

lift.

written by Daniel Kunka
Verve/Lit Entertainment

FADE IN:

ON THE FACE OF THE MONA LISA

Smiling (*or is she?*) behind 1.52" glass. The world's most famous painting hanging in the world's most famous museum.

We pull back to REVEAL --

INT. THE LOUVRE - SALLE DES ÉTATS - DAY

PATRONS from across the globe filter into this STATE OF THE ART GALLERY and wait like the latest attraction at Epcot. An AMERICAN FAMILY finally makes it to the front of the VITRINE.

The MOM looks purposefully pensive. The DAD snaps a blurry picture. Two TEENAGERS barely disengage from their phones.

MOM

Boys. Look. The Mona Lisa.

And they do. But then it's over and the next TOURISTS take their place with another flurry of photos.

All the while Mona's expression never changes. Much like the countenance of a WOMAN standing at the back of the gallery.

THIS IS ABBY WHITAKER (28). And Abby, like Mona, is a tough one to describe. Not too tall, not too thin.

Abby blends. But as she stares at the painting getting all the attention on the far wall we connect these two...

MICHAEL (O.S.)

She looks like you, you know.

That was from a handsome Hispanic-American man now standing next to her. MICHAEL CHÁVEZ (30) is dressed well but not flashy, someone who takes pride in being professional.

If Abby is surprised this seemingly-stranger said hello she doesn't show it. Her eyes stay on the painting.

ABBY

I'm not sure that she does.

MICHAEL

Enigmatic, enchanting, enthralling --
they say da Vinci painted her eyes
so they would fall in the center
vision line of the viewer, like they
were windows into her soul.

ABBY
Windows into her soul?

MICHAEL
Or so they say.

ABBY
Sure. Or maybe it's just the
reflection of the glass.

And from there we're going to have a QUICK CUT --

INT. THE LOUVRE - SALLE DES ÉTATS - NIGHT - FLASHBACK

Twelve months earlier. We might notice the GALLERY isn't nearly as state of the art -- in fact it's getting ready to be renovated. SCAFFOLDING and DEMO TOOLS have been brought in.

A group of MUSEUM OFFICIALS stand in front of the MONA LISA wearing hermetically-sealed WHITE SUITS. Two WORKERS detach the GLASS of the vitrine with a HISS and carry it away.

THE MONA LISA HANGS NOW UNENCUMBERED. And then we're BACK --

INT. THE LOUVRE - SALLE DES ÉTATS - CONTINUOUS

MICHAEL
It's one and a half inches thick by
the way. The glass. Bullet proof.

ABBY
Size doesn't matter.

MICHAEL
No?

ABBY
I'm kidding. Of course it does.

Abby starts to move now, meandering forward in the gallery --

MICHAEL
It's a shame really. That this is
how we're left to appreciate it --
like animals in a zoo.

ABBY
Don't you mean --

MICHAEL
The paintings. The paintings are
the animals.

ABBY
Okay, cause when you said --

MICHAEL
Do you have to make this hard?

And then, for the first time, Abby SMILES --

ABBY
If something's not hard it's not worth doing.

MICHAEL
Tell me then.

ABBY
Tell you what?

MICHAEL
Tell me why it's hard.

Abby stops and has a wide-angle view of the entire scene --

ABBY
It's not why you think.

INT. THE LOUVRE - SALLE DES ÉTATS - NIGHT - FLASHBACK

Two more workers use GLOVED HANDS to grip the ORNATE FRAME of the painting and lift the MONA LISA off the wall. Four ARMED SECURITY GUARDS holding MACHINE GUNS stand at the ready.

The workers place the painting onto a CART and wheel it away. The men in the white suits, they follow obediently.

INT. THE LOUVRE - SALLE DES ÉTATS - CONTINUOUS

MICHAEL
The glass --

ABBY
The glass is for show, the glass you can see. It's a box -- 50% relative humidity, 21 degrees Celsius. There are the cameras in the gallery with full range of view running on their own separate power source and backed up by three generators, not to mention the three redundant hard drive recording systems.

A DOCENT walks past eyeing everyone like a hawk --

ABBY (CONT'D)

Plus the docents. Plus a laser detection system inside the vitrine that will trigger alarms at both Paris PD and Interpol headquarters in Lyon. Plus a room full of heavily armed guards hiding right behind that wall ready to pounce 24 hours a day, 7 days a *semaine*.

And as Michael eyes the faint OUTLINE of a door on the wall --

MICHAEL

So it's impossible. The hardest lift in the history of the world.

ABBY

Today? Sure. Maybe. But 11 months, 12 days and 8 hours ago --

MICHAEL

The gallery renovation.

ABBY

A nice upgrade, don't you think?

INT. THE LOUVRE - SALLE DES ÉTATS - NIGHT - FLASHBACK

The MONA LISA has been removed along with all the other art save for THE WEDDING FEAST OF CANA on the far wall. (The FEAST was too large to remove so a special SCAFFOLDING was built around it -- all true...)

WORK CREWS begin demolishing the gallery. A particular WORKER helps wheel in a large TRASH BIN. He's a big guy from Jersey with a sleeve of TATTOOS on his arm -- THIS IS SNYDER (33).

INT. THE LOUVRE - SALLE DES ÉTATS - CONTINUOUS

MICHAEL

The painting was shown in an auxiliary gallery for four months --

ABBY

It was no better there than it was here and because it was out of pocket they had armed guards physically in the room 24/7. But for around 36 hours in-between --

MICHAEL

She had a check-up.

INT. THE LOUVRE - LA SALLE BLANCHE - NIGHT - FLASHBACK

The MONA LISA is wheeled in to a HIGH-TECH ART RESTORATION room known as *La Salle Blanche* aka The Clean Room...

Two very French ART RESTORERS place the Mona Lisa on a lighted WORK BENCH. A LASER SCAN of the painting begins.

ABBY (V.O.)

The physical wood canvas is so revered that any alteration -- even for security purposes -- would be seen as absurd so it's the actual frame that houses all the goodies.

The RESTORERS use a complicated machine to UNLOCK the painting from the FRAME. Once the frame is removed a restorer reveals four ELECTRONIC SENSORS buried inside the frame corners.

FOUR NEW UPGRADED REPLACEMENT SENSORS SIT ON A TABLE NEARBY.

INT. THE LOUVRE - SALLE DES ÉTATS - CONTINUOUS

ABBY

The sensors tell them everything -- air temperature, pressure, humidity and most importantly GPS positioning. Those sensors are what confirms that painting hangs on that wall right now.

But then Michael puts two and two together --

MICHAEL

No. They confirm the frame is.

EXT. PARISIAN ALLEY - NIGHT - FLASHBACK

We FIND the BACK DOOR of a tech company where someone is hard at work trying to pick the advanced LOCK & ALARM SYSTEM.

THIS IS HITCHCOCK (22). Hitchcock is cool, Black, French, polyglot and dressed in a sweet Adidas track suit.

ABBY (V.O.)

The sensors are contracted out to a small mom and pop shop across town -- fortunately for us their security isn't as strong as they provide.

A nervous, nerdy, slightly overweight Indian-American stands on lookout -- THIS IS YASH (38). He wants to get inside.

YASH
Hitchcock. Hitchcock.

But Hitch is lost in his own world mumble-singing along to the loud music emanating from his AirPods. And then --

HITCHCOCK
Boo-yah, *mon ami*. We're in.

INT. TECH COMPANY - NIGHT - FLASHBACK

Yash carefully examines the FOUR UPGRADED SENSORS -- he has FOUR IDENTICAL SENSORS of his own seated in an iPad-type device. Yash taps the screen and a TRANSFER BAR completes.

ABBY (V.O.)
Once we cracked the new sensor's encrypted broadcasting signatures --

MICHAEL (V.O.)
All you needed was an exact replica of the most famous 500 year-old painting in the world.

INT. FRENCH APARTMENT - DAY - FLASHBACK

An elderly ART FORGER smokes a cigarette and drinks a brandy as an ENGLISH MAN in a proper suit uses a LOUP to examine --

THE MONA LISA. Or the bang-up copy of the Mona Lisa this guy has been working on nonstop these last 6 weeks. The examiner is fastidious and thorough -- THIS IS BILLINGSLEY (54).

ABBY waits for the verdict with SNYDER and HITCHCOCK.

ABBY
It's good.

SNYDER
Good? It's f'ing great.

But Billingsley can only shake his head in disgust --

BILLINGSLEY
It's shite. Start again. But this time with some effort.

INT. THE LOUVRE - SALLE DES ÉTATS - CONTINUOUS

Michael stares at the MONA LISA. And then, as he realizes the implication of what Abby's saying --

MICHAEL

No. No, no, no, no, no.

ABBY

And if you've ever done a remodel
you know -- it can all go wrong at
the most inconvenient moment.

INT. THE LOUVRE - SALLE DES ÉTATS - DAY - FLASHBACK

It's the next day of the remodel. A MUSEUM WORKER in a WHITE SUIT carries in several large PIZZA BOXES for lunch.

SNYDER is on a ladder near THE WEDDING FEAST OF CANA. He scans the room then whispers into a hidden TRANSMITTER --

SNYDER

Here comes the flood.

Snyder discretely uses a WRENCH to blow a WATER GASKET in the ceiling -- WATER STARTS TO SPRAY EVERYWHERE IN THE GALLERY.

MUSEUM DIRECTOR

(in French; subtitled)

The painting! You fool!

IT'S CHAOS. And it's made even worse when the water rains down on some conveniently exposed ELECTRICAL WIRES --

SPARKS FLY AS THE ELECTRICITY SHORTS OUT IN THE GALLERY.

INT. THE LOUVRE - LA SALLE BLANCHE - DAY - FLASHBACK

The two ART RESTORERS finish locking the MONA LISA back in her frame complete with new ELECTRONIC SENSORS just as --

THE LIGHTS IN THE ROOM FLICKER INTO EMERGENCY RECOVERY MODE.

The SECURITY CAMERA in the corner blinks off. There's a commotion in the hall as MUSEUM STAFF hustle to the GALLERY. The restorers rush to the door and poke their heads out --

INT. THE LOUVRE - HALLWAY - CONTINUOUS - FLASHBACK

STAFF MEMBER

There's a flood over The Feast!

The two RESTORERS join the parade to the gallery. The door to the CLEAN ROOM slowly shuts behind them --

BUT THEN A GLOVED HAND SLIPS IN JUST BEFORE IT CLOSES.

INT. THE LOUVRE - LA SALLE BLANCHE - CONTINUOUS - FLASHBACK

Another STAFF MEMBER in a hermetically-sealed WHITE SUIT sneaks into the room. The door quietly closes behind them.

THE STAFF MEMBER INCONGRUENTLY HOLDS THE LAST LARGE PIZZA BOX.

The member checks the SECURITY CAMERA then takes off her mask -- IT'S ABBY. The MONA LISA waits expectantly on the table.

And it's a moment. This is a work of art. But then Abby opens the pizza box and reveals --

THE FAKE MONA LISA AND FRAME. Into her TRANSMITTER --

ABBY

Yash, ready for the swap. On my mark -- three, two --

INT. WAREHOUSE - DAY - FLASHBACK

YASH sweats. He monitors the SIGNAL from the FRAME SENSORS on his computer. And just as Abby counts him down --

ABBY (O.S.)

One.

YASH FLIPS A SWITCH AND THE SIGNAL BLIPS ON HIS SCREEN.

INT. THE LOUVRE - LA SALLE BLANCHE - DAY - FLASHBACK

Abby watches a MONITOR. The data from the SENSORS subtly changes -- THE COMPUTER IS NOW TRACKING THE FAKE MONA LISA.

Abby takes a breath -- *they're in*. She reaches up and grabs the frame of the real MONA LISA --

BUT THE PAINTING WON'T BUDGE. This is unexpected. There are two TETHERS screwed to the back of the frame. Abby takes out a convenient CREDIT CARD-SIZED MULTI-TOOL to get to work --

And then she hears something in the hall.

INT. THE LOUVRE - SALLE DES ÉTATS - DAY - FLASHBACK

Snyder and a few others finally stop the leak just before THE FEAST is ruined. No one can believe what just happened.

Most of all the two ART RESTORERS from the clean room -- they share a look, then see all the PERSONNEL who have gathered...

If everyone is here, who is watching the Mona Lisa??? And as they hustle off back to La Salle Blanche --

INT. THE LOUVRE - LA SALLE BLANCHE - DAY - FLASHBACK

The ART RESTORERS burst into the room --

ONLY TO FIND THE MONA LISA JUST WHERE THEY LEFT IT. And as one of the restorers checks the same monitor Abby did --

ART RESTORER
Oh, thank God.

INT. THE LOUVRE - HALLWAY - DAY - FLASHBACK

ABBY walks away down the hall without a care in the world --

SECURITY GUARD (O.S.)
Excuse me! Stop right there!

Oh shit. But as Abby turns we REVEAL she's wearing everyday clothes and holding ABSOLUTELY NOTHING IN HER HANDS.

SECURITY GUARD (CONT'D)
What are you doing? No one is allowed back here.

ABBY
I'm so sorry. I was on the tour and got lost looking for the restroom. Can you help me?

INT. THE LOUVRE - SALLE DES ÉTATS - DAY - FLASHBACK

SNYDER is on the far side of the room getting read the riot act by his FOREMAN. But then Snyder glances over --

AND SEES A JANITOR DUMP A BUNCH OF TRASH INTO THE BIN. Among the refuse is a LARGE WHITE PIZZA BOX that gets buried.

FOREMAN
Are you even listening to me?!

SNYDER
Not really, no.

EXT. THE LOUVRE - BACK ALLEY - DAY - FLASHBACK

The same TRASH BIN is wheeled out into the alley. A GARBAGE TRUCK finally pulls up and collects the bin's contents --

INCLUDING THE MOST FAMOUS PAINTING IN THE WORLD COVERED IN PLASTIC AND PEEKING OUT OF AN OPEN PIZZA BOX.

Abby sits in the truck's passenger seat. The DRIVER is a made-up former sorority girl from Ole Miss now mother of two whose Daddy used to drive race-cars -- THIS IS DIXIE (30).

ABBY
Take us home, Dix.

DIXIE
Yes, ma'am.

INT. THE LOUVRE - SALLE DES ÉTATS - CONTINUOUS

MICHAEL IS STUNNED. A very long beat, and then --

MICHAEL
Tell me -- please tell me -- tell
me you did not do this, Abby. Tell
me you didn't steal the most secure
and famous painting in the world
just cause you could.

ABBY
I didn't do it.

But then Abby turns to him for the very first time --

ABBY (CONT'D)
It was too easy.

And off this incredibly charged beat --

INT. PARIS HOTEL - SUITE - DAY

ABBY AND MICHAEL FALL INTO BED LIKE A COUPLE OF COLLEGE KIDS.

They're making out hot and heavy. There's a familiarity to it, this isn't just strangers from a museum. But then --

MICHAEL
How did -- sorry -- how did you get
your suit in past security?

But Abby's not interested in questions right now --

MICHAEL (CONT'D)
And did you have to crack the frame
sensors? If the camera shorted out
couldn't you just --

ABBY
I'm getting notes now? I told you --

MICHAEL
I just -- I want to know everything.

ABBY
We're really gonna do this?

MICHAEL
Abby --

ABBY
We've been down this road, Michael.
We've been down this road a lot.

Abby climbs out of bed. This feels familiar, too.

ABBY (CONT'D)
You still don't trust me.

MICHAEL
I don't trust you? Abby --

ABBY
I'm not hiding anything.

MICHAEL
Why were you at the museum?

ABBY
You tell me -- you were obviously following me. I saw you downstairs in the lobby two days ago.

MICHAEL
Of course we were following you!
Every law enforcement agency in the world follows you --

ABBY
I just thought --

MICHAEL
You thought what? That I was different -- that I was here to make out in your hotel room? I'm sorry, Abby. That's just --

But Abby heads into the BATHROOM and slams the door. That obviously didn't go how Michael wanted. A beat, and then --

MICHAEL (CONT'D)
Shit.

INT. PARIS HOTEL - SUITE - BATHROOM - DAY

Abby is pissed at herself. She throws some water in her face. She looks in the mirror. And then, just like Michael --

ABBY

Shit.

Abby takes another beat, then heads back into --

INT. PARIS HOTEL - SUITE - CONTINUOUS

Where Michael awkwardly stands holding out an ID BADGE --

ABBY

We were together two years -- you need to identify yourself now?

MICHAEL

My name is Michael Chávez, Abby, and I'm an FBI consultant with Interpol's Investigative Division --

ABBY

Are you arresting me?

MICHAEL

They don't really let me do that.

ABBY

You're not arresting me, you're not making out with me -- why are you here?!

MICHAEL

To hire you.

EXT. PARIS PARK - DAY

Michael leads Abby to a scenic park. Michael's boss DENNIS HUXLEY (63) waits on a bench trying to ignore the pigeons.

Huxley is an MI-5 bureaucrat who doesn't suffer fools gladly - he's seen and done everything in his days with the service which makes this meeting with Abby all the stranger...

DENNIS HUXLEY

Ms. Whitaker. Please. Sit.

Abby looks to Michael. Michael nods. Abby sits. Huxley reaches into a worn briefcase and takes out a FILE.

He hands it to Abby. The file is hers. Abby flips through.

DENNIS HUXLEY (CONT'D)
Abigail Jane Whitaker. Born April
23, 1993, in Davenport, Iowa.
Prodigious from birth, your mother
started you in kindergarten when
you were just three years old --

ABBY
I remember. I was there.

DENNIS HUXLEY
Your father was a local thief, and
although not a very good one, he
instilled upon you a love of taking
things that don't belong to you.
When you were thirteen you helped
him steal twelve thousand dollars
from a local bank without the use
of gun or violence and --

Abby turns to Michael --

ABBY
You told them about my dad?

DENNIS HUXLEY
Ms. Whitaker, you are suspected in
numerous international thefts and
robberies the sum total of which
exceeds 250 million American
dollars -- yes, we know about your
father, we know your mother, we
know your uncle's wayward brother --

ABBY
Also known as my other uncle.

DENNIS HUXLEY
The Caravaggios from Milan. A bank
vault in Washington. No job is too
large, no plan too complex --

Abby interrupts by holding out her wrists -- *arrest me.*

ABBY
Oh, that's right -- you can't prove
any of this so instead of arresting
me you've decided to bore me in a
Parisian park instead.

MICHAEL
Abby, come on --

ABBY

Who are you? You know everything about me, it's only fair.

DENNIS HUXLEY

My name is Dennis Huxley, Abigail, and I work for MI-5.

And for the first time today Abby is surprised...

DENNIS HUXLEY (CONT'D)

You're a unicorn, Ms. Whitaker. You're the thief who pulled "one last job" and had the sense to make it so -- retiring young and spending your days in fancy hotels, wandering the finest museums planning intricate heists in your head --

ABBY

I also knit. Why am I here?

Abby is down to brass tacks. Huxley nods to Michael. Michael hands Abby his phone with a DOSSIER already queued up --

MICHAEL

This is Heinrich Stein. Billionaire industrialist, philanthropist and the man behind some of the worst terror attacks of the last 15 years.

DENNIS HUXLEY

The bombing in Madrid last spring, he provided the principal. Same with the shooting in Bangladesh.

Abby scrolls through several PHOTOS of a staggeringly normal-looking German man -- THIS IS HEINRICH STEIN (46).

ABBY

What's that got to do with me?

MICHAEL

We need you to help us stop him.

Abby's surprised again. A beat, then Huxley leans in --

DENNIS HUXLEY

Stein is the worst kind of terrorist -- cloaked in legitimacy and driven by the belief he can make more money in chaos -- wars in the Middle East, political divide in the U.S. --

ABBY

So arrest him or kill him. I don't care, drop a bomb on his head.

MICHAEL

We've tried. The FBI, MI-5 -- we're all working together --

DENNIS HUXLEY

But Stein is a unicorn, too. And right now he's found protection from the Russian government which makes him nearly untouchable.

MICHAEL

Except for his money.

DENNIS HUXLEY

Stein still needs to fund these acts of terror to remain effective. We've had some success freezing the electronic accounts of various shell companies but he's since moved onto more elusive, non-papered means --

ABBY

Lemme guess -- he's using gold.
(off Michael's look)
What? It's either that or BitCoin.

Huxley smiles at Abby's aforementioned prodigiousness --

DENNIS HUXLEY

The world's one true currency -- extremely valuable, universally accepted and virtually untraceable.

MICHAEL

Stein uses Swiss banks -- which we have zero jurisdiction over -- to transfer bullion to dummy accounts all across Europe.

DENNIS HUXLEY

The gold is then quickly moved or sold and the windfall used to fund terrorist activity the world over.

ABBY

That's nice but I still don't know what it's got to do with me.

Huxley and Michael share a look -- *here we go...*

MICHAEL

There's an attack coming. A big one somewhere along the Eastern seaboard of the U.S. An informant tells us there's a shipment of gold from London to Zurich in three weeks that's earmarked to fund the event.

DENNIS HUXLEY

And we want you -- Abigail Whitaker of Davenport, Iowa -- to steal it.

And there it is. A very long beat, and then --

ABBY

You gotta be kidding me.

MICHAEL

Abby --

ABBY

You want me to steal Heinrich Stein's gold. Ho-ly shit.

MICHAEL

This would cripple him, Abby. And not just this attack -- this could derail his operation for years --

DENNIS HUXLEY

Not to mention save countless lives.

ABBY

So do it yourself! You're MI-5.

DENNIS HUXLEY

Again -- it's not that simple. These are legitimate corporate transfers -- FATF seized a shipment earlier this year and the courts threw them out and delivered the goods with Her Majesty's apologies.

ABBY

Well, you can add my apologies to hers -- I'm out.

DENNIS HUXLEY

You didn't let me finish -- in exchange for your services Interpol will ensure that any investigation into your past --

And now Abby just starts to LAUGH --

DENNIS HUXLEY (CONT'D)
-- any investigation into your past
transgressions will be closed.
You'll be free, Abby.

ABBY
I'm free already, Dennis. Like you
said -- there are a lot of museums
to wander and it's not like --

DENNIS HUXLEY
We'll also let you keep the gold --
all 100 million dollars worth.

And that's the other shoe. Abby stares at Huxley.

ABBY
You'll let me keep it? 100 million
dollars worth of gold bullion.

DENNIS HUXLEY
A small price to pay to stop him.
A small price to save lives.

ABBY
(beat)
Do you think I'm a fucking idiot?

MICHAEL
He's not lying, Abby.

ABBY
Bullshit. I've seen this movie --
if you actually believe MI-5 will
let me walk away with 100 million
dollars in gold --

DENNIS HUXLEY
You have my word as a distinguished
agent with 43 years of service.

ABBY
Oh, gee. Thanks, Den. You'll
excuse me if I tell you to shove
your service up your ass.

Abby turns to walk away. Michael calls after her --

MICHAEL
This is your chance to do the right
thing, Ab. All those years together
-- I know what's in your heart.

But Abby heads off. Huxley and Michael share a look.

EXT. PARIS PARK - DUCK POND - DAY

The sun has started to set. Abby walks to a nearby DUCK POND to clear her head. Michael finally arrives behind her.

ABBY

You know what I thought? Today, back in the hotel room when you asked -- I thought you came back for me. That's what I thought.

MICHAEL

I'd be lying to say I haven't considered it.

ABBY

And?

MICHAEL

And -- nothing. We've tried this, Abby. We know what happens.

And they do. A long beat. And then --

ABBY

Huxley's not wrong, you know -- I got out early, I did everything right. They don't even have a parking ticket on me. But now --

MICHAEL

You wander museums and stay in fancy hotels.

ABBY

Alone. I wander museums and stay in fancy hotels and plan fantasy heists in my head so I'm not bored out of my mind alone.

Michael doesn't know what to say. And then --

ABBY (CONT'D)

I still don't know why you can't just seize the shipment.

MICHAEL

Stein has built a wall around himself. These are legitimate corporations making legitimate transfers --

ABBY

So put together a team.

MICHAEL
I'm trying here.

ABBY
You do it. You run point.

MICHAEL
I can't do what you do. The Mona Lisa, it's hard for me. It's hard for anyone --

ABBY
Then tell Special Forces to --

MICHAEL
We send in Special Forces and they get it wrong -- which they will -- the headline is the UK and America team-up to rob a bank. It'll be a nightmare all the while Stein gets his seed money for the next ten years worth of attacks. You're the only one who can do this, Abby.

Abby watches the ducks. And then --

MICHAEL (CONT'D)
At least let me show you.

ABBY
Why?

MICHAEL
Cause too easy, Abby, is the one thing it's not.

EXT. BANK OF LONDON - DAY

It's raining in the FINANCIAL DISTRICT. A RED BRINKS TRUCK pulls up to the back LOADING BAY of the bank.

MICHAEL (V.O.)
Stein is disguising the transaction as an equity transfer between two of his shell companies. The gold is currently housed in the vault four stories below the Bank of London.

INT. BANK OF LONDON - LOWER VAULT - DAY

A dignified BANK MANAGER and three ASSOCIATES use separate KEYS to trigger the LOCKING MECHANISM of a huge walk-in VAULT.

THE DOOR SWINGS OPEN TO REVEAL LONG ROWS OF GOLD BULLION.

MICHAEL (V.O.)

The vault is old-school. Two foot thick steel surrounded by a series of cages and check points. And the British, they love manning a post. There are guards. Lots of them.

We notice ARMED GUARDS everywhere. The BANK MANAGER leads a TEAM into the vault and stops in front of a particular stack.

EXT. BANK OF LONDON - LOADING BAY - DAY

An ELEVATOR arrives in the LOADING BAY. The manager oversees several workers wheeling PALLET MOVERS out of the lift.

THE MOVERS CARRY INNOCUOUS 4 FOOT SQUARE WOODEN CRATES.

MICHAEL (V.O.)

The bars are wrapped, stacked and strapped inside individual thousand pound, four foot square crates and marked for delivery.

The side of each crate is marked with the simple stamp **VAL** (short for valuable -- no, really, that's how they do it).

But instead of loading into the waiting RED BRINKS TRUCK the CRATES are wheeled down a long dark hallway into --

INT. BANK OF LONDON - GARAGE - CONTINUOUS

Where three nondescript HEAVY CARRY TRUCKS wait with ARMED GUARDS in TACTICAL GEAR. The manger opens one of the trucks.

MICHAEL (V.O.)

The trucks are guarded with a SWAT team worth of security and use two dummy cars for good measure.

THE WOODEN CRATES ARE LOADED. A GARAGE DOOR opens and reveals the front of an AUTO BODY SHOP down from the bank.

The TRUCKS pull out. Only one of them has the gold.

EXT. HEATHROW AIRPORT - SERVICE ENTRANCE - DAY

A SECURITY GATE is thrown open and the HEAVY CARRY TRUCK drives into the airport followed by two POLICE CRUISERS.

MICHAEL (V.O.)

The route to Heathrow varies but
once there airport security ferries
the shipment straight to the plane.

The caravan makes its way to a SWISS AIR 777-300 at one of
the BOARDING GATES. All other AIRPORT PERSONNEL steer clear.

INT. HEATHROW AIRPORT - TERMINAL - DAY

Abby watches the TRUCK through a window at the GATE. Michael
steps next to her and hands her a COFFEE.

ABBY

So this is our flight? Not some
dedicated cargo plane.

MICHAEL

They call it the Golden Triangle --
London to Zurich to Frankfurt.
Airport security is tough as it is
and airlines already flying those
routes can make a pretty penny
shipping innocuous wooden crates.

INT. SWISS AIR 777-300 - AFT CARGO HOLD - DAY

The VAL CRATES are loaded into the AFT CARGO HOLD and pushed
to the back along an ELECTRIC ROLLER-BALL FLOOR SYSTEM.

MICHAEL (V.O.)

Swiss Air has even installed an
intricate vault system at the rear
of the plane to add another layer
of security for the shipment.

The crates are seeded into a STEEL VAULT and the door swings
shut to close the crates inside. A LIGHT CHANGES TO GREEN.

INT. SWISS AIR 777-300 - FIRST CLASS CABIN - DAY

The state of the art plane taxis for take-off. Michael and
Abby sit together as the plane accelerates --

MICHAEL

245 passengers, 12 crew, 47,000
gallons of fuel, a couple of sky
marshals and 100 million dollars of
gold all ready for take-off and
nobody in this cabin is the wiser.

The plane ascends. The MONITOR on the seat back in front of Abby wishes her "*Have a good flight!*" in several languages.

INT. SWISS AIR 777-300 - BUSINESS CABIN - DAY

Abby walks the aisles of the plane mid-flight. She's quietly gauging everything she can about normal operating procedure.

MICHAEL (V.O.)

Access to the cargo hold in flight is limited to an emergency panel in the cockpit -- which of course remains locked for the duration -- and an entry point into the crew cabin in the center galley.

Abby wanders through the GALLEY as a FLIGHT ATTENDANT uses a BADGE on her belt to unlock a STAIRWELL into the LOWER CABIN.

EXT. ZURICH AIRPORT - RUNWAY - DAY

The SWISS AIR 777-300 touches down in Zurich. As it does four specialized RED MINI-CARS make a beeline for the plane.

INT. ZURICH AIRPORT - TERMINAL - DAY

Michael and Abby are two of the first people to deplane. They immediately find another spot at the WINDOW --

MICHAEL

Before most anyone's off the plane -
- and well before any other cargo --
the gold is already on its way.

HANDLERS move the VAL CRATES into the specialized MINI-CARS --

ABBY

And then lemme guess -- it's back
through the streets of Zurich to
another unbreakable vault.

MICHAEL

Not exactly.

INT. ZURICH AIRPORT - SECURE HANGAR - DAY

The first MINI-CAR drives onto a dedicated ELEVATOR PLATFORM -
- THE PLATFORM AND CAR LOWER INTO THE GROUND BELOW.

INT. ZURICH AIRPORT - SUBWAY - DAY

The MINI-CAR turns on its lights as the PLATFORM comes to rest on a RAILWAY. The car wheels are LOCKED into place.

THE PLATFORM TAKES OFF CARRYING THE CAR INTO THE TUNNEL.

INT. ZURICH AIRPORT - COMMON AREA - DAY

A large open space with tables for weary TRAVELERS. Michael traces a route for Abby on a MAP OF ZURICH --

MICHAEL

The dedicated subway system has two stops -- the airport and the Swiss National Bank of Zurich. Then once it reaches the bank --

ABBY

It's the guards and the vaults and the guns all over again.

Michael sits back -- he's finished. A long beat. And then --

ABBY (CONT'D)

This is hard.

MICHAEL

Yeah. And not just Mona Lisa hard.

ABBY

This is --

DENNIS HUXLEY (O.S.)

Impossible?

Huxley is there casually wandering past. Abby looks at him.

ABBY

Nothing's impossible.

DENNIS HUXLEY

Ms. Whitaker, there's a lot of song and dance between us now and rightly so -- but I want you to look around. Families. Friends. Any and all of whom could be the victims of Stein's next attack.

Abby focuses on a YOUNG GIRL and her FAMILY pulling their suitcases through the terminal, their happy smiles...

Abby wishes it didn't affect her but it does. Finally --

ABBY

How many people at Interpol or MI-5
know about this meeting?

DENNIS HUXLEY

Including the two of us? Four.

ABBY

That's as big as the club gets.

MICHAEL

You're gonna do it?

Abby considers. She turns to Huxley --

ABBY

Here are my conditions -- first, I
have total autonomy. It's my team
and my plan -- no guns, no violence
and nobody gets hurt. And if for
any reason I say it's off, it's
off. No questions asked.

DENNIS HUXLEY

Agreed.

ABBY

And I can give a rat's ass about me
but my team gets full immunity for
past and present transgressions
across the board. I want that in
writing and if you try to screw me
I promise you I will shout it from
the rooftops. I'm not kidding.

Huxley and Michael share a look. Huxley exhales.

DENNIS HUXLEY

Fair enough. Is that all?

ABBY

No. I need a bit of insurance.

DENNIS HUXLEY

Why?

ABBY

Because I'm pretty sure I'm still
an idiot for considering this and
you two need some skin in the game.

It takes a beat, but then Michael figures it out --

MICHAEL

No. Abby --

ABBY

I think I'm gonna need one more.

MICHAEL

I consult for the FBI -- I don't do this anymore --

ABBY

If we get first and goal from the five and somebody barges in with a warrant you need to be in the room. It's non-negotiable and it's the only way this gets done.

(beat)

Come on, Mike -- what do you say?
It'll be just like old times.

EXT. ZURICH AIRPORT - RUNWAY - DUSK

Huxley boards a PRIVATE JET -- he gives one last look back then the door closes behind him.

Abby and Michael lean on the side of a car watching him go. The jet taxis away. A long beat. And then --

MICHAEL

I'm not going to sleep with you.

ABBY

I'm not asking you to.

MICHAEL

Yeah, but still -- I know what you're doing with this.

ABBY

Do you?

Abby smiles. There's a bit of a pep in her step all of a sudden -- *she's back on the job*. And then --

ABBY (CONT'D)

Come on. We got work to do.

MICHAEL

You're not even gonna tell me how we're gonna do it?

ABBY

Probably not.

MICHAEL

Abby --

ABBY

What's the number one rule of stealing stuff?

MICHAEL

Don't.

ABBY

Besides that.

MICHAEL

Take it when it's least secure.

ABBY

Bingo.

MICHAEL

But that's actually impossible.

Abby opens the drivers side door of the car --

ABBY

There's one point -- one point -- in the route of that gold when it's not surrounded by guards with guns ready to kill you. It's our duty as thieves to exploit it.

Michael can already see where this is headed --

MICHAEL

Please don't say it...

ABBY

We're gonna steal that gold when it's 35,000 feet in the air.

Abby gets in and closes the door. And as Michael joins her --

MICHAEL

Nope. Yep, she said it.

EXT. FARM HOUSE - DAY - ESTABLISHING

A picturesque FARM HOUSE near the base of the SWISS ALPS.

HITCHCOCK (O.S.)

Mon ami, you look fit!

INT. FARM HOUSE - LIVING ROOM - DAY

It's a family reunion of sorts -- SNYDER, YASH, HITCHCOCK, BILLINGSLY and DIXIE have all just flown into town. This cozy abode is about to become their new base of operations.

We pickup HITCHCOCK greeting YASH who does look slimmer --

YASH
I've been riding my bike.

HITCHCOCK
We'll go out for a pedal -- *tu es un Julian Alaphilippe régulier!*

SNYDER carries in a heavy load of BOXES to unpack --

SNYDER
What about these?

BILLINGSLY opens the top box and reveals a CASE OF RED WINE --

BILLINGSLY
Two for now, rest to the pantry.

Billingsly takes the bottles to a nearby table as DIXIE talks on her CELL PHONE at the window --

DIXIE
Babe, I left instructions -- it's not hard. Annabelle has ballet at two. Drop her with the Brewers then swing back by and get Cassie from dressage. Yes. Yes. I don't know, sweetie -- Abby said a couple of weeks, I know you can do it.

Snyder comes back through the door from the kitchen and bumps right into Yash. Snyder gives him a few play punches.

SNYDER
Sorry, Big Guy.

YASH
I've told you. I've told you -- I don't like it when you do this.

SNYDER
I'm just messing. Come here.

YASH
I'm good. Thanks.

Billingsly pours SIX GLASSES of wine at the table --

HITCHCOCK
Need one more, Billy.

BILLINGSLY
I know how to count, Mr. Hitchcock.

HITCHCOCK
Yeah, but Ab said --

DIXIE
We're getting one more, y'all.

Dixie is off the phone. Everyone has meandered over.

YASH
That's what I heard, too.

SNYDER
Who? For what?

HITCHCOCK
One job only. This job.

DIXIE
I heard it was you-know-who.

BILLINGSLY
A consultant with the FBI? I don't care if they used to dance between the sheets, Abby would never.

ABBY (O.S.)
Except maybe she did.

Everyone turns to ABBY and MICHAEL at the back of the room --

MICHAEL
Hey, everybody.

An uncomfortable beat. Billingsly finally extends his hand --

BILLINGSLY
Michael Chávez. Old chap. Good to see you.

MICHAEL
Billingsly. Dixie.

DIXIE
Hey, babe.

Snyder seems to be the only one still in the dark --

SNYDER
Who is this guy?

HITCHCOCK
Michael Bloody Chávez -- former up
'n comer, real prospect. Ran a job
or two himself *en la época*.

YASH
Except now he tells the FBI how we
do it.

MICHAEL
Hitch. Yash.

SNYDER
He's a goddamn Fed?

MICHAEL
I haven't earned my full G-man
stripes just yet. Michael Chávez.

Michael extends his hand to Snyder. Snyder doesn't take it.

SNYDER
Abby, what the --

ABBY
Michael's a bit of insurance -- for
all of us. He's also good on the
job and we're gonna need him.

A beat. Snyder looks around at everybody --

SNYDER
Have you all lost your mind?

YASH
For once I agree with Snyder.
Sorry, Mike -- no offense.

MICHAEL
None taken.

BILLINGSLY
Snyder does raise a salient point,
Abby. There's usually a code to
these things and one of them is --

ABBY
Never work with the enemy.

HITCHCOCK
Truth.

ABBY
Yeah, well -- we're not just
working with the enemy on this one.

BILLINGSLY
(beat)
Sorry. Come again?

INT. FARM HOUSE - LIVING ROOM - NIGHT

They've opened two more bottles and then some. Abby's told
her story and waits for the team to respond --

YASH
So...

DIXIE
Yeah.

BILLINGSLY
This is -- this is interesting.

HITCHCOCK
100 large though. And not regular
large. Large large.

SNYDER
If Huxley's not lying.

A pregnant beat. And then Dixie turns to Abby --

DIXIE
Is Huxley lying?

ABBY
Listen -- I know this isn't a
normal job. I know the risk
stealing from Stein. Anybody wants
out now, no hard feelings. But I
trust Michael and stopping Stein,
it's the right thing to do.

HITCHCOCK
Do we do that -- the right thing?

BILLINGSLY
On occasion. We dabble.

Yash earnestly turns to Michael --

YASH
Just don't screw us, man.

MICHAEL

I won't. And Huxley won't either.
I know there's a code to this and I
know I broke it doing what I'm doing
now but I'm in this for Stein.

SNYDER

And a couple of fresh collars?
Earn those stripes of yours.

MICHAEL

No. Believe me. It wasn't even my
idea. This was all Abby.

Snyder still isn't sure. Finally Billingsly stands --

BILLINGSLY

Well, as elder statesman I'll get
the ball rolling -- I'm in.

YASH

Me, too.

HITCHCOCK

Thrice right.

SNYDER

Really?

BILLINGSLY

I've done a lot of jobs and worked
with a lot of people, dear Snyder --
Abby is the best I've ever seen and
I trust her implicitly. It's as
simple as that.

YASH

Agreed.

HITCHCOCK

Thrice right twice.

Snyder is still considering. And then --

SNYDER

100 million in gold?

ABBY

100 million.

Snyder finally turns to Michael. And by way of acceptance --

SNYDER

Screw us, we kill you. Cool?

MICHAEL
Yeah. Sounds good.

Only Dixie is left. She stands by the fire. Abby walks over.

ABBY
Just leaves you, Dix. I know you
got two kids at home --

DIXIE
Please, Abby. I had two kids the
last time and the time before that -
- dressage doesn't pay for itself.

ABBY
Then what is it?

DIXIE
Just seems like there's not a lot
of cars and trucks this time around
-- you sure you need a wheelman?

ABBY
Dixie, believe me when I say this --
I'm gonna need you the most.

EXT. MOSCOW - DAY - ESTABLISHING

It's fucking Russia. The sun rises over the city.

INT. APARTMENT - BEDROOM - DAY

A DIGITAL ALARM CLOCK beeps. A pair of large BARE FEET swing down from the twin bed onto the cold linoleum floor.

A hairy toe wiggles. The toe belongs to a muscular, bearded Russian man waking from sleep -- THIS IS FEDOR (43).

INT. APARTMENT - LIVING ROOM - DAY

FEDOR'S MOM (80) watches a dubbed version of John Cena's 12 ROUNDS on TV. There are CENA POSTERS all over the room.

Fedor walks out dressed for the day. He kisses his mother --

FEDOR
(in Russian; subtitled)
Morning, mama. 12 Rounds again?

FEDOR'S MOM
There's draniki.

Meaning breakfast. Fedor watches Cena standing on top of a SPEEDING STREET CAR for a beat then turns to the door --

FEDOR
I've got to go to work.

INT. APARTMENT BUILDING - STAIRWELL - DAY

Fedor walks down a narrow stairwell. He hesitates when he hears a neighbor coming out of a nearby APARTMENT --

It's a PRETTY WOMAN in her twenties. Fedor smiles hopefully but the woman sees him then heads back in and closes the door.

INT. APARTMENT BUILDING - BASEMENT - DAY

A pair of GOONS have been working over a RUSSIAN MAN in his thirties for most of the night. Fedor enters.

FEDOR
Anything?

The two goons shrug -- *nothing*. Fedor exhales. And then --

FEDOR (CONT'D)
Comrade Ivanovic, my mother is 80 years old. She has lived in this apartment building since she was a child. She made draniki for breakfast. They're my favorite. But instead of eating, I had to come here to see what's what.

RUSSIAN MAN
Please I don't know what you want!

FEDOR
Is that the problem? Really? You don't know what we want?

Fedor suddenly PUSHES the man back, ripping his chair from the floor and slamming the man to the ground. The man cowers.

FEDOR (CONT'D)
I want you to tell me what you told your friend at Interpol. Herr Stein, he hates accountants. Good with numbers, loose with lips. As the head of his personal security the warmer my draniki are when I return, the better it will be for you in the end, yes? What was it?

INT. FARM HOUSE - LIVING ROOM - DAY

The WAR ROOM is up and running. We see various shots of the team looking at different models of the BOEING 777-300...

It's clear nobody knows how they're going to do what they're trying to do. Hitchcock examines the PLANE LAYOUT--

HITCHCOCK

Alors maybe we --

SNYDER

Nope.

HITCHCOCK

You're not gonna let me --

SNYDER

No f'ing way.

Yash pretends to fly another model -- he flips open the FRONT HOLD and SHAKES OUT THE VAL CRATES WHICH CRASH TO THE FLOOR --

BILLINGSLY

That's certainly a possibility.

Finally the team just stares at the models dumbfounded. Abby walks into the room behind them. She sees their faces.

ABBY

Don't think of it as a plane.

SNYDER

Should we think of it as a boat?

ABBY

This is like every other job we've ever pulled. What's our goal?

HITCHCOCK

Lift the gold.

YASH

And don't get caught.

ABBY

How do we not get caught?

BILLINGSLY

Don't let them know we've lifted the gold in the first place.

A long beat as the team digests. And then --

SNYDER
Yeah but how?

DIXIE
We do a swap.

HITCHCOCK
Pretty sure they'll peep the crates.

MICHAEL (O.S.)
It's not the crates we're swapping.

Michael is also there. And as it slowly dawns on the rest --

YASH
Son of a bitch.

ABBY
We're gonna swap the plane.

SNYDER
(beat)
Yeah but how?

EXT. SLOVAK AIRPORT - NIGHT

"Airport" is a tad generous. A TWIN-PROP PLANE comes in for a shaky landing. An OPEN TOP JEEP waits on the gravel runway.

The plane taxis to a stop. The door opens and SNYDER steps out with a bag looking not amused. The jeep drives up.

A short, fat jolly SLOVAK MAN waves to him from the passenger seat -- THIS IS JOZEF HRESKO (54).

JOZEF HRESKO
(in Slovak; subtitled)
Welcome! Welcome to Slovakia!

INT. FARM HOUSE - LIVING ROOM - CONTINUOUS

SNYDER
You want me to go where?

BILLINGSLY
Slovakia I believe she said.

ABBY
It's actually quite nice this time of year. Cold but nice. And they've got exactly what we need.

INT. ABANDONED FACTORY - NIGHT

A DOOR is pushed open and the jeep drives into a COLD WAR-ERA FACTORY that has definitely seen better days.

Inside are various FACTORY MACHINES in disrepair, large piles of discarded AIRPLANE PARTS of COMMERCIAL AIRLINERS and about a hundred OLDER UNEMPLOYED SLOVAK FACTORY WORKERS.

Snyder gets out of the jeep and all eyes are on him. Jozef puts a hand on Snyder's shoulder with a smile on his face --

JOZEF HRESKO

Everything is here for you!

SNYDER

Does anyone speak English?

INT. ABANDONED FACTORY - DAY

We see various shots of SNYDER getting a tour of the factory --

ABBY (V.O.)

To swap a plane we need a plane.
And since the off-the-shelf price
of a Boeing 777-300 is north of 350
million, we're gonna need to go
bargain shopping.

Jozef is excited to show Snyder a rusted-out FUSELAGE and other plane parts -- they look not entirely reliable.

ABBY (V.O.)

Luckily I know a guy who knows a
guy who gets paid to haul away
broken down airplane parts all
across Eastern Europe.

An eager SLOVAK WORKER turns on a crane to swing a WING PIECE into place but practically decapitates everyone instead --

SNYDER

Watch it! Watch it! Holy sh --

INT. FARM HOUSE - LIVING ROOM - CONTINUOUS

Snyder is as incredulous now as he will be then --

SNYDER

You want me to build a plane in
Slovakia out of spare parts and
then you want that plane to fly?

ABBY

In less than three weeks, yeah. It doesn't have to be tip top but from 35,000 feet it's gotta at least look like the target plane. And you know -- not crash.

YASH

Sounds like fun, Big Guy.

Yash gives Snyder a few FAKE PUNCHES like Snyder did earlier. Snyder punches him hard in the arm as payback.

DIXIE

So Abs?

ABBY

Yeah.

DIXIE

If Snyder's building a plane to do a mid-air swap that means...

ABBY

I wasn't lying before, Dix.

DIXIE

Yeah. No shit.

EXT. SWISS FLIGHT SCHOOL - DAY

A dashing SWISS FLIGHT INSTRUCTOR stands in front of 10 FLIGHT STUDENTS on the runway of a small airport.

SWISS FLIGHT INSTRUCTOR

-- and over the next 12 weeks you will familiarize yourself with all aspects of private and commercial aviation. From lift to drag to --

DIXIE raises her hand in back. She's got a clever disguise.

DIXIE

Pardon me? Hey. Hi. Yes, but is this the advanced class?

SWISS FLIGHT INSTRUCTOR

There is no advanced class.

DIXIE

Okay, well then -- will we be going up in an airplane today? Maybe after lunch? I'm kind of in a rush.

INT. FARM HOUSE - LIVING ROOM - DAY

A few hours later. Abby holds another model of the PLANE --

ABBY

The key to the swap will be taking the target plane off grid for as long as possible. The Alps provide cover from radar, but the transponder still sends air traffic control all the data they need.

HITCHCOCK

So we yank *de stekker*.

ABBY

It's not that easy. The transponder goes down the pilot will be all over radio -- we need to block all transmission from the plane to the tower without the pilot or anyone at ATC knowing.

All eyes eventually fall on YASH. He turns to Snyder --

YASH

You sure you don't need a wingman in Slovakia?

SNYDER

Oh, I'm sure.

INT. FARM HOUSE - YASH'S ROOM - DAY

YASH has turned his bedroom into a makeshift ENGINEERING LAB - there's a WHITEBOARD with EQUATIONS and DIAGRAMS of the PLANE'S FLIGHT PATH to and fro London and Zurich.

YASH STARES AT THE BOARD. He's been at it awhile. Finally he pulls out several ELECTRONIC PARTS and gets to work.

INT. BARN - NIGHT

The team ends up in the BARN where they find the same STEEL VAULT that was in the AFT HOLD of the SWISS AIR 777-300.

HITCHCOCK

Figure you'd get to my forte, yeah?

HITCHCOCK starts walking around the setup, knocking on the sides, opening the locking mechanism, making strange sounds.

HITCHCOCK (CONT'D)

She's a peach all right. Kildred-Emerson 711 guts boxed with a Greenleaf Black Label, throw in a one-way principle mechanism, a two-way secondary mechanism, a rotating electrical mechanism all sealed up tight against the *rigueurs* of air flight and bloody gold protection.

ABBY

Can you crack it?

HITCHCOCK

Does a bear shit in my pool?

DIXIE

(beat)

I don't know -- does he?

HITCHCOCK

Oui, jolie femme. He does indeed.

INT. FARM HOUSE - LIVING ROOM - NIGHT

ABBY walks in and finds BILLINGSLY reading alone by the fire. He doesn't look up from his leather-bound book.

BILLINGSLY

When you're ready, you'll tell me.

ABBY

Is that Shakespeare?

BILLINGSLY

Hamlet.

ABBY

You're not just reading that so you can say something is rotten in the state of Denmark are you?

BILLINGSLY

What makes you think I wouldn't say it to begin with?

Fair point. And then the heart of the matter --

ABBY

What do you know about live TV news broadcasts?

Billingsly thinks. He closes his book. And then --

BILLINGSLY
I'll need actors of quality.

INT. FARM HOUSE - KITCHEN - NIGHT

EVERYONE ELSE HAS GONE TO BED. Abby sits at the kitchen table eating ICE CREAM out of the container.

Michael steps into the doorway behind her. And then --

MICHAEL
They would walk through walls for you. If you told them to walk through walls they would. Everyone with a job off and running.

ABBY
I like a good team.

Michael comes over and sits at the table --

MICHAEL
They would do it and you haven't even told them the hard part.

ABBY
Which is?

MICHAEL
How you actually plan to steal the gold. How you plan to get that gold off the plane. And how you're getting away without getting caught.

ABBY
It's why they pay me the big bucks.

MICHAEL
Abby --

ABBY
Are you asking for them or are you asking for you?

MICHAEL
Does it matter?

ABBY
Everyone knows what they need to know. They don't seem to have a problem with it, why should you?

A long beat. Michael studies Abby. And then --

MICHAEL

You remember that weekend in San Francisco after we first met? You wanted to take a tour of Alcatraz --

ABBY

Pretty sure I could break out.

MICHAEL

Right. We did the tour then sat on the wharf and had chowder and when you went for a walk in the morning you robbed an antique store and I found out on the evening news.

Abby looks at Michael. She licks her spoon.

ABBY

I feel like we've had this conversation before.

MICHAEL

We have had this conversation before.

ABBY

You think I'm trying to control you by not telling you everything. You said that when we broke up, you said it when we got back together --

MICHAEL

And when we broke up again.

ABBY

I'm not trying to control you.

MICHAEL

So tell me!

ABBY

I'm not trying to control you, I'm trying to protect you. I'm trying to protect the team. And I'm asking you to trust me. But you can't because you can't stop trying to control me -- and if you think we broke up for any other reason I don't know what to tell you.

Michael stares at Abby. A long beat. And then --

MICHAEL

You think we broke up because --

ABBY
Yes. And I'm right.

MICHAEL
My God, Abby. You're the smartest
person I know except --

ABBY
Except what?

MICHAEL
Except when you're not.

Michael leans forward to make his point here --

MICHAEL (CONT'D)
I couldn't control you if I tried --
I'm just trying to make sure the
only person who gets hurt in all
this is me and not the team.

ABBY
Well aren't you magnanimous.

MICHAEL
I try.

ABBY
Try harder.

This hasn't gone particularly well. Abby finally stands --

ABBY (CONT'D)
Forget it. I'm going to bed.

MICHAEL
Huxley needs to know. He needs to
approve the plan.

ABBY
I have full autonomy.

MICHAEL
But not authority. This is still a
sanctioned operation and I'm sorry
if "trust me" doesn't cut it.

ABBY
He'll know when he needs to know --
just like everybody else. We leave
at six by the way.

MICHAEL
I'm sorry?

ABBY

I'm not just trying to sleep with you, remember? Everyone's got a job on this team.

MICHAEL

Abby, I can't. I'm not ready to --

ABBY

Too bad. See ya' in the morning.

EXT. BANK OF LONDON - DAY - ESTABLISHING

It's still raining -- even harder now.

BANK MANAGER (V.O.)

I do admit this is rather unusual.

INT. BANK OF LONDON - MANAGER'S OFFICE - DAY

The same dignified BANK MANAGER from before sits at his desk across from FEDOR. Fedor wears a suit that's ill-fitting.

FEDOR

Why is it unusual?

BANK MANAGER

These transfers -- we've never had an issue, not once in my sixteen years at this bank. You can assure your employer the bullion will be quite secure and any interference --

FEDOR

Interference? No. I offer added security. From my team. We are very professional. Well trained.

BANK MANAGER

I'm sure you are, Mr. Fedor --

FEDOR

Please. Just Fedor.

BANK MANAGER

As I was saying -- my men are professional as well. I promise you there won't be a problem.

FEDOR

And what about these other things -- Interpol or some court seizure?

That's what this is really about. The manager is careful.

BANK MANAGER

If there were any illegal activities on the part of your employer that would lead to the authorities stopping this transfer then that is out of our hands. But from all primary indications -- and there are many -- it won't be an issue.

EXT. BANK OF LONDON - DAY

Fedor exits the bank with a tiny UMBRELLA. He takes out his cell phone and dials a number --

STEIN (O.S.)

Yes.

FEDOR

The man says we have no issue.

INT. RUSSIAN MANSION - DAY

HEINRICH STEIN casually plays a HOCKEY VIDEO GAME with his ten year-old SON. He talks to Fedor on a landline --

STEIN

And what do you say?

EXT. BANK OF LONDON - CONTINUOUS

Fedor eyes something interesting across the street --

FEDOR

We are protected from the courts, yes. You have paid. But if Interpol knows -- and I believe they do -- your gold is not secure until it reaches the vault in Zurich.

STEIN (O.S.)

Then Fedor -- secure it.

Stein hangs up the phone. And that's when we reveal what's caught Fedor's attention across the way --

A CLUMSY UTILITY WORKER IS "FIXING" A SECURITY CAMERA NEARBY.

INT. FARM HOUSE - DINING ROOM - DAY

At the same time an IMAGE OF FEDOR STANDING IN FRONT OF THE BANK pops in on a MONITOR on the DINING ROOM TABLE --

YASH

Bank of London's up. Look at that
guy's tiny umbrella...

There's a row of MONITORS each with a feed from different
locations on the path of the gold from London to Zurich...

HITCHCOCK

Who'd you get to guinea?

YASH

I called Phil Bratcher.

BILLINGSLY

Ugh. An insufferable lout.

YASH

Yeah. But he works cheap.

PHIL BRATCHER (39), missing a tooth, waves into the camera.

EXT. BANK OF LONDON - DAY

Fedor moves closer. He watches as Bratcher climbs down the
security pole. Bratcher looks around like he's a spy.

Satisfied, Bratcher walks into an alley and ditches his
WORKER VEST and HARD HAT. He hops onto a waiting MOTORCYCLE
and drives away. Fedor takes note of the LICENSE PLATE.

AND THEN FEDOR LOOKS UP AT THE SECURITY CAMERA.

EXT. EUROCONTROL HEADQUARTERS - DAY

A large OFFICE COMPLEX outside of BRUSSELS. ABBY and MICHAEL
are on a ridge not too far from the complex. Abby uses a
pair of BINOCULARS to scout the front door.

MICHAEL

Really?

ABBY

Uh-huh.

MICHAEL

Eurocontrol. The European Center
for Air Traffic Control.

ABBY

Each passenger flight originating in Europe is assigned a unique transponder code 90 minutes before take-off. In order for us to make the swap seamlessly our dummy plane needs to broadcast that same code.

MICHAEL

The flight is still two weeks away.

ABBY

Yes. But on game day Yash is gonna be otherwise occupied and since the server they use to assign the codes is one of the most secure in the world, we need to install a physical back door today to make it all work.

MICHAEL

And you want me to do the installing?

ABBY

I do.

MICHAEL

No.

Abby puts down her binoculars --

ABBY

No?

MICHAEL

That's right. And if you told me what we were doing six hours ago I could have saved us all a flight.

ABBY

Not really a team player, are you?

MICHAEL

Abby --

ABBY

This is your wheelhouse. There's an AC maintenance call for 3:30 this afternoon. From the control room you can access a connecting --

MICHAEL

You do it. I'm out.

ABBY
I'm running point. Besides
Billingsly already made you an ID.

Abby flips Michael a MAINTENANCE BADGE. He reads the name.

MICHAEL
Karl Weatherspoon?

ABBY
You're telling me you don't miss
it? That feeling you get --

MICHAEL
No.

ABBY
This is a chance to get your feet
wet. To get back in the game.

MICHAEL
I don't want back in the game.

ABBY
Okay. Whatever you say.

Abby gets back to work. Michael takes a beat. And then --

MICHAEL
I'll make you a deal. I do this --
I get you the transponder code --
you tell me the gold exit plan.
(off Abby's look)
Hey. Fair is fair. And we both
get what we want. Deal?

ABBY
Fine. Deal. But now I get to tell
you the hard part.

INT. EUROCONTROL HEADQUARTERS - DUCT SYSTEM - DAY

We're in a narrow AIR DUCT in the walls of EUROCONTROL. We
come to a VENT that overlooks a massive SERVER ROOM --

THE ROOM IS HIGH-TECH AND FULL OF IMPRESSIVE SECURITY.

ABBY (V.O.)
The server room uses thermal
temperature scans and a pressure
sensitive floor for security. When
you get to the vent you'll need --

MICHAEL (V.O.)
Agent Harper please.

EXT. EUROCONTROL HEADQUARTERS - CONTINUOUS

And like a RECORD SCRATCH Abby is pulled out of her soliloquy but Michael on his CELL PHONE --

MICHAEL
Hey, Aaron -- it's Michael Chávez.
How are you? Listen, I need a
favor -- do you still have your
contact over at the FAA? Great, if
I got you an international flight
number could you get me the
corresponding transponder code?

ABBY
What are you doing?

Michael holds up his hand -- *I'm on the phone here...*

MICHAEL
Yeah. Two weeks. I know they
assign day of but we need it to
track a suspect. Awesome. Thanks.
I'll give her a call.

Michael hangs up. Abby can't believe it.

MICHAEL (CONT'D)
What? I got you the code.

ABBY
You're a dirty trickster.

MICHAEL
What do you always say -- make the
most of the resources available to
you? Well, Abby, I work with the
Federal government now, so yeah --
about that gold exit plan...

INT. ABANDONED FACTORY - DAY

A PLANE HAS STARTED TO TAKE SHAPE IN SLOVAKIA.

It's not exactly airworthy but it at least feels the part --
still there are several sections in disrepair or missing.

SNYDER looks like he hasn't slept in days. We pick him up
making the rounds trying to keep his workers in check --

SNYDER
 No, no! Dmitri, listen -- you can't
 connect that until you connect that
 or else it's just gonna fall off.

Snyder walks underneath the plane where a team of PAINTERS
 uses incredibly small brushes to paint the belly --

SNYDER (CONT'D)
 Do you -- you need to use a sprayer.
 A sprayer. It's gonna take you too
 long to paint -- too long!

It's clear language is still a problem. Finally JOZEF HRESKO
 and a MECHANIC stand by a REFURBISHED JET ENGINE --

The MECHANIC flips a switch and the ENGINE starts to turn.

SNYDER (CONT'D)
 You guys remembered to adjust the
 drive shaft, right?

The MECHANIC gives Snyder a mindless thumbs up. The engine
 picks up speed. Faster. Faster.

SNYDER (CONT'D)
 This is good! This is --

BUT THEN THE ENGINE FAILS SPECTACULARLY AND CATCHES ON FIRE.

SNYDER (CONT'D)
 Bad! This is bad! Turn it off!

Another worker puts out the fire. A long beat then everyone
 starts arguing in Slovak. Snyder can't take it.

EXT. ABANDONED FACTORY - DAY

The country really is beautiful. A few of the WORKERS eat
 lunch outside. Snyder looks over a set of BLUEPRINTS.

BASHKA (O.S.)
 Do you want something to eat? I
 have ham and cheese and turkey.

Snyder looks up. A pretty young WOMAN is there with a LUNCH
 CART delivering food to the workers -- THIS IS BASHKA (24).

SNYDER
 I'm not hungry. Thanks.

Bashka starts wheeling for the factory when suddenly --

SNYDER (CONT'D)
Wait! You speak English?!

BASHKA
 Yes. Is this problem?

SNYDER
 Nobody in there speaks English.

BASHKA
 They are old factory workers. Some
 have worked here forty years. Of
 course no one speaks English.

SNYDER
 But you do?

BASHKA
 I like Beyoncé. "Take his ass to
 Red Lobster cause I slay, okay!"

INT. ABANDONED FACTORY - DAY

BASHKA now stands on top of a FORKLIFT speaking SLOVAK to the
 gathered workers. Snyder is next to her.

SNYDER
 And tell them -- tell them thank you
 for their hard work but they need to
listen -- f'ing listen to me or this
 plane is never going to fly.

Bashka finishes translating. There's a pregnant pause. Then
 one of the workers in the back turns to the others --

WORKER
*Wait -- he actually thinks it's
 going to fly?!*

THE ENTIRE FACTORY LAUGHS. Snyder leans in --

SNYDER
 What did he say?

BASHKA
 He says you're best boss since
 Russian invasion. Old Slovak joke.

SNYDER
 Okay. Okay. Tell them get to work.

BASHKA
Get back to work, idiots!!

They do. Snyder reaches down and grabs Bashka's hand --

SNYDER
Don't ever leave.

INT. FARM HOUSE - DAY

The rest of the team is back in Switzerland. We find DIXIE in the corner practicing on a COMPUTER FLIGHT SIMULATOR.

She tries to land an AIRLINER on a wide RUNWAY --

DIXIE
Easy, girl. Easy does it.

The plane touches down then TUMBLES INTO A HORRIFYING CRASH --
Dixie looks around to see if anyone was watching...

DIXIE (CONT'D)
Okay. Let's try that again.

BILLINGSLY has commandeered the DINING ROOM TABLE and has several IPADS cued up playing footage of a EURO NEWS CHANNEL.

HE FOCUSES ON DETAILS OF A PARTICULAR FEMALE AND MALE ANCHOR.

HITCHCOCK (O.S.)
Zut alors -- looks just like her.

HITCHCOCK flips through a pile of ACTRESS HEADSHOTS nearby --

BILLINGSLY
She doesn't actually, thank you.

HITCHCOCK
What about this one, yeah? Fit.

BILLINGSLY
The roles have already been cast
and don't you have a safe to crack?

HITCHCOCK
I'm on break.

BILLINGSLY
On break or are you broken?

HITCHCOCK
Pish. She'll open up for me.

YASH (O.S.)
I got it! I think I got it.

Yash rushes in. He puts a STRANGE-LOOKING HOMEMADE ELECTRONIC DEVICE THE SIZE OF A BREAD BOX on the table. And then --

DIXIE

What is it?

HITCHCOCK

It's a bomb. Didn't even know we were blowing anything up.

YASH

It's not a bomb. It's a P.S.I.D. -- a portable signal interference device. I made it myself. This is what's going to block all transmissions from the target plane back to air traffic control and allow us to one-way their radio.

BILLINGSLY

And this device, Yash -- it needs to physically be on the plane to work?

YASH

As close as it can to the cockpit. I figure a front lavatory or --

HITCHCOCK

You can't bring that on a plane -- it looks like a bomb!

YASH

I was gonna put it in my carry-on.

Hitchcock just laughs. Dixie tries to let him down easy.

DIXIE

I'm sorry, sweetie. TSA won't even let me carry on my good hair dryer -- but at least it works, right?

Hitch and Dixie walk away. Yash is crestfallen. Billingsly finally puts his arm around Yash's shoulders --

BILLINGSLY

Perhaps we could make it not look like a bomb...

EXT. LONDON STREET - NIGHT

Still raining. It's late in a rougher part of town. A lone MOTORCYCLE drives down the street and parks crookedly.

WE RECOGNIZE THE LICENSE PLATE. PHIL BRATCHER, inebriated, stumbles toward his FRONT DOOR singing an old bar tune.

Bratcher finally gets the key in the bolt when he realizes something strange -- THE DOOR IS ALREADY UNLOCKED.

BRATCHER

Bloody hell?

The door violently swings open revealing FEDOR. Fedor grabs Bratcher by the scruff of the neck and pulls him inside.

EXT. MOUNTAIN RESORT TOWN - DAY

An idyllic town in the SWISS ALPS. It's majestic.

A TRAIN pulls out of the station leaving several TOURISTS on the platform. Among them are ABBY and MICHAEL.

MICHAEL

I say, "Abby, what's the gold exit plan?" You say, "Come with me to the Swiss Alps for some reason."

ABBY

This is it.

MICHAEL

This is what?

ABBY

The gold exit plan. Also -- we have a ski lesson.

MICHAEL

Wait -- what? I hate skiing. Abby!

EXT. SKI SLOPE - DAY

Abby and Michael ski their way off the beaten path. Abby arrives at a particular spot first and checks her PHONE.

Michael arrives second gasping for breath --

MICHAEL

Abby, seriously -- I just --

ABBY

He should be here.

Abby looks up at the MOUNTAINS above her --

MICHAEL
Who -- Tenzing Norgay?

As if on cue somewhere high above them a MAN LITERALLY SKIS
OFF THE SIDE OF THE MOUNTAIN --

MICHAEL (CONT'D)
Holy shit! What is that?!

The MAN falls through the sky then opens a PARACHUTE --

ABBY
That's our instructor.

The man swoops through the air, lands on the slope above Abby and Michael, releases his chute and skis right down to them.

THIS IS JARI (25). He's from Pakistan. Also, crazy.

JARI
Abby, girl! You made it! Sorry
for the delay. Had to pee.

ABBY
Hey, Jari.

Jari gives Abby a kiss on the cheek and turns to Michael --

JARI
And this is your boyfriend, yeah?

MICHAEL
Michael. But we're not together.

Michael offers his hand but Jari pulls him into a hug --

JARI
As-salaamu Alaikum, brother. You
guys ready to give it a go?

MICHAEL
Um, sure. I mean -- no, actually I
hurt my knee the other day and --

JARI
Just kidding, man. Come on, I got
your packages all cooked up. I
know a little shortcut.

MICHAEL
Shortcut?

ABBY
Better keep up.

EXT. MOUNTAIN CABIN - DAY

Michael finally arrives at a CABIN IN THE WOODS and finds Abby and Jari already having a conversation on the porch --

MICHAEL
You could've waited!

JARI
Sorry, brother. Here. Hot coco.

Jari hands Michael a cup. That's when Michael sees a row of SPORTY BACKPACKS lined up under the awning --

MICHAEL
What are those?

JARI
The packages! Special order, hand-crafted top to bottom.

Abby hands one to Michael. Michael finds a PARACHUTE inside --

MICHAEL
We're jumping out of an airplane?

ABBY
Only in an emergency. Jari is the best of the best and we should be able to smuggle these on no problem.

JARI
I travel with them all the time.

But Michael has had enough with this entire day --

MICHAEL
No. No. Abby, I just -- this is insane. I'm done, okay? You need to tell me everything --

ABBY
You have all the pieces.

MICHAEL
This isn't a game! People's lives are at risk and you just -- you refuse to tell me even the slightest bit of information. I can't do it anymore -- I can't. I'm out. See you later.

ABBY
Michael --

MICHAEL

You know why we always have the same conversation, Abby? Cause you never change. And it sucks.

Michael skis away the best he can. A long beat. And then --

JARI

Boyfriend trouble, eh?

ABBY

Ex. But yeah.

INT. MOUNTAIN RESORT - RESTAURANT - NIGHT

A nice restaurant with a view of the mountain. Michael is into a BOTTLE of WINE and picks at his meal.

He finally looks up and Abby is there. She looks great.

ABBY

This seat taken?

MICHAEL

You can sit in it if you first put together a set of frustratingly obtuse clues...

ABBY

I deserve that.

There's a beat between the two of them. And then, simply --

MICHAEL

I just want to be part of your life. That's it. I like you and I want to be part of your life.

ABBY

I like you, too.

MICHAEL

Then why is this so hard? And don't say --

ABBY

I'm not.

MICHAEL

I'm just asking you to give me something that makes me feel like you want me part of your life, too.

ABBY
I'm trying to sleep with you --
does that count?

It was a joke but it lands. Another beat. And then --

ABBY (CONT'D)
It's the only thing I've ever known.
The day I was born my dad was
sitting in the Mercer County Jail.
Trust is hard for me. Sharing is
hard for me. And I'm sorry for what
I said at the house but I just don't
know if I can be someone I'm not.

Abby's being honest here. Michael looks at her. And then --

WAITER (O.S.)
Will the lady be joining us?

INT. MOUNTAIN RESORT - RESTAURANT - NIGHT

They're onto the next bottle. Abby sits at the table and is
in the middle of a story that has Michael laughing --

ABBY
Yash literally had no idea -- I
thought Snyder was gonna kill him.

It dies down. Michael takes a beat. And then --

MICHAEL
You know -- I do miss it. The job.

ABBY
You were good.

MICHAEL
I was average. But thanks.

Abby studies him. And then --

ABBY
You never told me why. We broke
up, I turned around and a year
later heard you switched sides.

MICHAEL
Honestly, I just -- I couldn't take
it anymore. Looking over my
shoulder, the actual stealing. So I
had a couple of sit downs --

ABBY

You can't trust them. You can't trust Huxley. I know you think you can but you can't.

Abby is firm. A long beat, then Michael continues --

MICHAEL

Anyway -- it got to me. All of it. And since I hadn't been convicted the FBI was willing to have me on to consult. It went well, I got paired with Huxley through Interpol and here we are. And I like doing what I'm doing. Stopping Stein -- this is the right thing to do.

(beat)

What?

ABBY

You're a good person.

MICHAEL

Abby --

ABBY

You are. Like an actual decent human being. And I'm --

MICHAEL

You're a good person, too. You did this. You said yes.

ABBY

I was always gonna say yes!

MICHAEL

Abby, come on -- you're not that addicted...

A long beat. Abby hesitates. And then --

ABBY

The first day I helped my dad rob a bank we went out for ice cream after. He got me as many flavors as I wanted, piled high with sprinkles. And as we sat in the back of his truck, he did something he rarely ever did -- he looked at me and he smiled. Of course I was gonna say yes, Mike. I had no other choice.

And that's the truth -- for better or worse. Finally --

MICHAEL

So...

ABBY

A cop --

MICHAEL

And a thief.

ABBY

Ugh. How cliché.

(beat)

I'm gonna try to change -- I want you in my life. I'm gonna try.

MICHAEL

Okay. Okay.

It's a moment between them. And then --

ABBY

So what now?

MICHAEL

I don't know -- are you still trying to sleep with me?

INT. MOUNTAIN RESORT - HOTEL ROOM - NIGHT

ABBY AND MICHAEL FALL INTO BED JUST LIKE THEY DID IN PARIS.

Only this time they're drunk. And a bit sloppy. But then Michael stops. He looks at Abby. And then, simply --

ABBY

Don't.

MICHAEL

Yeah. Okay.

INT. MOUNTAIN RESORT - HOTEL ROOM - MORNING

A TRAIN WHISTLE SOUNDS OUTSIDE THE HOTEL. It's the next morning. Michael opens his eyes. Abby sleeps next to him.

He finally stands and goes to the window. Michael looks out. He sees a FREIGHT TRAIN crossing the ALPS in the distance.

IT MEANS SOMETHING TO HIM. Michael quickly heads to the table and opens a HOTEL RESORT GUIDE. He flips through --

AND FINDS INFO ABOUT A LOCAL AIR STRIP SERVICING THE AREA.

ABBY (O.S.)
What are you doing?

Abby is up. Michael turns to her.

MICHAEL
We're gonna land the target plane in
the Alps and take the bullion out by
train. That's it. That's the plan.

ABBY
I told you you were good at this.
Do we have coffee?

Michael is proud. But then his CELL PHONE rings --

MICHAEL
It's Huxley.
(answers)
Hello. Yeah. She's right here.
Shit. Okay. I'll call you back.
(hangs up)
We got a problem.

INT. FARM HOUSE - DAY

The team has gathered save SNYDER who's on FaceTime on one of
the iPads. Abby puts a photo of a DEAD BODY on the table.

DIXIE
Yuck. Somebody had a bad day.

HITCHCOCK
Pauvre âme. Who's that?

ABBY
It's Phil Bratcher.

That's got everybody's attention. Especially Yash.

SNYDER
Hold it up! I want to see.

Hitchcock does and Snyder recoils. Michael explains.

MICHAEL
Huxley put Bratcher's name on a
watch list at London PD to make
sure he wouldn't have any
interference fixing the bank
camera. Two days later Bratcher
came back on a homicide report.
They say it was a home invasion.

HITCHCOCK

Bullshit. That man is messed up.

Yash tries to rationalize what happened --

YASH

Maybe it's a coincidence. Maybe he pissed someone off at the bar.

BILLINGSLY

Bratcher was a lout -- it's not out of the realm of possibility.

ABBY

Except for this.

Abby hands Billingsly a piece of paper. Billingsly reads.

HITCHCOCK

Qu'est-ce que c'est?

BILLINGSLY

It's a request made yesterday to Swiss Air by the Bank of London to move the transfer of Stein's gold.

YASH

To when?

BILLINGSLY

The airline's "earliest possible convenience" -- three days from now.

DIXIE

Wait -- what?

HITCHCOCK

Three days?! We had twelve!

Everyone starts to freak out. Billingsly turns to Yash --

BILLINGSLY

What did you tell Bratcher exactly?

YASH

He didn't know anything. He knew I was on a job and that we needed surveillance of the bank.

BILLINGSLY

Did he know it was a transfer? Did he know who we were working for?

YASH
I didn't tell him anything!

HITCHCOCK
Yeah. But not hard to put two and two together, yeah? He knows we crewed with Abby.

BILLINGSLY
And if they did move the date we can only assume Stein knows someone is threatening the transfer.

SNYDER
Who crewed with Abby? Hello -- can anyone hear me?!

Abby needs to take back control of the situation --

ABBY
All right, all right. This is an obstacle -- obviously -- but we're not drop dead. We still have three days. What's your status? Yash.

YASH
The P.S.I.D. works. It works but I still gotta figure out how to get it on the plane.

ABBY
Hitch.

Hitchcock doesn't have a lot of confidence right now --

HITCHCOCK
It's not great.

ABBY
You can't crack her?

HITCHCOCK
I can crack her -- most of the time. Problem is the release buddies up against a pressurization line for the plane. Things go right -- oingo-boingo. Things go wrong --

Hitchcock makes a popping sound with his mouth --

MICHAEL
The plane depressurizes?

HITCHCOCK

Sometimes. Like fifty percent.

That's not great odds. Abby soldiers on.

ABBY

Billingsly.

BILLINGSLY

We shoot tomorrow, edit the day after. Shouldn't be a problem.

HITCHCOCK

Teacher's pet.

ABBY

Dix.

A long beat. Dixie twirls her hair nervously.

ABBY (CONT'D)

Dix? Where are we?

Dixie hesitates. And then like she's convincing herself --

DIXIE

I can fly.

ABBY

Are you absolutely positive? Cause I can't ask you to --

DIXIE

I can fly. I can drive a truck. I can captain a boat. I've flown a helicopter twice and I understand the basic tenants of drag and lift. I can fly the damn plane.

MICHAEL

Which only leaves Snyder.

All eyes turn to the iPad. A pregnant beat. And then --

SNYDER

Is this thing on? Why is everybody looking at me?

INT. ABANDONED FACTORY - NIGHT

Snyder walks into the empty factory. The PLANE has made a lot of progress but still doesn't scream "ready to fly".

Snyder takes a breath. Bashka is there.

BASHKA

How were your friends? You look --

SNYDER

Terrified? I told them the plane would be ready in three days. And they're not friends, they're family. I can't let them down.

BASHKA

Do you know the story of this town? It was 1968 and the Soviet Union, they invade. Rest of Slovakia, Czech -- they don't want to fight. But not here. Not Svidnik. Our grandfathers -- they fought until they bled. This town is strong, Snyder. These men don't quit. You are one of us now. So it's time to get to f'ing work.

(beat)

Did I say that right?

SNYDER

F'ing perfect.

EXT. FARM HOUSE - NIGHT

Michael walks out onto the porch. He dials his CELL PHONE.

DENNIS HUXLEY (O.S.)

What's the answer?

MICHAEL

We're still on. Abby thinks she can pull it off.

DENNIS HUXLEY (O.S.)

And the gold exit?

Michael hesitates ever so slightly. And then --

MICHAEL

There's a freight train through the Alps. She'll hide the gold in a shipment of construction rods and off-load across the Italian border.

DENNIS HUXLEY (O.S.)

Good work, Mr. Chávez.

Michael hangs up. He turns and ABBY is there watching him. She looks almost disappointed. And then by way of apology --

MICHAEL
You knew I had to, Abby.

Abby doesn't say anything. She finally walks away.

INT. MI-5 - HUXLEY'S OFFICE - NIGHT

Huxley has just hung up the phone. He turns to a HARDENED MI-5 OPERATIVE waiting in the shadows --

DENNIS HUXLEY
The gold is being moved on a train
through Italy -- choose two men,
five million a piece to secure it.
I'll handle the rest.

And as Abby's suspicions of Huxley are seemingly CONFIRMED --

INT. PLANE - DAY - MOVING

IT'S MONTAGE TIME, BABY. DIXIE is with her SWISS FLIGHT INSTRUCTOR and a few CLASSMATES in a small 12-seat plane.

The instructor is explaining something but Dixie is ready to go. SHE PUNCHES THE ACCELERATOR AND TAKES OFF INTO THE SKY.

INT. FARM HOUSE - YASH'S ROOM - DAY

YASH has the P.S.I.D on his workbench. He tries to conceal the device inside an old RADIO, a VCR, even a PLAYSTATION...

BUT NOTHING WORKS. He bangs the device onto the table in frustration. A PART of the P.S.I.D. breaks off.

AND AS YASH PICKS UP THIS SMALLER, LESS SUSPICIOUS PART --

INT. BARN - DAY

HITCHCOCK is back in the barn working on cracking the VAULT with his set of tools. MICHAEL watches nearby.

HITCH IS FOCUSED. He's at the last step, carefully prying open the final LOCKING MECHANISM. He's almost got it --

BUT THEN HE SLIPS. The MECHANISM drops and bangs against the floor of the vault triggering a RED FLAG to flip up.

Michael shakes his head. ABBY is in the back of the barn watching Hitchcock but ALSO ODDLY WATCHING MICHAEL.

INT. WAREHOUSE - DAY

In ZURICH. The space has been transformed into an EXACT REPLICA OF THE EURO NEWS CHANNEL SET.

BILLINGSLY -- in an over-the-top DIRECTOR DISGUISE -- greets two ACTORS at the door. MICHAEL and YASH are the CREW.

A few minutes later the ACTORS sit behind the desk -- WITH HAIR AND MAKEUP THEY LOOK EXACTLY LIKE THE REAL ANCHORS.

ACTRESS

Aren't you a little old to be making a student film?

BILLINGSLY

You're never too old for cinema.

INT. PLANE - DAY - MOVING

It's another TRAINING FLIGHT. Dixie brings her in hard for a landing. Her INSTRUCTOR and CLASSMATES are a bit nervous.

DIXIE FINALLY LANDS THE PLANE. And as everyone exhales --

DIXIE

Mind if I go one more?

INT. DUMMY PLANE - DAY

Back in SLOVAKIA. A TEAM of MECHANICS works inside the COCKPIT. One of them uses some DUCK TAPE to secure a panel.

Snyder and Bashka climb on. Bashka TRIPS on a loose piece of FLOOR and ALMOST FALLS INTO THE FULLY EXPOSED WHEEL WELL.

Snyder grabs Bashka's hand to save her. The MECHANIC rushes to pull the loose piece of floor back over the hole.

INT. ABANDONED FACTORY - DAY

THE CREW HAS BEEN WORKING NONSTOP FOR 48 HOURS. The plane has been PAINTED with the colors and logo of SWISS AIR.

Snyder and Bashka look on with the rest of the workers. The MECHANIC is in the cockpit and turns on the ENGINES. They start to spin. Everyone waits with bated breath.

THE ENGINES HUM TO FULL SPEED. The factory explodes into cheers. Snyder grabs Bashka and pulls her in for a KISS in the shadow of the plane. But then the plane starts to MOVE --

SNYDER

Woah! Woah! Hold on!

The plane rolls toward the wall. Everyone shouts at the mechanic. He shuts it down just in the nick of time.

INT. FARM HOUSE - KITCHEN - NIGHT

WE END WITH ABBY ALONE AT THE TABLE. She double-checks the entire plan that's laid out in front of her.

There are FAKE PASSPORTS and PLANE TICKETS. TRAIN and FLIGHT SCHEDULES. ABBY PUTS A SEALED ENVELOPE IN HER POCKET.

MICHAEL (O.S.)

Stein will have people on the plane
-- you know that right?

Michael is there. Abby looks at him. And then --

ABBY

I'm counting on it.

INT. HOTEL ROOM - DAY

A TV plays John Cena's BLOCKERS. A pair of hands opens a BRIEFCASE and reveals an ARRAY OF PLASTIC GUN PARTS. FEDOR screws them together. He laughs at the movie.

A little while later Fedor opens the door and two more OPERATIVES enter. They are dressed casually for AIR TRAVEL.

BORIS (35) is bald and intense, DASHA (30) unassuming. Fedor hands them each their guns --

FEDOR

Peter's men are on the route from the bank to the airport. Igor is on the ground in Zurich. We handle the plane. These are from FSB -- hard plastic and ceramic. We will not let Herr Stein down.

DASHA

You really think they'll try to steal the gold on an airplane?

Fedor looks to the side -- there are PHOTOGRAPHS OF ABBY AND HER CREW along with a few other associates of Phil Bratcher.

FEDOR
I'm counting on it.

EXT. SLOVAK AIRPORT - DAY

ANOTHER TWIN-PROP PLANE LANDS IN THE EARLY MORNING SUN. The plane taxis to a stop and ABBY and her team exit.

They look bad ass. But then they stop on the runway --

HITCHCOCK
Qu'est-ce que c'est que ça?

We SPIN AROUND to reveal the DUMMY PLANE in all its glory --

YASH
Is that really gonna fly?

BILLINGSLY
The logo is crooked.
(off Hitchcock's look)
What? It is.

DIXIE is the least impressed. The team makes their way over and finds SNYDER and BASHKA snoozing on the ROLL-AWAY STEPS.

SNYDER
Hey! You're here! *Vitajte!*
(to Bashka)
Was that right?

BASHKA
Yes, good. *Vitajte!*

HITCHCOCK
And who is this pleasant surprise?

Hitchcock extends his hand to Bashka --

HITCHCOCK (CONT'D)
Je m'appelle Hitchcock.

SNYDER
Okay, back off. Who wants a tour?

INT. DUMMY PLANE - DAY

DIXIE sits underwhelmed at the controls of the cockpit. The rest of the team is behind her. Dixie eyes the DUCK TAPE.

SNYDER

We brought in two flight mechanics from Bratislava -- everything is tip-top. Yash, we put in both the radio receivers you asked for.

YASH

Looks good.

But Dixie is still hesitant. Abby covers for her.

ABBY

Why don't we give her a minute?

EXT. SLOVAK AIRPORT - DAY

Dixie sits by herself. She flips through pictures of her two SMILING KIDS on her phone. The team is across the way.

MICHAEL

Abby, we gotta go.

Abby knows. She starts toward Dixie. But then --

SNYDER

Let me do it.

Snyder walks over. Dixie flips to another photo.

SNYDER (CONT'D)

I know I'm asking you to put your life in my hands, Dix. But she's gonna fly. I know she will. And I know how I can prove it to you.

EXT. SLOVAK AIRPORT - DAY

Yash opens his bag and hands out everyday CARRY-ON ITEMS to the rest of the team while they wait for Dixie --

YASH

Hitchcock. Abby. Mike.

Yash hands Michael an ELECTRIC RAZOR --

MICHAEL

What's this?

YASH

It's the P.S.I.D. Or at least a part of it. Here.

Yash opens the razor and SLIDES OUT THE PART OF THE P.S.I.D.
THAT BROKE OFF EARLIER --

YASH (CONT'D)
Everybody's got a piece. We each
carry them through security --

HITCHCOCK
Then put it together on the plane,
yeah? Smart, Yash. Smart.

YASH
This one's for Snyder.

SNYDER (O.S.)
Give it to Billy.

Dixie and Snyder are there. Dixie looks ready.

MICHAEL
I thought Billingsly was flying
with Dix to work the radios.

SNYDER
I can handle it. Besides I built
this thing -- wouldn't be right to
let Dix have all the fun.

That's what he meant by "prove it". Abby turns to Billingsly.

ABBY
You good taking over for Snyder on
the target plane?

BILLINGSLY
Oh, absolutely.
(to Snyder)
No offense. I'm sure your plane
flies just splendidly.

Yash hands Billingsly a PORTABLE VIDEO GAME for his carry-on
and takes an OLD SCHOOL CAMCORDER for himself...

ABBY
All right. Billy, give the scripts
to Snyder. Everybody else, we board
in two hours fifty-six minutes. We
stop Stein, we save lives --

HITCHCOCK
And we get rich, yeah?

ABBY
Let's roll.

EXT. HEATHROW AIRPORT - DAY - ESTABLISHING

One of the world's busiest airports --

SECURITY GUARD (V.O.)
And how's your day, Miss Kessen?

INT. HEATHROW AIRPORT - SECURITY LINE - DAY

ABBY IS AT THE FRONT OF THE LINE. An elderly AIRPORT SECURITY GUARD examines the photo on Abby's fake PASSPORT --

ABBY
Golden.

We see various shots of the team passing through -- MICHAEL, BILLINGSLEY, HITCHCOCK -- each cool as a cucumber.

A GUARD searches Michael's bag. He doesn't give the ELECTRIC RAZOR a second thought. YASH is a few lines over.

BUT HE'S SWEATING IT A BIT. Yash passes the metal detector.

SECURITY GUARD #2 (O.S.)
Is this your bag?

YASH
I'm sorry?

Another SECURITY GUARD has pulled Yash's CARRY-ON --

SECURITY GUARD #2
Is this your bag, sir? Do I have your permission to open it?

YASH
Yeah. Sure. No problem.

SECURITY GUARD #2
We're going to need to run this through separately.

THE GUARD HAS THE CAMCORDER. Yash is confused.

YASH
I put my laptop in the tray.

SECURITY GUARD #2
Yeah but sometimes with these old dinosaurs we just need to be sure.

On the other side of security the TEAM has inconspicuously gathered to watch. Hitchcock shakes his head.

HITCHCOCK
Boofed in 3 minutes. New record.

The guard is about to run the CAMCORDER through again --

YASH
Stop! Actually -- you know what --
I forgot. I'm actually supposed to
leave that for my nephew. Yeah.
I'm an idiot. He wanted to make a
movie or something. I'll just take
it back and go drop it in the mail.

Yash holds out his hand. The guard looks at him a long time.

INT. HEATHROW AIRPORT - TERMINAL - DAY

Yash, Hitchcock, Billingsly and Abby sit silently in a row of
chairs waiting for their plane to board. Finally --

HITCHCOCK
And then you dumped it in a bin.
Alors he gave it back and you
dumped it in a bin.

YASH
I'm sorry. I said I was sorry.

BILLINGSLY
You could have tried another queue.

YASH
I was scared, all right? And I
knew I had the auxiliary battery --
this doesn't change anything. Not
really. It's just -- we have a
finite amount of time to block the
transponder signal now. But it
should be totally fine. Just as
long as there are no delays.

BILLINGSLY
Right. Because what could go wrong
stealing gold on an airplane.

MICHAEL (O.S.)
It's here.

Michael stands at the WINDOW. The team goes over. THE HEAVY
TRUCK ARRIVES AND THE VAL CRATES ARE LOADED ONTO THEIR PLANE.

It's a moment. So much so the team doesn't notice something
happening over their shoulders behind them...

FEDOR, DASHA AND BORIS HAVE ARRIVED IN THE TERMINAL. And as Fedor's eyes find Abby, the woman trying to steal his gold --

INT. DUMMY PLANE - DAY

DIXIE sits in the pilot seat with a large FLIGHT BINDER. She flips through methodically doing her PRE-FLIGHT CHECK.

Next to her is SNYDER. He has several PAGES of a SCRIPT from Billingsly. He checks the two RADIOS then rereads again.

SNYDER
These scripts are complicated. I
didn't know they were gonna --

DIXIE
I'm trying to focus here.

Dixie flips a SWITCH back then forth then back again --

SNYDER
You sure that's right?

BUT DIXIE IS INTERRUPTED BY A RINGING ALARM CLOCK. She finally shuts it off. A long beat. And then --

SNYDER (CONT'D)
Well it's time to go I guess.

EXT. SLOVAK AIRPORT - DAY

BASHKA and the FACTORY WORKERS have all gathered to watch. The WORKER from before turns to the others --

WORKER
Twenty Euros it crashes.

Bashka shoots him a look to shut him up. The PLANE rolls to the end of the runway. Bashka closes her eyes in PRAYER.

INT. DUMMY PLANE - DAY

Dixie and Snyder stare straight out. A long beat. And then --

DIXIE
Screw it.

DIXIE PUSHES FORWARD ON THE THROTTLE. The plane accelerates.

It RUMBLES on the gravel runway. Faster. Faster. The plane CREAKS and GROANS. Snyder instinctively CRINGES.

BUT DIXIE IS LASER-FOCUSED. She eyes the end of the runway. The plane quickly closes in. Snyder starts to freak out.

SNYDER
Dixie. Dix!

AT THE VERY LAST SECOND DIXIE TAKES THE PLANE INTO THE AIR.

And everyone in this scene -- Dixie, Snyder, the plane -- they all breathe a giant sigh of relief...

The plane FLIES. Snyder almost can't believe it.

SNYDER (CONT'D)
She's flying. She's really flying.

DIXIE
Goddamn right she is.

INT. HEATHROW AIRPORT - BATHROOM - DAY

YASH throws water on his face to calm his nerves. At the same time a TOILET flushes. FEDOR exits the stall behind him.

FEDOR casually washes his hands next to Yash. Yash doesn't give it a second thought, it's just another traveller --

UNTIL THEIR EYES MEET IN THE MIRROR. Fedor almost smirks as he walks away. Yash is perplexed. And then it hits him --

YASH
Tiny umbrella.

INT. HEATHROW AIRPORT - TERMINAL - DAY

ABBY and MICHAEL are in line to board when Yash rushes up --

YASH
Don't look -- over your shoulder,
that's him. That's the guy.

ABBY
Which guy?

YASH
When Bratcher flipped the camera,
this guy was outside the bank.

Yash shows Abby the SUREVEILLANCE VIDEO on his phone and tries to nonchalantly motion over his shoulder. Abby turns --

AND SEES FEDOR BEHIND HER IN LINE WITH BORIS AND DASHA.

Fedor has seemingly no interest in remaining anonymous. He locks eyes with Abby over the distance. And Abby knows --

ABBY

It's him. He's working for Stein.

MICHAEL

We don't know that, Abby. It could be a coincidence or --

ABBY

The camera tipped him off, that's how he got onto Bratcher. He knows who we are and why we're here.

INT. SWISS-AIR 777-300 - COACH CABIN - DAY

HITCHCOCK takes his seat near the rear of the plane while YASH and BILLINGSLY settle in mid-cabin.

Billingsly watches as BORIS and DASHA find their seats nearby.

BILLINGSLY

Something is certainly rotten in the state of Denmark.

INT. SWISS-AIR 777-300 - FIRST CLASS CABIN - DAY

ABBY and MICHAEL sit on one side of the first class cabin, FEDOR the other. The PRE-FLIGHT MESSAGE plays as they taxi.

Abby tries not to look over but then does. Fedor stares back at her. AND AS HE RAISES A GLASS OF CHAMPAGNE FOR A TOAST --

EXT. SWISS AIR 777-300 - DAY

The PLANE takes off into clear skies. A DING brings us back --

INT. SWISS-AIR 777-300 - COACH CABIN - DAY

THE FASTEN SEAT BELT SIGN GOES DARK. Yash and Billingsly wait a beat then casually head back to use the LAVATORY.

BORIS watches them the whole way. Hitchcock is waiting.

HITCHCOCK

We got eyes all over us.

Abby makes her way back. She arrives and hands Yash the RAZOR from Michael's carry-on and a pair of HEADPHONES from hers --

YASH
Wait -- really?

ABBY
We always knew Stein would put
people on the plane.

HITCHCOCK
Oui, mais Abby --

ABBY
Snyder just texted -- the window
for the swap is 19 minutes and
counting. Yash, build the device.
Hitch, get us into the vault.

BILLINGSLY
And the dour twins?

Meaning Boris and Dasha. Abby thinks. And then --

ABBY
You up for a little subterfuge?

INT. DUMMY PLANE - DAY - FLYING

Dixie and Snyder fly toward the SWISS ALPS. They hit a patch
of TURBULENCE. The plane shakes.

SNYDER
Don't worry -- planes are built for
turbulence. Right?

DIXIE
Get the radios ready.

INT. SWISS AIR 777-300 - REAR LAVATORY - DAY

Yash locks himself in and gets to work. He quickly removes
all the COMPONENTS from the various CARRY-ON ITEMS.

YASH BUILDS THE P.S.I.D. It looks slightly different because
the BATTERY COMPONENT is missing. Yash dabs at his forehead.

INT. SWISS AIR 777-300 - COACH CABIN - DAY

At the same time BILLINGSLY walks through the cabin stretching
his legs and reading. BORIS and DASHA follow him like a hawk.

Billingsly stops by a PASSENGER watching a show on his iPad --

BILLINGSLY
Excuse me, friend -- is this Ted
Lasso? I heard it was excellent.

BUT TO BORIS AND DASHA IT LOOKS LIKE BILLINGSLY IS PLOTTING.
The passenger nods as Billingsly surreptitiously moves on.

Behind them Yash finally exits and hands Abby his BACKPACK --

YASH
As close as you can to the cockpit.

ABBY
How much time without the battery?

YASH
90 minutes give or take.

Abby nods and heads toward FIRST CLASS. She passes through the CENTER GALLEY where a FLIGHT ATTENDANT readies her cart.

THE BADGE THAT UNLOCKS THE CREW CABIN HANGS ON HER BELT.

HITCHCOCK (O.S.)
Excuse me, miss.

HITCHCOCK is there. He's holding his STOMACH.

HITCHCOCK (CONT'D)
Je suis désolé. I think I ate
something sour in the terminal.

The flight attendant smiles and opens the MEDICINE CABINET. Hitchcock eyes the BADGE. He reaches forward to snatch it --

FLIGHT ATTENDANT #2 (O.S.)
34C is already a pain in my ass.

But another ATTENDANT is there. Hitchcock pulls back. The first attendant hands him some PEPTO. Hitch forces a smile.

HITCHCOCK
Merci.

INT. SWISS AIR 777-300 - FIRST CLASS CABIN - DAY

Abby heads to the front LAVATORY. She's almost there when --

FEDOR (O.S.)
Do I know you from somewhere?

FEDOR INTERCEPTS HER BEFORE SHE CAN MAKE IT. They stand in the area between first and business class.

Well, this is awkward. Abby plays dumb.

ABBY
I'm sorry. I don't think you do.

FEDOR
Really? I've seen your picture.

ABBY
I have a very familiar face.

Abby tries to move but Fedor puts his arm up to stop her --

FEDOR
Your name is Abby, yes? You're famous all around the world. They say you are brilliant. They say you are an artiste. But I don't know if I believe them.

MICHAEL (O.S.)
Is there a problem here?

MICHAEL IS THERE. The FIRST CLASS FLIGHT ATTENDANT passes by and there's an interesting dynamic happening --

NOBODY WANTS TO CAUSE A SCENE BUT A SCENE IS WHAT THEY'RE IN.

ABBY
Sorry. This is my husband. We're on our honeymoon. And my name isn't Abby.

FEDOR
My mistake. You are very lucky man.

MICHAEL
Thank you. Excuse us.

Michael pulls Abby away and ushers her toward the LAVATORY -- she's just about there when ANOTHER PASSENGER RUSHES IN.

The passenger slams the door. Abby checks her watch -- she has under EIGHT MINUTES left until the SWAP.

Abby sits down to wait. As she does we notice a MAN WITH A MUSTACHE reading a paper nearby. He glances at Abby.

INT. SWISS-AIR 777-300 - COACH CABIN - DAY

Hitchcock is back in his seat. The two FLIGHT ATTENDANTS have started BEVERAGE SERVICE. Hitch grabs an AIR SICK BAG and waits for the right moment. He suddenly bolts backward --

AND CRASHES RIGHT INTO THE SERVICE CART. The ATTENDANT starts to protest but Hitch GAGS into his bag --

The attendants move to let Hitchcock past. He rushes straight into the LAVATORY. The attendants share a look.

FLIGHT ATTENDANT #1
He might need more than Pepto.

The attendant turns to the next PASSENGER with a smile. She doesn't realize THE BADGE FROM HER BELT ISN'T THERE ANYMORE.

INT. SWISS AIR 777-300 - REAR LAVATORY - DAY

Hitchcock has the BADGE between his teeth. He STRIPS off his SWEAT SUIT to reveal a FLIGHT ATTENDANT UNIFORM underneath.

HITCHCOCK
Boo-yah.

INT. AIR TRAFFIC CONTROL CENTER - DAY

We move down a row of AIR TRAFFIC CONTROLLERS and settle on a focused, very BRITISH, cat-loving FEMALE CONTROLLER (44) --

THE CONTROLLER FOLLOWS THE TARGET PLANE'S DATA ON RADAR.

ATC CONTROLLER
Swiss 827, continue at 34,000 and expect slight turbulence going over the top of the mountains over.

INT. SWISS AIR 777-300 - COCKPIT - DAY - FLYING

The PILOT and CO-PILOT -- both male and graying in their 50s - - receive the message loud and clear --

PILOT
Roger, control. Swiss 827 maintaining altitude 34,000 over.
(to his co-pilot)
So what did you tell her?

CO-PILOT
I told her she was crazy and Billy Joel was a much better songwriter.

PILOT
(singing)
A bottle of red, a bottle of white.

INT. DUMMY PLANE - DAY - FLYING

SNYDER has been listening in and turns to Dixie --

SNYDER

Okay. Slight problem. The air traffic controller is a girl.

DIXIE

She's what?

SNYDER

A girl. And British. Billy was always gonna play both parts but they must have changed schedules when the flight was moved. If we want the pilot to play along --

DIXIE

I'm flying a plane here! And I'm from Dallas. I don't do British.

SNYDER

It's the only way it's gonna work.

Dixie doesn't have much of a choice. And then --

DIXIE

There she is.

THE TARGET PLANE IS IN THE DISTANCE. Snyder checks his watch -- it's down to FOUR MINUTES and counting. Snyder exhales.

SNYDER

This better f'ing work.

INT. SWISS-AIR 777-300 - COACH CABIN - DAY

BILLINGSLY returns to his seat and finds YASH on his LAPTOP -- Yash shows Billingsly the screen. The DUMMY PLANE is close.

BILLINGSLY

How seamless does it need to be?

YASH

Depends how close they're watching at ATC but if Snyder flips on the transponder there before Abby blocks the signal here they'll see two Swiss 827s and sound the alarm.

BILLINGSLY

And if Abby blocks it too early --

YASH
 -- or Snyder is too late the flight
 will disappear and they'll sound
 the alarm. So yeah -- seamless.

INT. SWISS AIR 777-300 - FIRST CLASS CABIN - DAY

FEDOR is back in his seat. Abby is waiting, waiting --
 finally the guy exits the FRONT LAVATORY. Abby rushes in.

INT. SWISS AIR 777-300 - FIRST CLASS LAVATORY - DAY

ABBY GETS TO WORK. She checks her watch -- under two minutes
 to go. Abby takes the P.S.I.D out of the bag --

BUT THE PLANE ROCKS FROM TURBULENCE. The P.S.I.D. slips and
 hits the sink breaking into a few smaller components --

ABBY
 Shit. Shit.

INT. SWISS AIR 777-300 - COCKPIT - DAY - FLYING

The PILOT steadies the plane. He opens the RADIO.

PILOT
 Control this is Swiss 827, we've
 hit bumpy air like you said. Is
 there an altitude that's smoother?

ATC CONTROLLER (O.S.)
 Swiss 827 there's some traffic in
 the area, please hold steady over.

INT. DUMMY PLANE - DAY - FLYING

Snyder checks his watch -- UNDER SIXTY SECONDS TO GO. Dixie
 drops in right behind the TARGET PLANE --

SNYDER
 Are we supposed to be this close?

INT. SWISS AIR 777-300 - FIRST CLASS LAVATORY - DAY

ABBY struggles to put together the P.S.I.D. She's nervous.

ABBY
 Come on, come on.

INT. SWISS AIR 777-300 - COACH CABIN - DAY

Yash and Billingsly watch on Yash's LAPTOP --

YASH
Oh God. Here we go.

INT. SWISS AIR 777-300 - FIRST CLASS LAVATORY - DAY

Abby's watch counts down. She finally gets the pieces in place with literally half a second to spare --

ABBY FLIPS THE SWITCH TO TURN ON THE P.S.I.D. --

INT. DUMMY PLANE - DAY - FLYING

JUST AS SNYDER FLIPS THE SWITCH TO TURN ON THE TRANSPONDER.

INT. AIR TRAFFIC CONTROL CENTER - DAY

The BEACON blips as the radar starts tracking the DUMMY PLANE just as the CONTROLLER turns back to the screen --

ATC CONTROLLER
Swiss 827, I've found some air for you. Drop down to 31,000 over.

INT. DUMMY PLANE - DAY - FLYING

Snyder and Dixie hear the message. A long beat then Dixie motions to Snyder -- *we're 827 now you need to talk!*

SNYDER
Uh, roger over. I mean -- Swiss 727 -- 827 -- 827 descending to --

DIXIE
31,000.

SNYDER
31,000 feet. Roger. Over.

There's a super long beat. And then --

ATC CONTROLLER (O.S.)
Roger, 827. Smooth flying over.

IT FUCKING WORKED. Snyder exhales but then --

PILOT (O.S.)
Swiss 827 to control, have you
found that smooth air yet?

Snyder passes the SECOND RADIO to Dixie -- *now you need to talk!* Dixie doesn't want to. Finally in her worst British --

DIXIE
Swiss 827, I've found some air for
you. Drop to 31,000. Mate. Over.

Another pregnant pause. And then --

PILOT (O.S.)
Will do control. 827, over.

SNYDER
Remind me never to do this again.

INT. SWISS AIR 777-300 - FIRST CLASS LAVATORY - DAY

Abby reaches inside the TRASH RECEPTACLE and attaches the P.S.I.D. to the back wall. No one can see it now.

INT. SWISS AIR 777-300 - FIRST CLASS CABIN - DAY

Abby heads out and casually sits down next to Michael.

ABBY
We've officially stolen a plane.

MICHAEL
So what's next?

ABBY
Hitch is either gonna open the vault
or crash us. Either or.

MICHAEL
Sounds great.

INT. SWISS AIR 777-300 - COACH CABIN - DAY

Hitchcock -- in FLIGHT ATTENDANT UNIFORM -- checks outside the LAVATORY to make sure the coast is clear.

He finally heads toward the middle of the plane. He passes right by BORIS and DASHA. Dasha does a double-take.

PASSENGER
Excuse me! I never got my 7-UP.

Hitchcock arrives in the CENTER GALLEY just as another FLIGHT ATTENDANT strolls PAST. He turns to stay out of sight then uses the PILFERED BADGE to unlock the CREW CABIN door.

INT. SWISS AIR 777-300 - CREW CABIN - DAY

Hitchcock climbs down into the CREW CABIN. He moves for the HATCH that leads into the CARGO HOLD. He slides the BADGE --

THE DOOR WON'T OPEN. A keypad flashes "ENTER CODE".

HITCHCOCK

For shit's sake.

Hitchcock takes out his TOOLS and gets to work on the door
JUST AS HE HEARS SOMETHING BEHIND HIM --

INT. SWISS AIR 777-300 - COACH CABIN - DAY

BILLINGSLY returns after another round of subterfuge --

BILLINGSLY

Not sure this will work much longer.

But YASH is focused. He's got his LAPTOP open and is hacking into the PLANE'S WI-FI and ENTERTAINMENT SYSTEM --

YASH

Nothing's about to work much longer.

Yash hits a KEY and the WI-FI GOES OUT ALL OVER THE CABIN. IPads stop their streams. Everybody groans.

BILLINGSLY

This was going to be my big scene.

INT. DUMMY PLANE - DAY - FLYING

DIXIE reads through one of Billingsly's SCRIPTS. SNYDER has taken control of the plane from the CO-PILOT seat --

SNYDER

You sure me flying is a good idea?

DIXIE

Just hold her steady.

Dixie readies herself. And then, again with bad accent --

DIXIE (CONT'D)

Swiss 827, this is control over.

INT. SWISS AIR 777-300 - COCKPIT - DAY - FLYING

PILOT

This is 827, control. What's up?

DIXIE (O.S.)

We have a developing situation at ZRH -- there seems to be a fuel fire of some sort on the runway. We are diverting all inbound traffic to nearest airport over.

The pilots share a skeptical look --

PILOT

Copy control, did you say a fuel fire? We've got full tanks and happy to ride it out up here over.

INT. DUMMY PLANE - DAY - FLYING

DIXIE

Copy 827, unfortunately the cause of the fire is undetermined. Ground stop has been issued for all inbound to ZRH. Please proceed to MRX directly over.

Dixie shuts off the radio and shakes her head --

DIXIE (CONT'D)

I sound like Peppa Pig!

PILOT (O.S.)

Copy that control. Proceeding as directed. Over.

SNYDER

You were good! Can you take the controls back now? Thanks.

INT. SWISS AIR 777-300 - COCKPIT - DAY - FLYING

The CO-PILOT dials in the information for the air strip --

CO-PILOT

Ever heard of MRX before? It looks really small.

The pilot isn't bothered. And as he starts his descent --

PILOT
Perhaps a bottle of rosé instead.

INT. SWISS AIR 777-300 - FIRST CLASS CABIN - DAY

Fedor feels the plane start to DESCEND. But before he can do anything the PILOT comes on the intercom --

PILOT (O.S.)
It's the Captain speaking -- some of you may have noticed we have entered a descent. Unfortunately there seems to be an incident in Zurich and we have been instructed to ground at the nearest airport -- really more of an air strip. We apologize for this inconvenience and will hopefully be on our way to our final destination shortly -- until then, flight attendants prepare the cabin for arrival.

Even more groans. Fedor tries to check his phone but again -- no WI-FI. He flips through LIVE TV on his seat back --

AND FINDS A FAMILIAR NEWS CHANNEL TALKING ABOUT THE FIRE.

ACTRESS
We have yet to receive confirmation but officials tell us this fire may not be accidental. We will stay with this story as it happens.

Fedor turns to Abby. And as Abby STARES right back at him --

INT. SWISS AIR 777-300 - COACH CABIN - DAY

Several other passengers are watching the same BROADCAST -- there's FOOTAGE of a FIRE and AMBULANCES on the runway.

IT FEELS LIKE THE REAL THING. BILLINGSLY smiles at his handy-work as Yash casts the broadcast from his LAPTOP --

BILLINGSLY
I always knew I could direct.

INT. SWISS AIR 777-300 - CREW CABIN - DAY

HITCHCOCK finally CRACKS the lock and enters the HATCH.

INT. SWISS AIR 777-300 - CARGO HOLD - DAY

Hitchcock works his way around several non-VAL CRATES. It's like a MAZE down here. He arrives at the AFT HOLD --

AND THE LOCKED VAULT SITS EXPECTANTLY IN FRONT OF HIM. It's a moment. Hitchcock pops in his AirPods and gets to work.

INT. SWISS-AIR 777-300 - FIRST CLASS CABIN - DAY

FEDOR stands and reaches for his BAG in the overhead --

FLIGHT ATTENDANT #3

I'm sorry, sir -- you need to take your seat for landing.

But Fedor is clearly not interested in listening. He opens his bag and takes out a yellow SATELLITE PHONE --

FLIGHT ATTENDANT #3 (CONT'D)

Sir. Sir. You can't use that on --

FEDOR

She's stealing the gold. We cannot land this plane.

FLIGHT ATTENDANT #3

Sir. Please.

The flight attendant tries to guide Fedor back into his seat but Fedor ignores her. He yells to the back of the plane --

FEDOR

(in Russian; subtitled)

Secure our gold! Secure it!

Michael looks at Abby -- *what do we do?* ABBY IS POKER-FACED.

INT. SWISS-AIR 777-300 - COACH CABIN - DAY

The PASSENGERS hear a commotion in the first class cabin but aren't sure what's going. That is everyone except --

BORIS AND DASHA. They make their move. Yash and Billingsly watch them head for the CENTER GALLEY --

YASH

Shit.

Boris and Dasha arrive. The two FLIGHT ATTENDANTS are there but Dasha knocks one of them out with a SLEEPER HOLD. Boris slams a FOREARM into the other and she goes down.

Boris grabs a BADGE from one of their BELTS (the other was stolen by Hitchcock) and unlocks the CREW CABIN DOOR.

INT. SWISS AIR 777-300 - FIRST CLASS CABIN - DAY

FLIGHT ATTENDANT #3

Sir. This is the last time --

FEDOR

Please. I don't wish to hurt you.

Fedor starts for the back of the plane but is stopped by the MAN WITH THE MUSTACHE who was watching Abby earlier --

THE MAN HAS A SKY MARSHAL BADGE AND DRAWS HIS GUN.

SKY MARSHAL

Sir, I'm the Sky Marshal on this plane and I need you to --

FEDOR GRABS THE MAN'S ARM AND PUTS HIM IN A CHOKE. The entire cabin reacts. Another MARSHAL rushes in from coach --

SKY MARSHAL #2

Let him go!

BUT FEDOR FORCES THE GUN TO FIRE INTO THE CHARGING MAN'S LEG. The second MARSHAL goes down. Everybody screams.

INT. SWISS AIR 777-300 - COCKPIT - DAY - FLYING

The PILOT navigates to the AIR STRIP when he hears the SHOT --

PILOT

Code black! Code black!

The CO-PILOT immediately double-checks the door is LOCKED --

PILOT (CONT'D)

Mayday, mayday! This is Swiss 827
we have what sounds like shots fired
in the cabin of the plane over.

INT. DUMMY PLANE - DAY - FLYING

Dixie and Snyder approach ZURICH when they hear the call --

SNYDER

Shit.

Snyder flips through hastily and hands Dixie the right PAGE --

DIXIE

Swiss 827, this is control --
please confirm last message over.

PILOT (O.S.)

Control, this is 827. I think
there was just a gun shot in the
cabin. Waiting to confirm over.

DIXIE

827, proceed to the runway at MRX
you are clear to land. Put the
plane on the ground over.

INT. SWISS AIR 777-300 - FIRST CLASS CABIN - DAY

FEDOR CHOKES OUT THE FIRST MARSHAL AND THROWS HIM TO THE SIDE.

FEDOR

Stay back and no one will be hurt!

Fedor grabs both the SKY MARSHALS' GUNS and rushes into the
coach cabin. Abby turns to Michael --

ABBY

Yeah. We gotta go.

MICHAEL AND ABBY START THEIR PURSUIT. The FLIGHT ATTENDANTS
and a few PASSENGERS tend to the injured SKY MARSHAL.

INT. SWISS AIR 777-300 - AFT CARGO HOLD - DAY

HITCHCOCK is on the last step of the vault. He's focused --

BUT SUDDENLY THERE ARE GUN SHOTS IN THE AFT HOLD. Hitchcock
dives to the side as BORIS and DASHA arrive --

And just like it did before the LOCKING MECHANISM slips -- but
instead of a RED FLAG the PLANE SHUDDERS AND BUMPS WILDLY --

INT. SWISS AIR 777-300 - COCKPIT - DAY - FLYING

ALARMS SOUND. The PILOT struggles to control the plane as
they approach the RUNWAY. The co-pilot checks the alarm --

CO-PILOT

Depressurization in the cargo hold!

PILOT

How the hell --

CO-PILOT
I gotta lock it down!

INT. SWISS-AIR 777-300 - COACH CABIN - DAY

OXYGEN MASKS FALL FROM THE CEILING. Everyone is freaking out including YASH and BILLINGSLEY. They secure their masks.

INT. SWISS AIR 777-300 - AFT CARGO HOLD - DAY

HITCHCOCK tries to scramble away but BORIS is there --

BORIS
Hands up!

HITCHCOCK
Zut! They're up! They're up!

Hitchcock is captured. Fedor arrives and surveys the scene --

FEDOR
The vault is secure?

Boris checks -- THERE'S STILL A GREEN LIGHT ON THE LOCK --

FEDOR (CONT'D)
This plane will not land -- that's what she wants. Dasha with me.

INT. SWISS AIR 777-300 - COCKPIT - DAY - FLYING

THE PILOT STRUGGLES TO KEEP THE PLANE INLINE WITH THE RUNWAY.
The co-pilot UNLOCKS a HATCH that leads to the CARGO HOLD --

BUT IS MET WITH FEDOR POINTING A GUN RIGHT IN HIS FACE.

FEDOR
Do not land this plane.

CO-PILOT
Chuck!

The PILOT tries to kick the HATCH back but Fedor muscles his way into the COCKPIT. Dasha quickly subdues the co-pilot.

FEDOR
Do not land this plane!

PILOT
It's breaking up! We lost pressure in the cargo hold!

FEDOR
I don't care. Pull up!

EVEN MORE ALARMS SOUND. The pilot wrestles with the controls.

INT. SWISS AIR 777-300 - AFT CARGO HOLD - DAY

ABBY and MICHAEL race through the hold. They stop at a spot where they can see BORIS guarding HITCHOCK by the vault --

MICHAEL
I can take him.

ABBY
Don't.

MICHAEL
Abby --

ABBY
You need to trust me.

Wait -- what??? Michael turns to her. And then --

MICHAEL
What the hell is going on?

But before she can answer --

BORIS (O.S.)
Raise your hands!

BORIS has spotted them. Abby complies. Eventually so does Michael. And as the cargo hold ROCKS on its descent --

INT. SWISS AIR 777-300 - COCKPIT - DAY - FLYING

THE PLANE IS ALMOST ON THE GROUND. Fedor has his gun pointed at the pilot's head --

FEDOR
Pull it up now!

PILOT
I can't.

EXT. MOUNTAIN AIR STRIP - DAY

THE PLANE COMES IN FOR A HARD LANDING. The WHEELS touch down but the AIR STRIP isn't made for a plane this big --

The plane BUMPS and SKIDS. The brakes SQUEAL. The end of the runway is literally on the edge of a PRECIPICE.

INT. SWISS AIR 777-300 - COCKPIT - DAY

The pilot hammers on the BRAKES as the plane slides forward. Even Fedor's eyes go wide --

UNTIL THE PLANE STOPS JUST SHORT OF THE EDGE. A long beat as everyone considers their mortality. And then --

FEDOR

We now control this plane.

INT. DUMMY PLANE - DAY - FLYING

Dixie and Snyder wait for news from the target plane --

DIXIE

Control to 827, please update status over.

There's nothing. A long beat, and then --

ATC CONTROLLER (O.S.)

Control to 827, you are clear to proceed with your approach into ZRH. Reduce air speed to 250 over.

Snyder and Dixie share a look -- *oh shit*. Snyder quickly flips through Billingsly's SCRIPT again --

SNYDER

Uh, control this is 827. We seem to be having a problem with our flight computer. Request, ah -- request temporary holding pattern until we can reboot over.

ATC CONTROLLER (O.S.)

Roger, 827. We do have a storm on the horizon so we can only give you 15 minutes to reboot then we're gonna put you on the ground over.

SNYDER

15 minutes -- that was supposed to buy us 45!

DIXIE

Come on, Abs -- what the hell is happening back there?

EXT. MOUNTAIN AIR STRIP - DAY

THIS IS BAD. BORIS and DASHA usher everyone off the plane and down a rickety pair of EXIT STEPS.

The AIR STRIP is really remote. One of the PASSENGERS tries to check his CELL PHONE but there's NO SERVICE. The FLIGHT ATTENDANTS carry off and tend to the injured SKY MARSHAL.

Across the way FEDOR has his GUN and hovers over a select group -- our TEAM of THIEVES and the TWO PILOTS.

Fedor dials his SAT PHONE. He waits for an answer.

STEIN (O.S.)

Yes.

FEDOR

She tried to take it, the plane. We are at an air strip in Switzerland.

INT. RUSSIAN MANSION - DAY

Again Stein plays a VIDEO HOCKEY GAME with his son --

STEIN

The transfer was legal, yes? She tried to hijack the plane. Wait for the authorities, Fedor, and the gold will be delivered as planned.

EXT. MOUNTAIN AIR STRIP - DAY

BUT FEDOR'S NOT DOWN WITH THAT. He stares hard at Abby.

FEDOR

No. I do not trust her. You told me to secure the gold. We will fly to Russia and deal with authorities there. She will not win.

Fedor hangs up the phone. Dasha comes over.

DASHA

Everyone is off the plane.

FEDOR

Good. Use the code from the manager to check the gold and prepare for take-off. We're going home.

INT. DUMMY PLANE - DAY - FLYING

Dixie and Snyder are still waiting. Snyder checks his phone.

DIXIE

Anything?

Snyder shrugs -- *nothing*. The ATC CONTROLLER radios in.

ATC CONTROLLER (O.S.)

Control to 827, just checking in.
How's your reboot? We'd like to
get you on approach over.

SNYDER

They're supposed to be on their way
back. We're supposed to switch the
planes. Yash's thing is gonna run
out of battery in 20 minutes.

DIXIE

We stay up here with the storm --

SNYDER

They know something's up.

DIXIE

The transponder comes back on and
they see two Swiss 827s --

SNYDER

They know something's up.

DIXIE

We land the plane and it's us --

SNYDER

They know something's up.

DIXIE

Shit.

ATC CONTROLLER (O.S.)

Control to 827, come in 827.

DIXIE

I think we gotta land the plane.

INT. ZURICH AIRPORT - TERMINAL - DAY

DENNIS HUXLEY AND TWO OTHER MI-5 OPERATIVES WAIT AT THE GATE.
Huxley receives a TEXT MESSAGE and turns to the others --

DENNIS HUXLEY

The teams in Italy are set. This plane lands, we apprehend Whitaker and her crew quietly and take them straight to the black site.

MI-5 OPERATIVE

What about Chávez?

Huxley considers. And then as if giving a report --

DENNIS HUXLEY

Unfortunately Mr. Chávez was working with his former girlfriend from the start and had to be dealt with accordingly. No one will miss him.

Huxley turns to a nearby FLIGHT BOARD -- THE STATUS OF SWISS AIR 827 CHANGES FROM "DELAYED" TO "ON APPROACH".

EXT. MOUNTAIN AIR STRIP - DAY

The AFT CARGO HOLD door is AJAR on the plane. Boris and Dasha roll one of the VAL CRATES toward the opening.

Boris uses a CROWBAR to pry the crate open. The GOLD BARS are still there wrapped in PLAIN PAPER. Boris picks one up.

FEDOR

Are we good?

Boris chucks the bar down into the snow at Fedor's feet -- Fedor checks it himself. The rest of the PASSENGERS and ABBY look on from across the way. Fedor smiles -- *it's good*.

Michael turns to Abby on the side. He's pretty pissed.

MICHAEL

Why didn't we try to stop them?

ABBY

Michael --

MICHAEL

You're doing it again -- I can't believe it. We slept together and you still refuse to --

ABBY

Quiet.

Abby is trying to keep Michael's voice down but Fedor has already walked over to interrupt them --

FEDOR

Have either of you been to Moscow?
It's beautiful for honeymooners --
and this way no funny business.

Fedor pulls them up. The rest of the TEAM looks on glumly.

INT. DUMMY PLANE - DAY - FLYING

DIXIE HAS STARTED HER APPROACH IN ZURICH. The plane shakes.

SNYDER

You've landed a plane this big
before right?

DIXIE

First time for everything.

EXT. ZURICH AIRPORT - RUNWAY - DAY

The DUMMY PLANE wobbles precariously until it finally touches down. The plane taxis off the active runway --

AND THEN IT STOPS. The plane sits there in the sunshine.

INT. AIR TRAFFIC CONTROL CENTER - DAY

ATC CONTROLLER

Control to Swiss 827, ground is
requesting you clear the runway.
Is there a problem over?

INT. DUMMY PLANE - DAY

BUT NOBODY IS THERE. The piece of DUCK TAPE falls off.

INT. ZURICH AIRPORT - TERMINAL - DAY

There's a commotion at the gate. Huxley and his operatives go to the WINDOW and see the plane stopped on the runway.

From a distance everything looks normal. But then --

DENNIS HUXLEY

That's not the right plane.

EXT. ZURICH AIRPORT - RUNWAY - DAY

A line of POLICE and EMERGENCY VEHICLES race out to the DUMMY PLANE. Huxley steps out of a car with his GUN drawn.

The GROUND CREW wheels over a set of PORTABLE STEPS.

INT. DUMMY PLANE - DAY

THE DOOR IS FORCED OPEN FROM THE OUTSIDE. Huxley leads the AIRPORT POLICE onboard. They look around.

AIRPORT POLICE OFFICER
Holy shit -- it's a ghost plane!

DENNIS HUXLEY
Shut down the airport. Shut it down. Find them.

INT. ZURICH AIRPORT - SECURE HANGAR - DAY

The red MINI-CARS used to off-load the gold have just pulled out to meet the DUMMY PLANE. We PAN across the hangar --

AND FIND DIXIE AND SNYDER HIDING. They move for the ELEVATOR PLATFORM that leads down into the dedicated SUBWAY SYSTEM --

DIXIE
Good thing your plane has a giant hole in the floor.

EXT. DUMMY PLANE - DAY - FLASHBACK

SNYDER and DIXIE shimmy down the hole in the front WHEEL WELL before the EMERGENCY VEHICLES ARRIVE and hustle to safety.

EXT. ZURICH AIRPORT - RUNWAY - CONTINUOUS

SNYDER
Let's just hope there's a hole somewhere in here. Come on.

AND AS SNYDER AND DIXIE CLIMB DOWN A LADDER INTO THE TUNNEL --

EXT. MOUNTAIN AIR STRIP - DAY

The PASSENGERS and CREW of SWISS AIR 827 wait on the side of a mountain air strip. The TARGET PLANE taxis on the runway.

We find HITCHCOCK, BILLINGSLEY and YASH watching from afar --

YASH
The P.S.I.D. pops in 5, 4, 3...

INT. SWISS AIR 777-300 - TRASH RECEPTACLE - DAY

2. 1. THE LIGHT ON YASH'S P.S.I.D. FLASHES OFF.

INT. AIR TRAFFIC CONTROL CENTER - DAY

There's a lot of confusion over the missing flight SWISS 827.
A few HIGHER-UPS argue over what's happening.

BUT THEN OUR DILIGENT ATC CONTROLLER CHECKS HER SCREEN AGAIN.

ATC CONTROLLER
Son of a bitch! 827 is back!

ATC SUPERVISOR
What do you mean it's back?

ATC CONTROLLER
It's at an air strip in the Alps.

ATC SUPERVISOR
(beat)
How the hell did it get there?

EXT. ZURICH AIRPORT - RUNWAY - DAY

Huxley huddles with the other MI-5 OPERATIVES --

DENNIS HUXLEY
The girl double-crossed me -- she
was supposed to fly back here on
the plane. She has the gold.

MI-5 OPERATIVE
How many other people know about
this operation, Dennis?

Meaning -- *are we gonna get caught holding the bag?* Before
he can answer the AIRPORT POLICE OFFICER hustles over --

AIRPORT POLICE OFFICER
827 is back on radar. It's in the
Alps. It must have been hijacked.

And that's when a light bulb goes off for Huxley --

DENNIS HUXLEY
That's exactly what this is -- a
hijacking by a known criminal
element. I need a line to NATO
emergency response right now.

INT. SWISS AIR 777-300 - COCKPIT - DAY

DASHA is at the controls. BORIS sits next to her.

ATC CONTROLLER (O.S.)
827, this is control. You just
popped back on our screen -- is
everything all right over?

Boris yells at FEDOR who is back in the FIRST CLASS CABIN --

BORIS
What should I tell them?

Fedor finishes ZIP-TYING Michael and Abby to their FIRST
CLASS SEATS. He leans down in front of Abby.

FEDOR
If you don't make fuss, maybe I put
a John Cena movie on for the
flight. My mother's favorite.

Fedor walks back into the COCKPIT and grabs the RADIO --

FEDOR (CONT'D)
Listen carefully please -- we have
let all passengers off the plane.
The pilots are safe. We are flying
now to transfer our cargo. No one
will be hurt and the plane will be
returned. Please -- leave us alone.

Back in FIRST CLASS Abby tries to get in her pants pocket --

MICHAEL
What are you doing?

ABBY
We need to get off this plane.
Huxley's gonna shoot it down.

MICHAEL
What? You're insane.

Abby finally finds the CREDIT CARD-SIZED MULTI-TOOL we saw
her use in the OPENING. She starts cutting at the ties.

Back in the COCKPIT Dasha finishes her last preparations --

ATC CONTROLLER (O.S.)
827, we would advise you not to
take-off -- we have scrambled NATO
fighter jets to secure the area.
Any further non-compliance and --

But Fedor yanks the RADIO out from the dashboard --

FEDOR
*They will not engage a civilian
aircraft. Fly the plane.*

Dasha punches it. The plane accelerates down the short
runway. We FOLLOW Fedor back into FIRST CLASS --

WHERE HE STOPS DEAD IN HIS TRACKS. Abby is gone.

FEDOR (CONT'D)
Where did she --

ABBY HITS FEDOR WITH A FIRE EXTINGUISHER FROM THE SIDE. Fedor
goes down hard. Abby quickly cuts Michael free --

ABBY
Let's go.

Dasha and Boris are too focused on take-off to notice the
action behind them -- Dasha pulls back on the STICK --

EXT. MOUNTAIN AIR STRIP - DAY

THE PLANE TAKES OFF. It barely clears the RIDGE as it climbs
into the sky. Our TEAM watches from the ground.

YASH
I hope she knows what she's doing.

EXT. ZURICH AIRPORT - RUNWAY - DAY

HUXLEY is on his CELL as he climbs onboard a waiting PRIVATE
JET with the rest of his OPERATIVES --

DENNIS HUXLEY
Sir, these are known criminals with
ties to Heinrich Stein. The
passengers are on the ground. Yes,
sir -- we need to take the shot.
For everyone's safety.

INT. SWISS AIR 777-300 - FIRST CLASS CABIN - DAY

Fedor pulls himself to his feet. His lip is BLEEDING.

FEDOR
I will kill you now!

INT. SWISS AIR 777-300 - CARGO HOLD - DAY

Abby leads Michael into the belly of the ship -- it's hard to move with the plane in such a steep ASCENT --

MICHAEL
Abby, what the hell are we doing?

ABBY JAMS THE FIRE EXTINGUISHER INTO THE ON POSITION. White repellant starts filling the hold creating a FOG.

ABBY
Get him to follow you.

Abby motions Michael toward the back of the plane while she hides behind some heavy non-VAL CRATES in the middle.

FEDOR COMES INTO THE CARGO HOLD. He can barely see.

FEDOR
Please -- no more games! There is nowhere to hide!

EXT. THE ALPS - DAY

At the same time THREE NATO FIGHTER JETS speed across the sky.

INT. FIGHTER JET - DAY - FLYING

One of the PILOTS checks his radar --

FIGHTER PILOT
Target acquired, 90 seconds to engagement over.

INT. SWISS AIR 777-300 - CARGO HOLD - DAY

Fedor makes his way toward the back of the plane --

FEDOR
You are impressive, dear Abby.
Perhaps you should meet Herr Stein -
- there is good work to be had!

Fedor hears SOMETHING behind one of the crates -- he smiles as he raises his gun --

FEDOR (CONT'D)
I have you now.

ABBY (O.S.)
Yeah. But can you see me?

Fedor turns. ABBY IS BEHIND HIM IN THE MIDDLE HOLD. She pulls a latch which releases several HEAVY CARGO CRATES --

THE CRATES ROLL BACK FROM THE ASCENT AND SMASH FEDOR AGAINST THE WALL. The weight of the crates has him pinned.

FEDOR
Argh! You bitch!

Fedor struggles but it's no use. Abby turns to Michael.

ABBY
Come on.

Michael follows Abby to the FRONT CARGO HOLD DOOR where they surprisingly find a ROW OF JARI'S SPORTY BACKPACKS WAITING --

ABBY (CONT'D)
Put this on.

MICHAEL
Wait, Abby -- I thought you said only in an emergency --

ABBY
We're there, partner.

MICHAEL
What about the gold?

ABBY
This was never about the gold.

Abby uses a LATCH and PUSHES OPEN THE FRONT CARGO HOLD DOOR --

INT. SWISS AIR 777-300 - COCKPIT - DAY - FLYING

A FAMILIAR ALARM SOUNDS. The plane bucks wildly.

DASHA
What is that?!

BORIS
We lost pressure in the hold!

And then Dasha sees something else -- THE FIGHTERS ARE THERE.

INT. SWISS AIR 777-300 - CARGO HOLD - DAY

The WIND howls. Michael is terrified. Abby grabs his hand.

ABBY
Do you trust me?!

And there it is. One last try. But then, simply --

MICHAEL
No.

Abby sighs. THEN SHE JUMPS OUT OF THE AIRPLANE. Michael has no choice but to follow right after her --

JUST AS THE FIGHTER LAUNCHES A MISSILE TOWARD SWISS AIR 827.

ABBY and MICHAEL free fall to Earth. They finally pull their RIP-CORDS and release their PARACHUTES right as --

THE MISSILE HITS THE PLANE AND IT EXPLODES ABOVE THEM.

EXT. MOUNTAIN AIR STRIP - DAY

The rest of the PASSENGERS and CREW react to the sight --

FLIGHT ATTENDANT #2
Wait -- how much gold was on there?

Our TEAM shares a dire look. A long beat. And then --

HITCHCOCK
Ils sont là!

AND AS ABBY AND MICHAEL FLOAT DOWN TO THE MOUNTAIN --

EXT. MOUNTAIN AIR STRIP - DUSK

The sun has started to set. EMERGENCY VEHICLES from the town pepper the air strip and INVESTIGATORS take statements from the PASSENGERS. We PICKUP a young AMERICAN COUPLE --

YOUNG WIFE
I mean we saw the crates. He threw a gold bar right into the snow!

YOUNG HUSBAND
You think they would tell you about that when you book your tickets.

HUXLEY and his TEAM have just arrived. They walk across the runway as Huxley gets a debrief from a LOCAL OFFICIAL --

LOCAL OFFICIAL

By all accounts the three hijackers took two hostages with them. We think the hostages parachuted out just before impact but that leaves us one short on the manifest --

DENNIS HUXLEY

I'm sorry.

LOCAL OFFICIAL

We're one short. We took roll call and everything, it's this guy --

But Huxley stops the official with a wave of his hand. Huxley sees ABBY and MICHAEL trekking back to the air strip.

YASH, BILLINGSLY and HITCHCOCK see them, too. They rush over and greet the pair with exhausted hugs and handshakes --

BILLINGSLY

You made it!

HITCHCOCK

How'd the chutes work out -- fresh?

ABBY

They were good, they were good -- what about Snyder and Dix?

DENNIS HUXLEY (O.S.)

I'm sure we'll find them just as we found you, Ms. Whitaker.

The team turns. Huxley is there. This isn't good.

INT. MOUNTAIN AIR STRIP - CONFERENCE ROOM - NIGHT

ABBY and MICHAEL sit in a windowless conference room. Michael is still trying to process everything that's happened today.

He's pretty pissed. There's a long beat. And then --

MICHAEL

How did you know the parachutes would be there? On the plane. They were right by the door.

But before Abby answers Huxley walks in and sits across from them at the table. Huxley shakes his head.

DENNIS HUXLEY

What a disaster. In my 43 years of service, never have I seen such a disaster. Not only did we lose the plane but the gold is gone as well.

ABBY

Are you sad you couldn't steal it?

DENNIS HUXLEY

I was going to do no such thing.

ABBY

I said it before and I'll say it again -- bullshit. Lemme guess -- you had a team across the border in Italy. You grab the gold, disappear us in Zurich. Hell, you were still gonna stop Stein -- was there a promotion involved?

A long beat. Huxley simmers. And then --

DENNIS HUXLEY

The official report will duly shift blame to Stein and his operatives for any irregularities. In an act of heroism the plane was shot down, at my urging, killing all involved and preventing Stein from using the plane and gold in an act of terror.

MICHAEL

We were on that plane.

ABBY

I think that was the point. Get rid of the evidence. Just like now.

It's all starting to click for Michael. He leans in --

MICHAEL

This is -- we can work with you on this, Dennis --

DENNIS HUXLEY

You are a criminal, Mr. Chávez, and always have been. I've already prepared a cable to your superiors at the Bureau -- unfortunately you won't be earning your stripes.

MICHAEL

You gave everyone immunity --

ABBY

No, he didn't. It was a lie from the start. Wasn't it, Den?

DENNIS HUXLEY

You don't get to steal 250 million dollars worth of things, Ms. Whitaker, and not pay the price. You don't get to wander museums at your leisure while I've spent 43 years in service with little more to show for it than a pension and a day pass to the London School of Art. I've told hard lies and I've told easy lies during my career -- this was clearly the latter.

Huxley has them and everybody knows it. Everybody but Abby.

ABBY

Yeah. I don't think so.

Abby slides the SEALED ENVELOPE we saw earlier across the table. She motions to Huxley -- *go ahead, open it.*

Inside are several sheets of paper. Huxley flips through.

ABBY (CONT'D)

My Dad always used to say "Abby, the best way to steal something is not let them know it's gone." Right now Heinrich Stein thinks his gold was blown up over the Alps. But in reality, you and your team snuck the gold out through a train in Italy and blew the plane as cover.

Huxley isn't sure he's following --

ABBY (CONT'D)

Oh, don't worry -- I have all the proof I need, the prep work and plans in your name, a copy of your shipping invoice for the gold, all easily forged by the way -- and put it in that letter. A copy of which will be delivered to Stein's rental mansion in Moscow the day after tomorrow. That is, unless my team and I are safe and unharmed.

DENNIS HUXLEY

This is ridiculous.

ABBY

Is it? I mean you can take your chances -- but my guess is if a man like Stein finds out someone has his gold, he's gonna come looking for it. I'm also gonna guess you saying "No, I don't have it!" is something he won't believe -- especially from someone who works at MI-5. In fact I imagine he will make things pretty painful for you until he gets what he wants -- which again is the gold -- which again you don't have -- but that letter sort of makes it so.

A long beat. Huxley takes a breath. And then --

DENNIS HUXLEY

What do you want?

ABBY

What I've always wanted, Den. You stay quiet, we stay quiet. And then you'll be free -- just like me.

EXT. MOUNTAIN AIR STRIP - TERMINAL BUILDING - NIGHT

YASH, BILLINGSLEY and HITCHCOCK are lead outside by one of Huxley's operatives --

YASH

Are they gonna shoot us?

But then the operative lets them out of their HANDCUFFS and leaves. Nobody knows what's going on until --

ABBY AND MICHAEL WALK OUT OF THE SAME BUILDING. And then they realize -- *it's over.* Big smiles all around --

Except for MICHAEL CHÁVEZ. Abby finally turns to him --

ABBY

I'm sorry, Mike. I really am.

Michael doesn't say anything. Then he walks into the night.

FADE TO:

INT. THE LOUVRE - SALLE DES ÉTATS - DAY

Back where it all started. We're CLOSE on the face of the MONA LISA. And then we pull back --

MICHAEL CHÁVEZ is in the gallery in almost the exact same spot Abby stood. He's dressed casually. More relaxed.

ABBY (O.S.)
She kind of looks like you, you
know. In a weird way.

ABBY IS THERE. Her hair is longer. It's clearly been a few months since they last saw each other...

If Michael is surprised to see her, he doesn't show it.

MICHAEL
I didn't think you'd show.

ABBY
I'm the one who sent the email. I
didn't think you were gonna show.

MICHAEL
Oh, you know me -- I like to wander
museums and stay in fancy hotels.

Michael starts to meander the gallery. Abby follows.

ABBY
So I guess -- I guess what I wanted
to say was I'm sorry --

MICHAEL
You already said that. Back in the
Alps.

ABBY
Yes. Yes, I did. But I wanted to
explain. I trusted you, Michael.
I really did. I wasn't lying when
I said I was going to try to be
better but for everything to work --

MICHAEL
You had to lie to me.

ABBY
If Huxley was gonna screw us I
needed him to be focused on Italy.
And the only way he was gonna
believe it was if you believed it.

MICHAEL
But how did you know? How did you
know Huxley was going to --

ABBY

I'm a thief, Mike. I don't trust cops. Plus Yash might have hacked Huxley's phone and --

MICHAEL

You couldn't have told me?

ABBY

I tried to. I tried to twice. But you needed to see it for yourself.

And that's the truth. Another beat. And then --

MICHAEL

What did you mean when you said it was never about the gold? On the plane. I asked you and you said --

ABBY

It was about you. It was about us.

MICHAEL

Right. But the way you said it -- it was like you knew the gold wasn't a problem. And for 6 weeks I couldn't get it out of my head. But then I remembered this painting.

They're closer to the MONA LISA now --

MICHAEL (CONT'D)

"The best way to steal something is not let them know it's gone." And then I remembered how pissed you were when he pulled us back on to that plane. And how those backpacks were sitting right by the door. And how one guy was still missing from the manifest weeks later. Goddamn it, Abby -- I really should have put it together sooner.

A long beat. And then Abby SMILES --

ABBY

Well to be fair you had just jumped out of an airplane.

MICHAEL

Tell me then.

ABBY

You have it. You tell me.

INT. FARM HOUSE - NIGHT - FLASHBACK

We see QUICK FLASHES of the team during those first meetings at the FARM HOUSE. MICHAEL watches ABBY run the show.

MICHAEL (V.O.)
Through all of the planning and all
of the subterfuge this job always
boiled down to one question -- how
were you getting the gold out?

INT. MOUNTAIN RESORT - HOTEL ROOM - DAY - FLASHBACK

Michael watches the TRAIN outside the hotel window. He doesn't notice Abby watching him from under the covers --

MICHAEL (V.O.)
The train through Italy was enough
to throw me and Huxley off your
scent but with Stein's people
actually on the plane you needed to
find another way. Enter Hitchcock.

INT. BARN - DAY - FLASHBACK

MICHAEL watches HITCHCOCK trying to open the VAULT and the RED FLAG raises. ABBY watches Michael.

MICHAEL (V.O.)
And with so many moving parts I
just sat there and believed it --
that somehow cracking the safe
would depressurize the plane.

INT. THE LOUVRE - SALLE DES ÉTATS - CONTINUOUS

Abby grimaces. This part hurts a little.

ABBY
Hitch felt really bad about it.

MICHAEL
Yeah, well -- it worked. No one
even questioned all that turbulence
when we were trying to land.

INT. HEATHROW AIRPORT - TERMINAL - DAY - FLASHBACK

Michael stands at the window watching the GOLD being loaded --

MICHAEL (V.O.)
And when I saw those backpacks
conveniently lined up in the cargo
hold waiting for our exit I knew --

Michael sees the reflection of someone wearing a BLACK HOODIE
waiting at the gate. Michael turns and the guy is gone.

INT. SWISS AIR 777-300 - COACH CABIN - DAY - FLASHBACK

Hitchcock makes his way toward the CENTER GALLEY -- we notice
the guy in the BLACK HOODIE watching his every move.

MICHAEL (V.O.)
Hitchcock had a helper.

INT. SWISS AIR 777-300 - CREW CABIN - DAY - FLASHBACK

Hitchcock gets to work cracking the locked HATCH door when he
hears something behind him. Hitchcock turns --

And the guy with the BLACK HOODIE is there -- IT'S JARI.

JARI
As-salaamu Alaikum, brother.

EXT. MOUNTAIN CABIN - DAY - FLASHBACK

Michael skis up to meet with Abby and Jari. Abby goes over a
schematic of the plane out of Michael's view.

MICHAEL (V.O.)
Of course making the swap required
something to swap.

INT. WAREHOUSE - DAY

On the other side of Billingsly's NEWSROOM SET Yash and
Hitchcock pack several nondescript non-VAL WOODEN CRATES --

THEY LOOK EXACTLY LIKE THE VAL CRATES THAT CARRY THE GOLD.
Billingsly is nearby painting IRON BARS with GOLD PAINT.

INT. SWISS AIR 777-300 - CARGO HOLD - DAY - FLASHBACK

Jari opens a CONTAINER in the CARGO HOLD -- those same
nondescript CRATES are there on the plane --

JARI ROLLS ONE OF THEM OUT AND STAMPS VAL ON THE SIDE.

INT. SWISS AIR 777-300 - FIRST CLASS CABIN - DAY - FLASHBACK

Fedor argues with the FIRST CLASS FLIGHT ATTENDANT --

MICHAEL (V.O.)
And while we were worried about
Fedor up in first class --

INT. SWISS AIR 777-300 - AFT CARGO HOLD - DAY - FLASHBACK

HITCHCOCK EASILY OPENS THE VAULT. The VAL CRATES are there.

MICHAEL (V.O.)
Hitchcock made quick work of the
vault and got going on the swap.

Hitchcock and Jari push the GOLD CRATES out and the FAKE CRATES in. There's a bit of a dance to it.

INT. SWISS AIR 777-300 - AFT CARGO HOLD - DAY - FLASHBACK

HITCHCOCK works on the VAULT in the same scene we saw earlier -- but we know now he's LOCKING the vault not cracking it.

BORIS AND DASHA FIRE AT HIM JUST AS THE LIGHT TURNS GREEN --

INT. SWISS AIR 777-300 - CARGO HOLD - DAY - FLASHBACK

AND JUST AS JARI OPENS THE FRONT CARGO HOLD DOOR. The plane bucks wildly. This is what caused the plane to depressurize.

MICHAEL (V.O.)
And when the plane depressurized
from the open cargo door Jari got
to be Jari. F'ing crazy.

Jari has strapped PARACHUTES to the VAL CRATES and pushes them out the plane. He grabs the handle of the door --

AND IN ONE MOVE JUMPS OUT AND SLAMS THE DOOR SHUT BEHIND HIM. He's left the row of BACKPACKS behind just in case.

EXT. SKY - DAY - FLASHBACK

And as the PLANE lands at the AIR STRIP in the background JARI AND THE VAL CRATES float to the ground below.

THE CRATES HIT THE SNOW AND JARI SKIS THEM DOWN THE MOUNTAIN.

INT. THE LOUVRE - SALLE DES ÉTATS - CONTINUOUS

MICHAEL

The heist was over before the plane even landed in the Alps. That's why you didn't want us to go back on -- there was nothing left to steal.

ABBY

Also I didn't want to die.

And that's the truth. A long beat. And then --

MICHAEL

So was it hard? This whole thing.

ABBY

Honestly? Yeah. It was. But not as hard as losing you.

Michael turns to Abby --

ABBY (CONT'D)

Can we do it? Can we try -- a cop and a thief?

MICHAEL

I'm not a cop anymore -- I quit. I just couldn't trust them.

Michael walks away. Abby takes a beat then follows.

EXT. THE LOUVRE - DAY

Michael exits the museum past the LOUVRE PYRAMID --

ABBY (O.S.)

Wait.

Michael turns. Abby doesn't know what to say. But then --

ABBY (CONT'D)

There are other ways to do the right thing, Mike. There are other ways to be a good person.

And it's not like it's coordinated or anything but suddenly the rest of the TEAM fills in behind Abby --

YASH, BILLINGSLEY, DIXIE, HITCHCOCK, SNYDER -- as well as BASHKA and JARI. They look fantastic.

MICHAEL

Do you guys do that -- the right thing?

BILLINGSLY

We dabble.

DIXIE

Like Robin Hood.

HITCHCOCK

Only with a shit-ton more gold at our disposal.

ABBY

What do you say -- can you trust us?

Michael thinks about it. And then as he SMILES --

The rest of group surrounds him warmly in acceptance. Snyder gives Bashka a kiss. Yash and Billingsly laugh with Dixie.

Abby watches it all. But then Snyder turns to Michael --

SNYDER

You know if you wanna see the Mona Lisa we got the real thing back at the house -- it's f'ing beautiful.

Um what? Michael turns to Abby. And then --

ABBY

You worked for the FBI! What else was I gonna say? The truth is hard.

MICHAEL

Yeah, well -- you know what they say about things that are hard...

Abby smiles. And as they lead their team into the city --

FADE TO BLACK.