



THE LAST CALL

Logline

Eight terminally ill seniors — a retired cop, a Vegas showgirl, a con man, a mob secretary, an ex-CIA operative's mother, and three others — band together to fly to Mumbai and take down the phone scam operation that robbed them and thousands like them, before time runs out.

Genre

Crime, Drama, Thriller, Heist

Top Keywords

elderly revenge, scam, fraud, cancer patients, vigilante justice, India, call center, con artist, heist, justice, redemption, family, courage, international crime, elderly protagonists, deception, financial crime, undercover operation, moral reckoning, second chances

Location Setting

Mumbai, India

Script Score

1. Character Development: 8.5/10

The screenplay features an ensemble of eight distinct characters, each with clearly defined backstories, personality traits, and emotional wounds. Carson's arc from isolated, angry retiree to someone who finally accepts community is deeply moving. Ralph's transformation from a man who spent his life behind masks to someone who willingly puts his real name on the line provides genuine catharsis. Vera serves as the moral center with remarkable consistency, and even secondary characters like Vikram are given surprising dimensionality — his monologue about monetizing his father's gentleness is chilling and humanizing simultaneously. The Tanya reveal recontextualizes her earlier scenes beautifully.

2. Plot Construction: 8.0/10

The three-act structure is clean and propulsive: the inciting scam, the assembly and planning, and the heist execution. The ticking clock of Dorothy's thirty-day eviction notice provides urgent stakes, and her death before the mission raises them further. The heist sequence itself is well-orchestrated with escalating complications — the badge reconciliation, the thermite device, the floor panic. Ralph's sacrifice is set up and paid off with precision. The script occasionally relies on convenient coincidences (Rajiv's cousin running the housekeeping company, the wedge still in the door), and the Tanya reveal, while emotionally satisfying, slightly undermines the group's agency.

3. Dialogue: 9.0/10

The dialogue is the screenplay's greatest strength — sharp, character-specific, and frequently devastating. Lines like "Do you know how long it had been since a man said my name twice?" and "She beat 'em by twelve days" land with enormous

emotional weight without ever feeling manipulative. The banter between the eight is genuinely funny and reveals character simultaneously. Vikram's phone call to Carson is a masterclass in antagonist dialogue — seductive, intelligent, and terrifying precisely because of its gentleness. Each character has a distinct voice that never wavers.

4. Originality: 8.5/10

While the "elderly heist crew" concept has precedents, the screenplay distinguishes itself through its specific focus on phone scam victims, its refusal to glamorize the operation, and its moral complexity. The decision to make the antagonist articulate and even sympathetic is bold. The script subverts heist-genre expectations repeatedly: the best shot refuses to carry a weapon, the con man doesn't escape, and the real victory is a spreadsheet of names rather than bags of cash. The Tanya twist adds a layer of spy-thriller DNA that feels earned rather than gimmicky. The thematic insistence that "reachable" is not the same as "foolish" is a genuinely fresh framing.

5. Emotional Engagement: 9.0/10

The screenplay is emotionally devastating in ways that feel earned rather than manufactured. Dorothy's death, occurring offscreen between scenes, hits harder than any dramatized version could. The moment when Candy removes her wig on the fourth floor is cathartic precisely because the script has spent time establishing what that wig means to her. Ralph's decision to stay behind, Carson's admission about hoping for the bomb to "just matter," and Vera's confrontation with Vikram on the street all achieve genuine emotional power. The final backyard scene manages warmth without sentimentality, and the empty chair for Ralph is a perfect, restrained image.

6. Theme and Message: 9.0/10

The screenplay's thematic architecture is sophisticated and layered. The central thesis — that vulnerability is not weakness, and that being "reachable" is a human quality worth defending — runs through every scene. Vera's refusal to carry a weapon becomes the moral spine of the entire operation. The script also explores complicity (Ralph's undercoating confession, Buford's father's trucks), the difference between justice and revenge, and the cost of doing the right thing (Tanya's career, Ralph's freedom). The narrator's observation that "nobody in this story is stupid" reframes the entire scam-victim narrative with dignity and fury.

7. Overall Rating: 8.7/10

This is an exceptionally well-crafted screenplay that combines genre entertainment with genuine moral and emotional depth. Its greatest achievements are its dialogue, its emotional resonance, and its thematic sophistication — the script never condescends to its characters or its audience. The plot construction is strong if occasionally convenient, and the character work across eight principals is remarkably balanced. The screenplay earns its emotional moments through patience and specificity, and its refusal to provide a clean, triumphant ending (Ralph in prison, only twenty-two million recovered, Sen possibly serving no time) gives it the weight of something true.

Based on the Script Score, this screenplay ranks at 99th percentile and received a Recommend*

(The percentile indicates how this script compares to other scripts of a similar genre and style.)

Synopsis

Eight elderly cancer patients — united by chemotherapy sessions and a shared experience of being defrauded by the same

Mumbai-based phone scam operation — band together under the covert guidance of a CIA operative (revealed to be one patient's own daughter) to fly to India, infiltrate the criminal call center, extract a digital ledger of 15,206 victims, and freeze \$47 million in stolen funds, sacrificing one of their own to a foreign jail cell in the process, before returning home to find that justice, while incomplete, is real — and that the fight isn't over.

Comprehensive Synopsis

THE LAST CALL — Comprehensive Synopsis

The Setup

The story opens with a dial tone and a phone connecting, as a warm narrator's voice explains that every theft story begins not with the thief, but with the person raised to pick up the phone.

In Mumbai, VIKRAM SEN, a polished, soft-spoken operations manager at Global Solutions Pvt Ltd, runs a massive telephone fraud operation from a floor of eighty agents. He personally demonstrates his methods by calling VERA WILLIAMS, a seventy-three-year-old widow in Oceanside, California. Posing as a utility company representative named "Michael," Vikram tells Vera her electricity will be disconnected at dawn — with her grandchildren asleep in the next room. In nine minutes of practiced kindness, he drains her entire savings: twelve thousand dollars. Afterward, he coldly instructs his staff to place Vera on a sixty-day callback list, explaining that a woman who blames herself will pick up the phone again. The narrator makes clear that the victims are not foolish — they are simply reachable.

The Infusion Center

Sixty-one days later, we meet eight cancer patients at Angels of Mercy Hospital's infusion center in Oceanside. CARSON BRENNAN, seventy-five, is a retired LAPD bomb squad detective with Parkinson's disease and pancreatic cancer. CANDY DELACROIX, seventy-eight, is a former Las Vegas showgirl who never smoked yet has lung cancer. VERA returns, now carrying the weight of her loss. BUFORD PRUITT, seventy-five, is a Mississippi-born marksman with liver cancer. CHANDLER VANCE, seventy, spent thirty years in Hollywood prosthetics and makeup and has colon cancer. EDDIE PETROSKY, seventy-nine, is a former government signals intelligence operative with prostate cancer. New arrivals DELLA MARCHETTI, seventy-six, spent forty-four years in New Jersey trucking logistics — widely understood to mean organized crime — and has non-Hodgkin lymphoma. RALPH WINSLOW, eighty, is a retired used-car salesman with bladder cancer and a conscience he has been avoiding for decades.

During a chemo session, Carson receives a scam call from someone impersonating the IRS and erupts in fury. This triggers a round of confessions: nearly every member of the group has been victimized. Vera lost twelve thousand dollars. Candy lost six thousand. Chandler lost eleven thousand. Eddie traced his theft to a commercial building in Mumbai — the fourth floor, eighty workstations — before the trail went cold. Ralph, notably, admits he spent forty-two years on the other side of the table, once selling worthless undercoating to a grieving widow for nine hundred dollars. The group's anger hardens into something with purpose.

Carson asks the question that changes everything: what exactly do they have to lose? He proposes that between them they have a cop, a showgirl, a con man, an electronics expert, a mob secretary, a prosthetics artist, a marksman, and a woman who raised six children alone in Chicago. Instead of talking about what they would do, they should do it.

Raising the Stakes

Vera introduces the group to DOROTHY KESSLER, her eighty-one-year-old upstairs tenant, whose entire savings of twenty-six thousand dollars — earned by her late husband over thirty-four years as a utility lineman — were stolen by the same operation. Vera has been quietly buying Dorothy's medication. Dorothy has received a thirty-day eviction notice. She tells Vera the worst part is not the money or the apartment — it is that nobody is angry on her behalf.

Eddie posts a message on a forgotten Cold War-era intelligence dead-drop network, reaching out to a legendary independent black-ops contractor known only as THE PHANTOM. The Phantom responds via encrypted video call, appearing as an AI-generated avatar with a modulated voice. The Phantom's own eighty-year-old mother lost nine thousand dollars to the same operation. Unable to use any government resources without risking federal prison, the Phantom agrees to plan and guide the operation remotely, using the eight patients as untraceable field assets. The condition: complete obedience, daily honesty about their physical conditions, and travel clearances signed by their oncologists.

Before they can act, Dorothy dies — twelve days before her eviction date. At her funeral, Carson reveals that Vikram himself called and offered to return sixty-two thousand dollars — all eight accounts made whole plus Dorothy's twenty-six thousand — if the group simply stayed home. Carson refused. The group absorbs this in silence, then commits fully.

Training and Preparation

Over twelve days at a shuttered freight terminal owned by Della's former employers, the group trains. Della teaches badge and posture discipline. Chandler transforms Ralph into a convincing corporate executive named Reginald Thorne. Buford masters a surveillance drone. Carson attempts to practice bomb disarmament but his Parkinson's tremor is too severe — he and Chandler agree that Chandler's thirty years of precision makeup work make his hands the steadier pair. Vera demonstrates extraordinary marksmanship, then deliberately sets the rifle down, refusing to carry a weapon on principle: she raised six Black children to adulthood in Chicago by never allowing violence to be presented as an available solution.

Meanwhile, Vikram has grown suspicious. Surveillance photographs of the group taken outside the hospital reach his desk. He orders a full badge reconciliation, has the propped-open fourth-floor door repaired, and instructs his staff to monitor journalist AMIT SHARMA, who has been investigating the operation for years and now joins the group as their ninth member and local guide.

The Operation

With the timeline compressed, the group flies to Mumbai. At immigration, Carson's trembling hands and terminal diagnosis prompt a moment of unexpected human connection with an officer whose own grandmother was targeted. The group spends eight days genuinely working at the Dharavi Community Clinic, delivering real medical supplies — a cover that becomes something more by the second afternoon.

On the night of the operation, the team deploys. Della runs logistics from a maintenance van. Buford takes a rooftop position with a spotting scope and drone. Ralph, as Reginald Thorne, enters the front door and rides to Vikram's seventh-floor office, pitching a fabricated list of twelve hundred elderly American households. Carson, Eddie, Chandler, and Candy enter via the service elevator in housekeeping coveralls. Vera and Amit walk in through the front lobby under their real names, credentialed through a legitimate hospital partnership.

Carson and Chandler locate and disarm a thermite incendiary device wired to the server room door — the same design used to destroy evidence in a previous Pune raid. Chandler's steady hands bridge the shunt while Carson guides him by voice. Eddie enters the server room and begins extracting the complete ledger: fifteen thousand two hundred and six victim names and twenty-three routing accounts across four jurisdictions.

Ralph, upstairs, delays Vikram's nightly account consolidation sweep by seven critical minutes with a fabricated story about settlement cycles — buying Eddie the time he needs. When Vikram's floor supervisor detects unauthorized badge activity, Vikram realizes he has been infiltrated. Ralph drops the pretense entirely, identifies himself by his real name, and tells Vikram exactly what he has done and why. He is arrested on the spot, fully aware he will not be leaving the building.

On the fourth floor, Candy climbs onto a desk, removes her wig, and commands the room into silence. Vera then addresses eighty terrified young agents, telling them she knows most cannot leave, that police are coming, and that someone lied to all of them when they said hurting people was the only solution available. One by one, eighty headsets are set down. The floor applauds.

Yogesh, Vikram's enforcer, attacks Carson in the loading bay. Buford, defying orders, shoots out a floodlight with the air rifle, giving Carson the darkness he needs to subdue Yogesh. Eddie's drive is secured. Della delivers it to Inspector PRIYA KULKARNI of the Mumbai Cyber Cell, who has been building a case against Vikram for two years. At 2:21 a.m. — one minute after the nightly consolidation window — all twenty-three accounts are frozen. Vikram is arrested in his own lobby.

Resolution

Ralph remains in a Mumbai prison, facing up to a year before his case resolves. He agrees to sign a public statement under his real name, understanding that fifteen thousand victims receiving restitution letters will assume it is another scam unless a real person puts their name to it. The group visits him; Della arranges legal and medical support through her Bayonne contacts.

Four months later, Vera receives a court-supervised restitution notice for Dorothy Kessler's estate: ten thousand nine hundred dollars. On television, an elderly woman thanks whoever was responsible for being angry on her behalf.

At Sunday dinner in Vera's backyard, the group gathers — and Eddie deduces that the Phantom was TANYA, Vera's daughter and a twenty-one-year CIA operative, who used her tradecraft to build the operation without touching a single government resource. Tanya's clearance has been suspended pending a hearing. She may lose her career. She says she would do it again.

The film ends with Carson in his bathroom, setting down his straight razor and wondering aloud how he would look with a beard. His phone rings. A new scammer. Carson smiles slowly, dials Vera, and tells her to get everybody together.

They are going to Nevada.

Plot Assessment and Enhancement

What Works Well

The Emotional Engine is Authentic and Devastating. The screenplay's central conceit — that the victims' politeness and decency is the very thing weaponized against them — is articulated early and reinforced at every turn. Dorothy Kessler's arc, from the "nine minutes" phone call to her death before eviction, provides a ticking clock that is far more emotionally compelling than any heist deadline. Her death at the midpoint transforms the mission from personal grievance into moral imperative, and the pharmacy receipt Vera carries is a more powerful prop than any weapon in the script.

The Character Ensemble is Precisely Calibrated. Each of the eight principals carries a distinct skill set that pays off operationally, but more importantly, each carries a distinct wound. Ralph's confession about the undercoating widow gives the con man a conscience and makes his sacrifice on the seventh floor land with genuine weight. Carson's empty apartment and single toothbrush tell a complete backstory in two details. Candy's fear of being "looked past" — not of danger — is a more interesting obstacle than any physical threat, and her wig removal on the fourth floor is the screenplay's most theatrically powerful moment precisely because it costs her the most personally.

Vikram Sen is Written as a Worthy Antagonist. He is not a cartoon villain. His phone call to Carson — offering \$62,000 to make the problem disappear — is chilling because it's rational and generous. His monologue about monetizing his father's gentleness gives him a genuine origin story. The line about bravery being "the most expensive product I sell" reveals a man who understands human psychology at a clinical level. This elevates the entire conflict because the audience can see how he succeeds: he is better at empathy-as-tool than almost anyone.

The Heist Structure Honors Its Characters' Limitations. The failed basement hack in Act One — where Buford's tobacco tin triggers a counter-intrusion — is a brilliant structural choice. It establishes that anger without competence is dangerous, justifies the need for the Phantom, and raises the stakes by giving Vikram their identities. The operation itself is built around trembling hands, colostomy schedules, and a seventy-eight-year-old woman standing on a desk. The tension comes not from whether they can outfight the opposition but from whether their bodies will hold together for twenty-two minutes.

Ralph's Sacrifice is the Screenplay's Best Structural Decision. His volunteering to stay behind — buying Eddie seven extra minutes by keeping Vikram arguing about a fabricated settlement cycle — is the purest expression of the script's thesis. A lifelong con man uses his one real skill for the first time in service of someone else, knowing he will not walk out. The butcher-paper notation "RALPH DOES NOT COME OUT" is devastating in its plainness.

The Tanya Reveal is Earned. The backyard revelation that Vera's "boring" daughter is a CIA officer who orchestrated the entire operation recontextualizes every earlier scene she appeared in — the checkbook balancing, the corridor scan, the stillness when Vera lied about the roof. It works because the screenplay planted her as aggressively ordinary, and because the cost to Tanya (suspended clearance, a hearing, potential loss of her career) is real and unresolved.

Thematic Discipline. The screenplay consistently refuses to let violence be the answer. Vera's speech about never letting anyone in her house believe hurting someone was an available solution — and the Phantom's instruction to repeat it on the fourth floor — gives the climax moral architecture. The headsets coming off voluntarily is more satisfying than any explosion.

Opportunities for Improvement

Dorothy's Death Happens Offscreen and Too Quickly. Dorothy Kessler is the emotional fulcrum of the entire story, yet she appears in only one scene before dying between cuts. The audience needs at least one more beat with her — ideally a moment where she demonstrates the dignity or humor that made Vera love her — so that the funeral scene carries the weight the plot requires. As written, the audience is told to grieve someone they barely met. Consider adding a brief scene of Dorothy and Vera together in a mundane, warm context (watching television, sharing a meal) before the eviction notice arrives, so her absence registers as a specific loss rather than a narrative device.

The Phantom/Tanya Dual Identity Creates a Structural Redundancy. The Phantom functions as an omniscient handler for the entire second and third acts, then is revealed to be Tanya in the epilogue. The problem is that the Phantom's voice, knowledge base, and operational authority read as a seasoned black-ops professional with decades of field experience — which Tanya is, but the screenplay never reconciles how a woman whose cover identity is "slides, meetings, airports" could run real-time tactical comms during a live infiltration without any Agency resources. The reveal is emotionally satisfying but logistically hand-waved. Consider seeding one or two moments where the Phantom makes a decision that is specifically maternal rather than tactical — a choice that only makes sense if the handler is Vera's daughter — so the audience can retroactively connect the dots and the reveal feels inevitable rather than surprising.

Vikram Sen Disappears from the Third Act Too Early. After the arrest, Vikram's only remaining beat is the street exchange with Vera. For an antagonist this well-drawn, his removal from the narrative feels abrupt. The screenplay would benefit from a brief scene — even thirty seconds — of Vikram in custody processing the scope of what happened: not the money, but the fact that he was outmaneuvered by the exact demographic he spent seventeen years exploiting. This would mirror Carson's bathroom mirror moments and give the antagonist a closing beat that matches his opening complexity. Without it, his arc ends on someone else's terms rather than his own internal reckoning.

The "Nevada" Tag Undercuts the Ending's Emotional Resolution. Carson's final phone call — "We're going to Nevada" — is a crowd-pleasing sequel tease, but it arrives immediately after the screenplay's most emotionally complete sequence (the backyard dinner, Ralph in prison, Carson accepting the electric razor). The tonal shift from earned peace to "here we go again" risks cheapening the resolution. If the intent is to suggest these characters have found purpose, consider reframing the tag so it's less about another caper and more about the ongoing, quieter work — perhaps Carson calling Vera about another victim who needs help filing a restitution claim, with the implication that the mission has become a vocation rather than a sequel.

The Clinic Montage Needs Dramatic Function Beyond Cover. The Dharavi Community Clinic scenes are warm and humanizing, but they serve almost exclusively as cover-story establishment. This is a missed opportunity. If one of the eight has a medical crisis at the clinic — a chemo side effect, a fall, a moment where Dr. Joshi has to intervene — it would accomplish three things: it would test the group's commitment before the heist, it would give Dr. Joshi a reason to become emotionally invested (and thus a more active ally), and it would dramatize the Phantom's rule about honesty regarding their bodies. As written, the clinic is pleasant but inert.

Buford's Racial Confession on the Loading Dock is Powerful but Isolated. The scene where Buford tells Vera about his father's trucks in 1964 is one of the most honest moments in the script. However, it exists as a standalone confessional with no downstream consequence. Consider giving Buford a moment during the operation — perhaps on the rooftop, watching the fourth floor through his scope — where his understanding of what it means to be complicit in a system that exploits people visibly informs a decision he makes. The loading dock scene plants a seed; the harvest should be visible during the mission, not just in the backyard afterward.

Eddie's Characterization Flattens After the Basement Failure. Eddie is introduced with sharp observational humor (the corridor camera loop, the nurses' station password) and given genuine pathos (the Radio Shack mourning). But once the operation moves to Mumbai, he becomes primarily a technical function — the man at the keyboard counting down minutes.

His personal stake (the \$2,200 loss) is the smallest in the group and receives the least emotional attention. Consider giving Eddie a moment in the server room where the data he's copying becomes personal — perhaps he sees a name he recognizes, or a transaction pattern that mirrors his own — so that his twenty-two minutes at the console carry emotional weight equal to his technical function.

Inspector Kulkarni's Deputy Commissioner Call Needs Setup. The phone call where a deputy commissioner tries to halt Kulkarni's filing is a strong beat that demonstrates Vikram's political protection. But the deputy commissioner appears from nowhere. One earlier line from Amit or Kulkarni — even a passing reference to "the people upstairs who return Sen's calls" — would make this obstacle feel like a known risk rather than a convenient complication. It would also deepen Kulkarni's courage in hanging up, because the audience would understand she's defying a specific, previously established threat.

The Restitution Math Deserves More Transparency. The screenplay states that \$47 million is frozen but only \$22 million is expected to reach victims, with individual claimants receiving roughly forty-six cents on the dollar. This is realistic and honest, but the gap between \$47 million and \$22 million is never explained. A single line from Amit or Eddie about where the other \$25 million goes (legal fees, jurisdictional holds, accounts that can't be traced back) would prevent the audience from feeling the victory is hollow and would reinforce the screenplay's commitment to unglamorous truth.

Candy's Showroom Moment Needs a Physical Anchor. When Candy climbs onto the desk and removes her wig, the stage direction describes the room stopping. This is the screenplay's climactic theatrical gesture, but it relies entirely on the actress and the concept. Consider giving Candy one specific, small physical action after removing the wig — touching her bare scalp, or straightening her posture in a way that echoes the framed showgirl photographs from her introduction — that gives a director and performer a concrete beat to play. The moment is written as an idea; it needs to be written as a body.

Character Profiling

Vera Williams

Vera is a seventy-three-year-old widow who initially falls victim to a scam, losing \$12,000. Her journey transforms her from a passive victim to an active avenger and moral leader. She insists on non-violence and becomes a voice of reason, ultimately reclaiming her agency through dignity and leadership. Her arc concludes with her planning to publicly acknowledge her sacrifices, having learned the importance of bearing witness to injustice with both anger and grace.

Archetype: The Sage

Carson Brennan

Carson is a seventy-five-year-old retired LAPD bomb disposal expert facing terminal pancreatic cancer. The scam call he receives during chemotherapy propels him from passive acceptance of death to purposeful action. He becomes the operation's leader, using his terminal diagnosis as an asset. His arc involves accepting his physical limitations while refusing to accept injustice, culminating in a redemptive moment where he defuses a device, moving from isolation to belonging.

Archetype: The Hero

Della Marchetti

Della is a seventy-six-year-old former mob logistics coordinator who loses \$4,000 to a scammer. Her arc is about reclaiming her skills for justice rather than crime. She becomes the operation's tactical mastermind, orchestrating logistics with precision. Her transformation involves redirecting her expertise toward restitution work, moving from complicity to accountability, and from isolation to purpose.

Archetype: The Sage

Tanya Williams

Tanya is Vera's daughter and a twenty-one-year CIA operative. Her arc revolves around the choice between duty and love. Unable to use Agency resources to help her mother, she creates an operation using civilians, risking her career. Her arc culminates in choosing transparency over secrecy, allowing her mother to acknowledge her sacrifice. She moves from hidden operative to visible daughter, accepting that some truths matter more than clearances.

Archetype: The Hero

Ralph Winslow

Ralph is a seventy-eight-year-old retired used-car salesman with a history of moral compromise. His arc is about redemption through sacrifice. He volunteers to be the operation's sacrificial piece, accepting imprisonment to allow others to succeed. His transformation involves moving from a self-serving con man to a self-sacrificing hero, ultimately finding spiritual transformation and sincerity in his final years.

Archetype: The Hero

Main Character Casting

Vera Williams

- Alfre Woodard (established): Woodard's powerful performances in dramas like 'Clemency' demonstrate her ability to portray strong, morally grounded characters.
- CCH Pounder (established): Pounder's extensive experience in crime dramas like 'The Shield' makes her a reliable choice for a character with a moral compass.
- Loretta Devine (established): Devine's warmth and depth in roles like 'Grey's Anatomy' make her a fitting choice for Vera's nurturing yet strong character.
- Dianne Wiest (established): Wiest's performances in 'The Birdcage' and 'In Treatment' highlight her ability to bring depth to nurturing yet complex characters.
- Sissy Spacek (established): Spacek's roles in 'Bloodline' and 'Castle Rock' demonstrate her ability to portray strong, layered characters.
- Jessica Lange (marquee): Lange's powerful performances in 'American Horror Story' and 'Feud' make her a compelling choice for a character like Vera.
- Kathy Bates (marquee): Bates' roles in 'Misery' and 'American Horror Story' showcase her ability to portray strong, complex characters.

Carson Brennan

- Brian Cox (marquee): Cox's commanding performance in 'Succession' showcases his ability to portray complex, authoritative figures, ideal for leading a heist operation.
- Richard Jenkins (established): Jenkins' performances in 'The Shape of Water' and 'The Visitor' highlight his ability to convey vulnerability and strength, suitable for Carson's health struggles.
- Tommy Lee Jones (established): Jones' roles in 'No Country for Old Men' and 'The Fugitive' showcase his ability to portray tough, authoritative characters.
- Bill Nighy (established): Nighy's roles in 'Love Actually' and 'The Best Exotic Marigold Hotel' demonstrate his ability to bring depth to elder characters.

Vikram Sen

- Ali Fazal (rising): Ali Fazal has shown his versatility in roles like 'Victoria & Abdul' and 'Mirzapur', making him a fresh choice for the manipulative and smooth-talking Vikram.
- Nawazuddin Siddiqui (established): Known for his intense performances in films like 'Gangs of Wasseypur' and 'Sacred Games', Siddiqui can bring depth to Vikram's manipulative nature.
- Shah Rukh Khan (marquee): As a bankable star with a history of playing complex characters, Khan's charisma and experience make him ideal for the role of Vikram.
- Vikrant Massey (rising): Massey's work in 'A Death in the Gunj' and 'Cargo' showcases his ability to portray nuanced characters, fitting for Vikram's dual nature.
- Manoj Bajpayee (established): Bajpayee's acclaimed performances in 'The Family Man' and 'Aligarh' demonstrate his skill in playing morally complex characters like Vikram.
- Rajkummar Rao (rising): Rao's diverse roles in films like 'Stree' and 'Trapped' highlight his adaptability, making him a strong candidate for Vikram's cunning persona.
- Adarsh Gourav (rising): Gourav's breakout role in 'The White Tiger' showcases his ability to portray ambitious and morally ambiguous characters, aligning with Vikram's traits.
- Anupam Kher (established): Kher's extensive experience and ability to portray layered characters, as seen in 'Hotel Mumbai', make him a reliable choice for Vikram.
- Riz Ahmed (marquee): Ahmed's performances in 'Sound of Metal' and 'Nightcrawler' demonstrate his ability to portray intense, complex characters.

Main Character Casting Limited Budget

Vera Williams

- Angela Bassett (marquee): Angela Bassett's commanding presence and experience in roles like 'Black Panther' make her an aspirational choice for Vera, bringing gravitas and star power to the project.

Carson Brennan

- Jeff Bridges (marquee): A seasoned actor with a commanding presence, Bridges' roles in 'Hell or High Water' and 'Crazy Heart' make him a strong fit for the authoritative yet ailing Carson.

- David Strathairn (established): Strathairn's work in 'Good Night, and Good Luck' and 'The Bourne Ultimatum' demonstrates his ability to portray intelligent and introspective characters, aligning with Carson's leadership role.

- Stephen Root (established): Root's extensive work in 'Barry' and 'Office Space' showcases his range and ability to bring both humor and gravitas to complex roles.

- John Lithgow (established): Lithgow's performances in 'The Crown' and 'Dexter' show his ability to portray authoritative and complex characters.

Vikram Sen

- Vicky Kaushal (rising): Known for his role in 'Uri: The Surgical Strike', Vicky brings a commanding presence and can portray the manipulative and smooth-talking nature of Vikram.

- Hrithik Roshan (marquee): A bankable star with a strong screen presence, Hrithik can attract financing while delivering a charismatic and manipulative Vikram.

- Vijay Varma (rising): His breakout role in 'Gully Boy' showcased his ability to play morally ambiguous characters, making him a fit for Vikram.

- Pankaj Tripathi (established): With his experience in crime dramas like 'Mirzapur', Pankaj can bring depth and authenticity to the role of Vikram.

- Randeep Hooda (established): Randeep's intense performances in films like 'Highway' make him a strong candidate for the role of Vikram.

- Sobhita Dhulipala (rising): Known for her role in 'Made in Heaven', Sobhita can bring a fresh and dynamic energy to the character of Vikram.

- Kay Kay Menon (established): With his extensive experience in thrillers like 'Special Ops', Kay Kay can deliver a compelling portrayal of Vikram's manipulative nature.

Comparative Film Analysis

This screenplay can be described as a mash-up of the following ten movies, each contributing elements that resonate with the screenplay's themes, characters, or plot:

1. ***"The Best Exotic Marigold Hotel" (2011)**

- **Reason:** Features a group of elderly individuals embarking on a life-changing journey to India, similar to the elderly group in the screenplay.

- **Box Office:** \$136.8 million

2. ***"Ocean's Eleven" (2001)**

- **Reason:** Involves a heist with a diverse group of characters, each bringing unique skills to the operation, akin to the elderly group's mission against scammers.

- **Box Office:** \$450.7 million

3. **"Gran Torino" (2008)**

- **Reason:** Centers on an elderly protagonist confronting societal issues and personal redemption, paralleling Carson's journey.

- **Box Office:** \$270 million

4. **"Red" (2010)**

- **Reason:** Features retired operatives coming out of retirement for a mission, similar to the elderly characters taking action against scammers.

- **Box Office:** \$199 million

5. **"The Intern" (2015)**

- **Reason:** Explores themes of older individuals finding purpose and relevance in a modern setting, akin to the elderly group finding a new mission.

- **Box Office:** \$194.6 million

6. **"The Bucket List" (2007)**

- **Reason:** Focuses on elderly characters pursuing meaningful experiences before they die, similar to the group's determination to make a difference.

- **Box Office:** \$175.4 million

7. **"Catch Me If You Can" (2002)**

- **Reason:** Involves themes of deception and pursuit, paralleling the cat-and-mouse dynamic between the elderly group and the scammers.

- **Box Office:** \$352.1 million

8. **"The Sting" (1973)**

- **Reason:** Centers on a complex con to bring down a criminal, similar to the group's plan to outsmart the scammers.

- **Box Office:** \$159.6 million (adjusted for inflation)

9. **"The Equalizer" (2014)**

- **Reason:** Features a protagonist using his skills to help those wronged by criminals, akin to the group's mission to reclaim stolen money.

- **Box Office:** \$192.3 million

10. **"Logan" (2017)**

- **Reason:** Explores themes of aging, legacy, and redemption, resonating with the elderly characters' quest for justice and closure.

- **Box Office:** \$619 million

These films collectively capture the essence of the screenplay's blend of heist, redemption, and the empowerment of elderly characters taking on a formidable challenge.

Disclaimer

*Disclaimer: Scores are generated using our current evaluation models and are designed to remain consistent. From time to time, results may vary following platform-wide model intelligence improvements or updates.