"DIAMONDS ARE A GIRL'S BEST FRIEND"

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EXT. UPPER EAST SIDE MANHATTAN - DAY

To the music of “Diamonds are a Girl’s Best Friend”, we glide up the avenue to catch TINA, mid-30s, elegant, as she strolls through the Upper East Side.

She passes the windows of Tiffany’s, where inside sparkling JEWELS of every color are clustered like ripe grapes on the vine. Tina pauses, before striding on...

CUT TO:

INT. FIFTH AVENUE APARTMENT - DAY

Freed of her overcoat, Tina wears a red kaftan and a demeanor as serene as a koi pond. A couple trails behind her, middle-aged bond trader SETH and trophy wife LESLIE, a slim Amazon in lycra.

Tina breezes past marble walls and the most expensive everything, Modern Art, nautilus equipment, high-tech gadgets, etc...

TINA
The bagua, translated from Chinese, is the “eight areas.” It’s an energy map. Each corner represents the area of your home connected to your spiritual life. That’s your health corner, over there’s your family corner...

SETH
Can we hurry this up?

TINA
(pauses thoughtfully)
That’s your “money” corner, and green’s auspicious for renewal...

SETH
(gruffly)
Yeah well, uh, beef that up, I want something to get me back in the game after the indictment.

TINA
I’m a Feng Shui consultant, not a magician, but you’ll find this really works.

SETH
I hope so, considering what you’re charging...

TINA
(smiles)
Think of it as an investment in Karma.

Seth's attention is pulled away to the business news.

LESLIE
I keep telling him we have the best everything, but it's arranged all wrong!

TINA
How long have you two been married?

LESLIE
Too long...

TINA
Well, I think someone could use an auspicious crystal in their love corner...

Tina eyes the place and carefully positions a CRYSTAL on a mantle.

TINA (CONT'D)
For favorable chi in the bedroom.

Tina takes a STUFFED PANDA from her bag and places it on a corner shelf.

TINA (CONT'D)
And last touch, I like to put a panda in the "luck corner." I know it's a little cute, but the panda is a symbol of harmony.

LESLIE
Got anything in there that's a symbol of being able to get it up?

TINA
(under her breath)
Whooo boy. I'll be back next week to check how things are going...

CUT TO:

INT. HALLWAY/ELEVATOR - SAME

Tina exits the swanky condo and strolls into the elevator.

The moment the doors close, Tina pulls a bottle of Stella Perfume out of her bag and-- missing her face with the spritz-- FOGS the camera above her.

She steps out of the outfit she's wearing, revealing a MAINTENANCE WORKER'S uniform beneath. Tina slides a small electronic key into the elevator panel.

CUT TO:

INT. BUILDING BASEMENT - SAME

The elevator door opens to reveal a transformed Tina, now looking every bit a maintenance worker.

She finds a dark alcove and opens her case, to reveal:

An iPad with a webcam view that captures Leslie and Seth bickering in the foyer of their apartment above.

CUT TO:

INT. FIFTH AVENUE APARTMENT - SAME

CLOSEUP: the crystal focuses to reveal a TINY webcam.

CUT BACK TO:

INT. BUILDING BASEMENT - SAME

Tina touches a button on the iPad's screen.

CUT BACK TO:

INT. FIFTH AVENUE APARTMENT - SAME

The EYES of the PANDA statue SNAP OPEN.

CUT BACK TO:

INT. BUILDING BASEMENT - SAME

TINA
Mr. Panda, rise and shine...

Tina moves a joystick, as we see through the Panda's eyes on her screen and:

CUT BACK TO:

INT. FIFTH AVENUE APARTMENT - SAME

The robotic panda drops from its shelf, lands on a bureau, ambles mechanically across to the dresser, where rests a JEWELRY CHEST...

CUT BACK TO:

INT. BUILDING BASEMENT - SAME

WEBCAM POV: The chest is pushed open to reveal:

A sparkling Ceylon Sapphire necklace.

Seth and Leslie's bickering can be overheard.

LESLIE (O.S.)
I told you we're going to my parents in Sag Harbor this weekend.

SETH (O.S.)
Better stockpile the booze...

WEBCAM POV: Tina drives the panda, now necklace-in-paw, as it makes its way across a Persian rug.

LESLIE (O.S.)
God I hate you!

In the other webcam Seth and Leslie's squabbling abruptly turns to passion. Tina STOPS THE PANDA MID-STRIDE as two pairs of feet pass by on their way to the bedroom.

TINA
(holding her ears)
Ew! Ew! No!

As a thong hits the panda's head, the panda soldiers on...

PANDA POV: As it moves down the hallway, turns a corner, and approaches the incinerator chute...

CUT TO:

INT. BUILDING BASEMENT - SAME

Tina opens the incinerator door and outstretches her hand...

TINA
(counting)
One, two, three--

...and the sapphire necklace drops into Tina's waiting hand.

The luminous necklace reflects the glittery lights of the room, sending off a thousand sparkles of light.

TINA (CONT'D)
Perfect.

CUT TO:

EXT. FIFTH AVENUE - DAY

Tina emerges into the sunlight, peels off her maintenance outfit, to reveal another identity...

Just another pump-wearing, blue-skirted office worker out on her lunch break, as she hoofs her way down the street.

CUT TO:

INT. MINIMUM SECURITY PRISON - CLASSROOM - DAY

A group of female inmates in orange jumpsuits sit at desks as a PRISON FICTION WRITING WORKSHOP finishes up.

In the front row, the one student paying attention and taking notes is AMY (30s), blonde, and nodding enthusiastically.

INSTRUCTOR
...and through this we re-shape our personal realities into fiction.
(checks his watch)
Anyway, more on this next week.

As the class filters out, Amy approaches the Instructor.

AMY
I just wanted to say thanks so much for teaching the class...

INSTRUCTOR
(packing up)
Congratulations to you for trying to better yourself by taking my fiction writing workshop.

Amy consults her notes.

AMY
(furrows her brow)
Just one thing I still don't get, "plants" and "payoffs"--

INSTRUCTOR
A “plant” is something placed in a story, which is “paid off” later by being relevant or useful.

AMY
So-- if I was writing my life story, would me being behind bars be a plant, or a payoff?

INSTRUCTOR
Depends. If this is the end of the road for you, it’s a payoff. But if it’s a stepping-stone on a carefully-laid road to glory... then it could be considered a plant.

AMY
(thinking, brightens)
Since I have a parole hearing next week, I’m gonna call it a plant.

They make their way to the door.

INSTRUCTOR
So, what are you gonna write about?

AMY
I was really inspired by last week’s lecture on “writing as catharsis”. So if there’s anything in a story about growing up with a backstabbing, two-faced sister who got me sent here, then I’ve got a story for you.

Amy smiles and heads out.

CUT TO:

INT. FRENCH BISTRO - DAY

Tina enters and spots PAUL, good-looking, and way too nice. Tina makes her way over.

TINA
Sorry I’m late, I punctured a cartridge and spilled toner all through the office. It was like bread crumbs in Hansel and Gretel.

PAUL
That's okay, I was just chatting with these nice folks. They're font enthusiasts too. We were admiring the *sans serif* on the menu.

At the next table, a RELIEVED-looking couple quickly gathers their stuff.

COUPLE
Check, please?

Tina leans in to kiss Paul, but as she does he goes to kiss her and she ends up kissing his EYEBALL.

PAUL
Thanks for giving me another chance after last time.

TINA
A first date in an emergency room is a great story to tell at the holidays...

PAUL
I should have mentioned my peanut allergy but I thought it might make me seem less macho. So, how's work?

TINA
Same old same ol'... You?

PAUL
(excited)
The new actuarial data arrived and "tweeting while walking" passed slipping on soap as a major cause of death!

TINA
Wow, insurance is so fascinating compared to my job. But at least I'll get to travel, I'm flying to Miami this weekend...

PAUL
Oh, for what?

TINA
To courier a package. With the discount fare, it's cheaper for them to send me than use Fedex, as long as I don't eat anything.

PAUL
Well, I'll give you something to look forward to. When you're back, I got tickets to that Opera you said you liked.

TINA
La Gazza Ladra... You're sweet. That'll be a nice change from being crammed in coach...

CUT TO:

INT. JET - LATER

A well-dressed Tina is the sole passenger in FIRST CLASS, as she coolly reads through the Economist on her iPad. A handsome steward pours her champagne.

CUT TO:

EXT. TAMARAC PALMS RETIREMENT VILLAGE - DAY

The place is a Miami retirement village if there ever was one- sun-baked complex, lox-colored paint job, swaying palms...

And in the center of it all is a woman on a RASCAL... this is ELAINE (70s), Tina's Mom.

She plays cards with silver-haired MARJORIE and RUTHIE.

ELAINE
Well I don't know 'how' I managed it again, but Gin!

The ladies GROAN.

MARJORIE
Elaine. That's the fifth time you won.

ELAINE
I know, isn't it the craziest beginner's luck? Look, you owe me $30... tell ya what, let's make it 10-to-1 on the next hand.

Tina strolls over.

TINA
Hello, Mom...

ELAINE
Tina, dear! Oh my stars. Girls, look who dropped in from the heavens, my daughter Tina!

TINA
Hi ladies. Marjorie, I love your sassy new oxygen cannister.

ELAINE
Excuse us girls! My daughter and I have some catching up to do...

RUTHIE
So long, and 'Lainy, I'm gonna win back my losses tomorrow.

ELAINE
See you then dear, right after the social security checks come in...

Tina walks off as Elaine follows on her scooter.

TINA
Good thing I arrived before they lynched you...

ELAINE
Can I help it if I'm lucky?

CUT TO:

EXT. TAMARAC PALMS - GOLF COURSE - SAME

Elaine follows Tina on her scooter.

TINA
(re: the Rascal)
You don't need that thing. You ran a marathon last year.

ELAINE
I've reached a certain age when I'm entitled to do as I please.

TINA
Actually, you've always been that way.

Tina approaches a bench.

ELAINE
Not there. There's an alligator in those reeds.
(MORE)

ELAINE (CONT'D)
Took Blanca Diaz's poodle last month. So, how's that new fella... Paul, right?

Tina goes to the next bench down as her Mom pulls up.

TINA
(sighs)
I can't believe I'm at a point in my life where I'm being set up by my hairdresser. Paul's nice, but he's stick-needles-in-your-eyes boring.

ELAINE
And that's exactly what you need. Not some traveling circus like your Dad.

TINA
My Hamptons Dad, my Palm Beach Dad, or my Newport Dad?

ELAINE
Touché, my dear. I liked the Newport one best, what was his name again-- Mark?

TINA
"The mark", I believe.

ELAINE
Darling, he paid for your braces and my Benz... Anyway, have you heard from your sister?

TINA
You know we don't talk much.

ELAINE
Still feuding over that Flamingo pin I gave you way back when? Or your last job together?

TINA
All of the above...

ELAINE
Well, I don't want to take sides, but it pains me you and Amy don't get along.

TINA
So, what did you drag me down here for?

ELAINE
Is it a crime to want to see my lovely daughter?

TINA
Mom, I know you...

Elaine sighs, and takes a seat beside Tina.

ELAINE
Honey, I've been out of the business 15 years. I've seen it all from start to finish. Take my advice. Get out, while you're still young. Settle down, marry Paul...

TINA
Mom, when Paul and I go out it's all I can do not to taser myself to stay awake!

ELAINE
Then he's definitely a keeper. A boring stable guy is just what you need! Kids raised in instability seek out unstable partners, and I'd hate for that to be my legacy to you...

TINA
"Legacy"? Why the mea culpa? What's going on here Mom?

ELAINE
Look, I didn't want to involve you in this, but--
(with difficulty)
The fact is, honey, I've got some medical issues.

TINA
What issues?

ELAINE
Oh some nonsense with my heart, I'm sure it'll be fine, heck that's what Medicare's for. But, I'm scaling back and thinking of moving down to the Palms...

TINA
The Palms? By the interstate? What about your nest egg?

ELAINE
Kaput. It's gone. And I'm not asking you for money, let's make that crystal clear. But I do need something from you.

TINA
What?

ELAINE
Forgiveness. I know I wasn't the best mother, traveling up and down the coast, enlisting you and your sister in my cons, I know, I have a lot to apologize for...

TINA
Mom, you were a single mother just trying to do your best.

ELAINE
Thanks honey. What I'm saying is this: I don't want you to end up like me. Get out while you're young enough. Settle down. Marry Paul and build a future.
(takes her hand)
If you don't listen to me... you'll be me in a few years. Seize the day, before it's too late.

Tina hugs her, deep in thought...

TINA
I'll try my best.

CUT TO:

INT. LINCOLN CENTER - NOSEBLEED SEATS - NIGHT

Tina and Paul watch an opera performance. Well, Tina watches. Paul examines his PROGRAM with his opera glasses.

PAUL
(whispers re: the font)
Bookman Condensed...

Tina smiles, sighs and resumes watching the opera.

CUT TO:

EXT. LINCOLN CENTER - NIGHT

Tina and Paul walk beside the illuminated fountain as the crowd disperses.

PAUL
What an interesting program.

TINA
I know! I love Rossini. And the Thieving Magpie's my favorite. I love how everyone in the opera assumes a master thief is stealing the silver, but actually it's just a bird outside.

PAUL
I meant the "program" program. Combining Helvetica and Bookman? Took me totally by surprise.

TINA
Well, it's 10:30, I'd better head home before I turn into a pumpkin.

PAUL
I'm just glad you weren't too tired to meet after your trip. Sooo...

Paul awkwardly tries to put his arm around Tina while switching hands with his briefcase, and succeeds in spilling work to the ground.

Tina helps him gather up papers and brochures.

TINA
(re: some papers)
What's this?

PAUL
My firm's underwriting an auction at Sotheby's next month, I've got to crunch the numbers. Over $200 million in diamonds. Crazy, huh?

Tina shakes her head and hands the papers back to him.

TINA
How the other half lives.
(the fakest yawn ever)
Well, gotta get up early.

Tina gives him a tiny platonic peck and walks off.

PAUL
(touching his cheek)
I think this is getting serious...

CUT TO:

INT. TINA'S PENTHOUSE APARTMENT - EVENING

An old PHOTO of Elaine with TWO HAPPY LITTLE GIRLS hangs on the wall next to another of teenage TINA with a POSSE of GIRLS. Books on wine-making are stacked neatly on the glass table...

Tina puts on a wine-making Audio-book, which plays as she works on her laptop.

AUDIO-BOOK
In wine making, there is one perfect moment to harvest. Too soon, and the opportunity slips through your fingers. Too late and the fruit rots on the vine...

Tina clicks through a New York Times web article about the Sotheby's auction. She drums her fingers, THINKING...

CUT TO:

EXT. SOTHEBY'S - DAY

It is a bustling mid-town morning as Tina sips a cup of coffee walking past the imposing limestone facade of Sotheby's Auction House...

Tina walks towards the corner and peers in one of its windows.

Just then IN THE REFLECTION she sees: OVER HER SHOULDER behind her, a guy with COLD BLUE EYES. Their eyes meet for a moment.

TINA
(to herself)
Omar?

Tina WHIPS around, he's gone. Vanished.

Tina moves off the side of the busy street, and puts on a pair of SUNGLASSES.

Tina's POV: She SNAPS PICTURES by touching the side of her glasses-- the entrance, the street, the corner... and we see the photos pop up instantly on her iPhone. CLICK.

Removing the glasses, Tina turns around, bumping into a different guy: HAMM, 40, tall and ruggedly handsome.

HAMM
Don’t break my heart and say you don’t remember me. I questioned you three hours for the Van Hefton case?

TINA
Detective Hamm. I should’ve recognized those hard untrusting eyes...

Hamm strolls alongside Tina.

HAMM
So what are you up to?

TINA
Just an honest office worker out on her lunch break...

HAMM
Funny, I talked to a hedge fund manager the other day who might disagree. You wouldn’t have gotten into feng shui lately?

TINA
No but I do love Chinese food. I hear he had it coming though.

Nearby, another plainclothes cop, ABRAMS, strides behind them.

TINA (CONT’D)
Don’t look now but we’re being followed by a guy in a 3-dollar tie.

HAMM
Meet my new partner, Detective Abrams. You’re our new project.

TINA
L’il ol’ me?

HAMM
What would you say if I told you I had a file on you three inches thick?

TINA
I'd say you were infatuated with me. And that your office needs computers.

HAMM
(looking her over)
So, who are you today?

TINA
Well, if you know my file so well, why don't you tell me?

HAMM
Tina Cassleton, AKA Tina Henderson, AKA Martina Lebowitz. Tied to some of the top jewel thefts of the past ten years, but never convicted.

TINA
I really do have to go.

HAMM
Tina, your luck's gonna run out someday. And I'll be there waiting. Mark my words-- you're going down.

She waves goodbye.

CUT TO:

EXT. PARK SLOPE GALLERY - NIGHT

An eclectic art gallery, part hipster, part highbrow. Tina slips in just as they're closing.

TINA
I have an appointment.

INT. PARK SLOPE GALLERY - SAME

Surrounded by sculpture, the gallery owner, AZIZ, upscale, trendy, pours Tina some wine amid American mid-century art.

TINA
(re: a sculpture)
I don't know, Aziz. This one seems a little "look at me."

AZIZ
My assistant agreed to exhibit them when he was stoned. Or maybe it was when I was stoned. Someone was stoned. I'm hazy.

He takes her on a tour of questionable artworks.

AZIZ (CONT'D)
I've been unloading them on some uptown clowns who think they're post-modern, so it's a win-win. Now, tell me what you've got?

TINA
Just your favorite brand of gin.

Tina slides Aziz an envelope containing the SAPPHIRE NECKLACE.

AZIZ
Niiice...

TINA
Thought you'd appreciate it...

AZIZ
A work of art. I can get you five-figures. Six if you can wait til Christmas.

TINA
You know I don't like to wait.

AZIZ
Going towards your vineyard dream?

TINA
That dream's gonna be a mirage unless I up my game...
(sighs)
I've had an epiphany. My Mom's in trouble, I got a cop on my ass, and I'm still five million light in my vineyard fund. The universe is telling me something. I've gotta do one last big score... Then I'm out. For good.

AZIZ
C'mon Tina, everyone says that. And big score's not your style.

TINA
Oh? Well what do you think the most diamonds you could lay off would be? I mean, something big. Really big.

AZIZ
The Sotheby's auction?

TINA
Maybe.

AZIZ
Tina, know why no one ever hits Auction houses? Cause they have the fortifications of Fort Knox, and the surveillance of Tiffany's. It's a perfect security storm.

TINA
You didn't answer my question.

AZIZ
Yeah, I could lay it off. With time. But don't risk it.

TINA
Why not?

AZIZ
Look, lone wolf McQuade, it would take a team. And you don't have the rolodex for this one anymore...

TINA
Hey, I still got a network. The thing about growing up in Palm Beach, bad girls find each other.

AZIZ
That's not all. For this job you'd also need a serious boxman. You'd need the best...

TINA
...and the best boxman for the job is a woman, I know.

AZIZ
And where is she now?

TINA
Someplace comfortable...

CUT TO:

INT. ETHERIAL WHITE SPACE - DAY

CLOSE ON: As VIVALDI plays, Amy sits in a satin robe, hair in a towel, getting A MASSAGE, while she taps gently with the pen and paper in front of her.

AMY
Honey...? Do you think you could get the noise down a tad?
(MORE)

AMY (CONT'D)
You know how important my Vivaldi is to me when I'm trying to write...

MASSEUR (O.S.)
Of course, my dear...

Pull back to REVEAL:

Out the window is the yard of the women's correctional facility, and the masseur is WARDEN HATCHER, 45. He closes the window.

HATCHER
We'd better wrap it up. The guards give me flack when my office smells like incense. Same time tomorrow?

AMY
You know where to find me... But don't forget my parole hearing's Thursday.

She stands extra-close.

AMY (CONT'D)
(one last passionate kiss)
Wouldn't you say I've exhibited... good behavior?

HATCHER
Very good behavior...

He is seeing double.

AMY
Then I'm sure you'll testify that I qualify for... early release?

He pulls her close.

AMY (CONT'D)
Oops-- I think that just happened.

CUT TO:

INT. UPSCALE CLIMBING GYM - DAY

On the sheer face of a rock wall, Tina's lean figure hangs by a powerful hand as she pulls herself higher.

TINA
(passing a muscled guy)
You can do it. Dig deep.

Tina looks over as Amy strolls in from the far end of the gym. They regard each other from a distance.

AMY
(walking over)
Well, look what the cat dragged in...

They stare each other down.

TINA
Come up to my office so we can talk.

CUT TO:

INT. TALL CLIMBING WALL - LATER

Tina and Amy scale the wall side-by-side, the only way they can have any privacy.

TINA
I see you've kept in shape...

AMY
I used my time away to better myself... Two years is a long time.

Amy passes Tina, competitive, beating her to each hold.

TINA
You can thank me for getting Congresswoman Campbell's letter to the parole board. She owed me for getting her wedding ring back from her lying cheating husband.

AMY
So what's the catch? Why are you suddenly doing me favors after what you did?

TINA
Don't blame me because you deviated from the plan. We were after <u>one</u> painting, not the entire Impressionist collection.

AMY
I saw an opportunity. Instinctively!

TINA
Impulsively!

AMY
Ingeniously.

TINA
Yes, ingenious how you got busted and the competition made off with our loot. Your impulsiveness is why Mom never used you on the long con, you've got no discipline!

AMY
Whatever happened to sticking by your sister? The least you could do is say sorry.

TINA
I'm supposed to apologize? It's always the same with you-- Expecting me to bail you out of trouble, in summer camp, in high school, it never ends!

Amy climbs ahead of Tina.

AMY
Oh, you wanna rehash the past? I'm your older sister, how come you're always the one calling the shots? And if your mind's such a steel trap, how come you never remembered my birthdays the past three years?

TINA
Did you just fart in my face?

AMY
It's the least I could do.

TINA
Fine, I'm sorry. I'm sorry the heist went south. I'm sorry you weren't more disciplined. I'm sorry you can't put this behind us.

Just then Tina SLIPS and clings to a handhold while struggling to get a footing.

AMY
Tina! Take my hand--

Tina hesitates.

AMY (CONT'D)
No time! Take my hand!

Tina grabs for Amy's hand. Amy takes it.

Amy smiles... then relaxes her grip as she slips Tina's gold ring off her fingers and lets her tumble 15 feet to an inflated pad below.

TINA
(landing on her ass)
Oww!!!

Amy smoothly rappels down the wall and strolls right by Tina who's rolling in pain.

AMY
(re: Tina's ring)
Look for it on EBay. See ya, sis!

TINA
(between gasps)
Fine. But you-- just-- walked away from 200 million bucks--

Amy halts in her tracks.

CUT TO:

INT. CLIMBING GYM - JUICE BAR - LATER

They seek privacy as Tina rubs her wrist.

AMY
Why didn't you just mention the numbers up front?

TINA
I thought we might have a little sisterly chitchat first after barely talking in two years.

AMY
(enjoying Tina's pain)
200's an interesting figure. And I suppose you need my skills, huh?

TINA
You're a genius at two things-- safecracking, and getting other people to do things for you. And this job needs a team...

AMY
Oh, I'm sure you can call on your vast network of no-friends, Miss Independent...

TINA
Look, Amy, I'm sorry if you think I got you sent to jail. Truly.

AMY
And I'm sorry you're a dick.

TINA
Are you done?

AMY
No, there's like fifty other things I blame you for, I just can't think of them now.

TINA
Look, this is a once in a lifetime opportunity, and I need your help.

AMY
That's rich...

TINA
And-- Mom needs your help too. I think she's too proud to admit it, but she's being evicted from her complex, and I think she's sick.

AMY
But-- I just talked to her-- She didn't mention any of that to me.

TINA
You know how Mom is. She put up with a lot, raising us on her own, and she's not a complainer.

AMY
So you really think Mom's sick?

TINA
Yeah. And this job is enough for <u>all</u> of us to retire permanently, and do a solid for Mom.

AMY
And if I agree to help, how do I know Miss Go-It-Alone won't bail again at the first sign of trouble?

TINA
Hey, as long as Miss Loose-Cannon doesn't screw everything up, you won't have to worry about me.

AMY
I'll think about it.

TINA
Don't think too long.

CUT TO:

INT. ITALIAN TRATTORIA - EVENING

It is an uptown joint, frescos on the walls and elegance all around. Tina sits across from Paul's parents, Paul beside her.

PAUL'S MOM
Tina, it's delightful to finally meet you. Paul has told us so much about you...

TINA
Well, you sure raised a sweetie! We're just two peas in a pod...

PAUL'S MOM
I always said my little boy is sweet as the dickens and dull as dishwater, but maybe he's found his soulmate. So I understand you're in management?

TINA
Interoffice management to be precise. Those pesky issues that don't quite fall into HR but aren't exactly clerical either-- scanning shared documents, color-coding--

PAUL'S DAD
(cutting it short)
You two are a perfect match.

PAUL'S MOM
To the happy couple!

Tina raises her glass, as in the doorway she sees-- Amy.

Amy waves and comes over.

AMY
Tina, there you are! Howdy all! Good news, I decided to take your offer! Ya know, that “thing” we were talking about...

TINA
Uh Amy, we’re a bit busy right now.

AMY
What, you’re not gonna introduce your own sister? When someone gets married, you’re marrying the whole family, doncha think?

TINA
No one’s getting married. But Stanley, Jennifer, Paul, this is my sister Amy.

Amy grabs an unused chair from another table and pulls it over, then plops down.

PAUL
Tina? I didn’t know you had a sister.

Tina skewers Amy with her eyes.

AMY
Just one of the many surprises she has in store for you, trust me. Hey, is this calamari?

PAUL’S MOM
Uh sure--

AMY
Prison food was awful. Mostly beets. I’m making up for lost time.

PAUL’S MOM
“Prison”?

TINA
Amy’s paid her debt and now the sky’s her limit! Right Amy?

AMY
Yeah, sure!

PAUL’S MOM
W--Well the important thing is that we’re all here together for a nice meal, and family supports family.

AMY
Yeah, let's get this couple on their way!
(elbowing Tina)
Fifth time's a charm, am I right?

PAUL
You've been-- married before?

TINA
Nope, never been married before. She's just kidding. Stop it kidder.

AMY
Guilty as charged. I kid. Though she was briefly engaged to a Ukrainian businessman to get a passport, am I right--

Tina pours herself more wine.

PAUL
Tina-- Is this true?

TINA
I can explain--

AMY
You did tell them about Mom, right? So sad about the indictment, and at her age...

TINA
That was years ago.

PAUL'S MOM
(suddenly rising)
Umm, I think I'm gonna get some air-

Paul's parents head out as Paul follows.

PAUL
(trailing them)
Wait-

AMY
(calling after them)
Nice to meet you!!

TINA
What are you doing?!?

AMY
We need your head in the game.

TINA
He’s a nice guy!! Thanks for torpedoing my one chance for happiness...

AMY
We both know your history, your trust issues, it’d never work.

TINA
Sheesh, at least I don't go through dates like a tomcat on s’mores!

AMY
S’mores? Cats don’t like chocolate.

TINA
I’m sick of you telling me how the world is.

AMY
Show me one cat who likes chocolate. One.

TINA
You drive me crazy!

Tina downs her wine and grabs her coat.

AMY
(re: the calamari)
You gonna eat that?

CUT TO:

EXT. DOWNTOWN SIDEWALK - DAY

Seen from afar, Tina and Amy approach an unmarked white building on Murray Street.

AMY (O.S.)
Now we’ll need funds for incidentals, transportation, basic materials to get this operation off the ground. And it isn’t gonna be cheap.

TINA (O.S.)
(perusing a list)
This is your budget? 10K on wardrobe and hair care??

AMY (O.S.)
We’ll need to blend in.
(MORE)

AMY (O.S.) (CONT'D)
Don’t give me that look, you have to spend money to make money! And wait till you see the hideout I found...

INT. TRIBECA UPSTAIRS BAR - MAIN ROOM - SAME

A large dimly-lit room, with an antique cash register, paintings of naked ladies, and turn-of-the-century couches...

AMY
Isn’t it perfect?

TINA
Yep, for an S&M club...

AMY
I know, right? It was a bar during prohibition so it’s got that ambience of naughty...

TINA
We’re planning a heist not a rave. How much did you drop on this place?

AMY
Enough, why not have a little flair?

TINA
Cause I’m bankrolling this job and trying to watch the bottom line! This is all coming out of my vineyard fund and you just lost me a tasting room.

AMY
See, that’s your problem, sis’. You never know how to cut loose, just have fun. That’s why Mom always had you play the square on jobs.

TINA
Better than the loose cannon...

AMY
(dangles a list of names)
Well if you want my rolodex of bad girls you need to change your attitude. You’re not a team player and without me there’s no team. I’ve had lots of time to keep in touch.

TINA
Fine. Who have you got?

AMY
Remember Kristen from Palm Beach?

TINA
She was an odd duck, I thought she was at MIT.

AMY
She was, but she had a nasty habit of bringing her work home-- specifically a seven-million dollar supercomputer. She's been out on community service, but you could say she found religion...

CUT TO:

INT. SAINT CATHERINE'S CHURCH - BOSTON - DAY

GOLDEN LIGHT shines through stained glass to illuminate:

KRISTEN (28), in a modest dress as she walks briskly through Saint Catherine's. HYMNS can be heard in the echoey space.

Kristen passes a choir boy slaughtering Vespers.

KRISTEN
(gently correcting)
S*icut erat in principio*...

Kristen pats him on the head. The MOTHER SUPERIOR passes by.

MOTHER SUPERIOR
Kristen, ever since you became head of I.T., online donations are up 43%! However do you do it?

KRISTEN
Just a little common-sense investing, and this...

Kristen touches the crucifix around her neck. The camera follows Kristen downstairs...

INT. CHURCH BASEMENT - CONTINUOUS

She switches on the lights and a trio of COMPUTER MONITORS blink awake, showing REAL-TIME stock market DATA and GRAPHS from markets around the world.

Kristen crosses herself and opens her crucifix to reveal a USB drive and plugs it in to one of the computers. Boom.

As a “VIRUS UPLOADING...” message progresses on-screen, stock indexes FLUCTUATE WILDLY and TRENDLINES start to WARP...

A third monitor shows an account for “Saint Catherine’s Fund”, as the balance surges.

KRISTEN
(tiny smile)
Forgive me Father, for I have sinned.

CUT TO:

INT. TRIBECA UPSTAIRS BAR - DAY

Amy shakes a Martini at the bar as Tina sips a glass of milk.

TINA
...And who do you have in mind for the heavy work?

AMY
‘Member that army brat whose Dad was stationed at Tampa?

TINA
Maya from Scared Straight? What’s she up to now?

CUT TO:

EXT. KANDAHAR OUTPOST - AFGHANISTAN - TENTED AREA - DAY

In a WHIPPING WINDSTORM, SPECIAL FORCES GUYS disembark a Blackhawk, high-fiving and chest-bumping.

Hooting and hollering, they enter a TENTED AREA as MAYA (27), toned, tattooed, in Special Forces combat fatigues, looks up.

MAYA
What’s all the fuss?

TEAM MEMBER
(swaggering in)
Nothing much. Except we just bagged the Hakanni Network’s number three. Booyaa!

The guys Chest-bump as Maya fumes.

TEAM MEMBER (CONT'D)
Too bad you couldn't be there Maya. Your Dad would have been proud. Major rush!

MAYA
Yeah, too bad...

OFFICER
Sorry Maya. You know the rules, no chicks in combat.

A Team Member swaggers up to Maya.

TEAM MEMBER
Darlin', there's some Porterhouses in the freezer out back. You want to run outside and get 'em for us sweetie?

MAYA
(eyes narrow)
Sure. No problemo...

EXT. TENT - CONTINUOUS

Maya storms outside, shoulders a REMINGTON 870, and BLOWS the icebox sky high.

MAYA
That oughtta warm 'em up for ya...

The rest of the team comes running outside as INCINERATED AND FLAMING BEEF rains down.

CUT TO:

EXT. UPSCALE SUBURBAN HOUSE - DAY

Camera tracks past an attractive Colonial in a leafy suburb.

TINA (V.O.)
And for our second-story gal?

AMY (V.O.)
The woman whose Giselle won a Times critic's award the same week she snuck into the Met to lift a Kandinsky...

TINA (V.O.)
Melissa? Enjoying the good life, no doubt...

The camera follows through to the backyard where:

A CHILD'S BIRTHDAY PARTY is in progress, amid balloons, gifts, etc. And effortlessly making sure the whole thing unfolds with precision is MELISSA (mid 30's, slightly heavy).

MELISSA
Who likes birthday cupcakes??

Several Moms come up to Melissa, cocktails-in-hand.

SUBURBAN MOM
Melissa, I love what you and Doug did to the kitchen. That back-splash. To die for.

MELISSA
I was gonna go with Italian marble but when our designer showed us the Himalayan bluestone, I fell in love!

Nearby a group of fathers stand around a barbecue, drinking micro-brew beers. Suburban husband DOUG smiles at Melissa and winks at her. She smiles back.

Nearby a clown JUGGLES rings. But a sudden GUST of wind carries one ring up into the air, and it lands on the roof.

CLOWN
Uh-oh. Lost one.

A kid starts crying.

DOUG
I'll get the ladder.

MELISSA
I got it hon'.

Melissa launches herself onto a trellis and swings herself up with precision and skill...

SUBURBAN MOM
What the--

On the roof, Melissa does a quick series of leaps, tumbles, and twirls to reach the ring, which she tosses down, as guests stare back with jaws agape.

MELISSA
(on their looks)
What?

MUSIC CUE: “The Boys Are Back In Town” as we:

CUT TO:

- At Boston’s SOUTH STATION, Kristen lifts a wallet from a suited commuter and drops it in a violinist’s hat, then hops on a train.

- In her leafy San Francisco suburb, Melissa rights a leaning lawn jockey, then throws a tasteful travel bag into her Lexus mini-van, and screeches off to the airport...

- Maya strolls through an airport with a dufflebag slung over her shoulder, pausing to peek at Martha Stewart Living...

ANIMATED GPS GRAPHIC--

Animated lines squiggle and crisscross the world, through airports, freeways, tunnels, traffic... converging into...

NEW YORK CITY.

CUT TO:

INT. TRIBECA UPSTAIRS BAR - DAY

Amy stands at the top of the stairs as the girls filter in.

AMY
Okay ladies, check your phones and toys at the door...

Tina hands them each a book as they arrive.

TINA
On the off chance we get raided, we’re a book group discussing Oprah’s latest...

Maya ambles in, followed by Kristen.

KRISTEN
78 steps.

MAYA
Come again?

KRISTEN
78 steps from the ground floor up here. 143 blocks from the airport.

Kristen offers a can of Red Bull, which Maya brushes aside.

MAYA
Uh okay. Who's this geek?

TINA
The best techie this side of Mumbai. Come on in...

Melissa comes up the stairs and looks around.

MELISSA
Amy! Haven't seen you since that little real estate game down in Palm Beach. Too bad your Mom's hung up her spurs, she was the best.

MAYA
(re: Amy & Tina)
I have to admit, I'm surprised to see you two working together.

AMY
I brought Tina in out of pity, I mean, look at her, she's hopeless.

TINA
Just keep it coming, I've got your parole officer on speed dial.

KRISTEN
Some things never change... You know, I've been learning a lot about forgiveness lately...

MAYA
Can you forgive whoever cut your hair?

AMY
So Melissa, how's married life?

MELISSA
Doug and I made a promise to never go to bed mad-- so I've been awake three days straight.
(hopefully)
Do I get to blow things up?

AMY
Sorry, that's Maya's job.

MELISSA
(re: Maya's tatoo)
"Stryker"? That your guy?

MAYA
It's my favorite antitank round.
Hey-- where's my buck knife?

Kristen SMILES and lifts her Red Bull can which has Maya's buck knife magnetized onto it.

KRISTEN
(little smile)
Beware of geeks bearing gifts.

Maya snarls as the group dissolves into laughter.

TINA
Let's get to work...

CUT TO:

INT. TRIBECA UPSTAIRS BAR - BACK ROOM - LATER

The room has been set up with a projection screen and sleek server boxes whir in the corner. Tina strides up front.

TINA
Ladies. Thanks for coming and putting aside your lives. Amy and I have you in mind for a very special job...

AMY
And we know you're interested, or you wouldn't be here.

TINA
Maybe you've been put out to pasture. Feel under-utilized. Maybe you're just bored, wondering if your best days are behind you. But today all that changes, cause ladies--
(winks)
Diamonds are a girl's best friend.

On cue Kristen jockeys the computer as the lights DIM, and their big screen shows the exterior of an imposing limestone building with stainless steel doors.

TINA (CONT'D)
Sotheby's New York, the world's premiere auction house. And the site of a megabash auction in ten days to celebrate the 50th anniversary of "Breakfast at Tiffany's". The theme's old Hollywood and the budget for the party alone is $11,000 per guest...

MELISSA
Hell, maybe we should just knock over the party planner...

Kristen giggles from the back.

MAYA
(to Melissa)
Hey Princess, mind keeping it down so I can concentrate?

MELISSA
Don't let the manicure fool you. I got a mean right hook.

They both start to rise.

TINA
Alright gals, play nice... Now the auction itself will have crazy security, but we can use the gala the night before to get access to the vault, then do a little spring cleaning. Here's the score.
(another slide comes up)
The collection is from the estate of a billionaire movie buff who passed away last year. It's got emeralds, rubies, pearls... but it's the diamonds we want.

A slide of a dozen fat glittering diamonds comes up.

TINA (CONT'D)
Together, these rocks appraise north of $200 million...

There are GASPS.

TINA (CONT'D)
That'll buy a lot of dreams. An estate in the country? A Lear Jet? 100 swimming pools of holy water?

MAYA
...or a 100-year sentence if we get caught.

AMY
Ya forgot to mention the hard part.

MELISSA
You left out the hard part?!

TINA
We've got competition. I ran into another interested party when I was casing the neighborhood...

Tina CLICKS to a photo of OMAR, lurking down the street.

MELISSA
(recognizing)
Omar Kadar. Stole "The Scream" from that museum in Norway... twice.

AMY
And he's the guy who busted in on Tina and me a few years back when we hit the Chicago Museum of Art. He likes to piggyback on other teams, and he plays rough.

She shuts off the projector.

TINA
I won't sugarcoat it, lotsa risk and just ten days till show time...
(beat)
So what d'ya say? You wanna let the boys steal your lunch again or you wanna make a little herstory?

MAYA
Well, I do like a challenge... but what's the plan?

AMY
I'm thinking we take a page from the National Museum heist in Rio. Three guys went in with machine guns, car bombs to stop traffic, and made their getaway in a speedboat in the harbor--

TINA
Which is why she's not in charge. This job calls for a scalpel, not a chainsaw--

MELISSA
I feel like I'm being talked to by a two-headed bossymonster.

Amy reluctantly yields the floor.

TINA
Now without further interruptions, Kristen's gonna talk through the tech challenges.

KRISTEN
(nervously stepping up)
This job presents challenges both technological and logistical. They overhauled security last year-- new alarm system, computer generated guard schedules, and state-of-the-art sensors. So to get started I'll need two things: blueprints, and the locations of every sensor inside the building. Then I can marry them together into a model so we can learn the system.

TINA
We'll need to figure a way to get our hands on the blueprints for the auction house. But first we got to do a little recon...

MELISSA
(putting her feet up)
You girls have fun, I think I'll sit that one out...

MAYA
And what will you do, Marie Antoinette, hit the spa?!

MELISSA
Give me a phone and fifteen minutes, and I can get the blueprints to any building in the city. Waddaya say?

AMY
I say... Let's do this!

CUT TO:

EXT. SOTHEBY'S - DAY

Amy and Tina step out of a SURVEILLANCE VAN while inside Kristen listens with headphones and Maya sits at the wheel.

INT. SOTHEBY'S LOBBY - SAME

Tina and Amy push through revolving doors and into the sparkling opulence of the lobby, tingling crystal chandeliers above them and soft oriental carpet beneath their heels.

KRISTEN (V.O.)
Now, no one walks in the door of Sotheby's without an identity and a bank reference. But I've taken care of that for you...

They approach the SECURITY STATION guarding the door. Behind are desks and a bank of monitors. A BESPECTACLED GUARD pauses from his New York Times crossword, and looks down at them.

BESPECTACLED GUARD
Ms. Kendra Nelson, Ms. Roberta Smith? Here are your paddles, today's auction is just getting set to begin...

Amy nudges Tina out of the way and takes her paddle.

AMY
You look like a Roberta. Fat ass and all.

TINA
Did you take this job just to antagonize me?

AMY
That's a fringe benefit. Roberta.

CUT TO:

INT. PENTHOUSE APARTMENT - SAME

Across town, Melissa makes herself comfortable.

She switches on BURT BACHARACH and puts on a robe.

Melissa unwraps a GRAPE POP TART, drops it into the toaster, and presses down the lever...

Then JAMS the lever in place with a knife.

Melissa uncorks a vintage Pinot, savors the bouquet, pours herself a glass and settles back on the couch reading a copy of the New York Times...

The toaster starts SMOKING and the SMOKE ALARM GOES off.

Melissa effortlessly lifts the phone and dials a number.

MELISSA
(pleasantly)
Hello, 911?

CUT TO:

INT. SOTHEBY'S EXHIBITION GALLERY - SAME

It's part museum, part jewelry store as well-heeled people peer at art and scribble notes on their auction catalogs.

Tina and Amy stroll through, eyeing the place.

TINA
(whispers)
I spy elevators to the vault. And quit blocking my view.

AMY
Ten o'clock and 3 o'clock, I spy a camera and a heat sensor...

CLOSE-UP ON: Tina's FLORAL PIN with its own mini camera.

CUT TO:

INT. SURVEILLANCE VAN - OUTSIDE - SAME

Kristen monitors the feed from the camera.

KRISTEN
Okay. Got it. Now, give me a wider sense of the room...

CUT TO:

INT. SOTHEBY'S EXHIBITION GALLERY - SAME

Amy and Tina continue browsing around the gallery. Amy glides a gloved hand across glass display cases, as inside luminous JEWELS sparkle back...

AMY
You know, I was just thinking.

TINA
And there begins the problem...

AMY
You missed my birthday last year.

TINA
No, I don't believe I did.
(beat)
Motion detector above the vent.
I got you a Kindle.

AMY
No, that was the year before, you totally forgot it last year.

KRISTEN (V.O.)
(cutting in)
Girls, I need positions for all the sensors on the left wall.

As Tina turns, Amy steals a peek at some SHIMMERING DIAMOND RINGS inside a display case. Amy looks slyly around.

TINA
Don't even think about it.

AMY
Jeez, I was just looking...

TINA
I know you. You were thinking of doing a smash and grab. Don't deny it.

AMY
Okay maybe I was. I was considering it, doesn't mean I was gonna do it!

TINA
You don't change. It's always the easy way with you, huh?

MAYA (O.S.)
Would you two please focus?

An elderly matronly MINDER smiles and makes her way over.

TINA
(seeing her approach)
Great, you've already pulled heat.
Good job Amy.

MINDER
May I answer any questions for you ladies?

TINA
Oh, we're just browsing...

MINDER
Those vintage rings are lovely, aren't they?

AMY
I'll let you in on a secret, some rings might come in handy soon!

MINDER
Ah, which of you is the lucky girl?

AMY
Both of us, actually.

Amy puts her arm around Tina.

MINDER
I-- uh-- oh-- I see.

TINA
We can't afford these. Thank you.

AMY
(to the Minder)
Some people are givers, others takers. And little Miss Perfect here can be a little stingy about giving back, ya follow?
(leans in)
Honestly, this one's a bit of a "pillow princess", if you know what I mean...

MINDER
I most certainly do <u>not</u>.

TINA
(to Amy)
I'm gonna crack your skull and plant begonias in it.

AMY
She's a firecracker isn't she? That's why I'm crazy about her!

The Minder shakes her head and moves off.

TINA
What are you doing?

AMY
I got rid of her, didn't I?

TINA
Come on, they're starting...

INT. MAIN AUCTION ROOM - SAME

They continue to the next room where an auction is in progress, a LIVE DIGITAL SCREEN shows the bid in DOLLARS, YEN, EUROS, and other currencies.

A lithograph is carried to the stage. Tina scribbles on an auction catalog, noting positions of the cameras.

AUCTIONEER
Lot 4C-- an unnumbered Chagall lithograph, 1956, excellent condition. I have a five thousand dollar offer, thank you.

AMY
That'd make someone a lovely late birthday gift...

TINA
Oh, I didn't realize you were a collector. I thought you just collected petty insults from the past.

Amy grabs Tina's bidding paddle and holds it up.

AUCTIONEER
Six thousand is bid. Do I have seven?

TINA
(whispering to Amy)
Did you just do what I think you did?

AMY
Omigod! This is fun, right?!

AUCTIONEER
(to a man across the room)
And seven.

Suddenly Amy raises the paddle again.

AUCTIONEER (CONT'D)
And eight! From the lady in the teal jacket.

TINA
(whispering, to Amy)
Stop it!

AUCTIONEER
(from the other bidder)
And nine... Do I hear ten?

AMY
My brain says stop but my arm's not listening. I can't help it!

TINA
(whispering)
Amy! Cut it out!!! You idiot!!

Amy raises the paddle again.

AUCTIONEER
And ten thousand.

TINA
Great. Two can play that game!

Tina grabs Amy's paddle and RAISES the bid with that.

AUCTIONEER
Eleven. And twelve. And thirteen!

Tina and Amy are bidding against EACH OTHER.

AMY
Okay but you're bankrolling this. Fun, though, huh?

MAYA (O.S.)
(on the radio)
Stop it! Both of you! <u>Stop</u>!!

Tina slaps Amy across the face with the bidding paddle.

CUT TO:

EXT. SOTHEBY'S ENTRANCE - LATER

Tina and Amy storm away lugging a boxed lithograph.

TINA
Awesome. We haven't even started the job and we're already in debt.

AMY
You shouldn't have provoked me!

TINA
And how exactly did I provoke you?

AMY
With your total lack of confidence in my abilities! And by forgetting my birthday!

MAYA
(coming over)
Quit bickering. We're due across town at 1600 and I got the outfits.

CUT TO:

INT. PENTHOUSE APARTMENT - LIVING ROOM - SAME

A bevy of FIREMEN pile out of the smoky apartment.

MELISSA
I want to thank you gentlemen again...

FIREMAN
Ma'am, in the future, I wouldn't make toast when you might doze off.

She follows them to the door.

MELISSA
(to the last guy)
Hey, while you're here would you mind checking something for me? Some peeping tom across the way has been bugging me.

He casts her a look as the rest of the guys pile out.

FIREMAN
(to the others)
Guys, I got this.

MELISSA
You guys are amazing-- And so high-tech, is that an iPad?

FIREMAN
Yeah gives us stats on buildings. You can bring up blueprints for any building in the city...

MELISSA
(hands him binocs)
Third window from the left. Can you have a look?

FIREMAN
Sure.

HIS POV: Tina, Amy, Kristen and Maya are having a PILLOW FIGHT in schoolgirl outfits in an apartment across the way.

MELISSA
See anything?

FIREMAN
I- uh- Not yet... Gimme a minute.

Melissa plugs a cable into the distracted fireman's iPad, downloading the contents.

CUT TO:

INT. TRIBECA UPSTAIRS BAR - BACKROOM - LATER

As a gentle fog fills the room, BLUEISH lines from a floor projector cut HOLOGRAMS in the air.

TINA
Listen up ladies, Kristen was able to set up a walk-through for us...

They stroll in the virtual door as around them are shimmering holographic images of the interior of Sotheby's.

AMY
(marveling)
Whoa... nice work.

TINA
Let's go for a stroll...

Kristen takes over the tour through the holographic model.

KRISTEN
We're in the main atrium, over there's the security station, which leads to the gallery through a 3-ton door rated to 4 hours of nonstop drilling...

TINA
(to Amy)
Funny, I heard the same thing about you.

KRISTEN
Of course, the first vibrations of a drill would set off the seismic alarm anyway. And if any alarm in the building is tripped, then ALL systems go into lockdown. So we gotta be careful.

They continue through the model.

KRISTEN (CONT'D)
Now we're entering the gallery, note the minefield of sensors, and over there are the elevators that go down to the vault... The goal is to get through the gallery, then disable the sensors, then get down to the vault.

In the area around the vault is a BLACK SPACE.

AMY
Where's the rest of the map?

TINA
Unfortunately that's where our blueprints end. We don't know anything about the vault, or what's around it.

AMY
(rolls eyes)
Great. That means we won't even know what tools to bring, unless we're planning on bringing a whole Home Depot with us!

KRISTEN
Or we make our own tools once we're inside.

MELISSA
Come again?

KRISTEN
3-D printer. The latest in manufacturing technology.

Kristen rolls a machine over to her table.

KRISTEN (CONT'D)
It can transform any digital design into a physical object on the fly. Three printing heads build up thin layers of material to manufacture any tool you want on the spot...

AMY
Sounds like a bunch of high-tech baloney to me...

KRISTEN
This one's a consumer model, but we'd need military grade.
(typing on her laptop)
Give it 15 seconds and a schematic...

The box inside the case starts CACHUNKING, and we see flashes of searing white light through the box as printing heads fly back and forth.

KRISTEN (CONT'D)
(typing)
And it cranks out any tool you need... Voila.

Kristen slides back open the panel, reaches into the tray, and pulls out a freshly-minted boomerang and throws it through the air, spinning in a circle before sticking in the wall. Amy raises an eyebrow.

AMY
I'd hate to see the military model.

TINA
And just where do we get a military-grade portable 3-D printer?

MAYA
I might know a place...

CUT TO:

EXT. MILCOMM OFFICES - NIGHT

They pull up in a monster truck to the parking lot of a sleek glassy building in a darkened Princeton office park. Amy sits at the wheel.

TINA
A monster truck? Really??

AMY
It was the easiest to boost, and I think we look boss!

TINA
Okay-- Remember everyone, stay in radio touch and keep an eye out for company. The watchword is "stealth". Understood?

They start to get out. Tina stops Amy.

TINA (CONT'D)
You're staying here. After our last outing I'd prefer we played it safe.

AMY
And what do I do, knit?

Amy fumes as the other girls pile out of the truck.

AMY (CONT'D)
Grounded by my own sister...
(brooding)
That Kindle was a Christmas gift. You know what you gave me for my birthday? A big bunch of nada.

TINA
Geez, let it go!

MAYA
Come on girls, it's showtime...

Kristen hands them sleek pullovers from the back of the cab.

TINA
Toys from your old job?

KRISTEN
Digital camo made of flexible LCD displays, it can blend in with any background...

Kristen straps a tablet computer to her arm, while the others zip on their digital camo and head in...

CUT TO:

INT. MILCOMM OFFICES - CORRIDOR - NIGHT

A ROVING GUARD strolls down a long corridor and passes another guard-

GUARD
All clear...

He continues on down the hall...

CUT TO:

EXT. MILCOMM OFFICES - SAME

The girls approach the side of the building.

Kristen touches a light pen to the wall of the building, and their DIGITAL CAMO instantly takes on the slate color of the background, concealing them.

TINA
Amazing...

Tina motions and they quickly move along the side of the building towards an entrance.

Suddenly Tina's torso is covered with a big animated GOLDFISH SCREENSAVER.

TINA (CONT'D)
What the--

KRISTEN
Sorry, sorry! Stupid screensaver!

MAYA
Get this fish off me!!

KRISTEN
(typing on her tablet)
One sec!!

It's quickly restored to grey as they continue on...

Approaching a side door, Kristen zips a security card through a slot in one motion. There is the sound of a lock...

INT. MILCOMM HALLWAY - SAME

Kristen joins the others as they slowly make their way down the hallway, hugging the shadows...

MELISSA
(to nervous Kristen)
New at this?
(Kristen nods)
Don’t rush through a heist. Take some time to smell the danger.

They continue down the hallway.

KRISTEN
(hushed)
Maya. Can I ask you something?

MAYA
Sure.

KRISTEN
I’ve noticed in every heist team there is an exchange of jocular expressions to reinforce camaraderie.
(hushed)
Teach me to banter.

MAYA
Seriously? Fine...

They move on to a room marked:

SPECIAL PROJECTS SECTION. AUTHORIZED PERSONNEL ONLY.

Kristen swipes her card through the scanner on the door. Nothing. The light on the door flashes red.

KRISTEN
Must have changed the codes--

TINA
Maybe we should abort.

Maya jumps up on the desk next to the wall-mounted console. The others stare as Maya starts pulling gear from her knapsack.

MAYA
I can handle this. Stand back.

Maya pulls out a CONICAL DEVICE with a magnetic edge.

MAYA (CONT'D)
Borrowed this from my last posting.
(on Tina's look)
Think of it as a silencer... but for things that make a bigger bang.

The girls back up as Maya SETS OFF A CHARGE. The explosion makes a DULL THUNK as it blows the lock to the lab.

MAYA (CONT'D)
Your tax dollars at work.
(to Kristen)
That's banter.

KRISTEN
Interesting.

TINA
(into mic)
Amy, we're in. Anything to report?

AMY (O.S.)
I'm painting my nails. Jungle red.

Maya and Melissa head back down the hallway to keep a lookout as Kristen and Tina head into the lab...

INT. SPECIAL PROJECTS LAB - CONTINUOUS

They fan out into the lab as Kristen locates a TITANIUM CASE on a counter, and flips it open.

KRISTEN
Bingo. Military grade digital printer. Let's pack it up...

Approaching FOOTSTEPS can be heard from down the hall...

KRISTEN (CONT'D)
Maya? Hello?

Tina peers cautiously down the hallway...

MAYA
(over radio)
We've got company.

Suddenly OMAR (the cold-eyed man she glimpsed outside Sotheby's) steps out into the light.

TINA
Oh shit. Omar?

OMAR
I never got a chance to thank you and Amy for that Monet.

TINA
Manet.

OMAR
I stand corrected, I know you won't mind a little healthy competition again...

Tina grabs Kristen and yanks her back against the wall as Omar opens an HK launcher and pops in a grenade.

TINA
Look out!!

A huge blast sends them diving for cover under the table as the door near them EXPLODES.

TINA (CONT'D)
(desperately into mic)
Amy!! We're pinned down!! AMY!

CUT TO:

INT. TRUCK CAB - SAME

Amy has her feet up on the dashboard and is painting her toenails and belting out COUNTRY MUSIC to the radio...

CUT BACK TO:

INT. SPECIAL PROJECTS LAB - SAME

Amid SMOKE and FLAMES, Omar GRABS the PRINTER CASE and makes a run for it. As two security guards come racing in from down the hall, Omar spins around and engages them in GUNFIRE.

Kristen and Tina hunker down under the metal table as the room is raked by gunfire. Tina pulls out her radio.

TINA
(into mic)
Amy! Amy! Heavy gunfire! Go to the south gate!!! The south gate!

CUT TO:

INT. TRUCK CAB - SAME

Amy is busy drying her nails.

AMY
What? I can't hear you. Someone's setting off firecrackers. Is it Chinese New Year already?

CUT TO:

INT. SPECIAL PROJECTS LAB - SAME

TINA
(into mic)
Look you idiot! We're under fire. Get to the south gate now!!

CUT TO:

INT. TRUCK CAB - SAME

Amy KICKS the truck into reverse, turns around, hits the gas and drives around to the SOUTH GATE.

AMY
(to herself)
Do this! Do that! Amy, you're so stupid! Glasses make me smart! So damn bossy!

Suddenly, AMY NEARLY HITS A GUY WITH HER TRUCK, as he dives out of her way and rolls out of view.

AMY (CONT'D)
Oh damn!! Sorreeee!

EXT. TRUCK - SAME

Amy gets out and runs over towards the guy, who pulls himself up. It is OMAR. Looking invincible.

AMY
Hey Mister, are you okay?
(with dawning recognition)
Omar?

Nearby, unharmed, is the TITANIUM CASE with the printer.

They both go for it. Amy beats him to it, and grabs it, then jumps back in the truck and floors it.

A bullet BLASTS through her windshield as she screeches away.

CUT TO:

INT. SPECIAL PROJECTS LAB - SAME

Tina and the others are under heavy fire from the guards.

MELISSA
Calgon, take me away...

Just then: The WALL EXPLODES as Amy's truck crashes through the front of the building, glass everywhere.

AMY
You called for a tow?

The girls run over and PILE IN the truck.

TINA
Drive!

INT. TRUCK CAB - SAME

Amy kicks it into gear and ROARS forward out the building RAMMING a barrier and taking off like a bat out of hell.

TINA
(shocked)
Amy! You-- you-- got the printer?

AMY
Hell yeah! Totally iced Omar for it. But he got away. I think he might be mad though.

KRISTEN
May I suggest we ditch the truck?

EXT. SIDE OF INTERSTATE - LATER

The girls pile out of the truck as Maya grabs the titanium printer case. Maya looks back at the truck.

MAYA
Better torch it.

Maya tosses a timed charge into the truck as they stroll off.

MAYA (CONT'D)
Man, we're bad-ass. What a night!

HERO SHOT: The girls strut towards the camera in SLOW-MO, cool as cucumbers...

Behind them the truck EXPLODES in a HUGE BLAST.

Amy leaps out of her skin. Melissa screams. Kristen vomits.

KRISTEN
(shell-shocked)
That was NOT like in the movies...

AMY
I think I peed myself.

TINA
I can't feel my face.

CUT TO:

INT. TRIBECA UPSTAIRS BAR - NIGHT

The girls all down drinks, shooting the breeze.

MAYA
Good job today, girls.
(to Kristen)
What's all that you're coding?

KRISTEN
(typing code)
Oh, a personal project, a digital confessional. People will be able to log into a website and confess their sins...

MELISSA
What a charming idea.

KRISTEN
(cheerfully)
Yep, and then I blackmail them!

MAYA
This girl's twisted. I like that.

Maya turns to Melissa who's slathering brie on a cracker.

MAYA (CONT'D)
So Princess, if you've got a cushy life in the 'burbs, why do you need to do this?

MELISSA
I like a little adrenaline mixed in with my Sunny Delight.

Across the room, Tina hesitates, then goes over to Amy.

TINA
That was impulsive what you did back there...

AMY
I know, I know, please don't start--

TINA
Actually I was gonna say good job.

AMY
Seriously? That's not something I ever thought I'd hear from you.

TINA
Well don't let it go to your head.

Amy absorbs this, as Tina gets a text message. Tina heads to the front of the room. She TINGS a glass.

TINA (CONT'D)
Hate to break up the party. But I called in some favors and found Omar. And since he seems to have us in his sights, I think it's about time we put him in ours.

CUT TO:

INT. HOTEL PENTHOUSE - LATER

Melissa, Amy and Kristen have POWER BINOCS on a tripod, angled down through an open window at a HIGHRISE across the way.

AMY
Omar Kadar, ex-Hungarian Mafia, now freelancing, and doing pretty well for himself judging from the brand of Vodka...

MELISSA
(looking through binocs)
See what's great about this whole turning-the-tables thing is that we're watching <u>him.</u>

AMY
You said it sister. Now who's watching who...
(looking through binoculars)
Yeah you'd better pick up those shorts...

ANGLE ON: INSIDE Omar peels off his shirt and starts doing ceiling sit-ups.

AMY (CONT'D)
We should be taking notes. What's he done, like 20 reps?

MELISSA
Easy, I'd say 30...

AMY
What do you say he weighs?

MELISSA
I don't know, I'd say a lean 165... Check those abs.

MAYA
I'd hit that.

KRISTEN
(taking a look)
I'd like his hands to be like Javascript code, quick-moving and practically everywhere.

The others look at her.

KRISTEN (CONT'D)
(hopefully)
Banter?

Maya gives a "kind of" look. As Amy takes another peek Tina walks in and takes in the scene.

TINA
What's going on here? We've got a Heist to plan! Amy you need to rehearse the route, Melissa, you need to get the ropes... C'mon.

She shoos everyone away, then looks through the binoculars.

TINA (CONT'D)
Oh yeah, come to Momma...

TINA'S POV: Omar lazily bends down, then rises and turns with a long-range rifle on his shoulder--

TINA (CONT'D)
Oh SHIT!

The window BLASTS to shards as Tina dives for cover. The other girls come running in.

TINA (CONT'D)
(unfazed)
We stay on plan, watch each others' backs, and get back to work.

MELISSA
(heading out)
Wow. She's cool as a cucumber...

But as soon as the others leave, Tina's cool vanishes and she starts nervous-eating, MANICALLY STUFFING HER FACE with croissants off the room service tray.

CUT TO:

MONTAGE:

The team prepares for their roles in the Heist, as:

- Amy navigates obstacles in the virtual model, setting off flashing RED ALARMS as Tina rolls her eyes...

- At the kitchenette Maya wears a chef hat while mixing vials of different chemicals and bubbling beakers...

- Melissa does a cobra pose on a yoga mat while Skyping with her two kids on a screen nearby...

- Kristen is in concentration as she designs a crossword puzzle on her computer...

- Back at her apartment, Tina looks at blueprints tacked up on her wall like a surgeon planning an operation. She looks at her watch and heads out.

CUT TO:

EXT. DOWNTOWN SIDE STREET - EVENING

Tina strolls down the side street approaching their hideout. She slows, feeling eyes on her. She reaches in her purse... Hamm steps out of the shadows.

HAMM
Pretty jumpy for nerves of steel?

She continues along the sidewalk as Hamm follows, trailed by Detective Abrams.

TINA
Said the cop who was afraid to go out without backup.

HAMM
Heard there was some major trouble at an office park in Jersey the other day.

TINA
I think the trouble is they're in Jersey. Why are you here?

HAMM
I was just out buying hamburger. This is the meat district, right?

TINA
Till it got ruined by yuppies like you.

HAMM
Yuppie? On a detective's salary? I couldn't afford this neighborhood.

TINA
Don't you have real criminals to catch instead of stalking young ladies?

HAMM
I'm here to warn you. One friend to another, some very scary fellows have been scoping you out...

TINA
Besides you?

HAMM
I'm dead serious. These are not people you want to mess with.

TINA
I can take care of myself. And why do you care so much?

HAMM
Cause I just want that satisfaction of arresting a live person instead of a dead one.

TINA
See ya around.

HAMM
Yes. You will.

Tina smiles, and goes to the door which Amy opens.

AMY
(re: Hamm)
Flirting with the enemy?

TINA
I already got one Mother.

AMY
Just don't go gooey on me now, we've got a job to pull off.

TINA
Please. I'm just keeping him close.

AMY
Uh-huh. Face the facts, sis, you'll die alone on that vineyard of yours surrounded by your sour grapes.

TINA
And you'll be enjoying your golden years in G-block.
(faces her)
What do you think, I'm gonna put my heart and soul into a job then screw it up?

AMY
Wouldn't be the first time.

Tina's iPhone beeps.

TINA
We're late for practice.

CUT TO:

INT. CLIMBING GYM - LATER

Tina and Amy practice climbing on an ultra-steep wall.

AMY
So how come we're the ones who get to do the scariest part of the job?

TINA
Cause you're the expert safecracker and I'm the babysitter to make sure you don't do anything crazy...

AMY
(climbing)
I blame my difficult childhood...

TINA
(climbing)
Don't remind me. Remember the time Mom was with that guy in Newport, and she had us pretend to speak Latin so he'd pay tuition for a fancy private school?

AMY
Or when she threatened to sue the landlord and I had to wear that fake cast for five months?

TINA
I felt so sorry for you.

AMY
No, I liked the attention!

They laugh.

TINA
You know you were always Mom's favorite.

AMY
Please! <u>You</u> were!

TINA
You kidding? Remember how she had that flamingo pin I desperately wanted, and she gave it to <u>you</u>?

AMY
Till you stole it from me!

TINA
You only wanted it cause I did.

AMY
I still <u>want</u> that flamingo pin back Tina...

TINA
See? We're doing it again. I think Mom played us off each other. I think that's why we're so competitive today.

AMY
You got that right. But--
(beat)
I gotta admit working with you isn't so bad...

TINA
Yeah not too awful...

They reach for the same handhold.

TINA (CONT'D)
(quickly)
Doesn't mean I'm gonna ease off on you.

AMY
(quickly)
Doesn't mean you're not a royal pain.

The girls exchange grudging smiles, and climb higher, together.

CUT TO:

INT. DARK SPACE - NIGHT

Amy tiptoes through a 3-D model... carefully...

AMY
I'm moving through the gallery towards the elevators...

TINA (V.O.)
Remember, slowly... <u>slowly</u>... that room is a security minefield...

Amy turns a corner in the virtual model.

TINA (V.O.)
If you take one more step in that direction you'll trigger the Doppler sensor--

Amy glares.

TINA
I'm giving you hypotheticals.

AMY
You're giving me gremlins!

TINA
Okay. Sorry. Trying to be a better sister...

Amy stumbles and part of the blueish model flashes RED as a virtual ALARM BLARES through the COMPUTER. The LIGHTS COME UP.

KRISTEN
Let's run it again.

AMY
(exasperated)
There's no way I can memorize all this stuff, I'm not your puppet!

Tina notices WRITING on Amy's arm.

TINA
(re: the writing)
What's that?

AMY
My cheat sheet. Your plan's so damn complicated, I can't cram it all in my head!

TINA
Great. Then the cops can just transcribe your arm to the charge list when you get arrested!

KRISTEN
Don't worry, we'll figure something out.

Tina gets a text message.

TINA
(reading the text)
Oh man...

AMY
What is it now?

TINA
(sighs)
I've got a fire to throw cold water on. Just part of the job...

CUT TO:

INT. DOWNTOWN DINER - EVENING

Tina sits at a table across from Hamm.

HAMM
The meatloaf here's a favorite with guys on stakeouts...

TINA
Am I under oath? Think the salt shakers are bugged here?

HAMM
I'd count on it.

TINA
So to what do I owe the pleasure of this dinner?

HAMM
Think of it as an intervention. You're smart, tenacious, beautiful. I'd hate to see you behind bars.

TINA
Me too. That's why I don't intend to ever go there.

HAMM
Tina, I've done my homework on you.

TINA
Uh-huh...

HAMM
Can't have been easy growing up like you did. Your Mom's rap sheet is longer than War & Peace.

TINA
And you think you know me.

HAMM
Three different dads, twenty-two different residences, til settling down in Palm Beach, then reform school... For someone brought up like that, getting out has gotta be a lot harder than staying in.

TINA
That's a lot of insight... I guess it couldn't have been easy for you either, huh?

HAMM
What do you mean?

TINA
An underpaid detective working his way up while his younger brother is a section head at the FBI, and his Dad's a director at Treasury?

HAMM
(impressed)
I see you've done your homework too. Yeah, I've got some big shadows to step out of. But the law is black and white. People can't just pick and choose the laws that apply to them.

TINA
I have no idea what you're talking about.

HAMM
Really? Then here's a little video you might find interesting...

He slides her his phone which plays a video of CLIPS of Tina and Amy at various locales.

HAMM (CONT'D)
This week you've been spotted at Tiffany's, Barney's and MoMA...

TINA
What can I say, we gals love to shop!

HAMM
Either you're planning on hitting every high-value target in the city, or you're trying to throw me off the scent of the real one.

TINA
I'm feeling so violated. So angry. So hungry for dessert.

HAMM
(to waitress)
We'll take dessert. I'll have a Black & White. Like the law is.

Hamm smiles at Tina who can't help but laugh.

CUT TO:

EXT. CITY STREETS - NIGHT

Hamm and Tina stroll down the sidewalk.

TINA
My sister and I couldn't be more different. After she ran away she spent her late teens in Hells Kitchen. I was raised more in-- Hell's Breakfast Nook.

Hamm laughs.

HAMM
You ever get tired of doing it all alone? There's a Russian proverb. Even a lone wolf wants to sleep by the fire.

TINA
That line get you girls in Little Odessa?

HAMM
Sometimes.

As they approach her destination, Tina looks back at Abrams, who is following them down the street.

TINA
Guess we got a chaperone.

HAMM
Guess we do...

TINA
(to Hamm)
Well, this is only to mess with your head.

HAMM
What is?

Tina KISSES HAMM, then strolls smiling to her door.

INT. TRIBECA BAR - CONTINUOUS

Amy is waiting at the doorway and leads Tina up the stairs.

AMY
Was that fun for you? Leading the wolf back to our lair?

TINA
You know what they say, keep your friends close, your enemies closer, What's going on?

AMY
I just came back to check on the place-- and... ta-da!

As they reach the top, they see the space is crawling with COPS. Hamm comes up the stairs, as Tina turns to him.

TINA
(to Hamm)
So what was the plan, you were just keeping me busy while your guys ransacked the place?

HAMM
Just doing my job.

Detective ABRAMS confers with some officers, then approaches Hamm.

ABRAMS
Nothing. Just a lot of tourist stuff and a pile of Oprah books.

TINA
Too bad. All that effort, and you came up empty-handed.

The cops file out as Tina eyes Hamm.

HAMM
(leaving)
'Night!

TINA
Jerk.

AMY
Nice work. Out flirting while the cops raid our hideout?

TINA
Kristen already wiped her hard disk and we got nothing on paper.

AMY
I guess we need a new hideout...

TINA
Nope. Sun Tzu said all war is based on deception.

AMY
I don't see what a sunny zoo has to do with this. You're holding back again and compartmentalizing. Why don't you just tell me the whole plan?

TINA
We agreed to trust each other. So trust me. And get some sleep.

As Amy storms off, Tina bites her lip, looking worried.

CUT TO:

INT. TINA'S APARTMENT - LATER

Tina returns home, opens a bottle of Cabernet and leaves it out. She sighs, checks something on her laptop, then picks up the phone and makes a call.

TINA
(into phone)
Hi Mom? Everything okay?

ELAINE (O.S.)
Well it is now that I'm hearing from you, honey. How are you, dear?

TINA
(sighs into phone)
Things have been better. What's all that noise in the background? I hear sirens and barking...

ELAINE (O.S.)
I've moved into the Palms, honey, down by the freeway.
(MORE)

ELAINE (O.S.) (CONT'D)
It's not the Ritz, but I'll manage. How are things with Paul?

TINA
(into phone)
Uh, great. Look, Mom, if I'm not able to visit you for a while, you'll be alright, won't you?

ELAINE (O.S.)
As long as you take my advice and settle down with Paul, I'll be fine.

Tina starts to say something, then stops herself.

TINA
(into phone)
Gotta go Mom. Busy day tomorrow. I'll talk to you soon.

FADE OUT.

EXT. SOTHEBY'S - DAY

Cabs roll down York Avenue, as WORKERS set up BANNERS and BARRICADES for the evening's event...

INT. HOTEL SUITE - DAY

The room buzzes with energy and activity as the girls prep for the evening, checking equipment.

KRISTEN
(coming through)
Four hours till curtain...

MELISSA
(passing out goodie bags)
And I brought goodie bags, with radio mics, maps, and a lavender potpourri!

MAYA
What's the potpourri for?

MELISSA
Just thought it was a nice touch.

AMY
Alright, makeup call at 2pm--
(checking watch)
Which is <u>now</u>. Melissa?

Melissa takes a seat as Amy starts doing her makeup. Meanwhile, Kristen and Maya start packing up gear.

MELISSA
(as Amy applies makeup)
Don't get me started on makeup. My kids went as Avatar last Halloween, and the bathtub still has a blue ring... traumatic.

MAYA
Want to talk about trauma? One time I went to this war, and they had no exit strategy...

KRISTEN
That's trauma? You ever try to recover a Word doc in DOS 5.1? Practically impossible.

Tina enters, nervous and excited.

TINA
Well, I'm headed out for wardrobe. This is it, girls. Everyone ready?
(nods all around)
Then set your watches for rich.

CUT TO:

EXT. SOTHEBY'S - EVENING

Well-heeled guests flow into the Lobby, past a velvet rope and on through a security station.

TV REPORTER
...this should be one for the record books as Sotheby's opens its doors to 600 lucky guests for a peek at tomorrow's historic auction. Starting with tonight's pre-auction gala exhibit and black tie reception...

Paparazzi snap photos as Limousines drop guests out front.

INT. LIMO - SAME

Tina and Amy look GORGEOUS in GLITTERING GOLD DRESSES, Tina in a plunge-neck design and Amy in a halterneck.

Amy clutches a colorful feather purse as they sit in the back of their limo.

TINA
Did you murder Toucan Sam to make that purse?

AMY
You said you wanted classy.

Ahead of them they approach the flashing paparazzi.

TINA
We're almost there. Slip these inside your cheek.

Tina hands Amy two small latex implants.

TINA (CONT'D)
They've added facial recognition to their security, and you have a record.

AMY
What about you, Miss breaking-and-entering?

TINA
Privacy laws take juvenile records out of circulation. You, however, are gonna light up like a Christmas tree.

Amy sticks the latex in her mouth and checks her reflection.

AMY
It makes me look fat.

They step out of the limo.

TINA
Shh... here comes our ticket in.

Tina SMILES as Paul WAVES at her from across the crowd.

INT. SOTHEBY'S - LOBBY - EVENING

Wealthy guests make their way through an AIRPORT-LIKE SECURITY SCANNER, as Tina, Amy, and Paul approach the entry point.

PAUL
Tina, I'm so glad you finally returned my calls. I know Mom was a little judgemental when we met, but you and I have a Capulet-Montague kind of love.

AMY
(muffled mouth)
I went to school with Tracy Montague, ya know her? Total skank.

A GUARD looks them over at the entry point.

GUARD
Invitation?

PAUL
(flashing a pass)
They're with me.

GUARD
Hold up a sec.

ON THE SECURITY MONITOR:

TINA's image is captured and run against a rapid scan of similar photos from the database.

"NEGATIVE MATCH" flashes on the screen.

On the monitor, Amy makes faces, uncomfortable with the latex as her image is SCANNED.

TINA (O.S.)
(sotto)
Quit fidgeting!

ON THE SECURITY MONITOR:

Amy's picture is STILL SCANNING.

GUARD
This one's taking a while...

Amy's picture comes back: NEGATIVE.

CUT TO:

INT. SOTHEBY'S ATRIUM - SAME

Past the security line, Amy immediately SPITS the latex out of her mouth and hands it to Tina.

TINA
Thanks.

Tina exhales as she and Amy make their way inside with Paul.

CUT TO:

EXT. SOTHEBY'S - ALLEY - SAME

A CATERING TRUCK backs down the alley to a gated loading dock.

We see the uniformed driver of the truck is Maya, Kristen beside her. A SECURITY GUARD motions to open the truck for inspection.

GUARD
Loading dock's closed. Caterers are using the north entrance.

MAYA
Tell that to the ice sculpture.

She throws open the back of the truck to reveal an ICE SCULPTURE of a WINGED STARLET on a pedestal.

CUT TO:

INT. SOTHEBY'S - BALLROOM - NIGHT

Tina and Amy glide into the opulent affair, awash in CHAMPAGNE FOUNTAINS and ELEGANT DECOR, as a small orchestra plays nearby...

Amy notes the tables adorned with silver nameplates, the SASHES on the chairs...

AMY
Look how nicely the chairs are dressed! I'm gonna hit that buffet...

TINA
What, you forget to eat?

AMY
I do my best work on a full stomach. And I spy lobster.

CUT TO:

INT. SOTHEBY'S - SIDE ROOM - SAME

The side room has been set up as a CATERING STAGING AREA.

Maya and Kristen ROLL the ice sculpture through the room into a walk-in freezer, and close the door.

Kristen opens a hatch concealed in the ice sculpture's PEDESTAL to reveal: The 3-D PRINTER CASE.

MAYA
(into mic)
We're in.

INT. SOTHEBY'S - BALLROOM - SAME

Tina takes in the surroundings as a tuxedoed AUCTIONEER makes his way to the podium as guests filter in.

AUCTIONEER
Good evening, and welcome. We're so delighted to give you a peek at some of the lots for auction tomorrow... We'll save the best for the auction but this should whet your appetite...

The lights SUDDENLY SNAP OFF and people GASP as jewel display cases are suddenly ILLUMINATED around the room.

PAUL
Better go check in with my boss.

Paul heads off. Tina is tapped on the shoulder, and turns around to see HAMM in a tuxedo.

HAMM
Fancy meeting you here.

TINA
What are you doing here?

HAMM
Just want to make sure everything stays where it's supposed to. Including you.

TINA
You know what I think? You're freelancing. Your Captain know you're here?

HAMM
After the search came up empty, he told me to drop the case.

TINA
Well if you're not here in your official capacity, bye!!

HAMM
Hey, I don't quit that easily...

Hamm cues Abrams across the room, and Abrams follows after Paul. Hamm takes off after Tina through the crowd...

CUT TO:

INT. SOTHEBY'S - SECURITY STATION - SAME

A pair of Security Officers pass by on their rounds, as at the desk the BESPECTACLED GUARD watches a bank of monitors while idly doing the New York Times Crossword Puzzle.

SECURITY OFFICER
We're gonna walk the North Wing. How's the puzzle, Jer'?

BESPECTACLED GUARD
It's a doozy...

SECURITY OFFICER
(heading off)
Sunday's edition always is. We're gonna walk the galleries, see ya.

Jerry taps his pen thoughtfully, staring at his puzzle.

CUT TO:

INT. SOTHEBY'S - BALLROOM - SAME

Hamm follows along with Tina as she admires the display cases, drinking in the sparkling jewels inside...

TINA
You still here?

HAMM
Yep and apparently so's your sister. That her over there?

Across the room Amy plunders the extravagant buffet. She smiles and waves a lobster claw at Hamm.

TINA
Oh, that's her alright...

Tina steals a glance at her watch.

TINA (CONT'D)
Going to go powder my nose.

HAMM
You don't expect me to fall for that line, do you?

TINA
(quietly, patting him)
I don't want to complain to security about a stalker in a cheap tux hassling me... okay? And I don't think you need another embarrassment with your boss.

Tina strolls to the nearby ladies room, as Hamm takes up position near the door, keeping an eagle eye on Amy. Melissa, in a sequined gown, sidles up to Hamm.

MELISSA
Hey good looking. How about a lady with some meat on her bones?

HAMM
Excuse me?

She SLAPS Hamm hard across the face. People look over.

HAMM (CONT'D)
W-What was that for?!

MELISSA
For what you were thinking, you animal...
(smiling again)
Champagne?

She accidentally spills champagne on his lapel.

MELISSA (CONT'D)
Sorry! Can I help you--

HAMM
No, I think you've done enough. I didn't catch your name... Miss--

Amy quickly strolls behind Hamm into the ladies room.

MELISSA
(completing his sentence)
Direction.

Hamm watches Melissa glide off, and he resumes his post outside the ladies room.

CUT TO:

INT. SOTHEBY'S - SECURITY STATION - SAME

The Bespectacled Guard works on his crossword puzzle.

BESPECTACLED GUARD
(to himself)
24 Across... "Eastern"...

He gives a satisfied smile and scribbles in another word. Gazing at the puzzle, he furrows his brow.

INSERT: The center of the crossword puzzle spells out the words: "JERRY GO CHECK THE EASTERN CORRIDOR".

BESPECTACLED GUARD (CONT'D)
What the heck...?

Baffled, he rises and takes the bait...

CUT TO:

INT. LADIES ROOM - SAME

Tina crosses to the far end of the room away from the door.

AMY
You can tell a lot about a place by how nice their bathrooms are...

TINA
I just hope those blueprints were right...

In the last stall, Tina sees: An air vent in the ceiling. Tina twists a lipstick from her purse to reveal a TITANIUM MINI DRILL...

CUT TO:

INT. SOTHEBY'S - HALLWAY - SAME

The Bespectacled Guard rounds a corner into the eastern hallway, and shines his flashlight around... nothing.

He shrugs, then turns to head back to his post, just as Maya steps out from behind a pillar and sprays a sleeping MIST under his nose.

MAYA
Nighty-night...

He blissfully drops off to sleep as Maya catches him. Maya and Kristen slide him to a corner.

CUT TO:

INT. SOTHEBY'S - HALLWAY - SAME

Amy and Tina make their way through the heating ducts, in their outfits, SWEATING...

AMY
You know I hate tight spaces! Why didn't you tell me about this part?

TINA
Cause I know if I had, you'd chicken out!

AMY
You realize withholding information is both controlling and patronizing?

TINA
Can we discuss this later? We're almost there...

CUT TO:

INT. SOTHEBY'S - GUARD STATION - MOMENTS LATER

Kristen, now wearing a guard's uniform, takes a seat at the station, Maya at her side. Kristen plugs a laptop into the monitors and starts typing.

KRISTEN
(into mic)
Activating the Argus...

MAYA
What's the Argus?

KRISTEN
Captures all the cellphone cameras in the building to let you see where the security camera don't...

MAYA
(heading off)
I'm gonna go prepare for the drop.

A MOSAIC of POVS of cell phones appears on a monitor-- images of pockets, the sides of faces... Kristen toggles through dozens of images from cellphones.

From another phone camera, some CLEAVAGE shows up.

KRISTEN
(rolls her eyes)
Nice rack.

INT. SOTHEBY'S BALLROOM - SAME

Melissa sees Hamm standing by the bathroom door, annoyed and CHECKING HIS WATCH.

TINA (O.S.)
Bacon still cooking?

MELISSA
(into mic)
Yep, but it’s beginning to smoke...

TINA (O.S.)
Keep an eye on the stove...

CUT TO:

INT. SOTHEBY’S GALLERY ROOM - SAME

Amy and Tina drop stealthily out of the duct, and emerge into a gallery lit by dim ghostly light.

TINA
(into mic, wiping sweat)
Okay, we’re into the gallery room.

KRISTEN (O.S.)
You’ve got 6 minutes to get through before the next guard shift passes.

TINA
(to Amy)
You remember your steps?

AMY
Nope.

TINA
(into mic)
Kristen, initiate Plan B.
(handing Amy goggles)
Here’s your cheat sheet.

They both pull on night-vision goggles.

AMY'S POV:

The room is bristling with high-tech sensors, highlighted in RED. An animated ARROW is overlaid onto the image of the gallery that stretches out in front of her...

AMY
I feel like the Super Mario Sisters...

CUT TO:

INT. SOTHEBY'S - SECURITY STATION - SAME

With two DATA GLOVES Kristen "drives" Tina and Amy remotely like a video game, moving her left hand for Tina, and her right hand for Amy, as she watches the display intently.

KRISTEN
(into mic)
Just follow the arrows, and I'll guide you through this security minefield...

Kristen moves her hands in the air, her data gloves translating to DIRECTIONAL ARROWS in Tina/Amy's goggles.

KRISTEN (CONT'D)
(into mic)
Watch the wall, thermal detectors to your left. Easy...

CUT TO:

INT. SOTHEBY'S GALLERY ROOM - SAME

Amy and Tina move carefully through the hallway. Amy wobbles.

AMY
I think I had too much lobster at the buffet...

TINA
You only have yourself to blame...

KRISTEN (O.S.)
Go left-- Watch it--

They continue around a pillar.

KRISTEN (O.S.) (CONT'D)
Easy does it...

AMY'S POV: They approach an overlay of RED LINES that sweep the room like a spirograph...

KRISTEN (O.S.) (CONT'D)
That's the Doppler field. Just follow the moving arrows and I'll guide you around it--

CUT TO:

INT. SOTHEBY'S - SECURITY STATION - SAME

As Kristen stares at her monitor in intense concentration, a LITTLE OLD LADY ambles over to the security desk, surprising her.

LITTLE OLD LADY
Excuse me... Could you give me directions to the loo?

Kristen's attention is divided between the monitor and her guest.

KRISTEN
(distracted)
Uh, it's down to the left, then take a sharp right...

Kristen unwittingly starts gesturing with her hands.

CUT TO:

INT. SOTHEBY'S GALLERY ROOM - SAME

This sends Amy & Tina colliding into each other.

TINA
(into mic)
Kristen! What's going on??

CUT TO:

INT. SOTHEBY'S - SECURITY STATION - SAME

Kristen regains her focus as the Old Lady moves off.

KRISTEN
(into mic)
Sorry! Okay, you're almost there...

INT. SOTHEBY'S GALLERY ROOM - SAME

They round a corner and reach the ELEVATOR DOORS. Tina opens a wall panel, flips a switch, and exhales.

TINA
(into mic)
Okay we've disabled the sensors.

KRISTEN (O.S.)
Good. I'm opening the doors...

The elevator doors slide open, revealing a BLACK VOID BELOW. They affix climbing ropes, clip on belays, and begin to DESCEND.

INT. ELEVATOR SHAFT - SAME

Amy peers down, dizzy from looking into the black depths of the elevator shaft disappearing below them...

AMY
(descending)
Tina?

TINA
(descending)
Yeah?

AMY
I'm scared.

TINA
Oh please, you've rappelled a million times...

AMY
Not into a black pit of death.

TINA
Keep it together.

AMY
(descending)
I have a confession to make. You remember Billy Rosenfeld?

TINA
My prom date?

AMY
Remember when he went to buy beer? He wasn't off buying beer, we were making out.

TINA
You made out with Billy Rosenfeld?

AMY
Sorreee.

TINA
Why are you telling me this now?!

AMY
In case we die tonight.

TINA
Well keep talking and that just might happen...

Reaching the bottom of the elevator shaft, Tina and Amy unlink their cables and step into...

CUT TO:

INT. SOTHEBY'S VAULT ANTECHAMBER - SAME

A BLUE-lit room, where a huge VAULT looms in front of them.

TINA
(into mic)
We're in. Lower the care package.

MAYA (O.S.)
Roger.

There is a CLUNK as the 3-D PRINTER is lowered by cable to the bottom of the elevator shaft. Tina unhooks it.

TINA
Package received.

Amy takes a small PORTABLE SCANNER from her purse.

AMY
Sonogram scanner.

TINA
Expecting a baby? Mom would be so proud...

Amy glides the scanner across the side of the vault.

CUT TO:

INT. SOTHEBY'S BALLROOM - SAME

Outside the ladies room, Hamm stops a fashionable woman emerging from the door.

HAMM
Excuse me, my wife is in there.
Golden dress with a feather purse?

Watching from across the room, Melissa notes the scene.

MELISSA
Uh-oh.

HAMM
(to Woman)
Could you tell her I'm waiting?

WOMAN
I'm sorry, there's no one in there.

HAMM
What?

He waves over at Abrams, then storms inside, gun drawn...

CUT TO:

INT. LADIES ROOM - SAME

Hamm makes his way through the empty stalls, kicking each one open. Empty. Empty.

When he comes to the last stall and kicks it open, he sees nothing. Until he sees:

A TINY GREEN FEATHER, caught in the air vent grate.

CUT TO:

INT. SOTHEBY'S VAULT ANTECHAMBER - SAME

Amy glides the SCANNER across the steel wall of the vault and scrutinizes the resulting sonogram.

AMY
This baby is Satan's stepchild.
Enhanced boltwork, thermal barrier...
(into mic)
(MORE)

AMY (CONT'D)
Kristen, I'll need a 3mm drillbit with a cantilevered baseplate...

CUT TO:

INT. SOTHEBY'S - SECURITY STATION - SAME

Quickly scrolling through web-based tech schematics, Kristen finds the right one as a 3-D model rotates on her screen.

KRISTEN
(into mic)
Comin' up. Sending to the printer now-

CUT TO:

INT. SOTHEBY'S VAULT ANTECHAMBER - SAME

Tina watches as the 3-D printer blazes away, rapidly assembling layer upon layer. As it finishes, Tina opens the tray, and blows epoxy dust away to reveal:

TINA
(examining the drill bit)
Perfect.

CUT TO:

INT. SOTHEBY'S - SECURITY STATION - SAME

Kristen sits at her post.

AMY (O.S.)
Almost through-- just another couple minutes--

Kristen's attention is drawn to the Argus-panorama of cell phone images.

KRISTEN
Wait a sec...

She freezes one image, then enhances it...

KRISTEN (CONT'D)
(staring at the image)
Omar...?

CUT TO:

EXT. SOTHEBY'S - HALLWAY - SAME

The Little Old Lady makes her way down the hall, no longer hobbling, striding purposefully now...

She pauses a moment, takes a bottle of Ensure from her purse, extends an antenna from it, and places it in an alcove.

CUT TO:

INT. SOTHEBY'S VAULT ANTECHAMBER - SAME

Tina anxiously watches Amy drill into the vault.

TINA
(into mic)
Okay, we're almost in. Maya, Melissa, prepare for extraction...

CUT TO:

INT. SOTHEBY'S - WASHROOM - SAME

The Little Old Lady dips out of shot to splash water on her face, then looks up.

In the mirror we see it's ELAINE.

CUT TO:

EXT. SOTHEBY'S - ALLEY - SAME

Melissa and Maya hurry out the service exit towards the loading dock.

MAYA
Keep an eye out, I'll get the truck...

Suddenly an AUTOMATIC GATE slides down behind them, LOCKING them OUTSIDE. Melissa and Maya look at each other.

MAYA (CONT'D)
(into mic)
Someone just locked us outside. Tina? Kristen!

CUT TO:

INT. SOTHEBY'S VAULT ANTECHAMBER - SAME

Amy continues to drill as Tina stands excitedly by her side. She stops drilling and inserts a fiber optic borescope.

AMY
(looking through the borescope)
Almost in--- just got to drill to the wheels and release the boltwork- two minutes or less--

TINA
(into mic)
Kristen, is the extraction team ready? Hello?
(beat)
Kristen? Hello??

AMY
What's wrong?

TINA
(worried)
Our feed's been interrupted. Keep working. I'll go back up to see what's going on...

Amy stops working and looks over at Tina.

AMY
You're not gonna bail on me again, are you?

TINA
Trust me. I'll be right back!

CUT TO:

INT. SOTHEBY'S GALLERY ROOM - SAME

Tina pulls herself up from the elevator shaft, and unclips as Kristen rushes in.

KRISTEN
Tina! I spotted Omar on the feed! And somebody's jamming our communications--

TINA
Okay close up shop, I'll find the others, we're almost done--

Tina hurries on.

CUT TO:

INT. SOTHEBY'S VAULT ANTECHAMBER - SAME

Meanwhile Amy is freaking out, alone in the dark vault. She stops drilling.

AMY
(into mic)
Tina? Where are you?? Hello?

Amy hears someone APPROACHING from the elevator shaft.

AMY (CONT'D)
Tina? Is that you?

Omar steps out of the shadows, holding a GUN.

OMAR
No. But thanks for setting the table. Just finish up then I'll take it from there.

CUT TO:

INT. SOTHEBY'S - ATRIUM - SAME

Tina hurries towards the ballroom, pushing through throngs of chatting partygoers, searching.

TINA
(into mic)
Maya? Kristen!

Tina threads her way through guests, looking around.

TINA (CONT'D)
(into mic)
Anybody...

She spots Paul scanning the crowd for her. Tina ducks away and continues on, spins around and SMACKS right into:

ELAINE, in a leopard-print cocktail dress.

TINA (CONT'D)
(shocked)
Mom??? What are you doing here?

ELAINE
(small smile)
Working, same as you. Sorry hon', a leopard can't change her spots.
(into phone)
Omar? I'm up here talking to my lovely daughter...

TINA
Omar??

ELAINE
First rule I taught you honey-- always have a backup plan.

Tina stares back in total shock, speechless.

TINA
(reeling)
So-- we're your backup plan? This whole thing was a setup? The date with Paul, having me find out about the auction-- how did you-

ELAINE
Simple. I know your hairdresser, I had her set you and Paul up.

TINA
A-all so we would do the dirty work and then you could steal the loot out from under us??!

ELAINE
Sorry, honey. But I meant what I said to you the other day. You don't belong in this business...

TINA
I-- would have helped you--

ELAINE
Darling, I don't need your charity. I invented this game.

TINA
(staring her down)
I won't let you do this...

ELAINE
Sorry, no choice hon'-- and there's a lovely gentleman who's been looking for you-- Oh there he is.

Elaine beckons across to the ballroom and catches Hamm's attention. He strides up.

ELAINE (CONT'D)
Hamm, was it? My daughter's rather flighty but I believe I've found her.

HAMM
(advancing towards Tina)
There you are. I'm not letting you out of my sight...

Tina fumbles and her night vision goggles drop from her bag.

HAMM (CONT'D)
Well, what have we here...

Tina, trapped, just backs towards the wall...

TINA
(to herself)
Amy... forgive me.

Tina takes another step back... and PULLS the FIRE ALARM near her, sending an alarm blaring.

CUT TO:

INT. SOTHEBY'S VAULT ANTECHAMBER - SAME

Down in the darkness, the Vault goes into IMMEDIATE LOCKDOWN as a STEEL GATE starts to descend on the antechamber.

AMY
No! No!!!

Omar blocks her path.

Amy impulsively grabs her DRILL and swings it to deliver a UPPERCUT that leaves Omar momentarily stunned.

Amy steps into the shaft, clips herself in and starts desperately pulling herself up the ropes with an ascender.

CUT TO:

INT. SOTHEBY'S BALLROOM - SAME

As ALARMS SOUND, guests sigh and head for the exits.

Amidst the moving sea of people, Tina and Elaine get separated. Hamm pushes to reach Tina, but he is pushed along by the departing crowd.

Tina spots Kristen amid guests flowing toward the exits.

KRISTEN
(calling out)
Where's Amy??!

TINA
(looking around, desperate)
I don't know, just get to the meetup!

CUT TO:

INT. SOTHEBY'S GALLERY - SAME

Amid WAILING ALARMS and FLASHING LIGHTS, Amy stands up on a pedestal and uses her drill to smash out a skylight--

CUT TO:

EXT. BACK ALLEY - NIGHT

Tina and Kristen rush down an alley, meeting up with Maya and Melissa. Approaching SIRENS can be heard from all directions.

MELISSA
We were trying to reach you!
Someone locked us out.

TINA
It was Omar.

MAYA
Where's Amy?

The SIRENS grow louder.

TINA
I don't know, everything went to hell-- Come on, we need to go--

Just then Amy comes limping out from around a corner.

AMY
That's right, head for the hills once again sis'... Don't worry about me.

TINA
Amy! I'm sorry-- what happened?

AMY
I got out, no thanks to you! How could you bail on me, again??

TINA
There was no choice!

AMY
History repeats itself. I guess you didn't have my back after all...

Amy looks at Tina, shakes her head, and heads off into the night as Tina watches, crushed.

KRISTEN
We are so fucked.

MAYA
(sighs)
At least you got the banter down.

CUT TO:

INT. TINA'S APARTMENT - LATER

A WORN-LOOKING TINA tosses down her coat. She walks around and gazes sadly at a PHOTO of a young Tina and Amy that rests on the mantle...

Tina picks up a book on wine-making, then tosses it away, gazing off into the night...

FADE UP:

EXT. BROOKLYN STREETS - DAY

Tina strolls through the rain-soaked streets of Brooklyn, downcast. She approaches Aziz's Gallery.

EXT. PARK SLOPE GALLERY - EVENING

Tina walks through the gallery with Aziz.

AZIZ
Whoa, that is stone-cold, betrayed by your own Mom? I mean, everyone's family is a little weird, but that is f-ed up...

TINA
Well, sorry to come here empty-handed. I guess I'm gonna have to put my vineyard dreams on ice...

AZIZ
Don't say I didn't warn you, Tina. You're a lone wolf.

TINA
Guess I am...

AZIZ
Too bad about you and Amy.

TINA
She'll never trust me again. And I don't blame her. But I'd do anything to get her to forgive me.

AZIZ
May I suggest some lovely sculpture as an apology gift? Nothing says "sorry-I-betrayed-and-condescended-to-you" like a gift of artwork...

Tina laughs a little.

TINA
No thanks.
(thinks)
...but-- I think you may have hit on something there.

AZIZ
I don't follow.

TINA
Thanks, Aziz.

She gives him a kiss on the cheek and strolls out.

CUT TO:

INT. DOWNTOWN ARBY'S - DAY

Tina comes in and spots Amy at a corner table, downing a Roast Beef Melt.

TINA
I thought I'd find you here.

AMY
How'd you figure that?

TINA
We're sisters. And I know whenever you're stressed, you drown your sorrows in Horsey Sauce dressing. And this Arby's has the best bathrooms on Yelp.

AMY
Fascinating. But I was just leaving.

Amy starts to rise.

TINA
No! Please... Just wait.

AMY
Forget it. I'm alive, no thanks to you...

TINA
I deserve that. Worse actually... But I'm not leaving til you listen.

AMY
To what?

TINA
I came to say I'm sorry. I didn't mean to leave you in the vault, but I know that's no excuse. The point is I screwed up. And look-- if I've been hard to work with, it's only because I'm just not used to relying on other people.

AMY
Obviously...

TINA
And I know I have a tendency to compartmentalize, and leave people in the dark... literally. But that stops today.

AMY
Is that all?

TINA
No. I've gone over everything we've ever done together in my head.
(MORE)

TINA (CONT'D)
And I see now how Mom has always played us off each other, how she's been doing that all our lives...

AMY
So you blame Mom for all this?

TINA
No, it's my fault for letting that puppetmaster pull both our strings...

AMY
Well, it's ancient history. Just cause we're sisters, we don't owe each other anything, okay?

TINA
Fine. But just one more thing...

Tina slides Amy a present.

AMY
What's this?

TINA
A late birthday present. I forgot your birthday, remember?

Amy slowly opens the present...

It is the FLAMINGO PIN from years past.

Amy looks at the pin, the size of a silver dollar, so ordinary and yet so precious, as it lays glittering in the light.

AMY
That's one piece of loot I thought you'd never part with...

Amy can't help but smile.

TINA
But I want something from you too. I want to have my sister back.

CUT TO:

INT. TRIBECA BAR - LATER

The place is stripped and empty as Melissa, Maya, and Kristen pack up their bags and suitcases.

KRISTEN
So, what's next for you?

MAYA
Gonna take some time off and do something relaxing, a little bounty hunting maybe. How about you?

KRISTEN
There's a power grid in Aspen I'm gonna divert to Haiti...

Just then, Tina and Amy come up the stairs, smiling.

TINA
Don't leave town just yet, gals...

MELISSA
Thanks anyway Tina, but I think I've had enough thrills to survive another year of suburban monotony.

TINA
Girls, we can still do this.

MELISSA
Do what? Make it to Laguardia by 10? Cause honey, I've got a flight.

TINA
No. Go for it. The whole enchilada.

KRISTEN
Are you kidding?

TINA
The auction's in a couple hours and <u>all</u> the diamonds will be on display.

MAYA
In broad daylight?

KRISTEN
And everyone expecting us? That's exactly what we were trying to avoid!

MELISSA
Why should we do that?

AMY
Because my sister has a plan. And it's a doozy...

The girls look over at Tina.

TINA
Do you girls like to play dress-up?

CUT TO:

EXT. SOTHEBY'S - DAY

The entrance is crowded as well-heeled guests-- luminaries of the art world, captains of industry, glitterati-- flow in for the upcoming auction...

INT. SOTHEBY'S - SIDE ROOM - DAY

A chaotic kitchen is in full operation, as caterers busily wheel around carts.

CHEF
We'll begin with the canapes, hot food next...

A server rolls a cart out of the walk-in freezer, passing the elegant ICE SCULPTURE left there the previous night.

CUT TO:

INT. SOTHEBY'S ATRIUM - SAME

Beneath candle-lit chandeliers, the place is buzzing with excitement as guests flow in and eye auction catalogues.

An Auctioneer can be seen from the adjacent Sales Room.

AUCTIONEER
Sotheby's is so pleased you could join us today, on a glamorous trip back to Old Hollywood... to fifty years ago when "Breakfast at Tiffany's" was born. Style and sophistication were king, and the jewels worthy of royalty...

Around the room, servers (dressed as figures from Hollywood's golden past), circulate with martinis and trays of caviar.

Hamm confers with a cadre of DETECTIVES and GUARDS.

HAMM
Keep guards on every exit, every doorway...

DETECTIVE
Understood.

HAMM
And remember, every person entering this building goes through an X-ray scanner and ID check, no matter what. We're leaving nothing to chance today.

DETECTIVE
Hey, get a load of her...

A Waitress dressed as Marilyn Monroe slides up to them with a tray of drinks.

WAITRESS
Martini, sir?

HAMM
I'm working.

CUT TO:

INT. SOTHEBY'S SALES ROOM - LATER

Hamm wanders through the standing-room only space, an eagle eye scanning the guests, as upfront the auction is already underway.

AUCTIONEER
Which brings us to Lot 22, a bedazzling assortment of natural pearls...

A display case, surrounded by guards, is wheeled from a back corridor up to the front of the stage.

AUCTIONEER (CONT'D)
Our bidding begins at two million...

Across the room, Abrams comes up to Hamm.

ABRAMS
You sure about this?

HAMM
Oh she'll show up... I know it.

Hamm strolls out to the Atrium as the auction continues.

CUT TO:

INT. SOTHEBY'S ATRIUM - SAME

Hamm suspiciously eyes a bubble machine churning out bubbles, then strolls around a corner where a small orchestra plays, as a projector flickers old movies onto a sheet of water from a nearby fountain...

Hamm looks towards the Sales Room where the auction continues.

A server dressed as Audrey Hepburn's Holly Golightly-- black cocktail dress, gloves, tiara, cats-eye eyeliner-- circulates among the guests, delivering canapes and cocktails...

Heads turn as a group of guards wheel another display from the rear corridor towards the stage.

A HUSH washes over the crowd as the room dims and lights in the display case snap on, sending stars out in every direction with their dazzling splendor...

AUCTIONEER
...and now, as we approach our crescendo. A spectacular array of legendary diamonds without compare, including the famed Princess of Kashmir. Do I hear a starting big of Forty Million?

GUEST 1
Fifty-five million.

AUCTIONEER
Our bid is Fifty-five million.

GUEST 2
Sixty...

As the bidding continues everyone's attention is focused on the stage... Hamm hears POPS and looks over to see-- servers opening champagne in the Atrium.

Hamm's attention is drawn to a female Charlie Chaplin, delivering drinks. He scrutinizes her.

SERVER
Sir?

HAMM
Nothing.

Hamm's eyes come to rest on a second Holly Golightly making her way through the crowd.

AUCTIONEER
Our bid is Sixty Million.

Hamm notices ANOTHER Holly Golightly, carrying a black purse, emerging from a group of people.

HAMM
Another one??

AUCTIONEER
The bid is at Seventy...

The Holly Golightly disappears down a hallway as more appear.

HAMM
(into mic)
Wait a minute-- the server at the corner! Stay on her--

He pushes through the crowd-- passing another Holly Golightly who's now carrying the purse.

HAMM (CONT'D)
Follow her! No her!

ANGLE ON:

Melissa (in costume) walks quickly one direction...

ANGLE ON:

Maya (in costume) walks in another...

HAMM (CONT'D)
(into mic)
On the left-- Wait-- the kitchen.

Nearby a BIDDER stares at a passing Holly Golightly, giving her a once-over.

BIDDER
You're Holly Golightly?

MELISSA
(defensive)
So I put on a few pounds, the movie was 50 years ago! Sheesh.

CUT TO:

INT. SECURITY STATION - SAME

A pack of guards are glued to the monitors.

SECURITY FOREMAN
We got one in the hallway--

ONSCREEN: A Holly curtseys to the security camera.

SECURITY FOREMAN (CONT'D)
Wait a minute-- There's more outside too! There must be a dozens of 'em--

CUT BACK TO:

INT. SOTHEBY'S SALES ROOM - SAME

Across the room, we see TINA dressed as Holly Golightly. She lifts something from the serving cart she's pushing...

A SMOKE BOMB goes off with a WUMP as the room fills with FOG.

HAMM
What the hell--

Two more go off. Chaos overtakes the event as the room quickly becomes so fogged it is almost impossible to see.

The cadre of guards near the stage fan out, pursuing costumed servers...

AUCTIONEER
What's going on? Remain calm please!

Hamm pushes through the foggy chaos.

HAMM
Arrest them!!!

OFFICER
Which ones?

HAMM
Everyone! Arrest them all! Anyone in that goddamned cocktail dress!

Cops spread out across the room, detaining anyone dressed in Holly Golightly's cocktail dress.

OFFICER
You're under arrest-- You--

The Auctioneer wades through FOG to find the display case wheeled to the side of the room and EMPTY.

AUCTIONEER
What the--

A final smoke bomb goes off, no damage but lights flicker. Overhead a chandelier tinkles and sways. Guests look around, fanning away fog.

CUT TO:

INT. SECURITY STATION - SAME

A pack of guards watch the chaos on the monitors.

SECURITY FOREMAN
That one just passed her purse to the other! And to that one. No, her!

CUT BACK TO:

INT. SOTHEBY'S ATRIUM - SAME

Hamm pushes through the fog and chaos. Up ahead of him a black purse is passed from another Holly to another still.

HAMM
Seal the building! No one in or out!

The place is crawling with Holly Golightlys. But which one?!

CUT TO:

INT. SOTHEBY'S SIDE ROOM - SAME

Hamm races out towards the exit. Out on the loading dock, the back of A VAN slams shut, Tina at the wheel...

TINA
Come on!!!

Tina's accomplices leap into the van... Hamm sprints towards the loading dock, but is slowed by water and slippery floors, as the van BURNS RUBBER and takes off.

A Chef strolls through, and looks at a puddle on the floor.

CHEF
Where's this water coming from?

Hamm runs past him out to the street.

CUT TO:

EXT. SOTHEBY'S - SAME

As the van screeches away, Hamm runs to his car, followed by Abrams, and they hop in and take off.

Other police cars follow in hot pursuit...

CUT TO:

INT. VAN - SAME

Amy drives frenetically, as Tina checks her watch. In the back Kristen, Maya, and Melissa remove their makeup.

MELISSA
What a rush!

MAYA
(looks in mirror)
This eyeliner's worse than Falluja. Don't ever make me do this again...

Kristen reaches into her purse and pulls out a BIG JUICY DIAMOND. Up front, Tina and Amy exchange smiles.

TINA
Pier 59, East River...

AMY
Hey Tina...

TINA
Yeah?

AMY
This is fun. Whatever happens, I'm just glad it was with you.

They smile.

INT. HAMM'S CAR - SAME

As the van dodges in and out of traffic, weaving between cabs, Hamm and the others follow in close pursuit.

HAMM
(to Abrams)
They're heading to the River--

CUT TO:

EXT. EAST RIVER - SAME

Tina screeches the van up to Pier 59 and they all pour out, as they hurry to a nearby SPEEDBOAT.

TINA
Got it all?

They hop on and Amy leaps over to start the speedboat.

AMY
Okay girls, it'll be just a sec--

VOICE
Actually, no it won't...

Everyone spins around to see OMAR... gun-in-hand, emerging from around the side. He throws the keys overboard.

AMY
You again.

A second speedboat glides up beside them and idles, Elaine at the helm.

ELAINE
(to Omar)
I told you they'd bring it right to us.

OMAR
Right again, honey...

AMY
(disgusted)
"Honey"? You are so not getting a call on Mother's Day!

OMAR
(waving a gun)
I'll take that purse.

ELAINE
Girls, this doesn't mean I love you any less. It just means you should be a little less trusting. Life lesson.
(to Omar)
C'mon honey. Let's go.

TINA
(furious)
Grab your Ensure, Mommie Dearest, cause we'll get even with you for this if it's the last thing we do.

ELAINE
(tenderly)
Honey, you'll get over this. You always do.

Tina fumes as Omar throws the purse over to Elaine's boat. Elaine inspects the contents.

Just then, Hamm screeches up dock-side and HOPS out of his car, gun out, a few feet offshore.

HAMM
(from the dock)
Drop the gun and pull your boats around--

Distracted momentarily by Hamm's arrival, Maya leaps at Omar and THEY WRESTLE FOR CONTROL OF HIS GUN--

But as they frantically struggle, the gun FIRES-- AT AMY.

CUT TO:

SLOW MOTION --

Tina LEAPS in the path of the bullet hurtling towards Amy...

TINA
Noooooooo.....

But too late. Amy is HIT and goes down. Tina crouches over her.

TINA (CONT'D)
Amy! No!

ELAINE
Omar!!! You idiot!!

TINA
(holding her)
Amy! I'm here, Amy. Don't die--

AMY
Okay.

Amy reaches into her coat and pulls out the FLAMINGO PIN, with a bullet squashed in it.

AMY (CONT'D)
That was lucky.

Tina sighs with relief.

AMY (CONT'D)
(to Tina)
You tried to take a bullet for me.

TINA
Hey, you're my sister.

From the dock Hamm takes a FLYING LEAP to the boat but misses, coming down halfway, stunned.

MAYA
Ow. That's gotta hurt...

ELAINE
Omar, let's go! Now!!

Omar leaps into the other boat and he and Elaine SPEED OFF.

MAYA
Well, wave bye-bye to $200 million...

Tina drops down beside Amy. Hamm recovers his senses, and waves to Abrams.

HAMM
Call the Coast Guard to stop that boat! Now!!

More cars screech up as Hamm pulls himself to his feet.

HAMM (CONT'D)
(to Tina)
You're under arrest. Grand theft.

TINA
Grand theft? We were just out to see the sights. If you're missing something, try that boat speeding off into the distance...

More officers arrive.

HAMM
Search the boat.

CUT TO:

INT. POLICE STATION - LATER

Hamm and several detectives sit across from Tina and her well-dressed LAWYER.

HAMM
(to Tina)
One way or another I have enough to put you away.

LAWYER
Actually, you don't.

HAMM
Please. Flight from a crime scene. Suspicion of grand theft. Impersonating the wait-staff.

LAWYER
Glad you brought that up...

The Lawyer tosses some papers down on the table.

LAWYER (CONT'D)
The caterer's time-sheets. My client and her friends have been on their payroll for months.

TINA
I work for a living, remember?

Hamm looks over the papers.

LAWYER
And beyond that, you've got no proof. No evidence. No definitive security tapes. No witnesses. And no diamonds. C'mon Tina. Let him try to convince a grand jury.

Tina and her Lawyer rise to leave. Tina approaches Hamm, and hands him some bills.

TINA
Buy yourself a vacation. Cause I think your detective days are over.

Tina smiles and leaves, as Hamm tosses down the cash.

CUT TO:

INT. WHITE HALLWAY - DAY

Tina and Amy are dressed in maid uniforms, pushing carts down an elegant statue-filled hallway...

AMY
(sighs, while dusting)
Well, I guess Mom was right, we're not cut out for the big-time. But still, having to work for a living isn't so bad.

TINA
Guess not...

AMY
I wonder where Mom and Omar are right now...

TINA
Wherever someone goes with $200 million in diamonds, I guess...

CUT TO:

INT. LUXURY SWISS HOTEL SUITE - SAME

Omar and Elaine luxuriate beside their private jacuzzi, as Elaine plays with some walnut-sized diamonds.

Omar pours champagne.

OMAR
What'll we do with the money?

ELAINE
Omar dear, the better question is what won't we do with all the money...

They laugh, and she kisses him.

OMAR
I'm glad age isn't an issue with us...

ELAINE
As long as you keep those abs tight, I'll keep you...

Elaine runs one of the diamonds through her fingers, luxuriating in its silky perfection...

Accidentally, she drops it... and as it falls end-over-end through the air in SLOW-MO...

...it SHATTERS as it strikes the marble floor.

PUSH IN ON Elaine's astonished face.

ELAINE (CONT'D)
What the hell--

SMASH CUT TO:

INT. TINA'S APARTMENT - IN FLASHBACK

Tina talks to Amy at the climbing gym.

AMY
Are you sure Mom's sick?

SMASH CUT TO:

INT. DOCTOR'S OFFICE - IN FLASHBACK

Tina holds a maglight in her mouth and looks at her Mom's medical file...

TINA
(reading)
"All tests negative. All indications are normal."

SMASH CUT TO:

INT. HAIR SALON - IN FLASHBACK

Tina is getting her hair done in an upscale salon.

TINA
(to her hairdresser)
I love it Suzie... I see why Mom came to you all those years.

HAIRDRESSER
Be right back. Out of conditioner.

As she steps away, Tina sees her hairdresser's cell phone light up with an incoming call... the caller, "ELAINE".

SMASH CUT TO:

At the retirement condo Tina sits talking to her Mom.

TINA
...I'm getting set up by my hairdresser. His name is Paul.

SMASH CUT TO:

Tina stares at Paul's papers inside his briefcase.

PAUL
My firm's underwriting an auction at Sotheby's... Over $200 million in diamonds. Crazy, huh?

SMASH CUT TO:

Tina sits with a stunned Amy over sandwiches.

AMY
You knew it was a setup all along??

TINA
You bet.

SMASH CUT TO:

EXT. STREET - PRESENT DAY

Tina and Amy (dressed as a cleaning crew) wheel the sparkling CHANDELIERS into the back of a truck in front of Sotheby's.

POLICEMAN
Hey!

Tina and Amy freeze.

POLICEMAN (CONT'D)
(re: Amy's iPod)
What ya listening to?

AMY
Just an opera my sister turned me on to. The Thieving Magpie.

CUT TO:

EXT. NAPA VALLEY - SUNNY DAY

SOARING over ROLLING HILLS and GREEN VINEYARDS...

TINA (V.O.)
(reading from a wine book)
In winemaking, there is one perfect moment to harvest...

- As we see Tina compose a TEXT MESSAGE that reads: “Holly Golightly Flashmob Sotheby’s. 4 PM!”

TINA (V.O.)
Too soon, and the opportunity slips through your fingers... Too late and the fruit rots on the vine...

- In the Sotheby’s walk-in freezer Maya uses a gas canister as a flamethrower to MELT the ICE SCULPTURE to water in seconds... revealing GLASS GEMS hidden inside...

- Maya scoops up FAKE glass gems and slides them into a BLACK PURSE, one shattering on the floor, before tossing the purse to Tina....

- As amid the FOG Tina reaches into the display case and takes the real DIAMONDS which she slips into a SECOND black purse that she tosses to Kristen...

...who strolls through the foggy chaos and tosses the purse up to Melissa who’s perched atop a ladder above the fog. She affixes the jewels to the chandelier...

TINA (V.O.)
You’ve got to find that perfect moment...

- It’s morning, as Maya (dressed as cleaning crew) finishes putting the chandelier on rollers and wheels it to the street where it is lifted into a cleaning van...

TINA (V.O.)
...And <u>that</u> is how dreams are made.

- In the van Amy and Tina pluck big DIAMONDS off the chandelier. One catches the light and SPARKLES as we...

MATCH CUT TO:

EXT. NAPA VALLEY VINEYARD - SAME

A SPARKLING glass of PINOT...

CRANE DOWN TO: Tina and Amy sip wine while sitting in front of a sapphire lake on a magnificent vineyard.

In the distance, rolling hills are filled with rows of lush vines covered with sun-baked grapes.

AMY
I guess some dreams do come true...

TINA
I guess so, sis'...

Amy pushes her sunglasses back, and waves as Kristen approaches from the gate with her date in tow... Paul.

AMY
Is that who I think it is??

TINA
I sensed a fit.

MAYA
(passing by Kristen)
That your boyfriend?

KRISTEN
(with a smile)
We'll see. Right now he's just in beta-test.

Melissa is there too, with her suburban husband, as Maya shows Melissa's two kids how to throw KNIVES at an oak tree.

Tina hears a voice behind her.

VOICE
I've got the perfect name for your vineyard. "Lone Wolf Cellars"?

Tina turns to see HAMM standing there, smiling.

TINA
Not any more...

Hamm and Tina kiss.

AMY
What the-- But he's a cop--

HAMM
Retired. Running a vineyard needs someone to help carry the fertilizer.

TINA
(to Amy)
Sorry I kept this a little close to the vest, but--

HAMM
The best way not to get caught is to make sure your boyfriend is heading your investigation.

Hamm gives Tina another long kiss, and heads off.

HAMM (CONT'D)
I'm gonna take a dip in the lake.

AMY
So Hamm was a plant. And his ass is the payoff. Well I'll be darned...

Tina laughs as her cell phone RINGS.

TINA
(taking the call)
Mom?

She puts the call on SPEAKER.

ELAINE (O.S.)
Hi honey. Just wanted to check in to say no hard feelings...

TINA
Oh not at all. How do you like being played?

ELAINE (O.S.)
(sighs)
I have to admit I'm impressed. I raised you girls well.

TINA
That means a lot coming from you.

ELAINE (O.S.)
I say, let bygones be bygones. Besides, maybe you girls could join me on a little jaunt I'm taking to Europe, I hear the British Museum has treasures to die for...

Amy and Tina laugh.

AMY
Who needs diamonds?
(smiles over at Tina)
I've got a new best friend.

Amy and Tina grin as the camera RISES UP over the sunny vineyard, awash in smiles and laughter...

FADE OUT.

THE END.