

RocknRolla

June 19, 2007

SHOOTING SCRIPT
Yellow

Written by
Guy Ritchie

1 INT. DERELICT BUILDING - DAY

1

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 and massive hedge fund bonuses,...

(beat)

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.

(MORE)

(CONTINUED)

ROCKNROLLA

1 CONTINUED:

1

SLICK ESTATE AGENT (CONT'D)
Like he said, it's going one way.
You need to see a lawyer.

(CONTINUED)

ROCKNROLLA

1 CONTINUED: (2) 1

One Two and Mumbles look at one another.

ONE TWO
We need to see a Lawyer.

2 INT. LAWYER'S OFFICE 2

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.

3 EXT. STREET - DAY 3

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.

4 INT. LAWYER'S OFFICE 4

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.

5 INT. COUNCILOR'S OFFICE 5

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

COUNCILOR
(off the envelope)
Tell them they'll get the planning,...

6 INT. LAWYER'S OFFICE 6

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. Take care of the councilor and it will move like shit through a goose.

6A INT. SPEELER

6A

ONE TWO

We need help.

MUMBLES

Lenny Cole?

ONE TWO

Dog number one,...

MUMBLES

But he moves fast and he loves bricks
and mortar.

7 INT. LENNY COLE'S OFFICE

7

MEET LENNY COLE(50s, dark, a little tubby), Mumbles and One Two are here. Lenny's office is kitsch, he fancies himself as a man of class.

LENNY COLE

I do move fast and I love bricks and mortar, properties are always the safe bet, but you better know what you're doing 'cos this ain't soft money. You trip up,...

(beat)

And it's not me that's gonna get hurt. You got security?

MUMBLES

We got property.

LENNY COLE

Don't let me down boys.

(beat)

Come on then, give us your hand.

They shake hands and sign the papers.

8 INT. COUNCILOR'S OFFICE 8

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.

9 INT. LAWYER'S OFFICE 9

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

LAWYER TYPE
(into phone)
I'm sorry boys, can't get the
planning.

9A INT. SPEELER 9A

One two is on the phone. He looks over to Mumbles.

ONE TWO
He can't get the planing.

MUMBLES
He can't get the planing?

10 EXT. DERELICT BUILDING 10

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. 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.

11 INT. LENNY'S CAR -- CONTINUOUS 11

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
Same place as me? Do I look like an
immigrant Archy?
(beat)
No one gave me a leg up, did they?
They need a bit of fear, 'cos
otherwise they're gonna come up
against me,....need a little lesson
don't they?

12 INT. SPEELER 12

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

ONE TWO
We gotta sell.

MUMBLES
And be left with what?

ONE TWO
Just gotta start again,....

FADE OUT.

13 INT. CORRIDOR OF SPORTS ARENA 13

Start CREDITS over sports arena entrance.

Lenny is being walked down a corridor, the walls are lined
with photographs of old soccer stars.

(CONTINUED)

ROCKNROLLA

13 CONTINUED:

13

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.

(CONTINUED)

ROCKNROLLA

13 CONTINUED: (2) 13

Every now and then we see the SPORTS ARENA in the back ground.
At last we reach the main door to the head office.

14 INT. HEAD OFFICE 14

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.

15 INT. SPORTS ARENA -- DAY 15

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?

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.

(CONTINUED)

ROCKNROLLA

15 CONTINUED:

15

URI
So Lenny,..... how much?

(CONTINUED)

ROCKNROLLA

15 CONTINUED: (2)

15

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
Drink! Follow me.

16 INT. SPORTS ARENA - PRIVATE BAR

16

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 that's sat on an EASEL.

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.

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. I
will get it sent around to your house
and you can give it back to me when
our deal is finalized.

Lenny looks at the bar. Uri motions, there is a SMALL KEG of WHISKEY on the bar and only one large glass.

(CONTINUED)

ROCKNROLLA

16 CONTINUED:

16

LENNY COLE
I thought you lot drunk Vodka.

URI
Whiskey is the new Vodka.

LENNY COLE
You not joining me Uri?

(CONTINUED)

ROCKNROLLA

16 CONTINUED: (2)

16

URI
I don't drink.

LENNY COLE
Oh,...cheers then,...

URI
To success.

Lenny awkwardly starts to glug as Uri looks on.

17 INT. LENNY'S CAR - DAY

17

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...

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?

(CONTINUED)

ROCKNROLLA

17 CONTINUED:

17

ARCHY

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

(CONTINUED)

ROCKNROLLA

17 CONTINUED: (2)

17

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

ARCHY
Yeah, got that.

18 INT. SPORTS ARENA - PRIVATE BAR

18

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.

19 INT. ACCOUNTANT TAX OFFICES

19

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 32, 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.

(CONTINUED)

ROCKNROLLA

19 CONTINUED:

19

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.

TAX MAN

I see why you married her now Bertie.

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

20 INT. CHAUFFEUR DRIVEN MERCEDES - EVENING

20

BERTIE

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

She looks relatively bored.

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 two 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.

(MORE)

(CONTINUED)

ROCKNROLLA

20 CONTINUED:

20

BERTIE (CONT'D)
(he puts his hand
over the receiver)
It's Omovich.
(mincey)
Are you sure he isn't gay?

21 INT. SPEELER

21

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 (mid thirties, part of the gang Errrh Handsome). FRED THE HEAD(late 40s) he 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 Bob.

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.

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.

(CONTINUED)

ROCKNROLLA

21 CONTINUED:

21

ONE TWO
Mumbles, can I have a word?

22 INT. SPEELER STORAGE ROOM

22

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, ...

MUMBLES

Let's have a meet.

23 INT. ART GALLERY - NEXT DAY

23

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.

24 INT. ART GALLERY - CORRIDOR

24

They walk down the corridor.

(CONTINUED)

ROCKNROLLA

24 CONTINUED:

24

STELLA

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

ONE TWO

Go on.

(CONTINUED)

ROCKNROLLA

24 CONTINUED: (2)

24

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.

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.

25 INT. BACK OFFICE OF MUSIC VENUE

25

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.

(CONTINUED)

ROCKNROLLA

25 CONTINUED:

25

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.

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 marines 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.

(CONTINUED)

ROCKNROLLA

25 CONTINUED: (2)

25

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.
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.

26 EXT. TENNIS CLUB - DAY

26

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 here watching over the game and reading the paper, we see him read an article and look a little moved. Lenny comes up behind him and starts to read over his shoulder.

LENNY COLE

*Johnny Story singer extraordinaire,
fell off a boat, missing, assumed
dead.*

ARCHY

I don't know what to say Lenny.

LENNY COLE

I bet he took a lot of people with
him in his hot little crack pipe.
(beat)
We will never mention this again,
all right Arch?

Archy looks a little shocked. Lenny carries on like nothing has happened.

LENNY COLE (CONT'D)

Now, tell the Councilor to stop fuckin
about with sticks and balls and send
him inside.

(CONTINUED)

ROCKNROLLA

26

CONTINUED:

26

Lenny walks into the bar and Archy moves on to the court.

(CONTINUED)

ROCKNROLLA

26 CONTINUED: (2)

26

ARCHY

Very good councilor, you must of had lessons as a boy.

(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, stroppy and rude all at the same time.

JACKIE

Only if he's wicked.

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.

27 INT. TENNIS CLUB BAR

27

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.

(CONTINUED)

ROCKNROLLA

27 CONTINUED:

27

The Councilor looks a bit flustered.

(CONTINUED)

ROCKNROLLA

27 CONTINUED: (2)

27

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 boy.

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?

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.

(CONTINUED)

ROCKNROLLA

27 CONTINUED: (3)

27

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

(CONTINUED)

ROCKNROLLA

27 CONTINUED: (4)

27

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.

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

28 EXT. PARK - MORNING

28

It's the next morning, we SEE One Two running. Mumbles and
Handsome Bob pull up along side of him in their car. There
is a moment of pause while they admire One Two running along
side of them.

MUMBLES

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

ONE TWO

You could do with some of this
yourself Mumbles, you're letting
yourself go.

(beat)

Anyway, I'm busy, have you come to
talk about anything important?

MUMBLES

It's all about the zone isn't it?

(MORE)

(CONTINUED)

ROCKNROLLA

28 CONTINUED:

28

MUMBLES (CONT'D)

You boys and girls like to find funny places in your head where nothing can get you, don't you? You're scared, you're running away from yourself One Two.

ONE TWO

No Mumbles, I am trying to run away from you. Bob, you sorted out the car?

(CONTINUED)

ROCKNROLLA

28 CONTINUED: (2)

28

HANDSOME BOB

Yeah, it looks like a heap of shit,
but it can't half go.

(beat)

A bit like you One Two.

Mumbles turns to Handsome Bob

MUMBLES

I reckon he's trying to get fit for
the lady. Nothing gets under his
skin like a lady he can't have, does
it?

(pause)

A straight going, cocky, educated,
arrogant posh bird trips him right
up. I reckon we should set Handsome
Bob on her. That'll liven you up
One Two.

ONE TWO

Bob wouldn't know where to begin.

HANDSOME BOB

I'm good with the posh ones, don't
you worry about that.

ONE TWO

I've had enough of this, can you two
piss off cos I am trying to find my
"zone"

One Two sprints off leaving them behind.

MUMBLES

He can't half run for a white fella.

29 INT. LENNY'S HOME OFFICE - NIGHT

29

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.

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?

(MORE)

(CONTINUED)

ROCKNROLLA

29 CONTINUED:

29

LENNY COLE (CONT'D)

(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.

(beat)

You're right, he wouldn't have leant me his lucky painting if he didn't mean business. Yeah, I had it taken off it's easel and stuck it above my desk, it's looks magnifi....

He suddenly stops. 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.

LENNY COLE (CONT'D)

(from the floor)

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.

He stands fumbling and screaming, his scotch all over him.

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.

LENNY COLE (CONT'D)

This isn't good Arch, it's his favorite painting, his lucky painting! Get round here and bring the troops.

30 INT. LENNY'S HOME OFFICE -- LATER

30

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

BANDY

Where was it Len?

Lenny is standing in front of the fire place smoking and looking very anxious.

(CONTINUED)

ROCKNROLLA

30 CONTINUED:

30

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.

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, SLAP! Bandy's disappeared into another dimension.

ARCHY (CONT'D)

Like that!

(MORE)

(CONTINUED)

ROCKNROLLA

ARCHY (CONT'D)

(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.

(MORE)

(CONTINUED)

ROCKNROLLA

30 CONTINUED: (3)

30

ARCHY (CONT'D)

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

Daniel, do you want a slap as well?
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.

31 EXT. BOND WAREHOUSE - BACK LOT - DAY

31

Mumbles, Handsome Bob, and One Two are standing here dressed
as security guards. Handsome Bob is watching over the car
that is waiting for the TWO ACCOUNTANTS to come out of the
back door of the warehouse. One Two and Mumbles are to the
side.

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, while in route they click their
central locking open on the car waiting. One Two is already
on them as the ACCOUNTANTS go to open their car door.

ONE TWO (CONT'D)

Hello lads.

He flashes the gun in his belt. The ACCOUNTANTS are too
shocked to even know what is going on.

ONE TWO (CONT'D)

Put the bags in the car and walk
away.

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

(CONTINUED)

ROCKNROLLA

31 CONTINUED:

31

MUMBLES

Don't be silly boys, do as you are
told. Put the bags in the car, give
him the keys and walk away smiling.

(CONTINUED)

ROCKNROLLA

31 CONTINUED: (2)

31

The ACCOUNTANTS do as they are told. One Two and Mumbles get into the car, calm as you like. One Two, starts the engine, but he can't find reverse. There is a crunching sound from the car, the accountants stop and look round. One Two puts down the window.

ONE TWO
(to the accountants)
Oi, come back here.

The ACCOUNTANTS come back.

ONE TWO (CONT'D)
Where's reverse?

ACCOUNTANT
You have to lift up the nob under
the gear stick.

One Two struggles, then finds the gear.

ONE TWO
Right, now fuck off.

MUMBLES
(to accountants)
Slowly and keep smiling.

ONE TWO
Shit,...

MUMBLES
What?

ONE TWO
I have got to hurt him.
(to the Accountants)
Oi come back here.

MUMBLES
Why? What did he ever do to you?
Come on we've got the money now let's
piss off!

The Accountant has made his way back to the car.

ACCOUNTANT
Yes?

One Two goes through the motions getting ready to hit the accountant without actually being able to do it.

ONE TWO
Shit, I can't do it.

(CONTINUED)

ROCKNROLLA

31 CONTINUED: (3) 31

One Two wheels spins out of there.

32 INT. CAR - MOVING 32

Mumbles and One Two take off driving.

MUMBLES

(looking)

You're an embarrassment to crime you are.

ONE TWO

She asked me to give him a black eye.

MUMBLES

She's sick that bird of yours, sick.

Quickly changing the subject.

ONE TWO

Is Handsome Bob behind?

MUMBLES

He's there.

33 INT. CONSTRUCTION SITE - CONTINUOUS 33

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

URI

The developement has been underway for four years and will be completed within another two. The area covers twelve acres and it will become one of Londons premiere residences.

We 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.

URI (CONT'D)

What is it?

(CONTINUED)

ROCKNROLLA

33 CONTINUED:

33

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.

34 INT. ART GALLERY

34

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, ...
(pause)
Until next time then.

STELLA
Until next time.

(CONTINUED)

ROCKNROLLA

34 CONTINUED:

34

She turns and walks away, he looks slyly.

35 INT. CAR 35
Handsome Bob 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 Bob, that is class.
Someone picks up at the other end of the phone.
ONE TWO (CONT'D)
Archy, I got Lenny's bitta scratch.

36 INT. LENNY'S CAR - MOVING 36
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
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.

37 INT. LENNY'S OFFICE 37
Lenny is pacing, he's on the phone.
LENNY COLE
Archy, the Russian didn't come through
with the money.

38 INT. LENNY'S CAR 38
ARCHY
Calm down Len, the Councilor can
wait.
(MORE)

(CONTINUED)

ROCKNROLLA

38 CONTINUED:

38

ARCHY (CONT'D)

(beat)

Some good news for you, One Two and
Co came through with the scratch.

39 INT. LENNY'S OFFICE 39

LENNY COLE
What, all of it?

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

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

40 INT. LENNY'S CAR 40

ARCHY
Ask no questions hear no lies.
(beat)
Just gotta do is find your painting
now Len.

41 INT. LENNY'S OFFICE 41

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.

42 INT. COUNCILOR'S OFFICE 42

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

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

43 INT. LENNY'S OFFICE 43

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

He puts the phone down.

44 INT. LENNY'S CAR 44

We CUT back to Archy in the car.

ARCHY
Stop here Turbo.

45 EXT. STREET - EVENING

45

Archy gets out of the car and on to the street which is packed with theater goers.

(CONTINUED)

ROCKNROLLA

45 CONTINUED:

45

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.

46 EXT. STREET - CONT.

46

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 SHAVAWN 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.

47 INT. TANKS CAR

47

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.

(CONTINUED)

ROCKNROLLA

47 CONTINUED:

47

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.

48 INT. SPEELER - NIGHT

48

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?

(CONTINUED)

ROCKNROLLA

48 CONTINUED:

48

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

(CONTINUED)

ROCKNROLLA

48 CONTINUED: (2)

48

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 you.

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 nights crack for
dinner and two large whisky's for breakfast.

MALCOLM
Good afternoon gentlemen.

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

(CONTINUED)

ROCKNROLLA

48 CONTINUED: (3)

48

coat. It's far too small and the fur stops half way up his arms, it's not possible to do the buttons up.

(CONTINUED)

ROCKNROLLA

48 CONTINUED: (4)

48

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.

(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.

(CONTINUED)

ROCKNROLLA

48 CONTINUED: (5)

48

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.

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?

(CONTINUED)

ROCKNROLLA

48 CONTINUED: (6)

48

ARCHY

Fred,...

(pause)

The speelers very quiet today,
everything all right?

(CONTINUED)

ROCKNROLLA

48 CONTINUED: (7)

48

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.

ARCHY
Silly bastards.

49 INT. URI'S BOAT - EVENING

49

Uri has got some serious stink boat gin palace on the River Thames. 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?

(CONTINUED)

ROCKNROLLA

49 CONTINUED:

49

STELLA
Not for me thank you.

(CONTINUED)

ROCKNROLLA

49 CONTINUED: (2)

49

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.

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.

(MORE)

(CONTINUED)

ROCKNROLLA

49 CONTINUED: (3)

49

URI (CONT'D)
(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.

(CONTINUED)

ROCKNROLLA

49 CONTINUED: (4)

49

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.

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

URI
Thank you.

50 INT. LENNY'S OFFICE

50

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.

51 INT. WAREHOUSE - NEXT DAY

51

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. 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.

52 INT. ONE TWO'S CAR

52

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.

(MORE)

(CONTINUED)

ROCKNROLLA

52 CONTINUED:

52

ONE TWO (CONT'D)

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.

(CONTINUED)

ROCKNROLLA

52 CONTINUED: (2)

52

Handsome Bob 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.

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 Bob.

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

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.

53 EXT. CAR - NIGHT

53

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

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

(CONTINUED)

ROCKNROLLA

53 CONTINUED:

53

ONE TWO
Understand what?
(MORE)

(CONTINUED)

ROCKNROLLA

53 CONTINUED: (2)

53

ONE TWO (CONT'D)

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? God, I have had showers with you, you've seen my cock!

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.

54 INT. CAR -- MOMENTS LATER

54

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)

Well what is it you want to do with me?

55 INT. WAREHOUSE - DAY

55

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.

(CONTINUED)

ROCKNROLLA

55 CONTINUED:

55

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.

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.

56 INT. WAREHOUSE CORNER

56

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.

(MORE)

(CONTINUED)

ROCKNROLLA

56 CONTINUED:

56

LENNY COLE (CONT'D)

That junkie's seen more funerals
than a fuckin undertaker,.. that boy
is poison.

(MORE)

(CONTINUED)

ROCKNROLLA

56 CONTINUED: (2)

56

LENNY COLE (CONT'D)

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.

57 INT. BEDROOM

57

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
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
to 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.

58 INT. CRACK HOUSE

58

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.

(CONTINUED)

ROCKNROLLA

58 CONTINUED:

58

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.

(CONTINUED)

ROCKNROLLA

58 CONTINUED: (2)

58

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.

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.

59 INT. BAR

59

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.

(CONTINUED)

ROCKNROLLA

59 CONTINUED:

59

JOHNNY STORY

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

(CONTINUED)

ROCKNROLLA

59 CONTINUED: (2)

59

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?

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, a tickling monster.
(singing)

Pedro's dad's a tickling 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 to take some 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.

(CONTINUED)

ROCKNROLLA

59 CONTINUED: (3)

59

JOHNNY STORY (CONT'D)
(Leaning over his
shoulder, mock serious)
Was I good or what Pete? It's all
in the eyes.
(MORE)

(CONTINUED)

ROCKNROLLA

59 CONTINUED: (4)

59

JOHNNY STORY (CONT'D)
(he raises his
ridiculous eye brows)
Junkies, I'll shit 'em!

Johnny sits back down next to Pete.

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. Two's up on a snout to show
I care.

He pulls out a ciggy. Pete takes it.

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

JOHNNY STORY
Your dad was jealous. Cos you dad
isn't sure he's your dad, cos you
don't look like him.

PETE
Really? What do I look like then?

JOHNNY STORY
You have all the facial
characteristics of North American
native, Livapuddlian Indian.

(MORE)

(CONTINUED)

ROCKNROLLA

59 CONTINUED: (5)

59

JOHNNY STORY (CONT'D)
See your Dad thought you were a red
Indian and Bonanza triggered your
fathers unconscious feelings.

PETE
Really?

Pause. Pete looks at Johnny,...Johnny starts to smile.

PETE (CONT'D)
You slag Story! I'm not telling you
fuck all,...piss taker.

60 INT. ROMAN AND MICKEYS OFFICE

60

Mickey and Roman's SECRETARY walks in.

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

(CONTINUED)

ROCKNROLLA

60 CONTINUED:

60

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

ARCHY

Who wanna see you two.

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.

(CONTINUED)

ROCKNROLLA

60 CONTINUED: (2)

60

LENNY COLE

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

(beat)

Have you seen his body? Have you seen him smacked up and 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, before you catch a cold.

ROCKNROLLA

61 INT. SPEELER

61

One Two walks into the speeler, he looks like a lost man. He looks over at the guys sitting around talking, they stop and look up.

COOKIE

Where have you been? You were missed in court today. That's not very compassionate is it, didn't turn up for your amigos funeral.

The phone rings in the back ground, Dolly answers it.

FRED THE HEAD

Everybody else was there but you and I got the feeling you were the only person Handsome wanted to see.

One Two turns a little nasty.

ONE TWO

What are you trying to say Fred?

FRED THE HEAD

Eh?

ONE TWO

You wanna have it out now?

From behind we see Handsome Bob and Mumbles walk into the Speeler. Handsome Bob sneaks up and put his hands over One Twos eyes.

HANDSOME BOB

Guess whoooo?

One Two spins round in major shock, he see's Bob and he doesn't like it. All the boys look on like One Two's going to hug him. He doesn't.

HANDSOME BOB (CONT'D)

The prosecution lost the paper work. I am offski, the case is closed.

ONE TWO

(in shock)

Five years, you were supposed to get five fucking years!

Everyone's in shock. Dolly walks over and interrupts.

(CONTINUED)

ROCKNROLLA

61 CONTINUED:

61

DOLLY

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

62 INT. SPEELER STORAGE ROOM 62

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
tell me what's on your mind.

63 INT. STELLA'S OFFICE 63

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.

63A INT.SPEELER - STORAGE ROOM 63A

One Two looks through the crack in the door and sees Cookie.

ONE TWO
Let me see what I can do.

63B INT. SPEELER 63B

One Two comes back into the room, he is still in disbelief.

ONE TWO
So Bob got off, big fucking deal.
(everyone looks a
little lost)
I have a little bit of work for you
Cookie we have a party to go to.

64 INT. URI'S BOAT - DAY 64

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

(CONTINUED)

ROCKNROLLA

64 CONTINUED:

64

URI
You're looking well Lenny.

(CONTINUED)

ROCKNROLLA

64 CONTINUED: (2)

64

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?

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.

65 INT. LENNY'S CAR

65

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

(CONTINUED)

ROCKNROLLA

65 CONTINUED:

65

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

(CONTINUED)

ROCKNROLLA

65 CONTINUED: (2)

65

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?

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.

66 INT. ROMAN AND MICKEY'S OFFICE

66

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

(CONTINUED)

ROCKNROLLA

66 CONTINUED:

66

MICKEY

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

(CONTINUED)

ROCKNROLLA

66 CONTINUED: (2)

66

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.

67 INT. PARTY - NIGHT

67

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

TOM

(A bit rude)

Who are you?

*
*

He looks the boys up and down.

*

COOKIE

My name is Cookie.

TOM

You must be with Stella?

COOKIE

No, we're with the Grand Old Duke of York.

TOM

Well you can't come in here, not without shaking my hand.

*
*
*

He offers it to One Two who accepts. Tom pulls it back at the last minute and greases his hair back.

*
*

TOM (CONT'D)

So you're supposed to be a hard case eh?

*
*
*

Tom disappears inside where we see a mass of extremely drunk TOFFS running around going wild in black tie.

*

COOKIE

(to One Two)

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

*
*
*

(CONTINUED)

ROCKNROLLA

67 CONTINUED:

67

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.

(CONTINUED)

ROCKNROLLA

67 CONTINUED: (2)

67

COOKIE

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

Stella approaches.

(CONTINUED)

ROCKNROLLA

67 CONTINUED: (3)

67

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?

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.

The boys all head various ways into the party

67A INT. PARTY

67A

We see One Two walking through the party, when he runs into Handsome.

ONE TWO
What the fuck are you doing here?

HANDSOME BOB
Well all the chaps were coming and I
didn't have any plans tonight did I?
Thought I might celebrate a little,
do you mind?

ONE TWO
Yes I do fuckin mind. Now listen
Bob, what happened last night is our
little secret all right and it was
only cos you were supposed to be
doing your time, right? You tell
anybody and I swear to God,.... I
swear to God. Well fuck it Bob, I
think you understand.

As One Two walks away he runs into Tom again who stands in
his way. *

*
*

(CONTINUED)

ROCKNROLLA

67A CONTINUED:

67A

ONE TWO (CONT'D)

Let me tell you something hard case,
if you start any trouble around
her,...

*
*
*
*

One Two gives him the quick ONE TWO punch, Tom is knocked
out cold, he catches him standing up and lowers him to the
floor. One Two walks off.

*
*
*

67B INT. PARTY - SOFA

67B

We CUT TO Mumbles on the sofa who is watching One Two, he grimaces. Bertie is next to him.

*
*

MUMBLES
And that's why they call him One Two.

*
*
*

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

*

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

MUMBLES
Does she now?

BERTIE
So is your friend part of the wild bunch?

Bertie is talking about Handsome and Mumbles knows it.

MUMBLES
That young man is the greatest gun slinger in town.

BERTIE
(Bertie smiles)
Then how come I don't know him?
(beat)
I know all about your type.

MUMBLES
How is that then?

BERTIE
I'm a criminal lawyer,..and I know a secret about your part of town.

MUMBLES
What secrets that then?

BERTIE
You have an informer in your neck of the woods.

MUMBLES
Oh yeah, so what's his name?

BERTIE
You have to pay for secrets.

(CONTINUED)

ROCKNROLLA

67B CONTINUED:

67B

MUMBLES

That's not nice, but while your at
it, what's the price?

BERTIE

(he looks to Handsome)
I want to meet the gun slinger.

Mumbles looks over to Handsome.

68 INT. PARTY - CORRIDOR

68

CUT TO One two who has just run into Stella, there is a man
holding a tray of drinks next to them.

STELLA

Drink?

ONE TWO

Large one, ...Dance?

STELLA

So, you're a dancer?

ONE TWO

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

One Two makes room in front of him and starts to dance
relativity 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.

(CONTINUED)

ROCKNROLLA

68 CONTINUED:

68

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?

(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.

68A INT. PARTY

68A

We CUT TO Mumbles who has gone up to Handsome.

MUMBLES

Handsome, I got a job for you. See that man on the couch.

HANDSOME BOB

The one that's staring at us? How can I miss him.

MUMBLES

Do me a favor, chat him up.

HANDSOME BOB

Fuck off what do think I am?

MUMBLES

He's some big wig lawyer who knows about an informer in our part of town and since you were just looking at a five stretch, I thought you might be interested.

Handsome gets the picture and heads over to Bertie. One Two appears and approaches Mumbles. *

ONE TWO

We got another job on, same as before.

(CONTINUED)

ROCKNROLLA

68A CONTINUED:

68A

MUMBLES

It's all go around here isn't it?
Den of iniquity this place is. You
know your old lady, well her big
time lawyer husband he's a beard got
a crush on the Handsome.

ONE TWO

What are you talking about?

MUMBLES

Put it this way, I don't think they
married for love.

ONE TWO

I gotta get a breath of fresh air.

69 INT. PARTY - SOFA

69

We CUT TO to Handsome who has come to sit on the same sofa
as Bertie.

HANDSOME BOB

So, I hear you have a secret, but
you look like you might have more
than one. Why don't you confess?

BERTIE

I don't want to talk about work.

HANDSOME BOB

If you tell me who the informer is,
we will talk about whatever you want
to, anyway, you don't have to tell
me anything. If he's an informer
you'll have his depositions and poems. *

BERTIE

My, my not just a pretty face. How
do you know about those sort of
things?

Handsome scribbles out his number on a piece of paper, and
gives it to Bertie.

HANDSOME BOB

Let's have a drink during the week,
and I'll tell you all about it, all
I need is a little bit of paper work.

69A INT. PARTY

69A

(CONTINUED)

ROCKNROLLA

69A CONTINUED:

69A

One Two is on his way out the door when Cookie stops him.

COOKIE

Oi One Two, I am going to make a killing out of this lot, they've definitely got more money than brains.

(to One Two)

I owe you one boyo.

70 INT. CRACK HOUSE

70

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.

71 INT. PUB

71

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

BARMAN

What do you want?

(CONTINUED)

ROCKNROLLA

71 CONTINUED:

71

JOHNNY STORY

Now, now no need for that tone bar
steward. I am merely on mission to
acquire a shot of your finest Scotch
and a packet of your,...

(pointing to paper's)
Cheapest 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

71 CONTINUED: (2)

71

JOHNNY STORY

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

(CONTINUED)

ROCKNROLLA

71 CONTINUED: (3)

71

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.

72 OMITTED

72

72A INT. RESTAURANT - BELOW THE SPEELER

72A

One Two and Mumbles are here eating and holding their implements of destruction to be used on the next "job" we SEE the details.

(CONTINUED)

ROCKNROLLA

72A CONTINUED:

72A

MUMBLES

We'll use rock salt in the shot gun cartridges. Slip 'em into the revolver, if it starts getting large, we'll bang a couple in to 'em and that'll slow 'em down. They won't know the difference between lead or salt and of course Bob's driving.

ONE TWO

I don't want to use Bob.

MUMBLES

What? He's our driver, the A-teams not complete without the driver.

(beat)

What's happened between you and Bob?

There's a bit of a pause.

ONE TWO

I think there might be something about Bob you don't know Mumbles.

MUMBLES

What's that then? That he's a poof?

ONE TWO

What? Eh? How did you know?

MUMBLES

Everybody knows he's a flamer, you're the only one who doesn't. He loves the boys.

ONE TWO

(stunned)

What are you talking about, I am losing orientation here Mumbles.

MUMBLES

Did he make a pass at you, is this what this is all about?

ONE TWO

Yes, he fuckin did.

MUMBLES

Ok so what's the problem? It was supposed to be his last night so you "took care" of him, that's what friends do for one another, well done, I won't tell the chaps.

(CONTINUED)

ROCKNROLLA

72A CONTINUED: (2)

72A

ONE TWO

Hold on a minute, you won't tell the chaps what?

MUMBLES

What did you do? Suck his,...

ONE TWO

Stop right fuckin there! What is going on here? Does that mean you've sucked his,...

MUMBLES

Well, you must have touched him.

ONE TWO

Hold on! I am not fucking gay! He wanted a dance that's all!

MUMBLES

Did you give him one?

72B INT. CUBAN MENS DANCING CLUB

72B

We CUT TO a shot of One Two dancing a slow dance with Handsome Bob who looks depressed.

72C INT. RESTAURANT - BELOW THE SPEELER

72C

ONE TWO

A DANCE, yes, I did.

MUMBLES

Was it a slow dance?

One Two trails off,....

ONE TWO

What has he done to me?

Beat.

MUMBLES

I think there's something else you should know about our Bob.

ONE TWO

What, there's more?

MUMBLES

Who do you think looked after your Mum before she died, whilst you were doing a two stretch?

(MORE)

(CONTINUED)

ROCKNROLLA

72C CONTINUED:

72C

MUMBLES (CONT'D)

(beat)

'Cos it wasn't fuckin me and I am
your best pal!

(MORE)

(CONTINUED)

ROCKNROLLA

72C CONTINUED: (2)

72C

MUMBLES (CONT'D)

No, it was Bob around there six times a week without fail making sure she was looked after. You tore your mums heart out when you went away and Bob did his best to put it back.

(pause)

I tell you something One Two, if I could be half the human that Bob is and the price was being a poof, I'd think about it.

(beat)

Not for too long, but I'd have to think about it.

ONE TWO

He looked after my Mum, how come he never told me?

MUMBLES

'Cos that's Handsome Bob and he's class.

72D OMITTED

72D

72E OMITTED
THRU
72E

72E
THRU
72E

72F OMITTED

72F

72G OMITTED
THRU
72J

72G
THRU
72J

73 INT. NIGHT CLUB - BACKSTAGE

73

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.

74 EXT. NIGHT CLUB DOOR - NIGHT

74

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.

75 INT. NIGHT CLUB - BACKSTAGE

75

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.

76 EXT. NIGHT CLUB DOOR

76

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.

77 INT. NIGHT CLUB 77

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.

78 EXT. NIGHT CLUB DOOR 78

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?

JOHNNY STORY

I'll show em' fuckin happy.

79 INT. NIGHT CLUB - BACK STAGE 79

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!

80 EXT. NIGHT CLUB DOOR 80

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

81	INT. NIGHT CLUB	81
	We CUT TO THE BAND who is going mad.	
82	EXT. NIGHT CLUB DOOR	82
	Johnny pulls out his signature pencils.	

(CONTINUED)

ROCKNROLLA

82 CONTINUED:

82

JOHNNY STORY

I am going to report you, what's
your name?

BOUNCER

Jog on boy, before I grind your bones
to make my bread.

Without a hesitation Johnny sticks the pencils into 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.

JOHNNY STORY

Oh I'm sorry did that hurt? Here
let me help you up.

83 INT. NIGHT CLUB - BACK STAGE

83

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.

84 EXT. NIGHT CLUB DOOR

84

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

JOHNNY STORY

What was that about grinding bones?

85 INT. NIGHT CLUB

85

ROMAN

If we want to keep the licence and
the lights on, we need to find Johnny
Story.

Mickey looks at the security camera and sees chaos.

MICKEY

There is a revolution taking place
outside.

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

86 INT. RESTAURANT - TACKY MODERN FLASH

86

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

(CONTINUED)

ROCKNROLLA

86 CONTINUED:

86

COOKIE
Joke to be inserted by Cookie.

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?

87 INT. RESTAURANT BOOTH

87

ROMAN
 We 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.

This story will be illustrated appropriately, including a
 little smoking devil holding the burning crack.

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,...
 then I nailed that demon in a smoke
 proof coffin and I did it all with
 Johnny. I love that man, he's what
 you call class..and if you would use
 your heads, you would love him too.
 You know his music sales have gone
 up a thousand percent in two weeks.

(MORE)

(CONTINUED)

ROCKNROLLA

87 CONTINUED:

87

COOKIE (CONT'D)

(beat)

You see, Johnny "the crack head"
Story knows that a "Rocka" is worth
more dead than alive, silly world
ain't it?

(beat)

Mr Story doesn't get his gear from
me, he has to travel far and wide.
Leave me your number and if the dead
feels like calling, you'll be the
first to know.

88 OMITTED

88

90 OMITTED

90

91 OMITTED

91

92 INT. RANGE ROVER

92

We SEE inside the Range Rover where there is a DRIVER with our TWO CHECHNYANS. The CHECHNYANS have suitcases handcuffed to their wrists. They speak in their native tongue.

CHECHNYAN 1

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

92A OMITTED
THRU
92C

92A
THRU
92C

92D INT. RANGE ROVER

92D

Chechnyan 1 pulls his shirt up to reveal more wounds.

CHECHNYAN 1
Six thirty calibe,....

SMASH!!!! Their car is smashed into a tailspin, by Handsome Bob's truck. The Range Rover eventually lands on it's side, steam, spinning wheels, smoke, and glass is everywhere.

92E OMITTED 92E

92F EXT. STREET 92F

Bob jumps out of his truck and runs down to the second getaway car waiting. We SEE One Two and Mumbles get out of their car and run over to the Range Rover on its side, they are carrying an axe and bolt cutters. Inside, 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 from Chechnyan 1. As he is about to chop this one loose, he is pulled into the car by CHECHNYAN 2.

ONE TWO

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

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

ONE TWO (CONT'D)

Yaaaaaaaaaaaaaaaa, not me you idiot, the Guerrilla!

CHECHNYAN 2 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 now next to their second getaway car 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 2's leg. This just aggravates the CHECHNYAN.

(CONTINUED)

ROCKNROLLA

92F CONTINUED:

92F

ONE TWO (CONT'D)
In his arms!

Bang.

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

One Two manages to head butt CHECHNYAN 2 and goes back to reclaiming the case from CHECHNYAN 1. 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. They run back to their car, which is still running, Mumbles shoves One Two into the back and jumps in the drivers seat.

ONE TWO (CONT'D)
Go, go, go, go!!!!!!

With his window open, Mumbles 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 Mumbles in a neck lock. The CHECHNYAN 2 is holding on and not letting go.

The car tears across the road and enters a shop window that has a mezzanine. The car comes to a halt on a precarious ledge, it's dangling with the CHECHNYAN 2 still not letting go.

93 INT. CAR - IN SPORTS SHOP

93

ONE TWO
Give me the gun.

One Two can get a clear shot into the CHECHNYAN 2's side. He shots him once, CHECHNYAN 2 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?

Mumbles is coughing and slowly coming back to life.

(CONTINUED)

ROCKNROLLA

93 CONTINUED:

93

MUMBLES
Let's get going.

ONE TWO
I can hardly see, where are we?

(CONTINUED)

ROCKNROLLA

93 CONTINUED: (2)

93

MUMBLES

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

ONE TWO

Who's got the cases?

MUMBLES

I've got 'em.

As they get out of the car, WE SEE CHECHNYAN 1 has now made his way down 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 1 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 1 dips into his belt to extract a fresh one. Mumbles see's his opportunity, he grabs a golf club that is standing next to him, runs at CHECHNYAN 1 and takes a massive swipe at his head. CHECHNYAN 1 goes down, but he has already put in a new magazine. Mumbles is still carrying the cases, One Two is attached to his arm.

ONE TWO

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

MUMBLES

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

A baseball smashes into Mumbles face, he goes down, and he's out. CHECHNYAN 2 has appeared carrying a metal baseball bat. One Two picks up the machine gun.

ONE TWO

Stop or I'll shoot!

CHECHNYAN 2 will not stop, he just keeps on coming.

ONE TWO (CONT'D)

I mean it, get down,...get down!

CHECHNYAN 2 keeps coming, One Two doesn't want to do it but he has to. He lets off twenty three bullets into the CHECHNYAN 2's chest, the CHECHNYAN is knocked back and disappears over the mezzanine. One Two is in shock, he has never killed a man. He stands there numb.

MUMBLES

(who has come back to life)

I got the cases, now let go.

(CONTINUED)

ROCKNROLLA

93 CONTINUED: (3)

93

Pause. One Two is still in shock.

(CONTINUED)

ROCKNROLLA

93 CONTINUED: (4) 93

MUMBLES (CONT'D)
Now One Two, now!

They make their way to the entrance. There is a crowd of PEOPLE gathered, a great "ohhhhhhhh" goes up.

94 EXT. SPORTS SHOP 94

ONE TWO
Where's Bob?

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

95 INT. BOB'S GETAWAY CAR 95

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

HANDSOME BOB
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. 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.

HANDSOME BOB (CONT'D)
Abandon ship!

96 EXT. BOB'S GETAWAY CAR 96

One Two gets caught in a head lock by CHECHNYAN 2, they struggle. Mumbles hits the CHECHNYAN from behind with a car Jack and CHECHNYAN 2 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. Bob takes the cases and plucks some poor bystander out of their car and takes off. Mumbles disappears another way. CHECHNYAN 2 is up and follows One Two - terminator style, a foot chase begins. One Two, split from the group and being pursued, jumps over a wall.

97 EXT. RAILWAY TRACK

97

One Two has ended up on a railway track. He turns back, why should CHECHNYAN 2 chase him, he hasn't got the money. But no, CHECHNYAN 2 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.

(CONTINUED)

ROCKNROLLA

97 CONTINUED:

97

The pair of them are bleeding profusely, they're bashed to a pulp, but they have still got a running sprit. The run goes on and on. CHECHNYAN 2 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 CHECHNYAN 2 on, CHECHNYAN 2 is a good runner, but not good enough. Deep hate fills his eyes as One Two makes a fool out of him, CHECHNYAN 2 will remember this man. One Two is taking complete liberties, he almost stops and waits until CHECHNYAN 2 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. He drifts in to a place that he can not be disturbed and he runs and runs and runs. Up, down, through and in.

98 EXT. STREET

98

We see Mumbles has caught up with One Two along side the tracks. He is on a motorbike that he has stolen.

MUMBLES

Get on!

One Two jumps on the back and they speed away leaving our Chechnyan's behind.

99 INT. PORTA CABIN

99

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.

(CONTINUED)

ROCKNROLLA

99 CONTINUED:

99

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.

(CONTINUED)

ROCKNROLLA

99 CONTINUED: (2)

99

Victor walks up, there is something wrong.

VICTOR
(in Russian)
I need to speak to you Uri.

100 EXT. PORTA CABIN - CONTINUOS

100

Uri concludes the meeting with Lenny and Archy and they walk to the exit where Turbo is waiting by the door. 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, I can smell
it with my sniffer. I thought he
was made of fuckin money, not too
happy about flashing it around here
though is he?

101 INT. PORTA CABIN

101

Uri watches Lenny walk 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.

102 INT. RESTAURANT

102

One Two walks into the restaurant with Handsome Bob. One Two 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. Handsome waits near the entrance and 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?

(CONTINUED)

ROCKNROLLA

102 CONTINUED:

102

A WAITER walks up.

(CONTINUED)

ROCKNROLLA

102 CONTINUED: (2)

102

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,...

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. Your old man, can't give you the action can he?

(beat)

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

He gets up and limps out.

103 INT. CAR

103

One Two and Handsome get into the car where Mumbles, nursing his own wounds, is already waiting. Handsome sits in the drivers seat when his phone goes.

HANDSOME BOB

Is that you Bertie?

(CONTINUED)

ROCKNROLLA

103 CONTINUED:

103

Mumbles and One Two know what this call is about.

BERTIE (V.O.)

What's happening about that drink?

HANDSOME BOB

What's happening about that paper work?

BERTIE (V.O.)

I am busy tonight, but Monday looks good. I'll leave the papers at my reception under your name and text you the address.

HANDSOME BOB

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

The phone goes down, One Two narrows his eyes.

ONE TWO

You are scary good at that.

HANDSOME BOB

Do you miss it?

ONE TWO

Shut up Bob or I'll slap you. Go and pick up your paper work from your boy friend and drop me off on the way, I am going back to bed.

104 INT. TOWN HALL

104

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?

(CONTINUED)

ROCKNROLLA

104 CONTINUED:

104

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?

COUNCILOR

(hurriedly)

Step in here.

105 INT. COUNCILORS OFFICE

105

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.

(CONTINUED)

ROCKNROLLA

105 CONTINUED:

105

LENNY COLE

Don't you swear at me you yellow
puddle of immigrants piss or I'll
fuckin drown you in it.

(MORE)

(CONTINUED)

ROCKNROLLA

105 CONTINUED: (2)

105

LENNY COLE (CONT'D)

(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!

106 INT. CRACK HOUSE

106

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.

(CONTINUED)

ROCKNROLLA

106 CONTINUED:

106

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

(CONTINUED)

ROCKNROLLA

106 CONTINUED: (2)

106

JOHNNY (CONT'D)

What is this a laydown? A fuckin
demo?

MALCOLM

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

JOHNNY

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

Johnny drags Pete in toilet.

107 INT. CRACK HOUSE TOILET

107

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 dead Pete, what does that tell
you? It tells you, that dead people
don't like company! Now jog 'em on.

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?

108 INT. SPEELER

108

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

(CONTINUED)

ROCKNROLLA

108 CONTINUED:

108

FRED THE HEAD

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

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. I can hardly wait till
the next time.

109 EXT. GOLF COURSE

109

Uri, Lenny and Victor are out on the fairway.

(CONTINUED)

ROCKNROLLA

109 CONTINUED:

109

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."

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,....

(CONTINUED)

ROCKNROLLA

109 CONTINUED: (2)

109

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.

(CONTINUED)

ROCKNROLLA

109 CONTINUED: (3)

109

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 arrrrrgh)

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.

110 INT. ONE TWO'S HOUSE

110

One Two comes in and closes the door behind him.

He looks down on the floor and there is THE PAINTING, we see a large note on it that says.

"Let myself in, thought your lady would like the painting. Love, Cookie"

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.

111 INT. CAR

111

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

(CONTINUED)

ROCKNROLLA

111 CONTINUED:

111

Mumbles is waiting there.

112 INT. ONE TWO'S HOUSE 112

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?

113 INT. CAR 113

We see Mumbles and Handsome driving they are talking on the speaker phone.

MUMBLES

We've found out about that informer. Your lady "the beard," her old man came through.

ONE TWO (V.O.)

What?

HANDSOME BOB

It's here in my hands, THE informer, the one responsible for all the sentences we have been seeing - all of 'em, including me.

ONE TWO (V.O.)

Well, who is it then?

MUMBLES

Who's Sidney Shaw?

114 INT. ONE TWO'S HOUSE 114

ONE TWO

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

115 INT. HOSPITAL CORRIDOR 115

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

116 INT. HOSPITAL BEDROOM 116

Lenny is here with a NURSE.

NURSE

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

(CONTINUED)

ROCKNROLLA

116 CONTINUED:

116

LENNY COLE

Give me the water, Aaaaaahhhh, ..

NURSE

I told you not to move.

Archy walks into the room.

(CONTINUED)

ROCKNROLLA

116 CONTINUED: (2)

116

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.

117 INT. ONE TWO'S HOUSE

117

Stella walks out of the bathroom, she looks immaculate.

ONE TWO

Look at you, good as new.

STELLA

I have to go now.

(CONTINUED)

ROCKNROLLA

117 CONTINUED:

117

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

(CONTINUED)

ROCKNROLLA

117 CONTINUED: (2)

117

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.

118 EXT. CRACK HOUSE

118

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.

119 INT. CRACK HOUSE

119

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.

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.

(CONTINUED)

ROCKNROLLA

119 CONTINUED:

119

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.

120 INT. ONE TWO'S HOUSE

120

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.

121 INT. URI'S OFFICE - FLASHBACK

121

WE CUT BACK to an earlier scene that we weren't a part of until now.

(CONTINUED)

ROCKNROLLA

121 CONTINUED:

121

Victor is talking to a man, we can't see who it is.

(CONTINUED)

ROCKNROLLA

121 CONTINUED: (2)

121

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.

122 EXT. RESTAURANT - FLASH BACK

122

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

123 INT. ONE TWO'S HOUSE

123

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.

124 EXT. ONE TWO'S HOUSE

124

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

125 INT. ONE TWO'S HOUSE

125

The music is very loud, it's Russian. Archy and Danny make their way to it's source, up the stairs, to the bedroom door. The base thumps out. Archy tries the handle, it turns, he pushes the door open slowly. The music becomes clear as we reveal a horrible scene. Archy is shocked, but a little amused.

Tied to the bed, back to front with a pillow over his head is One Two. A large blade is resting on his back, a bottle of vodka is open on the side, One Two cries and wriggles uselessly.

(CONTINUED)

ROCKNROLLA

125 CONTINUED:

125

On the floor facing the other direction is our pretty much naked Chechnyan doing a traditional Chechnyan dance, which involves lots of extended leg action.

(CONTINUED)

ROCKNROLLA

125 CONTINUED: (2)

125

He is wearing military speedos and fuck all else apart from his military hat. He is "having much fun." His massive frame is still black and blue from the beating One Two previously inflicted. The other Chechnyan (similarly dressed), is digging into his bag of tools, extracting all sorts of horrible looking things. Archy looks on amazed by the show, he has a quick look at Danny who is also bemused. He hits the "off" button, the Chechnyans spin, looking distressed. Silence ensues.

ARCHY

Is this a bad time One Two?

ONE TWO

(unable to say anything)

Emmm, emmmmmmmmmmmmmmmmm.

ARCHY

Shall we come back later?

ONE TWO

(still unable to say anything)

Emmmmmmmmmmmmmmmmmmmmmmmmm.

The Chechnyans make a quick move, their last ever. We hear FOUR shots ring out quickly.

126 EXT. ONE TWO'S HOUSE

126

Handsome Bob and Mumbles pull up and get out. Handsome Bob puts the paper work in his top pocket and bangs on the front door.

127 INT. ONE TWO'S HOUSE

127

One Two is being wrapped up in a carpet on the floor. He's still emmmmmmmmming and wriggling. We hear Handsome Bob and Mumbles at the front.

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.

(CONTINUED)

ROCKNROLLA

127 CONTINUED:

127

Archy presses his phone to take the other call.

(CONTINUED)

ROCKNROLLA

127 CONTINUED: (2) 127

ARCHY (CONT'D)

Hello?

128 INT. CRACK HOUSE 128

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

ROMAN

Archy?

129 EXT. ETON POSH SCHOOL - WE FLASHBACK TEN YEARS 129

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.

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.

130 EXT. WAREHOUSE - BACK TO PRESENT

130

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

(CONTINUED)

ROCKNROLLA

130 CONTINUED:

130

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.

131 EXT. WAREHOUSE

131

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.

Archy arrives with a couple of old carpets, One Two, Mumbles
and Handsome Bob 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.

132 INT. WAREHOUSE

132

They all make their way to the elevator.

(CONTINUED)

ROCKNROLLA

132 CONTINUED:

132

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.

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, Mumbles and Handsome Bob.

133 INT. WAREHOUSE ELEVATOR - CONT.

133

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.

(MORE)

(CONTINUED)

ROCKNROLLA

133 CONTINUED:

133

JOHNNY STORY (CONT'D)

(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.

(CONTINUED)

ROCKNROLLA

133 CONTINUED: (2)

133

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.

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.

134 EXT. ELEVATOR - CORRIDOR OF WAREHOUSE

134

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

(CONTINUED)

ROCKNROLLA

134 CONTINUED:

134

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.

135 INT. WAREHOUSE

135

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

JOHNNY STORY

Sidney! Nice wheels.

Archy comes in with Danny and the carpets, Handsome Bob 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 hoppers, 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 nutters. All she got then was a hot bath a ice cold razor, why?

(beat)

Cos your poison Johnny, that's why.

(CONTINUED)

ROCKNROLLA

135 CONTINUED:

135

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 Bob, and Mumbles observe.

JOHNNY STORY

It's a gathering, I love a gathering
look, Mumbles, One Two, Handsome Bob
all the old faces today.

(beat)

It's all going so well apart from
Archy who's ruining the day. I tried
to cheer him up with that story about
how you grassed him u,...

BANG! Lenny shoots Johnny in the hip with a gun he has kept
hidden. Everybody is shocked, Danny jumps back in horror
that was pretty close.

ROMAN

Whooooa,...

ARCHY

All right calm down, give me that,
I'll take care of him.

Danny moves in to take the gun from Lenny. Johnny speaks in
pain, but still chipper.

JOHNNY STORY

That wasn't one of your better shots
was it now Daddy. If you want to
shut me up it should have been a bit
higher.

Lenny looks up to Danny.

(CONTINUED)

ROCKNROLLA

135 CONTINUED: (2)

135

LENNY COLE

(quietly)

Danny come here, I want him taken
care of, you hear? Now get him out.

(CONTINUED)

ROCKNROLLA

135 CONTINUED: (3)

135

Danny takes Roman, Mickey and Johnny out towards the elevator.

LENNY COLE (CONT'D)

You don't know how much trouble you have caused me so please understand that I will kill you very slowly if you do not tell me where my money is.

HANDSOME BOB

The address is in my top pocket. Here, Archy,...you know I wouldn't mess you around.

Lenny is out of reach of them, Archy can tell Handsome Bob is implying something.

HANDSOME BOB (CONT'D)

Take it Arch.

Archy leans forward to take it, Lenny interrupts wheeling himself over.

LENNY COLE

Let me have a look first.

He takes the letters out of Handsome Bob's top pocket and opens them up. He squints, the print is too small he can't read what it says.

ARCHY

Here you can't read it without your glasses, let me have a look.

Lenny looks uncomfortable, Archy almost snatches the letters and flicks through the pages. He reads to himself, could it be true? Could Lenny be the informer sending everyone around him down?

LENNY COLE

What does it say? Hurry,...

136 INT. ELEVATOR

136

Mickey and Roman are holding Johnny up, he's bleeding all over the place. Danny is facing front while another MAN is keeping an eye on them. We SEE, but the other's don't, Danny is slowly screwing on a silencer.

JOHNNY STORY

Don't worry just yet fellas, nothing's going to happen while we're standing in the elevator because they don't

(MORE)

(CONTINUED)

ROCKNROLLA

136 CONTINUED:

136

JOHNNY STORY (CONT'D)
want to have to drag the three corpses
across to the cars that would be
hard work.

(MORE)

(CONTINUED)

ROCKNROLLA

136 CONTINUED: (2) 136

JOHNNY STORY (CONT'D)

In about two minutes from now, when
we're all driving along happily,...

WE FLASH FORWARD TO AN IMAGINARY SCENE - JOHNNY'S V.O. IS
ACTED OUT.

137 INT. CAR - FLASH FORWARD 137

JOHNNY STORY (V.O.)

Danny boy is going to turn around
and "pop me" two in the head and one
in throat just to make sure.

(beat)

And then, since Danny is obviously
going to kill you two as well,...

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

138 INT. WAREHOUSE 138

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,...

139 INT. COURT ROOM 139

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,...

140 INT. WAREHOUSE 140

Back to our present scene.

(CONTINUED)

ROCKNROLLA

140 CONTINUED:

140

ARCHY

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

141 INT. COURT ROOM 141

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.

142 INT. WAREHOUSE 142

Archy turns the pages of the letter. WE SEE different JUDGES
giving different sentences to different FACES, some of these
faces we know, one of them is Fred the Head, Handsome Bob
and one of them is ARCHY.

143 INT. COURT ROOM 143

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"...

144 INT. WAREHOUSE 144

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,...

145 INT. LENNY'S OFFICE - FLASHBACK 145

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.

146 INT. WAREHOUSE

146

Lenny has gone white.

(CONTINUED)

ROCKNROLLA

146 CONTINUED:

146

LENNY COLE

No, I am being set up.

ARCHY

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

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 Bob 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 Bob are free.

ONE TWO

See ya Arch,.....

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

147 INT. ELEVATOR

147

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.

(CONTINUED)

ROCKNROLLA

147 CONTINUED:

147

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

148 INT. CAR - FLASH FORWARD 148

JOHNNY

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

149 INT. TRUNK OF STOLEN CAR - FLASH FORWARD 149

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.

150 INT. ELEVATOR 150

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.

151 EXT. ELEVATOR

151

There stands Bandy, his gun drawn.

(CONTINUED)

ROCKNROLLA

151 CONTINUED:

151

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.

152 INT. URI'S CAR

152

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.

153 EXT. STELLA'S HOUSE

153

She answers the door - she is surprised.

URI
Can I come in?

154 INT. STELLA'S HOUSE

154

URI

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

He hands her a check.

(CONTINUED)

ROCKNROLLA

154 CONTINUED:

154

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.