome isn't impressed.

ONE TWO (CONT'D)

That cheered you up then?

HANDSOME BOB

(still not looking happy)

It's not that I am ungrateful One Two, it's just,....

ONE TWO

It's just what?

HANDSOME BOB

Don't worry,...you wouldn't understand.

(CONTINUED)

ROCKNROLLA

CONTINUED:

Pause for a concerned thought, from One Two.

ONE TWO
I understand anything coming from
you Bobby boy.

HANDSOME BOB
Would you?

ONE TWO
You're me best mate.

There is a pause from Handsome.

HANDSOME BOB
I don't want the strippers One
Two, ...
(beat)
I want a FELLA, ...

Pause. A little look from One Two like "Oh you're taken the
piss", then a realization that he isn't. The brakes are
slammed on and the car comes to a screeching halt. One Two
is out before you know it, screaming through the windshield.

EXT. CAR - NIGHT

ONE TWO
You dirty bastard! I know all your
girlfriends all of 'em!

HANDSOME BOB
(horrificed)
See, I told you you wouldn't
understand!

ONE TWO
Understand what? That you're a homa?
You're Handsome Bob for Gods sake,
Handsome Bob the lady killer! That
is you Bob, do you hear me?

HANDSOME BOB
I only told you cos I'm going away,
but I should have kept my mouth shut.

ONE TWO
Fuckin right you should have kept
your mouth shut, should have drowned
the cat instead of letting it out
the bag.

Bob's now inconsolable sitting in the car. One Two feels
bad, ...he catches himself.

INT. CAR

One Two is back in the car, he's trying to calm Handsome.

ONE TWO

All right Bob, I am sorry. I went over the top, it was just a surprise that's all.

(Bob's still crying)

Bit of a broad side Bob, do you hear me, I am sorry,...

(beat)

Look fuck the strippers, come on let's go and find you a nice fit fella.

INT. WAREHOUSE

The TWO SLOANES have been brought back up and are covered in shit and cray fish, they are half drowned.

LENNY COLE

Hose 'em down Danny. Get those cray fish off 'em. Now, who has that painting?

(beat)

One name.

Archy rips the tape off their mouths at the same time.

DROWNED SLOANE

Johnny, Johnny Story. You know the singer in that group Story Time.

This means something to Lenny.

LENNY COLE

That didn't work did it? How can a dead man sell you a painting?

DROWNED SLOANE

He's not dead, I know he's not dead because he just tried to sell us that picture and changed his mind at the last minute. He's got like an obsession with it.

Lenny's face contorts with anger.

LENNY COLE

Put 'em back Arch, before I shoot 'em.

The TWO SLOANES scream in horror.

(CONTINUED)

ROCKNROLLA

CONTINUED:

DROWNED SLOANE

Jesus! I know him, I know who he
is...we went to school with him.
We're telling the truth, we're telling
the...

The tape is put back over their mouths. They're struggling
to get free.

ARCHY

Len, could I have a word? Private...
it's worth it.

INT. WAREHOUSE CORNER

Archy looks at Lenny, there is a PAUSE for a while. They
both feel uncomfortable.

ARCHY

Your boy's not dead, is he?

LENNY COLE

(snapping)

Don't you dare call him my boy.

ARCHY

Sorry, I mean your boy, the Ex's
boy...your step son. He had a set
of keys to the house didn't he?

Lenny's red as a beetroot.

LENNY COLE

He won't die that cockroach. That
junkie's seen more funerals than a
fuckin undertaker... that boy is
poison. The next world war will
have his name written all over it.

(beat)

Get me those two flash idiots that
used to manage him, what are they
called, Greek and Mini?

ARCHY

Roman and Mickey.

LENNY COLE

If anyone can find that smoking crack
pipe, it's them.

INT. BEDROOM

WE CUT BACK TO TEN YEARS AGO. Cut to a shot of a 12 year
old BOY with a cut under his eye singing "Bank Robber" by

(CONTINUED)

ROCKNROLLA

CONTINUED:

The Clash in to the mirror. He's wearing just his boxer shorts and enjoying himself, he's gonna be a rock star. From behind WE SEE his bedroom door open, but the music is too loud for the boy to have heard the entrance. We SEE Lenny, ten years younger entering, we can tell via the body language that he is irritated. He pauses then walks up suddenly slapping the boy very hard across the side of the face. It's enough to knock him out, the boy goes down - shot like a bullet out of a barrel. The red hand then slaps the stereo off.

LENNY COLE

Listen to me boy, listen. I never did like you and neither did your real father. You're a reject, a wrong-un, a fuckin fairy in the mirror that I inherited from your mother, but she ain't with us no more, so now it's just you and me. In one week you go back to school, the best fuckin school in the country I might add, then you'll be gone for another term.

(beat)

In the mean time, show me some gratitude and keep the fuckin music down.

INT. CRACK HOUSE

We CUT BACK to present and MEET JOHNNY STORY (think Pete Doherty meets Richard Ashcroft) or Posh John, posh, good looking, 25, alarmingly skinny and pale in a grey sort of way. He's still listening to "Bank Robber" dancing round with a couple of toy guns. His mate, who is not so posh, MEET PETE is sporting a balaclava at present. They've been cracking it up and the paraphernalia is everywhere. Johnny is standing in front of the mirror next to the mirror is the painting and oh he loves it. Pete rolls up his balaclava up and slams the stereo off.

JOHNNY STORY

Just couldn't, it's got me,...that's what art does Pete, it gets you.

PETE

You'd get a good few notes for that. Go on John, jog it on.

JOHNNY STORY

You wouldn't understand.

(CONTINUED)

ROCKNROLLA

CONTINUED:

PETE

Why not?

JOHNNY STORY

Because,.....You,.... Are street
scum Pete.

He does a quick moon walk, he's taking the piss.

JOHNNY STORY (CONT'D)

You're in need of an education, that's
what you need, but your Dad never
gave a shit about you did he? And
that is why you are on the gear.
Your gear is your surrogate father.

PETE

Leave off John, what is this shrink
time?

JOHNNY STORY

Come on Pedro, share. I'm your
sponsor, Doctor,...your dad if you're
feeling a bit of regression coming
on.

(beat)

But first we should have a drink in
our hands.

INT. BAR

Rough old bar, there are a couple of OLD WASTERS staggering
around in the distance. Johnny and Pete have now got drinks
in their hands.

PETE

My Dad made me watch Bonanza every
Sunday after church.

JOHNNY STORY

That's got to have done some damage,
all those guns and cowboys.

PETE

You think? It wasn't all bad, he
sometimes made me laugh too.

JOHNNY STORY

Now we're getting somewhere. Did he
interfere with you? You know, touch
you inappropriate like?

(CONTINUED)

ROCKNROLLA

CONTINUED:

PETE

He tickled me if that's what you mean.

JOHNNY STORY

Now that's it! That's what I was looking for, you see your Dad is a monster, Pedro.

(singing)

Pedros dads a monster!

Johnny helps himself to some WASTERS drink at the bar, for a quick refreshment understandably the waster doesn't look happy, and his three friends don't look happy either.

WASTER

That's my drink.

Johnny gives the WASTER and his FRIENDS the masturbation signal without even bothering to look at them.

PETE

Fuck you singalong, you're no help and stop calling me Pedro.

The WASTER grabs a bottle from the bar ready for action. Johnny grabs a pencil from his top pocket, he holds it out like it's a knife. It's almost a joke.

JOHNNY STORY

Come on boy, I'll have you and ya girlfriends! I'll do the lot of yazz.

The WASTER is lost. Johnny is not physically scary, he's only scary because he's quite clearly mad. He looks like Robert Deniro in Taxi driver, mad as mars, he catches himself in the mirror, he likes what he sees. Ciggy falling out of his mouth, he sort of takes the piss out of himself, smiles "tough Johnny," the WASTER backs off he doesn't want junkie madness!

JOHNNY STORY (CONT'D)

(Leaning over his shoulder, mock serious)

Was I good or what Pete? It's all in the eyes.

(he raises his ridiculous eye brows)

Junkies, I'll shit 'em!

Johnny sits back down next to Pete.

(CONTINUED)

ROCKNROLLA

CONTINUED:

JOHNNY STORY (CONT'D)

Did your Dad do anything else to you Pete?

PETE

He hit me bad as well the slag. Hit with a chain.

Pete starts to lift up his shirt.

JOHNNY STORY

(Johnny stands)

What are you doing? I'm not going to tickle you Pete, I'm not your Dad.

He looks over and see's Pete has got the most horrific scars on his back. Johnny notice's them and stops in his tracks. Johnny walks back over to Pete and very tenderly touches his back, it feels horrible and bobbled.

JOHNNY STORY (CONT'D)

(soft)

I find that profoundly offensive Pedro.

PETE

I used to think it had something to do with Bonanza.

JOHNNY STORY

What? Your Dad thought you were a red Indian?

Long pause. Pete looks at Johnny, who is slowly waiting for Pete to react,...Johnny starts smiling so does Pete, which then turns into laughter,...

PETE

You slag Story! I'm not telling you fuck all,...piss taker.

INT. ROMAN AND MICKEYS OFFICE

Mickey and Roman's SECRETARY walks in.

SECRETARY

Mickey,...Roman, there are four gentlemen who,...

The office door opens wider, in walks Lenny, Archy and BOYS.

ARCHY

Who wanna see you two.

(CONTINUED)

ROCKNROLLA

CONTINUED:

SECRETARY
I'm sorry Mickey.

MICKEY
Don't worry about it June, go and
have another lunch.

LENNY COLE
Sorry to intrude.
(seeing some fruit on
the table)
They call this a lichee don't they?

ROMAN
I believe so.

LENNY COLE
Tasty exotic, bit like your suit.

Lenny pops it in his mouth, chews a while and spits out the
middle. He turns to face ROMAN and MICKEY, he does not look
happy.

ROMAN
How can we help?

LENNY COLE
Don't you have an act called Story
Time?

ROMAN
We did.

LENNY COLE
And isn't there a lead singer called
Johnny Story?

ROMAN
There was.

LENNY COLE
Well, I would like to see Mr Johnny
Story.

ROMAN
I would like to see him too, but
that might be tricky 'cos according
to the newspapers the only songs Mr
Story is going to be singing is hymns.

LENNY COLE
And I shed a tear. I shed it for
all those bone tops that read the
papers and believe that shit.

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE (CONT'D)

(beat)

Have you seen his body? Have you seen him smacked up, cracked up with his tongue on his chin and his cock in his hand, swinging from the rafters, like a real rock 'n' rolla?

(pause)

No, you didn't did you? And nobody else fuckin did either, did they 'cos he ain't dead. He's alive-alive-o somewhere selling cockles and mussels,...and a very important painting that doesn't belong to him.

ROMAN

Sorry, but what has this got to do with us?

LENNY COLE

You have twelve licenses within a jurisdiction which I control. You wanna play on, do what I tell you.

(pause)

Now, I can tell what you're thinking.

ROMAN

That there's not much you can't do?

ARCHY

Slow down tinker bell, you'll never sing the same if ya teeth aren't your own.

Pause.

MICKEY

You gonna take care of him?

LENNY COLE

(smiling)

What do you think we are, gangsters? That's not my style and especially not with genetics and all,...

There is a look of confusion from Roman and Mickey.

LENNY COLE (CONT'D)

Bloods thicker than poison moon beam, now do us all a favor.

ROCKNROLLA

INT. SPEELER

One Two walks into the speeler. He looks around at the guys sitting around, Handsome Bob is sitting in the middle of them.

ONE TWO
(a bit shocked)
What are you doing here? Mumbles
why haven't you taken him to court?

MUMBLES
He ain't going to court, his lawyer
just called, they messed up on the
paper work, they had to drop the
charges.

One Two smiles.

ONE TWO
You must be in a bitta shock Handsome.
Come on, give us a cuddle you lucky
bastard.

As he leans in, One Two whispers into Handsome's ear.

ONE TWO (CONT'D)
(whispers)
Bet you wish you never told me that
secret.
(then out loud)
Come on boys, open up the champagne.

Everybody's starts to get in to celebration mode. Dolly
walks in.

DOLLY
One Two there's a woman on the phone
for you, she sounds very educated.

INT. SPEELER STORAGE ROOM

One Two takes the call.

ONE TWO
How did you get this number?

STELLA (V.O.)
I can get any number, I work with
numbers don't I?

ONE TWO
One point for initiative, two to
hurry up.

ROCKNROLLA

INT. STELLA'S OFFICE

Stella sits at her desk.

STELLA

'I need a favor. My husbands having a party tonight and they need some "smarties" but they have nowhere to go. Look, I know it's a liberty, but I thought you might know people. Plus, I have another bit of work for you.

(beat)

You can bring your friends, there will be interesting people, the rich and famous, the great and good.

He looks through the crack in the door and sees Handsome and Cookie, they both need a party.

ONE TWO

I'll see what I can do.

INT. URI'S BOAT

Lenny has another large vodka in his hand, while Uri smiles.

URI

You're looking well Lenny.

LENNY COLE

Well thank you Uri, that's a real compliment from a man that obviously takes good care of himself.

URI

I suppose you're wondering why you are here?

LENNY COLE

I assume you want to check that everything is still "kosher" at my end.

(pause)

I was a little surprised you didn't come through at the appropriate time, but I reckon you have your reasons.

Silence.

URI

I assume everything is still as you say,...Kosher?

(CONTINUED)

ROCKNROLLA

CONTINUED:

Pause. Lenny milks the moment and after a few seconds of mock thought, he speaks.

LENNY COLE

Don't you worry Uri, that one's on me, ...partners and all that, but I wouldn't like it to go south again, makes things difficult, if you know what I mean?

URI

I understand Lenny and I wouldn't like things to go wrong either. Which brings me conveniently to my next point. Ever since the painting, my lucky painting, hasn't been hanging on my wall, things have not been, ...so lucky. I know this is a rude request because we have not concluded our business, but I feel as though I need it.

Long pause while Lenny scrambles for an excuse.

INT. LENNY'S CAR

Lenny enters the car looking a little peachy. Archy takes one look and grimaces.

ARCHY

Fuckin hell Len, he's given you that bar tan again. You wanna leave that vodka alone.

LENNY COLE

Shut up Arch!

ARCHY

Everything all right?

LENNY COLE

No it's fuckin not all right, he want's his painting, his lucky painting.

Archy looks a little worried.

ARCHY

Oh, I see. That's a bit of a problem then isn't it?

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE

You should have seen his eyes I swore they changed color, went fuckin red they did.

ARCHY

They don't care who's soil they are on that lot. They can buy half the country without breaking a sweat, you're small time to them. They could click their fingers and we'd be ether.

Turning very nasty.

LENNY COLE

You speak to me like that again and I'll cut your fuckin tongue out. I run this town, got that, me! Anybody who thinks he's rude enough, let 'em raise a finger, 'cos I'll take off his whole fuckin arm. Do you understand that Archy?

(beat)

I said do YOU?

Archy thinks his boss is going mad, but he doesn't let on.

ARCHY

Yes, I do Len.

INT. ROMAN AND MICKEY'S OFFICE

The boys are still reeling from the news that Johnny is Lenny's son.

MICKEY

How about that then, Johnny Story's father? How did that get under the radar? Why doesn't anybody know?

ROMAN

Would you want anyone to know that he was your Dad? Would we have taken him on if we had known?

MICKEY

We're going to have to give him something, anything, a bed that's been slept in, a bone for his dog, some token of effort.

ROMAN

We need to see Cookie.

ROCKNROLLA

INT. PARTY - NIGHT

The door opens Mumbles, One Two, Cookie, Handsome and Fred stand there. A man, TOM in black tie opens the door, he looks posh and is in his boxers.

TOM
Who are you?

COOKIE
My name is Cookie.

TOM
You must be with Stella? I think
you better follow me.

Tom disappears inside. There is a mass of extremely drunk TOFFS running around going wild in black tie.

COOKIE
This is gonna be a scream, Fred get
'em in.

He is talking about drinks.

FRED THE HEAD
Why me?

MUMBLES
'Cos you look like one of them.

FRED THE HEAD
They're mad this lot.

COOKIE
And take that chewing gum off your
feet before you start dancing.

Stella approaches.

STELLA
Good evening gentlemen.

All the boys give it the "oh you sly one" to One Two. There's a gathering of TOFFS starting to cluster, they're waiting to be fed. A semi naked WAITER appears with a drinks tray.

STELLA (CONT'D)
Help yourselves to drinks.

TOM
(searching for street
cred)
So! Who the man?

(CONTINUED)

ROCKNROLLA

CONTINUED:

ONE TWO

I think that's your cue Cookie.

Cookie takes his cue.

COOKIE

Come on then kids, get in a nice orderly line and we'll get the party started.

INT. PARTY - CORRIDOR

We come on to One Two and Stella talking.

STELLA

Drink?

ONE TWO

Dance?

STELLA

So, you're a dancer?

ONE TWO

Am I a dancer? Shall we put the record straight?

One Two stands and starts to dance relatively badly. You get the feeling he probably could dance, but he just can't be bothered to make an effort.

ONE TWO (CONT'D)

You see it's all in the genes.

(he slowly turns)

My Dad was a dancer and his Dad before that so gradually it's percolated the old DNA. You not joining me?

STELLA

Sure, I like to dance.

She stands up and dances just like him.

ONE TWO

Hello, I can sense a little competition. So what you got for me?

STELLA

The same job's back on again.

ONE TWO

Oh yea?

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

ONE TWO (CONT'D):

(beat)

Don't throw my rhythm.

STELLA

Same time, same place, same money.

ONE TWO

What about security?

STELLA

Same as before, but they're not my accountants. A couple of their's, ..other than that, should be just the same.

INT. PARTY - SOFA

We CUT TO Bertie sitting next to Handsome and Mumbles on the sofa, they're talking. Handsome has a cigar stuck in his mouth and is looking on to a wild bunch of TOFFS running around brainless.

BERTIE

So you're part of the wild bunch?
Stellas says you're dangerous.

Handsome smiles and flicks his cigar ash into Berties glass. He knows he's a poof and keeps his eyes on him a second too long just to get Bertie excited.

HANDSOME BOB

Does she now?

BERTIE

(Bertie smiles back)

I work with criminals, I know all about your type. You see I'm a criminal lawyer, ..and I know a secret about your part of town.

HANDSOME BOB

What secrets that then?

BERTIE

You have an informer in your neck of the woods.

HANDSOME BOB

Oh yeah, so what's his name?

One Two appears and approaches Mumbles.

(CONTINUED)

ROCKNROLLA

CONTINUED:

ONE TWO

We got another job on, same as before.

We move back over to Handsome and Bertie.

HANDSOME BOB

Den of iniquity this place is. I swear I just saw the Prime Minister talking to the President.

One Two sees Bob talking to Bertie.

ONE TWO

Who's Bob talking to?

MUMBLES

That's your old ladies beard.

ONE TWO

What do you mean?

MUMBLES

He fancies Bob.

They exchange a look - does the other know that Handsome is gay? Without missing a beat.

MUMBLES (CONT'D)

Course I know.

ONE TWO

How come I never knew?

MUMBLES

He never knew how to tell you. He doesn't want the chaps to know, thinks they'd judge him badly.

We move back over to Handsome and Bertie.

BERTIE

You gotta pay for secrets.

HANDSOME BOB

You don't have to tell me nothing. If he's an informer you'll have his debts and his poems.

BERTIE

How do you know about those sort of things?

HANDSOME BOB

Like Stella said, I am dangerous.

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

HANDSOME BOB (CONT'D)
(Bertie likes that) " "
What's it going to cost me?

BERTIE
A drink during the week.

INT. CRACK HOUSE

Johnny is watching cartoons trying to skin up a joint using a page of a book, he puts it down in frustration. Pete walks in, grabs the picture from it's place and starts to walk out. Johnny squints.

JOHNNY STORY
Pedro? Come back here.

Pete stops in his tracks.

JOHNNY STORY (CONT'D)
Where do you think you are going with that painting?

PETE
(he's flapping)
You never said it was your Dad's or whatever you wanna call him. You gotta give it back John people are looking for it, bad people. The streets are alive with the sound of pain.

JOHNNY STORY
You may have a point Pete, but I can't give it up. You know why?

PETE
No, why?

JOHNNY STORY
Meet me in the pub in two minutes.

INT. PUB

Johnny walks in and approaches the BARMAN. He doesn't like Johnny.

BARMAN
What do you want?

JOHNNY STORY
Now, now no need for that tone bar steward.

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

JOHNNY STORY (CONT'D)

I am merely on mission to acquire a
shot of your cheapest scotch and a
packet of your,...

(pointing to paper's)

Finest rolling paper.

BARMAN

Green or red?

JOHNNY STORY

King size of course - along with a
packet of your shiniest coffin nails.

The BARMAN reaches for a pack of cigarettes.

BARMAN

Don't make a scene in here boy.

Johnny puts a large note on the bar.

JOHNNY STORY

Put the change in the blind box my
good man and remember,...

He leans into the bar and shuts one eye.

JOHNNY STORY (CONT'D)

"In the kingdom of the blind, the
one eyed man is king"

The BARMAN is left with his mouth open. Johnny walks to the piano to drink his Scotch. There are a few beer mats on the piano, Johnny wipes the mats off with a glide of his hand and they fall to the floor. He raises the lid, coughs, composes himself, and extends his hands through his sleeves. He hits the first note and takes his scotch down in one. A few of the old PUNTERS turn around. Johnny starts to play the most beautiful classical music with his eyes shut. Pete walks in, approaches Johnny and sits with him. He likes it when he plays. Johnny doesn't even need to see him to know that he's there.

JOHNNY STORY (CONT'D)

You see that pack of Virginia killing
sticks at the end of the piano?

We SEE the pack of cigarette's on the piano.

PETE

Yeah.

(CONTINUED)

ROCKNROLLA

CONTINUED:

JOHNNY STORY

All you need to know about life is
retained within those four walls.

Pete picks up the pack as Johnny keeps his eyes shut. The following story is a montage of pack shots of the cigarette box, intercut with Johnny's delicate fingers stroking the keys.

JOHNNY STORY (CONT'D)

You will notice that one of your personalities is seduced by the illusions of grandeur. A "gold" packet of "king" size and with a "regal" insignia. An attractive implication toward glamour and wealth, a subtle suggestion that cigarettes are indeed your "royal" and loyal friends. And that Pete,...is a lie.

(beat)

Your other personality is trying to draw your attention to the flip side of the discussion. Written in boring, bold, black and white is the statement, that these neat little soldiers of death, are in fact, trying to "kill you." And that Pete,...is the truth.

(beat)

Beauty is a beguiling call to death and I am addicted to the sweet siren of its pitch. And that,...is why,...you and I love the crack, and that is also why I can not,... give that painting back.

He opens his eyes and looks at Pete, his cigarette has gone out.

JOHNNY STORY (CONT'D)

Now, please pass me a light.

PETE

(in mock awe)

Oh you are something special Johnny Story.

Johnny smiles and puts him in a head lock, they fall to the floor wrestling.

EXT. BANK - SECOND ROBBERY

The team is on a recce for the next robbery. One Two is explaining the situation involving the job,...

ONE TWO

Same money, same deal. She says it's "back hander" money and the Russian thinks the first one was a coincidence, an accident so to speak. What are the chances of it going wrong a second time?

MUMBLES

We can't do it in the same place.

ONE TWO

I know that stupid, that's why we're here. What do you think Bob?

HANDSOME BOB

I am in.

INT. NIGHT CLUB - BACKSTAGE

Roman and Mickey have got a BAND on stage and the place is filling up. Roman is on the phone looking concerned as Mickey looks on, he puts the phone down.

We CUT TO our BAND playing on stage, modern young punksters, Arctic Monkey types. Plenty of attitude.

EXT. NIGHT CLUB DOOR - NIGHT

There is a long line of people outside Roman and Mickey's venue. Johnny and Pete hustle their way through the crowd, the BOUNCER pulls them up.

BOUNCER

Oi you, what do you think you're doing?

JOHNNY STORY

What do you think we're doing? We're trying to get in.

BOUNCER

Go home wasters, costs money to get in here.

JOHNNY STORY

Yes my good man, I am aware of that.

Johnny goes for his money, but the BOUNCER pushes him on.

ROCKNROLLA

INT. NIGHT CLUB - BACKSTAGE

MICKEY
What's wrong with you?

ROMAN
Get that Archy on the phone, I think
we've got a problem.

WE CUT to the BAND smashing away.

EXT. NIGHT CLUB DOOR

The BOUNCER is holding Johnny and Pete back.

BOUNCER
Run along junkies.

JOHNNY STORY
Oi looky, but no touchy.

Johnny pushes the BOUNCERS arm away. The BOUNCER retorts
with a slap round the cheek. Pete won't stand for that, he
goes for the BOUNCER in a pathetic junkie way.

PETE
Get off him you slag, he's class.

The BOUNCER smashes a big bouncer punch right on Pete's nose.
Pete shoots back past Johnny and lays in the road, the line
starts clapping.

INT. NIGHT CLUB

Roman is on the phone with Archy, we cut to them mid
conversation.

ROMAN
Mr. Archy,....
(beat)

I hear you, but you can't just shut
us down! I've got an act on.

EXT. NIGHT CLUB DOOR

Johnny stands over Pete, he notices Johnny's face. Pete's
seen this before, he's changing like a madmen about to
explode.

PETE
(calm, but worried)
Leave it John, I'm happy, I'm all
right down here mate. Let's call it
a night eh?

(CONTINUED)

ROCKNROLLA

CONTINUED:

JOHNNY STORY
I'll show em' fuckin' happy.

INT. NIGHT CLUB - BACK STAGE

We hear the BAND is starting to get louder and faster.

ROMAN
I understand, we'll find him,..
(still pleading)
But I have to keep the club open! I
have four hundred people in here!
(beat)
Don't you dare shut us down!

EXT. NIGHT CLUB DOOR

Johnny makes for the BOUNCER with menace, the BOUNCER looks at Johnny coming and smiles.

BOUNCER
Fancy some more talent boy?

Johnny keeps coming, he's tiny in comparison, the BOUNCER stands and waits - he's ready. Johnny gives the old two finger poke to the eyes, the BOUNCER screams in pain and swings into the ether.

INT. NIGHT CLUB

We CUT TO THE BAND who is going mad.

EXT. NIGHT CLUB DOOR

Johnny pulls out his signature pencils and sticks them in the bouncers leg, it's quite nasty. The bouncer stumbles forward like a wounded elephant, it's David and Goliath. Johnny's smart, he knows how to do this properly.

INT. NIGHT CLUB - BACK STAGE

Mickey walks back to Roman.

MICKEY
(to Roman)
They're trying to shut us down!

CUT TO THE BAND going even madder - the crowd is loving it.

EXT. NIGHT CLUB DOOR

Johnny picks up a trash bin lid and starts giving it to the bouncer. The crowd dances around this wounded beast.

INT. NIGHT CLUB

ROMAN
If we want to keep the lights and a
licence we need to find Johnny Story.

Mickey looks at the security camera and sees chaos.

MICKEY
What's happen outside, it's all going
wrong.

The BAND is still going when all of a sudden the lights get
pulled, we cut to black.

INT. RESTAURANT - TACKY MODERN FLASH

Roman and Mickey have come to find Cookie. He is with a
GROUP of people having dinner including Fred the Head. We
cut in on him mid joke,...

COOKIE
He says, you've put on weight. So I
say, that's cos every time I fuck ya
wife she gives me a biscuit Tony.

The table laughs, Roman and Mickey approach.

COOKIE (CONT'D)
Hello, it's Roman and Mickey, what
are you doing here boys?

ROMAN
Can we have a word Cookie?

INT. RESTAURANT BOOTH

ROMAN
I need to find Johnny Story.

COOKIE
Well, you should be the first to
know this, but isn't he,...

ROMAN
You know and I know nothing kills
Johnny.
(beat)
Come on Cookie, you've helped him
fuck up his life for the last five
years, now do him a good turn.

(CONTINUED)

ROCKNROLLA

CONTINUED:

COOKIE

Have you ever bought a ticket to the junkies bone yard Roman? "

(beat)

It's an unpleasant place called "curl up and die." Might sound like a hair salon, but it don't fuckin look like one I can tell ya. It's a horrible sight and a terrible sound listening to a man sucking his soul through the hole in "the pipe" and even worse when he tries to tear it back.

(beat)

I've been there, I've done that,... and then I wrapped the corpse in the t-shirt, and I did it all with Johnny. I love that man, he's what you call class.

(beat)

Mr Story doesn't get his gear from me, he has to travel. You're a good boy Roman, I know you mean him no harm. Leave me your number and if the dead feels like calling, you'll be the first to know.

INT. GYM - CHANGING ROOM

The Councilor and Lenny are putting towels around their mid drifts.

COUNCILOR

You let me down Lenny, which made me let other people down,...you didn't come through.

LENNY COLE

Calm down, I always come through.

COUNCILOR

People are starting to ask questions. I can quiet some down, but not all of them.

(beat)

I have a family to think about.

They reach the sauna room door and go in.

INT. GYM - SAUNA

They walk into a wall of heat.

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE

Oh feel that! I do like a sauna,
brings out all the toxins, makes me
feel pure.

They sit and the Councilor catches his breath a bit.

LENNY COLE (CONT'D)

You all right councilor?

The Councilor looks in bits and is breathing heavy.

COUNCILOR

(choking)

Yeah, it's just a little hot.

Lenny goes to sling some water on the coals, but slings it
over the Councilor instead.

LENNY COLE

Don't worry son, I'll always look
after you, just like a friend. Nice
word that- friend - sounds like
what it means.

COUNCILOR

An onomatopoeia.

LENNY COLE

Eh?

COUNCILOR

Sounds like what it means, that's
what they call it, an onomatopoeia.

Beat. This could go either way.

LENNY COLE

See, that's what an education buys
you, lovely sounding words like that.
Very articulate, that's what makes
you a cut above the rest, must
remember that. Anyway, are we, ...
friends?

The Councilor doesn't know what to say and starts sweating
sweat on sweat, he raises his eyebrows.

COUNCILOR

I see myself more as a colleague.

Lenny is taken back, he didn't expect the Councilor to have
an opinion.

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE

Colleague? Well, well that's a little cold for my fun loving self. FRIEND though, FRIEND reminds me of better days, ... colleague, ...don't touch me, ...NAH! A friend wouldn't rattle under pressure would he councilor? A friend being "an onomatowhatever" would stand firm.

(beat)

I think you are right after all councilor, I think it is hot in here, but not as hot as it could be, is it?

Lenny walks out. The Councilor's got the point.

EXT. BANK - SECOND ROBBERY

We see two CHECHNYANS (Two big robo cop fuckers) leave the bank via the back door. They're obviously tooled up and are going to be hard to stop.

INT. CAR

Mumbles and One Two are looking on, they are tooled up and ready for action.

MUMBLES

Fuck this, look at the size of 'em.

Handsome's not in the car, but over the walkie talkie, he is obviously looking too, we hear.

HANDSOME BOB (O.S.)

Are you sure this is a good idea?

ONE TWO

We can call it off now if you like fellas.

We see the Chechnyans climb into a Range Rover with the money.

INT. RANGE ROVER

The CHECHNYANS start their Range Rover and leave with a little skid. They speak in their native tongue.

CHECHNYAN 1

Victor is Uri's right hand man, we served together for four years in Afghanistan.

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

CHECHNYAN 1 (CONT'D)

We used to have a good time together,
he's a real soldier, strong, hard,
we made much trouble. I saved his
life and he saved mine many times,...

CHECHNYAN 1 pulls up his sleeve to reveal a massive tattoo.
His arm is filled with slash marks on it.

CHECHNYAN 1 (CONT'D)

Caught in tank tracks! He pulled me
out and this one,...

He unbuckles his trousers and shows a massive gouge in his
thigh.

CHECHNYAN 1 (CONT'D)

Stem grenade.

CHECHNYAN 2

I have one of those,...

Chechnyan 2 pulls up his trouser leg to reveal massive scars
on his shin.

CHECHNYAN 2 (CONT'D)

How many of these have you got?

Chechnyan 1 pulls his shirt up to reveal more wounds.

CHECHNYAN 1

Six thirty calibe,....

SMASH!!!! Their car is broadsided by a pick-up truck and is
almost completely knocked over. Steam, spinning wheels,
smoke, and glass is everywhere. CHECHNYAN 2 slowly opens
his dazed eyes, to SEE an axe chopping through the window.
TWO CHOPS and the window gives in. One Two leans in and
grabs the case, but it's chained to CHECHNYAN 2's wrist.
One Two pulls the arm out of the window and Mumbles uses
massive bolt cutters to cut the case free.

MUMBLES

There's another case, grab it.

One Two leans in and grabs the second case. As he is about
to chop this one loose, he is pulled into the car by CHECHNYAN
1.

ONE TWO

The bastard's still kicking. Mace
him, mace him!

(CONTINUED)

ROCKNROLLA

CONTINUED:

Mumbles quickly moves around to the other window and sprays mace everywhere, including into One Two's eyes.

ONE TWO (CONT'D)
Yaahaaaaaaaaaaaaa, not me you idiot,
the Guerrilla!

CHECHNYAN 1 in the mean time has regained some of his strength and is still pulling One Two into the car with him.

We can see Bob in the distance looking concerned.

ONE TWO (CONT'D)
Shoot him, shoot him, the bastards
going to eat me!

Mumbles pulls out a revolver, sticks it in the window and fires it into CHECHNYAN 1's leg. This just aggravates the CHECHNYAN.

ONE TWO (CONT'D)
In his arms!

Bang.

ONE TWO (CONT'D)
Arhhhhhhhhhhh. That's my fuckin
arm!

One Two manages to head butt the CHECHNYAN and reclaims the case. He pulls it out and Mumbles cuts the chain. One Two can't see a thing.

MUMBLES
Let's go, we've got it.

ONE TWO
Give me a hand, you've blinded me!

Major confusion is setting in. Bob pulls up and drags One Two into the car as Mumbles jumps in the back.

MUMBLES
Go, go, go, go!!!!!!

With his window open, Bob wheel spins out of the situation and turns to check on One Two. From out of nowhere a very large CHECHNYAN arm shoots through the window and puts Bob in a neck lock. The CHECHNYAN is holding on and not letting go.

The car tears across the road and enters a shop window that has a mezzanine.

(CONTINUED)

ROCKNROLLA

CONTINUED:

The car comes to a halt on a precarious ledge, it's dangling with the CHECHNYAN still not letting go.

INT. CAR - IN SPORTS SHOP

ONE TWO
Give me the gun.

One Two can get a clear shot into the CHECHNYANS side. He shots him once, the CHECHNYAN doesn't move, twice, three times, four times, he finally lets go and falls down on the floor.

ONE TWO (CONT'D)
Shit, what are these two made out of?

Bob is coughing and slowly coming back to life.

MUMBLES
Let's get going boys, out, out.

ONE TWO
I can hardly see, where are we?

MUMBLES
Grab my hand, we're getting out of here.

ONE TWO
Who's got the cases?

HANDSOME BOB
I got 'em, move, move.

WE SEE the other CHECHNYAN has now made his way across the street. He is punch drunk with mace in his eyes, but extracts a machine gun from under his jacket. The boys freeze they are fucked, nowhere to go, but CHECHNYAN 2 is blinking profusely he can't be sure where they are. He lets off a magazine into the manikins next to our boys who all hit the deck. The magazine runs dry, CHECHNYAN 2 dips into his belt to extract a fresh one. Bob see's his opportunity, he grabs a golf club that is standing next to him, runs at CHECHNYAN 2 and takes a massive swipe at his head. CHECHNYAN 2 goes down, but he has already put in a new magazine. Mumbles is still carrying the cases, One two is attached to his arm.

MUMBLES
Shoot him Bob or we won't get out of this!

HANDSOME BOB
I can't fuckin shoot him, you do it.

(CONTINUED)

ROCKNROLLA

CONTINUED:

A baseball smashes into Bob's face. Bob goes down, he's out. CHECHNYAN 1 has appeared carrying a metal baseball bat. Mumbles drops the cases and picks up the machine gun.

MUMBLES
Stop or I'll shoot!

CHECHNYAN 1 will not stop, he just keeps on coming.

MUMBLES (CONT'D)
I mean it, get down,...get down!

CHECHNYAN 1 keeps coming, Mumbles doesn't want to do it but he has to. He lets off twenty three bullets into the CHECHNYAN'S chest, the CHECHNYAN is knocked back and disappears over the mezzanine. Mumbles is in shock, he has never killed a man. He stands there numb.

ONE TWO
Pick Bob up, I got the cases.

Pause. Mumbles is still in shock.

ONE TWO (CONT'D)
Now Mumbles, now!

He picks up Bob and throws him over his shoulder. They make their way to the entrance. There is a crowd of PEOPLE gathered, a great "ohhhhhhhh" goes up.

EXT. SPORTS SHOP

ONE TWO
Where's Tidy? Where the fuck is Tidy?

MUMBLES
He's here somewhere.

Beep. Beep. A car slowly makes it way through the crowd. It pulls up and the boys pile in, what's left of them.

INT. TIDY'S CAR

Tidy looks in his mirror he can see a gun being raised, there is someone on the trunk.

TIDY
Down.

He slams on the brakes. CHECHNYAN 2 goes flying over the roof, but stops himself hitting the road by perforating the hood with his massive knife.

(CONTINUED)

ROCKNROLLA

CONTINUED:

He proceeds to perforate the wind screen with another knife that he extracts and (because of laminate) starts to saw through the wind screen. The boys are in horror.

TIDY (CONT'D)

Abandon ship!

EXT. TIDYS CAR

One Two gets caught in a head lock by CHECHNYAN 2, they struggle. Mumbles hits the CHECHNYAN from behind with a car Jack and the CHECHNYAN goes down again. One Two's eyes have just about come back.

ONE TWO

Run! Run for your lives.

The crew split in different directions. CHECHNYAN 2 is up and follows One Two - terminator style, a foot chase begins. Bob plucks some poor bystander out of his car, Mumbles jumps in with him, but Tidy disappears over a wall with the money. One Two, split from the group and being pursued, jumps over another wall.

EXT. RAILWAY TRACK

One Two has ended up on a railway track. He turns back, why should the CHECHNYAN chase him, he hasn't got the money. But no, the CHECHNYAN is over the fence, bullet proof vest flapping in the wind, and coming after him. One Two finds his strength this is his world, the world of the runner - he's off down the tracks. The pair of them are bleeding profusely, they're bashed to a pulp, but they have still got a running spirit. The run goes on and on. The CHECHNYAN has ripped off his jacket, we can see his massive scar covered torso dripping in blood and sweat, he seems unstoppable. One Two gets confident and starts to run backwards egging the CHECHNYAN on, the CHECHNYAN is a good runner, but not good enough. Deep hate fills his eyes as One Two makes a fool out of him, the CHECHNYAN will remember this man. One Two is taking complete liberties, he almost stops and waits until the CHECHNYAN has caught up to him and then he tears off, the CHECHNYAN keeps coming.

One Two see's in the distance a tiny moped approaching from a distance, its CHECHNYAN 1 who completely out sizes the machine. However, he's moving and it's moving faster than One Two. One Two ducks off the tracks and over a wall, the moped gets nearer. At least when he gets over the wall, the moped won't follow right? One Two's over. He can hear the moped on the other side, One Two looks over his shoulder he can see the moped being lifted over the wall. "Oh shit." This is where One Two's "zone" comes into play.

(CONTINUED)

ROCKNROLLA

CONTINUED:

He drifts in to a place that he can not be disturbed and he runs and runs and runs. Up, down, through and in.

EXT. STREET

Tidy has stolen another car, Bob and Mumbles are bleeding in the back. Their car comes tearing out of nowhere and gets along side One Two.

HANDSOME BOB

Get in!

They drag One Two in, he can hardly breath, he's a wasted man.

INT. PORTA CABIN

We are on another one of Uri's construction sites, Lenny is here to do the money exchange, again.

LENNY COLE

I will have that painting with you in a couple of days Uri. It got locked up with some other goods of mine, I wanted to keep it safe, but Archy lost the key to the lock. Didn't you Arch?

Archy nods like an idiot.

LENNY COLE (CONT'D)

Now, I'm not being funny Uri, but I have a payment to make. So if there is any chance that I could get the money.

Victor walks in, there is something wrong.

VICTOR

(in Russian)

I need to speak to you Uri.

EXT. PORTA CABIN

Lenny is getting into his car talking to Archy. Something has obviously just happened.

LENNY COLE

Something wrong with these immigrants Arch, I don't fuckin trust 'em. We're being set up don't know how, but something's wrong.

(MORE)

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE (CONT'D)
I thought he was made of fuckin money,
not too happy about flashing it around
here though is he?
(beat)
Turbo, drive.

INT. PORTA CABIN

Uri watches Lenny drive off.

VICTOR
He is the only one that knows.

URI
He doesn't have the balls or the
brains.

VICTOR
He's a crook, a small time back
handing crook. Once could be a
coincidence, but twice and the
painting - your "lucky painting" 'I
think he is trying to make a fool
out of you.

INT. RESTAURANT

One Two walks into the restaurant he is bashed to a pulp,
but he's wearing a nice suit and carrying a bag full of money.
There is a slight silence as his appearance arrests
conversations. One Two sits down across from Stella, there
is a pause. The odd PERSON passes and double takes at One
Two.

STELLA
Oh my God, are you all right?

A WAITER walks up.

ONE TWO
That is a rhetorical question I hope.
(to waiter)
A glass of water thank you.
(beat)
With a straw.
(To Stella)
Don't you want to know what happened?

STELLA
I know what happened, it's been all
over the news, but I didn't
realize,...

(CONTINUED)

ROCKNROLLA

CONTINUED:

ONE TWO

You didn't say anything about guns,...
machine guns with war criminals stuck
to the trigger.

STELLA

I am sorry I didn't know, but
shouldn't you have taken precautions?

ONE TWO

I'll leave your bag under the table
all right?

(pause)

But this isn't about the money is
it? I saw you there on that last
job. At first I thought it was
curiosity,...

CUT BACK TO THE ROBBERY we see Stella in her car that One
Two had seen, but we didn't.

ONE TWO (CONT'D)

But then I realized what was going
on. You don't need the money, you
liked the rush. |

(beat)

Good-bye sweetheart you're too
dangerous for me.

He gets up and limps out.

INT. CAR

One Two gets in to the car where Handsome and Mumbles are
already waiting, Handsome is in the driving seat when his
phone goes.

HANDSOME BOB

Yeah?

(beat)

Is that you Bertie?

Handsome winks at One Two and puts his fingers to his lips.

BERTIE (V.O.)

What's happening about that drink.

HANDSOME BOB

What's happening about that paper
work.

BERTIE (V.O.)

Oh you can have that for couple of
cocktails.

(CONTINUED)

ROCKNROLLA

CONTINUED:

HANDSOME BOB
I am busy this week, but Monday looks good.

BERTIE (V.O.)
I'll leave the papers at my reception under your name and text the address.

HANDSOME BOB
I'll be round in a jiffy,...and see you Monday.

He puts the phone down.

HANDSOME BOB (CONT'D)
Let's get round there.

ONE TWO
You can drop me off on the way. I am done, I'm going home mate.

INT. TOWN HALL

Lenny is walking down the main corridor, he's a man on a mission. Archy is next to him, not looking so enthusiastic.

LENNY COLE
Arch I don't care if he's fuckin busy, if we call, he answers, that's the deal. There he is,...
(shouting)
Councilor,...Councilor!

The Councilor is walking down the corridor he's with some of his COLLEAGUES. He looks mortified and beckons his friends on.

LENNY COLE (CONT'D)
Something wrong with your telephone?

COUNCILOR
What are you doing here Lenny? You can't come here.

LENNY COLE
Steady, Councilor steady,...I go wherever I fuckin want. This is my town, not yours no matter what you and your pen pushing immigrant boy scouts might think.
(pause)
Now, what's going on?

(CONTINUED)

ROCKNROLLA

CONTINUED:

COUNCILOR
(hurriedly)
Step in here.

INT. COUNCILORS OFFICE

The Councilor steps into his office.

COUNCILOR
I can't do it, you've left it too long Lenny. You want something that the city has a ruling against, something they said they wouldn't give permission to build.

LENNY COLE
Don't give me that shit. I can look out my window and there's twenty kinds of buildings this city said they'd never build, how did that happen eh? Fuckin termites got together and had a house building party did they? No sunshine, back handers put them up, back handers just like mine.

COUNCILOR
This isn't fuckin Zaire Lenny, I can't do it this time.

Lenny grabs the Councilor by the bollocks and pushes him up against the wall.

COUNCILOR (CONT'D)
Get off my bollocks Lenny.

He squeezes the Councilors bollocks harder, the Councilor screams.

LENNY COLE
Don't you swear at me you yellow puddle of immigrants piss or I'll fuckin drown you in it.
(squeeze)
Feel that do you Councilor? You think I don't have a paper trail for all the gifts, the cars, holidays, tennis courts and swimming pools? I own these bollocks and they're more fragile than a pair of quails eggs. Now get it done!
(squeeze)
And next time blue bollocks, remember who the Daddy is!

ROCKNROLLA

INT. CRACK HOUSE

Johnny's sitting smoking a fag and watching more cartoons.
Pete walks in with Malcolm and Paul, Johnny jumps up angry.

JOHNNY STORY

Moron, ...what do you think your doing?

PETE

What John?

JOHNNY STORY

Letting creatures in my yard without
my consent.

PETE

They're good stuff John, Scotch and
Scouse.

MALCOLM

Like the drink and the Beatles. I
am Malcolm and this is my friend and
colleague Paul, you know like the
saint.

Paul's still comatose.

MALCOLM (CONT'D)

Paul doesn't say much, he's too busy
thinking.

(beat)

Come on, we know you John, we're big
fans, you're what they call a real
rocknrolla.

Johnny cuts in and storms over to all three of them, pushing
them out the door.

JOHNNY

Out!! Good-bye, on your way, bon
voyage and fuck off.

Pete falls to the floor sulking, Johnny can push no more
it's a lay down, Malcolm and Paul join him.

JOHNNY (CONT'D)

What is this a demonstration?

MALCOLM

Leave us be Johnny, we're nice people.
Peaceful people. This is a
demonstration of peace.

(CONTINUED)

ROCKNROLLA

CONTINUED:

JOHNNY

Where the fuck did you find these
two junkies? Conference, now Pete.

Johnny drags Pete in toilet.

INT. CRACK HOUSE TOILET

JOHNNY STORY

Pedro I swear this is the last time
I'm having you take the piss, next
time you're on your own.

PETE

Sorry, I thought you might like some
company.

JOHNNY STORY

I am in hiding, what does that tell
you?

PETE

All right, I'll tell 'em to leave.

JOHNNY STORY

Yes you fucking well will, smelly
junkies. Meeting adjourned.

Johnny and Pete walk out of the toilet, Malcolm and Paul are
gone.

PETE

You've scared 'em off sing-a-long,
but with a welcome like that it's
not all that shocking.

JOHNNY STORY

Lucky you're not following them.

Johnny looks over, the picture has gone, he turns to Pete.

JOHNNY STORY (CONT'D)

Where's the picture Pete?

INT. SPEELER

Malcolm and Paul walk in the speeler, it's packed. Paul is
holding the painting.

FRED THE HEAD

Hi ho it's the werewolf brothers,
what you got for us today?

(CONTINUED)

ROCKNROLLA

CONTINUED:

MALCOLM
Paul, please exhibit to the audience
the fine artifact.

Paul walks around with the painting - Malcolm sits him down,
he's in a state again.

MALCOLM (CONT'D)
Now, now young Paul rest your weary
legs.
(beat. here comes the
pitch)
Gentlemen,...we are entering the
realm of the ancient art form of
paint on canvas,...

Cookie cuts in.

COOKIE
I'll have it, how much?

MALCOLM
(stunned)
One moment sir, there's a pitch that
comes with this painting,....

Cookie gets up from the table and walks over.

COOKIE
I don't want the pitch, I said I'll
have it.

MALCOLM
It's a very rare and expensive
painting sir.

Malcolm's upset, he wanted to give the pitch. Cookie pulls
out a lot of money too much for Malcolm to say no to.

COOKIE
Here ya go, have a week in snow.

Malcolm takes it.

MALCOLM
Good afternoon gentlemen, it's been
a pleasure.

And with that he leaves with Paul. One Two walks in just as
they go, Cookie comes and sits next to him.

COOKIE
I've got something for your lady,
she likes art don't she?

(CONTINUED)

ROCKNROLLA

CONTINUED:

One Two's eyes catches the picture.

EXT. GOLF COURSE

Uri, Lenny and Victor are out on the fairway.

LENNY COLE

I'll have that painting in a couple
of days Uri, trust me on that.

Uri's not sure about that last statement.

URI

You like it out here Lenny?

LENNY COLE

Can't beat the great outdoors can
you Uri? I can't understand it, not
a soul out here.

URI

That's because I have had the course
cleared for us Lenny, we are not
going to be disturbed.

LENNY COLE

Oh that's good, I love a clear fair
way, that's a bitta me that Uri.
Nothing worse than being jogged on
by blind tourists swinging a stick
on a Sunday.

URI

What are we going to do Lenny? Every
time I am about to make my payment
something dishonest happens.

(pause)

You, wouldn't know anything about
that, would you?

Clearly shifting gears, could he be saying what he thinks.

LENNY COLE

Excuse me? Are you trying to say
something Uri?

URI

I am not trying Lenny, I am saying
something.

Lenny is not having any of this, after all he's "top dog."

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE

I think you forget who you are
speaking to you insolent bastard.
You forget where you are you fuckin
immigrant. This is my land, my fuckin
show, I run this tow,....

Victor has extracted a five iron from out of the golf bag
and has decided to break both of Lenny's legs in ten different
places. Lenny screams in unimaginable agony, writhing on
the green. Uri almost ignores the activity.

URI

I have to go now Lenny, I am having
lunch with the Councilor, your
Councilor. This, as you know, is
the ninth hole and it is a long crawl
back to your car. You should make
it by sunrise, just in time to bring
me my "lucky picture." I want it
back do you hear me?

Victor kicks him.

LENNY COLE

Yes,..yes.

URI

After that, I don't want to hear
from you again, disappear do you
understand me Lenny?

(Victor stands on his
broken legs arrrgh)
Lenny?

LENNY COLE

Yes, yes, I understand.

Victor dips into his Lenny's pocket and extracts his phone.

URI

Times just change.
(Uri gets in the buggy)
Good bye Lenny.

He gets into the buggy with Victor and drives off.

INT. ONE TWO'S HOUSE

One Two comes in and closes the door behind him. The door
bell rings, he opens it and there stands Stella. She walks
in straight past One Two, he turns round with his mouth open,
she gently slaps it shut and kisses him.

INT. CAR

We are outside Bertie's office - Handsome opens the car door and jumps in he's holding a brown envelope. Mumbles is waiting there.

HANDSOME BOB

Come on then, let's see who this grass is.

Handsome opens the folder, inside are twenty photocopied letters revealing who the informer amongst their underworld is. The CAMERA TRACKS into Handsomes face, he picks up the phone.

INT. ONE TWO'S HOUSE

One Two is sitting on the bed that has been torn apart. He's in his boxer shorts with a ciggy in his mouth. Stella is walking toward the bathroom, the phone rings.

ONE TWO

Yeah?

INT. CAR

Handsome and Mumbles are driving down the street.

HANDSOME BOB

(on the phone)

We've been to Bertie's - who the fuck is Sidney Shaw?

INT. ONE TWO'S HOUSE

ONE TWO

Sidney Shaw is a pseudonym you idiot, they never use the real name. Get around here and let me have a look.

INT. HOSPITAL CORRIDOR

A gang of VILLAINS are lining the corridor, Archy walks through them.

INT. HOSPITAL BEDROOM

Lenny is here with a NURSE.

NURSE

Don't try and move it'll be too painful before tonight.

(CONTINUED)

ROCKNROLLA

CONTINUED:

LENNY COLE
Give me the water, Aaaaaahhhhh...

NURSE
'I told you not to move.

Archy walks into the room.

LENNY COLE
Broke my legs in four places Archy,
did you hear that? The bastard's
made me limp for the rest of my days.

ARCHY
What do you want me to do?

Lenny is clearly distressed, his confidence has gone.

LENNY COLE
I need that picture Archy, I need it
bad.

ARCHY
I'll get it, don't you worry and I
think I can do better than that.

This catches his attention.

LENNY COLE
What?

ARCHY
Someone has been at the Russian's
money, a couple of silly gun
slingers, ..he wasn't making up
stories.

LENNY COLE
What?

ARCHY
You know 'em and you don't like 'em
either.

LENNY COLE
I ain't playing fuckin games here
Arch look at me, who?

ARCHY
Mumbles, Bob and One Two.

INT. ONE TWO'S HOUSE

Stella walks out of the bathroom, she looks immaculate.

(CONTINUED)

ROCKNROLLA

CONTINUED:

ONE TWO

Look at you, good as new.

STELLA

I have to go now.

ONE TWO

Fancy sharing some dancing lessons
with me later this week, a bitta the
'ol salsa?

STELLA

(she smiles)

I'll take you up on that.

ONE TWO

I got something for you. Thought
you might like it, seeing as you
like paintings and all.

(he motions)

There, it's on floor.

Leant up against the wall is the lucky painting, she stops
and looks at it, the camera slowly creeps into her face.. We
observe One Two looking for a reaction.

ONE TWO (CONT'D)

Like it?

STELLA

You have very good taste,...Mr One
Two.

She picks up the painting and turns smiling.

STELLA (CONT'D)

Good bye.

With that she is off and out the door. One Two grabs the
70s retro headphones above his head and slaps them on his
ears. He presses the remote control and the music kicks in.

EXT. CRACK HOUSE

Mickey and Roman approach the crack house door and flick up
the letter box. They see a string hanging, they pull it and
down comes a key.

INT. CRACK HOUSE

Roman and Mickey walk in to see Johnny slouched and watching
TV, more silly cartoons. He's got his top off and he's
smoking a ciggy. His feet are resting on an old chair and
Pete is asleep next to him. Johnny hardly moves.

(CONTINUED)

ROCKNROLLA

CONTINUED:

ROMAN

So why did you call Johnny?

JOHNNY STORY

Sorry, Johnny's not home right now,
but the pipe is and the pipe says
that Johnny heard you were getting
in trouble boys.

Roman gives a slight roll of the eyes.

ROMAN

Look, whoever I am talking to please
relay the message to Johnny. His
Dad, his jack in the box surprise
gangster Daddy, paid us a visit.
Shut down a few of our venues and he
intends to shut down a few more unless
Mr Story puts in an appearance.

JOHNNY STORY

Why are you talking to a pipe Roman?
You're madder than I am.

MICKEY

Come back Johnny, come back home.

JOHNNY STORY

But home is where your head is and I
don't feel at home in my head.

(beat)

Come back Johnny!

Johnny smiles and pulls out a gun from under his arse. He
points it at Roman, waits until he knows they feel it and
pulls the trigger.

It's a lighter. He relights his splif, hot hash dropping on
his chest, he ignores it.

JOHNNY STORY (CONT'D)

I bet our Lenny gave you the "I'm
his old man" speech didn't he?

(impersonating Lenny)

I've seen jelly fish with closer DNA
than that slag. Now Johnny will
come quietly, but you might have a
couple of problems with the pipe.

(he sighs)

Come on boys, buy us both a cup of
tea. No need for any noise, let
Pete sleep on.

ROCKNROLLA

INT. ONE TWO'S HOUSE

One Two has still got the headphones on, his eyes shut and he's tapping his knees. All of a sudden the music stops coming out of the headset and is now filling the room, someone else is here.

INT. URI'S OFFICE - FLASHBACK

WE CUT BACK to an earlier scene that we weren't a part of until now. Victor is talking to a man, we can't see who it is.

VICTOR

Uri is a man born with nothing, carved his way up the hard way, he's smart, young and only one thing will stop him from reaching his goals,...women. And this woman has become a problem.

(pause)

My job is to protect Uri and in this department he needs protecting, I don't like her or trust her and I want you to follow that snake.

We reveal it's CHECHNYAN 1 our war criminal who is looking battered from the beating the day before.

CHECHNYAN 1

Leave it with me Victor.

EXT. RESTAURANT - FLASH BACK

We go back to the scene at the restaurant from a different perspective. The two CHECHNYAN'S see One Two and Handsome walk out of the restaurant, they two look at one another, their brows steel.

INT. ONE TWO'S HOUSE

CUT BACK to present with the music being cut off from One Two's head phones. He opens his eyes, on his throat lies a very long and sharp knife. The two CHECHNYANS have entered the room and pulled the wire out of the machine. CHECHNYAN 1 is sitting on a chair next to One Two, he's the one with the blade. He smiles, One Two doesn't.

EXT. ONE TWO'S HOUSE

Archy approaches the door with Danny behind, he pushes it, it opens. Concerned, he pulls out a shooter, so does Danny, they go in.

CONTINUED:

MUMBLES (V.O.)

One Two, it's us.

Archy pays no attention to the door yet, he is on the phone to Lenny.

LENNY COLE (V.O.)

Bring 'em to the warehouse and don't hurt 'em until I've spoken to 'em, all right?

ARCHY

All right Lenny, I got a call waiting here, I'll see ya at the show.

Archy presses his phone to take the other call.

ARCHY (CONT'D)

Hello?

INT. CRACK HOUSE

Roman and Mickey are still here with Johnny. Roman speaks.

ROMAN

Archy?

EXT. ETON POSH SCHOOL - WE FLASHBACK TEN YEARS

Archy leans against a ROLLSROYCE with another HEAVY. Young Johnny walks up, he's wearing tails and a bow tie, he's with two of his toffy school FRIENDS.

JOHNNY STORY

Hello Archy.

ARCHY

Johnny, you do look the part.

JOHNNY STORY

Show us your guns Uncle Arch, I told the boys all about it.

ARCHY

Shut up and get in the car.

Archy throws Johnny a packet of rolos and turns to get in the car. As he turns, Johnny lifts up the back of his sports jacket and steals his gun. The two FRIENDS are in shock, needless to say so is Archy. Johnny holds it on his two friends.

JOHNNY STORY

Give us your money boys.

(CONTINUED)

ROCKNROLLA

CONTINUED:

Archy grabs the gun and hits Johnny on the back of the head, not too hard.

ARCHY
You little swine,... now get in the car.

Archy puts the gun away and looks at the two shocked school friends. He gently slaps them on the cheek in an intimidating way and gives them a tener.

ARCHY (CONT'D)
Be good boys, you never know who's watching.

EXT. WAREHOUSE - BACK TO PRESENT

Bandy, who is pushing Lenny stops at the bottom of the stairs.

BANDY
You wanna take the stairs or the elevator Mr Cole?

Lenny's in a wheelchair, he looks at Bandy.

LENNY COLE
Come here Bandy.

Bandy comes near, Lenny takes a sniff.

LENNY COLE (CONT'D)
You been drinking again?

BANDY
No,....Mr Cole.

Lenny slaps him.

LENNY COLE
Think before you drink and before you drive me mad Bandy.

Bandy goes back to his position of pushing the boss towards the elevator.

EXT. WAREHOUSE

Johnny, Roman and Mickey walk toward the entrance.

JOHNNY STORY
Don't worry boys, nothing to be nervous about, some of my Dad's best friends ended up here.

(CONTINUED)

ROCKNROLLA

CONTINUED:

Archy arrives with a couple of old carpets, One Two, Mumbles and Handsome are wrapped inside.

JOHNNY STORY (CONT'D)

Hello Arch, wrapped up in a carpet
just like the old days?

(beat)

What is it today? The rack? The
garotte? Or is it the old cray fish
trap?

ARCHY

Still full of hot air Johnny.

They walk inside the warehouse doors, Danny follows with the
carpets.

INT. WAREHOUSE

They all make their way to the elevator.

JOHNNY STORY

You're looking a bit down, has that
old clown been working you long hours?

(beat)

You always were loyal - no dog like
a loyal dog.

ARCHY

Watch your mouth John.

JOHNNY STORY

(feigning fear)

Don't hit me Archy, I'm a singer not
a fighter.

(back to normal)

I've just the remedy for you, a story,
a Johnny Story and it's all about
you.

Archy presses a button to call the elevator. They wait.

ARCHY

I don't want to hear it.

JOHNNY STORY

Sorry, that's right get into
character.

(beat)

Look at him boys, scary ain't he?

Roman and Mickey don't like any of this.

(CONTINUED)

ROCKNROLLA

CONTINUED:

JOHNNY STORY (CONT'D)

That's what four years inside does to a man, eats his soul and when it's all gone it makes a man quite scary. Ever wondered how you got there? Ever wondered what grass informed on you?

The elevator arrives and they all pile in, including the rugs with One Two and Handsome.

INT. WAREHOUSE ELEVATOR - CONT.

A noise comes from one of the carpets.

JOHNNY STORY

So who we got in there? Anyone I know? Anyone famous? That's right it's only a job, isn't it? Just being loyal, just following orders.

(Johnny salutes)

I bet you can operate a nice gas shower,...I can see you with a couple of S's on your collar and a stiff goose in your step.

Archy turns and slaps him the famous "Archy slap" it's nasty, Archy's getting wound up.

ARCHY

Shut it, otherwise you will get hurt.

His face has been slapped into the direction of Roman and Mickey. Johnny keeps his head still,...

JOHNNY STORY

That, Roman and Mickey, is the famous Archy slap. I have been magically transported straight back to my childhood.

He speaks next in a little boys voice, he's taking the piss.

JOHNNY STORY (CONT'D)

Don't turn Archy in, he's your friend, he's loyal, just like the dog.

He changes to impersonate Lenny, its deep and over the top.

(CONTINUED)

ROCKNROLLA

CONTINUED:

JOHNNY STORY (CONT'D)

Shut up boy, don't stick your nose
where it don't belong otherwise I'll
chop it off.

(little boy voice)

But you can't do it to Uncle Arch, I
love him.

(deep)

Needs a little lesson though don't
he? Left his station hasn't he? A
little time inside to remember who
the boss is.

Archy straightens his tie to remain calm, but can't take it
any longer. He picks Johnny up and slams him against the
wall.

ARCHY

(shouting)

Shut it, you hear me or I'll do ya
myself, you poisonous little fucker!

JOHNNY STORY

(feigning fear)

Don't hurt me Arch, I'm only little.

EXT. ELEVATOR - CORRIDOR OF WAREHOUSE

The elevator door opens and we see skinny Johnny stuck up in
the air held by Archy. Danny looks on a bit disturbed.

DANNY

Put him down Arch, he's only little.

Archy drops him, his wires crossed. He needs a little time
to think.

Johnny is off out of the elevator walking away happy as a
clam. Back to Archy in the elevator.

DANNY (CONT'D)

You all right? You look a little
green.

ARCHY

(back to business)

Fine, roll out the carpets.

INT. WAREHOUSE

Johnny comes bowling in like a 'rocknrolla' coming on to
stage. He spots Lenny.

(CONTINUED)

ROCKNROLLA

CONTINUED:

JOHNNY STORY

Sidney! Nice wheels.

Archy comes in with Danny and the carpets. Handsome hears this, is Lenny Cole the Sidney Shaw?

JOHNNY STORY (CONT'D)

Sorry about the painting, needed the cash for a little bit of the old "dusty show bizzzzzzzzz."

(beat)

So, it's gone now, lost in the world of degenerate and stoned no hopers, never to be seen again by the eye of a clean soul.

There is a pause while Lenny considers just shooting him. He changes his tone, he gets serious and slow.

LENNY COLE

Tell me, what are you boy if you are not poison? Look what you've left behind you. Your Dad couldn't even bear the sight ya, no wonder he fucked off and left me to pick up the pieces, but that wasn't enough for you was it? No, had to drive your mum into a bottle of pills and house full of nuters. All she got then was a hot bath a ice cold razor, why?

(beat)

Cos your poison Johnny, that's why.

JOHNNY STORY

What can I say,...

(pause)

I'm a junkie, crack head, no gooder, should never have wasted your money on that school.

LENNY COLE

Archy get him out of here.

ARCHY

I've had enough of him, I don't trust myself.

(beat)

Use someone else.

Johnny grabs the back of Lenny's chair and pushes him around like he's a two year old, Lenny feels a right twit. One Two, Handsome, and Mumbles observe.

(CONTINUED)

ROCKNROLLA

CONTINUED:

WE SEE the imaginary shots from Danny's gun go off on Mickey and Roman.

INT. WAREHOUSE

We cut back to the scene upstairs.

ARCHY

You wanna know what this says Len?
(beat)

Funny thing with the law, it can be quite flexible. Every time an informer finds himself in front of a judge,...

INT. COURT ROOM

We see Archy's story acted out in the full court room, Law and Order style. The judge and lawyer act out Archy's words.

JUDGE

A secret letter stands witness as to the cooperation and efficiency of that informer.

LAWYER

An accurate record of his treachery will be brought in to protect the informer,...

INT. WAREHOUSE

Back to our present scene.

ARCHY

If the informer has provided adequate information, that dog of dogs will be magically released,...

INT. COURT ROOM

Back to our acted out scene.

JUDGE

A sort of, "get out of jail free" card, but this comes along with the trail of a good alibi.

INT. WAREHOUSE

Archy turns the pages of the letter. WE SEE different JUDGES giving different sentences to different FACES, some of these

(CONTINUED)

ROCKNROLLA

CONTINUED:

faces we know, one of them is Fred the Head, Handsome Bob and one of them is ARCHY.

INT. COURT ROOM

Still being acted out, in Law and Order style.

LAWYER

The only evidence that will ever remain of this deal is that form of a very exclusive and hard to come by legal document called a "secret debt"...

INT. WAREHOUSE

Back to our present scene.

ARCHY

As in deputation,...

(beat)

The likes of which I hold for the very first time in my hand.

(beat)

Of course they use a false name and I have seen that name many times in the last twenty years, always did wonder who Sidney Shaw was,...

INT. LENNY'S OFFICE - FLASHBACK

FLASHBACK twenty years ago, Archy picking up papers on Lenny's desk and turns to him.

ARCHY

Who's this Sidney Shaw Len?

LENNY COLE

(bothered)

Give us that here.

INT. WAREHOUSE

Lenny has gone white.

LENNY COLE

No, I am being set up.

ARCHY

You're a dirty bastard Sidney, a very dirty bastard.

(CONTINUED)

ROCKNROLLA

CONTINUED:

Archy grabs the belt that's used to tie up drowning victims, he throws it round Lenny's chair and stuffs a bit of cloth into Lenny's wide open mouth.

ARCHY (CONT'D)
(to One Two, Handsome
and Mumbles)
You three, cut yourself free and get
out of here,...

Archy throws a knife across to Mumbles who just catches it and starts to cut his way out of the ropes. Archy gets back on with the job at hand. He reads through the names Lenny has grassed on over the years.

ARCHY (CONT'D)
Michael Finny, ten years. Frazier
Nash, fifteen years. Cousin Ronnie,
six years,..you dirty bastard.
(beat)
Michael Dexter, eight years.

Archy grabs the winch that lowers victims to their crayfish death and bangs it on to the back of the wheel chair. He presses the start button and the wheelchair is raised with haste.

ARCHY (CONT'D)
The Jew twins, fourteen years and of
course ME, Archy, four years.

One Two, Mumbles, and Handsome are free.

ONE TWO
See ya Arch,....

The three of them are out like rats up ropes, they start to run down the stairs.

INT. ELEVATOR

We pick up where we left off with this group.

JOHNNY
Shouldn't have brought me here fellas,
you're just going to end up as
witnesses.

We continue with his description of what is going to happen.

ROCKNROLLA

INT. CAR - FLASH FORWARD

JOHNNY

After they have "dealt" with us,
they're gonna put all three of us in
the trunk of a stolen car,...

INT. TRUNK OF STOLEN CAR - FLASH FORWARD

We see six gallons of petrol in the trunk of the car in our
imaginary scene.

JOHNNY

And pour six gallons of petrol on
top, I can let your imagination fill
in the rest.

INT. ELEVATOR

Back to present.

JOHNNY

But now Danny's rattled, he won't be
able to wait because you now know
what's coming, so he's gonna fire.

Danny, who is now in a state because Johnny has predicted
everything he's going to do, suddenly turns with his gun.
Mickey catches it, the force of the stop pulls the trigger,
and the other MANS head is drilled through. Roman joins the
wrestling match and gets the gun and wrist to aim at Danny's
head. The trigger gets squeezed and Danny's head also gets
a drilling. Silence. Johnny, who is smothered in blood,
speaks coolly.

JOHNNY STORY

Mickey, pass me the gun.

Mickey is out to lunch, but Johnny sounds commanding.

JOHNNY STORY (CONT'D)

MICKEY quickly, pass me that gun in
Dannys hand. Don't worry he can't
defend himself he doesn't have a
head, quickly now. Does this answer
the question that you two so
frequently asked as to why I sought
refuge in the depths and perverse
beauty of the crack pipe?

The elevator door opens.

EXT. ELEVATOR

There stands Bandy, his gun drawn.

BANDY
Get fucking down!

He looks on in horror and points the gun at Johnny. Just as he's about to fire, ..there is a great smash of bone on timber. Bandy falls to reveal One Two standing there with a large piece of timber.

ONE TWO
I think we should get out of here
now, don't you John?

At which point in the background WE SEE Lenny being lowered to his demise. He looks at the group in horror as he is quickly lowered to his death by drowning and cray fish.
FADE OUT.

INT. URI'S CAR

VICTOR
I don't like it Uri, I don't trust
her. I put two of my people on her
and they haven't come back.

Very insulted.

URI
You what? I did not tell you to do
this. If I had wanted her spied on
I would have asked for it, wouldn't
I?

VICTOR
Yes Uri, you would have, but I still
don't like it.

URI
I don't care what you like Victor, I
am in charge, now wait here.

He gets out and walks to the door.

EXT. STELLA'S HOUSE

She answers the door - she is surprised.

URI
Can I come in?

INT. STELLA'S HOUSE

URI

Sorry to surprise you, but I have something for you, a token of my appreciation.

He hands her a check.

STELLA

What is this for?

URI

Please do not be insulted, you have come to mean a lot to me and I value you much more than just your services.

(pause)

This is simply a reflection of my appreciation.

(vulnerable he likes her)

I would like to ask you something personal.

His phone rings, he frowns slightly and answers it.

URI (CONT'D)

Not now Victor, I am busy.

Uri turns. There, casually resting on the floor is his painting, his lucky painting. Uri's expression changes, his world has been shattered, he's thinking very ugly thoughts. He turns back to Stella, dead pan.

URI (CONT'D)

A very nice painting. How long have you had it?

A little caught off guard.

STELLA

Years, it's my lucky painting, ... it's very special isn't it?

URI

Beauty is a cruel mistress, is it not?

Pause, she smiles. Uri talks back into the phone, the other darker Uri is now in charge.

URI (CONT'D)

Victor please, come to join us.

ROCKNROLLA