

lift.

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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, entralling --  
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 BILLINGSLY (54).

ABBY waits for the verdict with SNYDER and HITCHCOCK.

ABBY  
It's good.

SNYDER  
Good? It's f'ing great.

But Billingsly can only shake his head in disgust --

BILLINGSLY  
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 manager 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 ditched 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, BILLINGSLY, 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 BILLINGSLY. 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, BILLINGSLY 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 repellent 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, BILLINGSLY 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, BILLINGSLY, 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.