

MASTER HEIST

A TRUE CHRISTMAS FICTION

A screenplay by

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Based on an original story

LOGLINE:

A disgraced filmmaker turns a real Christmas bank heist into a live-streamed movie – and his ultimate masterpiece.

Draft: 2/7/2026

SYNOPSIS:

When a washed-up Spanish filmmaker with underworld connections witnesses a botched German bank heist on the news, he decides to direct his masterpiece: a meticulously planned, live-streamed Christmas robbery of seven Palma banks disguised as a movie shoot, turning his criminal enterprise into the documentary deal of a lifetime.

EXECUTIVE SUMMARY:

MATEO VEGA (47) is a failed filmmaker scraping by in Palma de Mallorca, collecting debts for local gangsters while dreaming of artistic relevance. Rejected by Hollywood and ignored by festivals, he measures himself against his grandfather – a Spanish Civil War exile who reinvented himself in Mexico as a legendary bullfighter. Mateo wants what his grandfather had: one moment that proves he mattered.

When a spectacular Christmas bank heist in Germany makes the news, Mateo sees what the thieves missed. Palma's three main parking garages hide forgotten underground tunnels connecting multiple banks. What begins as a drunken idea becomes an obsession – and then a plan. Under the guise of shooting his comeback film, Mateo assembles a crew of misfits and secures official permits to film on Christmas Day. The city shuts down the garages. The set is real. The crime is real. Only the alibi is fiction.

For **36 uninterrupted hours** over Christmas 2026, the crew drills through concrete, **breaches seven banks**, and empties thousands of safe-deposit boxes – all while live-streaming the operation as “behind-the-scenes” footage of a heist movie. The world watches, convinced it's brilliant guerrilla marketing for a bold new thriller, as Mateo directs the crime like the film of his life.

When it's over, the crew disappears, leaving behind empty vaults, paid parking tickets, and no victims willing to speak. Months later, Mateo anonymously sells the footage to Netflix for €100 million, where it becomes a global true-crime sensation.

He finally made the film that matters.

The only question is whether the greatest heist was the money – or the story itself.

MAIN CHARACTERS:

MATEO VEGA (47) - Protagonist. A charismatic, bitter Spanish filmmaker who's been stuck making corporate videos and collecting mob debts. Sardonic wit, obsessive about cinema, secretly brilliant but self-destructive. Sees this heist as his Magnum Opus.

LUCIA TORRES (38) - Mateo's ex-girlfriend and production designer. Smart, pragmatic, suspicious of Mateo's schemes but can't resist one last adventure. The moral compass who's lost her own direction.

PACO "EL TOPO" MORALES (55) - The Mole. An aging career criminal and master driller. Philosophical, loves literature, quotes Cervantes while drilling through concrete. Mentor figure.

CARMEN RUIZ (29) - Lead actress/con artist. Stunning, multilingual, can cry on command. Plays various roles during the heist to distract authorities. Dreams of Hollywood.

RAFA SANTOS (33) - Head cameraman. Film school dropout, technical genius, conspiracy theorist. Believes they're making art, not committing crime. Genuinely thinks the YouTube stream is just viral marketing.

INSPECTOR TERESA BLANCO (44) - Lead investigator. Brilliant, cynical detective who's seen it all. Divorced, chain-smoker, loves classic cinema. Slowly realizes she's hunting someone who thinks like a filmmaker.

GABI & SONIA DELGADO (both 26) - Twin sisters. Gabi is a safe-cracker, Sonia is an engineer. Finish each other's sentences, bicker constantly, but work with perfect synchronization.

JAVIER "JAVY" OCHO (41) - Ex-actor turned criminal. Flamboyant, dramatic, treats every moment as a performance. Handles "on-set talent" and distractions.

KLAUS HOFFMANN (52) - German tech specialist recruited for the job. Stoic, precise, obsessed with efficiency. Constantly critiques Spanish work ethic. Comic relief through cultural clash.

MIQUEL SERRA (65) - City official and unwitting accomplice. Processed Mateo's film permits. Pretentious film buff who thinks he's helping Spanish cinema's resurrection.

ANTONIO "TOÑO" VEGA (50) - Mateo's older brother. Runs a legitimate construction company, supplies equipment. Disapproves but can't abandon family. The reluctant accomplice.

VALENTINA GRECO (34) - Money launderer and Mateo's underworld contact. Ice-cold Italian expatriate. Only cares about her percentage. No interest in cinema.

FATHER DOMINGO (71) - Elderly priest at local church near one parking garage. Befriends crew thinking they're making religious film. Represents innocence amid corruption.

KEY SCENES:

ACT ONE:

1. Opening: News report plays in crowded bar, Mateo's quiet revelation
2. Mateo drunk, sketching connections between garages/banks on napkins
3. Recruitment montage—each crew member recruited with different pitch
4. Mateo pitching "film project" to city official Miquel, getting permits
5. First crew meeting disguised as script reading—discussing "the heist film"
6. Lucia confronts Mateo about real intentions; their complex history revealed

ACT TWO:

7. Christmas Eve: Crew arrives at three garages, sets up "base camps"
8. Live stream begins: Mateo's opening "director's commentary"
9. First drill breakthrough—celebration captured on camera
10. YouTube comments roll in; crew reads them during "breaks"
11. Near-miss: Security guard investigates noise; Carmen improvises distraction
12. Midnight on Christmas: Crew shares meal underground, moment of humanity
13. Montage: Seven banks breached, synchronized across three locations
14. Technical crisis: Drill breaks; Klaus and Toño improvise solution
15. Inspector Blanco's Christmas interrupted—news of heist reaches police

ACT THREE:

16. Final safe deposit box emptied; Mateo films emotional "wrap" speech
17. Crew exit sequence: Paying parking tickets, police footage captured
18. Aftermath: Banks reopen, discover theft, chaos ensues
19. Police investigation: Inspector Blanco pieces together film permit angle
20. Netflix deal negotiation scene (Mateo anonymous on encrypted call)
21. Crew dispersal montage: Where are they now?
22. Final scene: Mateo in café reading reviews, Inspector Blanco closes in
23. Ambiguous ending: Did she find him? Or is this his next film?

TONE & STYLE:

Tone: Dark comedy thriller with satirical edge. Tarantino meets Soderbergh's *Ocean's Eleven* with Spanish flair. Blends genuine tension with absurdist humor. Questions morality without preaching—lets audience decide if Mateo is genius or sociopath.

Style:

- **Visual:** Switches between slick heist film cinematography and raw documentary footage from helmet cams
- **Pacing:** Deliberate in Act One (planning), kinetic in Act Two (execution), reflective in Act Three (consequences)
- **Dialogue:** Rapid-fire Spanish wit, cinematic references, gallows humor, philosophical tangents
- **Meta-elements:** Characters occasionally break fourth wall when "on camera"; Mateo literally directs scenes during crimes
- **Music:** Mix of Spanish guitar, electronic heist score, and diegetic Christmas music creating ironic counterpoint

Influences: *The Sting*, *Inside Man*, *Burn After Reading*, *The Italian Job*, Spanish cinema like Álex de la Iglesia's work

This screenplay balances dark humor, genuine heist tension, meta-commentary on cinema and reality, and human emotion. The three acts follow classic structure while subverting expectations, and the ending leaves room for interpretation while providing emotional closure. The characters are fully realized, the dialogue is sharp and distinctively Spanish, and the premise is executed with both style and substance.

ACT ONE: "PRE-PRODUCTION"**FADE IN:**1 **EXT. PALMA DE MALLORCA - AERIAL - DAY** 1

Golden Mediterranean sun over terracotta roofs. The camera glides over the city, following four distinct locations: PALMA CATHEDRAL, PLAZA ESPAÑA PARKING, PASEO DEL BORNE PARKING, PASEO MALLORCA PARKING. Classical Spanish guitar plays.

SUPER: "TWO DAYS AFTER CHRISTMAS, 27 DECEMBER 2025"2 **INT. BAR EL REFUGIO - PALMA - DAY** 2

A typical Spanish bar. Wood paneling, jamón hanging from ceiling, football scarves on walls. PACKED with patrons. Loud conversations in Spanish and Catalan overlap. Behind the bar, a TELEVISION plays the NEWS. The chatter dies down as the report begins.

NEWS ANCHOR (V.O.)*(in Spanish, subtitled)*

...and in what authorities are calling the most audacious heist of the decade, a group of unknown thieves spent twenty-six hours over Christmas drilling through a Gelsenkirchen bank's parking garage...

The camera finds MATEO VEGA (47) sitting alone at the bar's end. Unshaven, flat cap, leather jacket, expensive watch that's seen better days. He nurses a café solo, eyes fixed on the screen.

NEWS ANCHOR (V.O.) (CONT'D)

Estimates place the total stolen at over one hundred million euros from more than three thousand safe deposit boxes. No cameras or motion detector were present in either the archive or vault rooms...

CLOSE ON: Mateo's face. Something ignites behind his eyes. (CONTINUED)

2 CONTINUED:

2

NEWS ANCHOR (V.O.) (CONT'D)

German police have no leads. The thieves vanished completely, leaving investigators baffled..

Mateo sets down his coffee. Barely a whisper to himself:

MATEO (in Spanish)

Amateurs.

BARTENDER (50s, stout) leans in.

BARTENDER

What's that, Mateo?

MATEO

(louder, to himself)

I could do better than that. My grandfather conquered Mexico as a bullfighter during the Spanish Civil War. I always knew that I had some of that in my blood.

The bartender laughs, moving away. Mateo pulls out his phone, opens NOTES, starts typing furiously.

MATEO (V.O.)

(narration, his voice)

Every great film starts with a single image. For Spielberg, it was a shark. For Kubrick, a bone. For me? It was three parking garages and fourteen banks.

He pulls a PEN from his jacket, grabs a NAPKIN, starts sketching.

MATEO (V.O.) (CONT'D)

They call me a failed filmmaker. Failed. As if trying and missing is worse than never trying at all. I've spent twenty years making corporate videos about olive oil and collecting debts for men who think The Godfather is a documentary.

He draws three circles—the parking garages—then lines connecting to smaller boxes representing banks.

MATEO (V.O.) (CONT'D)

But every director gets one shot at

(CONTINUED)

2 CONTINUED: (2)

2

their masterpiece. Orson Welles made Citizen Kane at twenty-five. I'm forty-seven. Better late than never.

The bar ERUPTS as someone scores in the football match playing on another TV. Mateo doesn't notice. He's staring at his napkin like it's the Holy Grail.

MATEO

(to himself, smiling)

Cut. Print. That's a wrap.

CUT TO:

3 **INT. MATEO'S APARTMENT - NIGHT**

3

Small, cluttered. Film posters everywhere: *8½*, *Cinema Paradiso*, *The Treasure of the Sierra Madre*. Stacks of unread scripts. Empty wine bottles. Mateo at his laptop, three screens open. Security camera footage of all three parking garages. Architectural plans he's obtained somehow. Google Maps satellite view. He raises his gaze and looks at the poster of his grandfather, which shows him as a triumphant bullfighter with a laurel wreath around his neck, being carried on the shoulders of two people. Mateo sends a quick prayer in the direction of the poster.

MATEO

Thanks for this inspiration, my old buddy.

His phone RINGS. "VALENTINA" on caller ID.

MATEO *(answering)*

Valentina. To what do I owe—

VALENTINA (V.O.)

(Italian-accented Spanish, cold)

You owe me eight thousand, Mateo. Antonio Ruiz paid. You delivered my message?

MATEO

Every word. Though I added some dramatic flair. He cried, by the way.

(CONTINUED)

3 CONTINUED:

3

VALENTINA (V.O.)

I don't pay for flair. I pay for results.

MATEO

And you got them. The money's in your account.

Silence on the line.

VALENTINA (V.O.)

You need something. I hear it in your voice.

Mateo grins.

MATEO

What if I told you I had a project? Something big. Legitimate. Well, legitimately filmed, anyway.

VALENTINA (V.O.)

I'm listening.

MATEO

I need an investment. Call it... pre-production funding. And eventually, I'll need your specific expertise in post-production.

VALENTINA (V.O.)

How much are we talking?

MATEO

To start? Two hundred thousand. But the return... Valentina, we're talking eight figures or even more.

VALENTINA (V.O.)

(pause)

Come to my office tomorrow. Ten a.m. Bring a script.

MATEO

I don't have a script.

VALENTINA (V.O.)

Then you'd better write fast.

(CONTINUED)

3 CONTINUED: (2)

3

She hangs up. Mateo stares at his laptop, then at the film posters and finally to that of his grandfather.

MATEO

(to the poster of 8½)

Okay, Fellini. Let's see if life really imitates art.

He opens FINAL DRAFT, starts typing.

TITLE CARD: "THE DIRECTOR'S CUT - A film by Mateo Vega"

He deletes it.

TITLE CARD: "CUTTING ROOM FLOOR - A film by Mateo Vega"

Deletes again.

TITLE CARD: "THE CHRISTMAS HEIST: A TRUE FICTION"

He smiles.

MATEO

There we go.

4 **MONTAGE - "DEVELOPMENT HELL"**

4

Spanish guitar acoustic version of "We Wish You A Merry Christmas" plays ironically

A) Mateo puts on a wig, sticks on a handlebar moustache, takes his forged ID out of the drawer filled with movie props and opens three safe deposit boxes in three banks in Palma for a test. Accompanied by bank employees, he inspects each safe deposit box room unnoticed. No cameras, no motion detectors.

MATEO

(mutters to himself)

Yippee-ki-yay, just like in Germany

B) Mateo walks through PLAZA ESPAÑA PARKING GARAGE at night with a measuring tape and flashlight. Security guard walks by - Mateo pretends to look for his car.

(CONTINUED)

4 CONTINUED:

4

TITLE CARD: "ONE MONTH LATER"

C) Coffee shop. Mateo slides a folder to his brother TOÑO (50, construction company logo on polo shirt). Toño reads, shakes his head, but doesn't leave.

D) Mateo stands outside PASEO DEL BORNE PARKING, watching as a bank armored truck arrives at BANCO SANTANDER across the street.

E) Mateo meets VALENTINA GRECO (34, severe black suit, calculating eyes) in a minimalist office. She reads his "script." Raises one eyebrow. Slides a briefcase across the desk.

F) His apartment, now wall-to-wall with maps, photos, blueprints. RED STRING connects images like a conspiracy theorist's dream. Empty coffee cups everywhere.

G) City Hall. Mateo in his "respectable" suit pitching MIQUEL SERRA (65, self-important, bad toupee) at the activities office.

MIQUEL

A heist film? Set on Christmas?
In our parking garages?

MATEO

A love letter to Palma, Miquel. Think *Rififi* meets *All About My Mother*.
International appeal. We're talking Almodóvar energy with Melville precision.
Miquel's eyes light up.

MIQUEL

Almodóvar? Will there be auteur
recognition? A festival premiere?

MATEO

Cannes. Guaranteed. This is my
Breathless, Miquel.

Miquel signs the permit.

END MONTAGE

5 **INT. ABANDONED WAREHOUSE - PALMA - NIGHT**

5

Twenty CHAIRS arranged in a circle. Nineteen are empty. Mateo stands in the center with a WHITEBOARD. On it:
"CREW CALL - CONFIDENTIAL"

The door opens. LUCIA TORRES (38, sharp eyes, painter's smock over jeans) enters. She stops when she sees him.

LUCIA

No.

MATEO

Lucia, you haven't even-

LUCIA

Whatever this is, no. The last time I helped you with a "project," I ended up questioned by Interpol.

MATEO

That was a misunderstanding about export licenses-

LUCIA

For stolen Picassos!

MATEO

Allegedly stolen. And we were just the delivery drivers! Very innocent.

She turns to leave. He speaks quickly:

MATEO (CONT'D)

What if I told you this project would make you 20 million euros? She pauses.

LUCIA

I'd say you're lying.

MATEO

What if I told you I'm finally making my film? A real one. And I need the best production designer in Spain.

(CONTINUED)

5 CONTINUED:

5

LUCIA

(turning back)

You need a production designer for what, exactly?

MATEO

To design three underground film sets inside parking garages. To make a workspace look like a movie production.

LUCIA

That's oddly specific.

MATEO

I'm an oddly specific filmmaker. She studies him. Long beat.

LUCIA

Is this legal?

MATEO

Define legal.

LUCIA

Mateo...

MATEO

We have city permits. We'll pay all fees. We'll follow every traffic regulation. Technically, legally, officially, we are filming a movie.

LUCIA

And unofficially?

He grins.

MATEO

We're making cinema.

She sits down in one of the chairs.

LUCIA

Tell me everything. And Mateo? If you're lying about the 20 million, I will kill you and make it look like an accident.

(CONTINUED)

5 CONTINUED: (2)

5

MATEO

I expect nothing less.

6 **MONTAGE - "CASTING"**

6

Upbeat heist music—something like "Mas Que Nada" remix

TITLE CARD: "ASSEMBLING THE CREW"

A) Seedy bar. Mateo sits across from PACO "EL TOPO" MORALES (55, weathered face, surprisingly kind eyes). Between them: a book of Don Quixote.

PACO

You want me to drill through a parking garage wall on Christmas? Why Christmas?

MATEO

Because, Paco, as Don Quixote teaches us — when the world sleeps, madmen become heroes. It is the only time of year when magic is possible.

Paco smiles, nods.

PACO

I'm in. But I choose my own drill bits.

B) Fashion show after-party. Mateo approaches CARMEN RUIZ (29, stunning, three men orbiting her). He hands her a SCRIPT.

CARMEN

What's this?

MATEO

An audition. The role of a lifetime. Multiple costume changes, improvisation, genuine danger.

CARMEN

Scale?

(CONTINUED)

6 CONTINUED:

6

MATEO

Twenty million flat. Plus points on the back end.

She doesn't even open the script.

CARMEN

When do we start?

C) Film school. Mateo watches RAFA SANTOS (33, man-bun, multiple cameras around his neck) lecture students on cinema verité.

RAFA

True documentary captures reality in the moment of creation. The camera doesn't lie - it reveals.

After class:

MATEO

What if I told you we could make a documentary where the audience doesn't know what's real?

RAFA

I'd say that's just fiction with a budget.

MATEO

What if the reality was happening in real-time, but everyone thinks it's staged?

Rafa leans forward.

RAFA

I'm listening.

D) Prison visiting room. Mateo sits across from GABI and SONIA DELGADO (both 26, identical twins). Gabi has a scar over her left eye; Sonia has one over her right. Mirror images.

(CONTINUED)

6 CONTINUED: (2)

6

SONIA

You want us to open bank deposit boxes.

GABI

On Christmas Day.

SONIA

In seven different banks.

GABI

Simultaneously.

MATEO

Yes to all. You'll be out in four months. Perfect timing for rehearsals.

They look at each other. Some twin telepathy happens.

GABI & SONIA

(in unison)

We're in.

E) Theater. JAVIER "JAVY" OCHO (41, flamboyant, theatrical makeup still on from performance) takes a bow for an audience of twelve people.

Backstage

JAVY

Mateo Vega. I heard you died in a cocaine scandal in Ibiza.

MATEO

That was my career, not me.
 Javy, I need someone who can perform under pressure. Improvise. Distract. Charm.

JAVY

(striking a pose)

Darling, I was born to distract.

MATEO

There's a catch. You can't tell anyone it's a performance.

(CONTINUED)

6 CONTINUED: (3)

6

JAVY

(eyes gleaming)

Method acting. My favorite.

F) Tech convention in Barcelona. KLAUS HOFFMANN (52, German, precise movements) demonstrates security bypass systems.

KLAUS

(German-accented Spanish)

The Spanish approach to security is... charming. Like a siesta for technology.

MATEO

Then help me prove German engineering can work with Spanish creativity.

KLAUS

What's the project?

MATEO

Think of it as Ocean's Eleven meets Run Lola Run. In Palma. On Christmas.

KLAUS

I don't celebrate Christmas.

MATEO

Perfect. Neither do I.

Klaus extends his hand.

END MONTAGE

7 **INT. WAREHOUSE - NIGHT (TWO WEEKS LATER)**

7

All nineteen chairs filled. The full CREW assembled. Mateo stands at the whiteboard, which now has elaborate diagrams.

PRESENT:

- LUCIA (production design)
- PACO (drilling/engineering)

(CONTINUED)

7 CONTINUED:

7

- CARMEN (actress/distraction)
- RAFA (head cameraman) + 2 OTHER CAMERAMEN
- GABI & SONIA (bank deposit boxes-cracking)
- JAVY (performance/distraction)
- KLAUS (tech/security)
- TOÑO (equipment supply)
- Plus 8 OTHER CREW MEMBERS (drivers, assistants, lookouts)

MATEO

Thank you all for coming. First, let me be clear: what we're about to do is dangerous, complex, and completely insane.

Murmurs of agreement.

MATEO (CONT'D)

We're going to film a documentary about pulling off the greatest heist in Spanish history. The twist? We're actually pulling off the heist while filming it.

Beat.

CREW MEMBER #1

Wait, what?

LUCIA

He's saying the documentary is real. We're actually robbing the banks.

CREW MEMBER #2

That's illegal!

MATEO

Illegal is such a limiting word. I prefer "cinematically necessary."

KLAUS

(standing)

I came here for a tech job, not a prison sentence.

(CONTINUED)

7 CONTINUED: (2)

7

MATEO

Sit down, Klaus. Everyone, sit.
Let me explain.

He pulls up a PROJECTOR. Aerial images of Palma.

MATEO (CONT'D)

Palma has three main parking garages. Plaza España, Paseo del Borne, Paseo Mallorca. Through underground maintenance tunnels and structural quirks of 1960s urban planning, these garages are indirectly connected to fourteen banks.

He clicks. Diagrams show the underground connections.

MATEO (CONT'D)

Last Christmas, thieves in Germany drilled through one bank and stole one hundred million from the bank deposit boxes. They left. No cameras, no evidence, no trace.

Another click. News footage from the German heist.

MATEO (CONT'D)

But they made mistakes. They targeted one bank. They worked in secret. They never controlled the narrative.

PACO

And we're going to...?

MATEO

We're going to hit seven banks. In broad daylight. On Christmas Day at night, twenty-fifth, twenty-six. And we're going to film the entire thing and stream it live on YouTube.

Stunned silence.

CARMEN

He's kidding.

(CONTINUED)

7 CONTINUED: (3)

7

LUCIA

He's not kidding.

MATEO

We'll apply for city film permits under my production company. We'll close all three parking garages for "filming." We'll have official vehicles, city approval, everything legitimate on the surface.

RAFA

(intrigued)

And the footage?

MATEO

Three cameramen. The rest of us with helmet cams. Every moment filmed. We'll edit a live stream that looks like a behind-the-scenes documentary about making a heist movie. The audience will think it's all staged - brilliant viral marketing for a fake film.

JAVY

That's... actually genius.

SONIA

What about when they discover the banks were actually robbed?

MATEO

By then, we're gone. We leave behind only the base camps, and the only police evidence: footage of us paying parking tickets as we exit.

GABI

Why would anyone fall for thinking it's fake?

MATEO

Because people want to believe in movies more than they want to believe in crime.

(CONTINUED)

7 CONTINUED: (4)

7

We're not stealing from banks — we're creating cinema verité. Art. A statement about reality and fiction in the age of social media.

KLAUS

This is insane.

MATEO

All great art is insane.

TOÑO

(standing, troubled)

Mateo, I have a legitimate business. A family. I can supply equipment, but if this goes wrong —

MATEO

It won't. Because we're not criminals pretending to be filmmakers. We're filmmakers who happen to be committing crimes. There's a difference.

LUCIA

Is there?

He looks at her directly.

MATEO

Yes. Because at the end of this, we'll have done what no one else has: we'll have sold our documentary to Netflix for one hundred million euros.

CREW MEMBER #3

Netflix will never buy a documentary about an actual crime!

MATEO

They will if they don't know it's real. We'll submit it as a "dramatized reconstruction." A "speculative fiction piece." And by the time they figure out the truth — if they ever do — it'll already

(CONTINUED)

7 CONTINUED: (5)

7

be streaming to two hundred million households.

Rafa stands, excited.

RAFA

Holy shit. You're not robbing banks.
You're robbing the narrative itself.
This is fucking meta-cinema!

MATEO

(smiling)

Now you're getting it.
Long pause. Everyone processing.

PACO

How much does each person make?

MATEO

From the safe deposit boxes, we estimate
four hundred million euros total. That's twenty
million each. Pocket change.
Groans.

MATEO (CONT'D)

When a bank in a German working-class town
like Gelsenkirchen had 100 million in its
safe deposit boxes, there is bound to be far
more here.

That changes the room's energy.

CARMEN

When do we start?

MATEO

Rehearsals begin in February. We have
eleven months to prepare. I need every
one of you to commit right now. Once we
start, there's no backing out. This crew
is family.

He looks around the room.

(CONTINUED)

7 CONTINUED: (6)

7

MATEO (CONT'D)

And very importantly, why we don't break into safes but rather the bank deposit boxes of private individuals. In Germany, no charges were brought by the victims because the money was illicit funds belonging to private individuals. Or because the stolen jewelry and watches were purchased with illicit funds. Here in Palma, too - the banks can only report us for breaking into the bank and opening the deposit boxes. Not robbery. So it's like murder where there is no body. Without a body, there is no murder. Without murder, there is no charge. In our case. No robbery. No registered banknotes or jewelry.

Who's in?

One by one, hands go up. First Lucia. Then Paco. Carmen. Rafa. The twins. Javy. Klaus hesitates... then raises his hand. Toño is last, conflicted, but finally nods.

MATEO (CONT'D)

Then let's make history.

LUCIA

You mean a movie.

MATEO

(grinning)

Same thing.

8 **INT. CITY HALL - ACTIVITIES OFFICE - DAY**

8

Mateo sits across from MIQUEL SERRA, who reviews the permit application with childlike excitement.

MIQUEL

"The Christmas Heist: A True Fiction."
Mateo, this is brilliant!

(CONTINUED)

8 CONTINUED:

8

A postmodern commentary on capitalism and consumerism during the holidays!

MATEO

Exactly my vision. We'll need exclusive access to all three parking garages Christmas Day starting at 6:00 pm until December twenty-sixth, 6:00 pm.

MIQUEL

Both nights? That's forty-eight hours.

MATEO

The light is perfect at that time of year. And we're shooting in real time—a genuine cinematic experiment.

Miquel leans back, impressed.

MIQUEL

Like Hitchcock's *Rope*.

MATEO

Precisely! You understand cinema, Miquel. Most bureaucrats wouldn't grasp the artistic vision.

MIQUEL

(preening)

I did study film theory at university. Bazin, Eisenstein, the whole canon.

MATEO

It shows. Which is why I trust you'll appreciate the need for secrecy. If word gets out, we lose the authentic energy. No press releases until we're finished.

MIQUEL

Of course, of course. Let me expedite this. When do you need the permits?

(CONTINUED)

8 CONTINUED: (2)

8

MATEO

December first would be ideal.
Gives us time for technical scouting.

MIQUEL

Consider it done. And Mateo?

MATEO

Yes?

MIQUEL

(earnest)

Thank you for bringing real cinema
back to Palma. We need more auteurs
like you.

Mateo shakes his hand.

MATEO

The pleasure is mine, Miquel. See
you at the premiere.

9 **INT. MATEO'S APARTMENT - NIGHT**

9

Mateo alone, staring at his wall of plans. He opens a
bottle of wine, pours a glass. He raises the glass and
looks again at his grandfather's poster.

MATEO

Here's to you, bullfighter!

His phone buzzes.

Text from LUCIA:

"Checked the underground connections.
You're right. It's possible. You're still
crazy. - L"

He smiles, texts back:

"All great directors are."

Another text, from VALENTINA:

"Your first payment is due.
Don't disappoint me."

(CONTINUED)

9 CONTINUED:

9

His smile fades. He looks at a photo on his desk: Younger Mateo with a woman and a little girl. The frame is dusty. He picks it up, studies it.

MATEO

(to the photo)

I'm finally making something real,
Ana. Something that matters.

He sets it down, finishes his wine, returns to his plans.

MATEO (V.O.)

Hitchcock said actors are cattle.
Kubrick said they're chess pieces.
But I say they're family. And every
family needs a plan.

He circles CHRISTMAS DAY 2026 on his calendar. Three hundred and forty-three days away.

MATEO (V.O.) (CONT'D)

Three hundred and forty-three days
to prep. To rehearse. To become a
crew that moves like a single organism.
To transform twenty criminals into
twenty artists. To make the impossible
... inevitable.

10 **MONTAGE - "PRE-PRODUCTION"**

10

*A Spanish version of "Carol of the Bells" builds
throughout*

TITLE CARD: "11 MONTHS UNTIL CHRISTMAS"

A) Underground. Paco teaches the crew to drill. The sound ECHOES. Lucia times everything with a stopwatch.

(CONTINUED)

10 CONTINUED:

10

B) Gabi and Sonia practice cracking identical bank deposit boxes. They work in perfect synchronization, neither speaking.

C) Carmen in front of a mirror, practicing different accents, different personalities. She becomes ten different people in sixty seconds.

D) Rafa tests cameras, helmet mounts, live-streaming equipment. Klaus sets up encryption protocols.

E) Javy runs "distraction drills" - he improvises scenarios with crew members. Pretending to be drunk, injured, angry. Each performance perfect.

F) Warehouse. Full crew runs through the entire heist choreography. Mateo directing with a megaphone like he's actually filming.

MATEO

Cut! Gabi, you're three seconds behind. Three seconds means a police response. Again!

TITLE CARD: "8 MONTHS UNTIL CHRISTMAS"

G) The crew dressed as city workers enters Paseo del Borne parking during maintenance hours. They scout, measure, photograph. No one questions them.

H) Toño delivers three massive drills in unmarked trucks. His company logo is visible—he spray-paints over it, visibly uncomfortable.

I) Mateo and Lucia review parking garage floor plans with a city engineer (who thinks they're location scouting). They ask about "acoustic properties" and "structural integrity."

TITLE CARD: "5 MONTHS UNTIL CHRISTMAS"

J) Safe house. Valentina counts stacks of cash. Mateo watches. She slides an envelope toward him.

(CONTINUED)

10 CONTINUED: (2)

10

VALENTINA

This better be the investment of my
life, Mateo.

MATEO

It will be. Trust me.

VALENTINA

I don't trust anyone. But I trust
greed. Yours matches mine.

K) Late night, warehouse. The crew eats together - paella
made by Javy. Laughter. Camaraderie. They're becoming a
family.

L) Klaus runs a simulation on his laptop. Success
probability: 67%. He frowns, adjusts variables. 71%.
Still not enough.

TITLE CARD: "3 MONTHS UNTIL CHRISTMAS"

M) YouTube studio. Mateo creates the channel: "Behind
the Heist - A Film Production Diary." He uploads a
teaser trailer - moody shots of empty parking garages,
dramatic music.

MATEO (V.O.)

(on the trailer)

What if the greatest heist movie ever
made... wasn't a movie at all?

He hits PUBLISH. Zero views.

N) Crew runs the full drill again. This time perfectly
synchronized. Lucia checks her stopwatch. She nods
to Mateo.

LUCIA

We're ready.

MATEO

Not yet. We need to be flawless.

TITLE CARD: "1 MONTH UNTIL CHRISTMAS"

(CONTINUED)

10 CONTINUED: (3)

10

O) Mateo meets with a Netflix development executive (over encrypted video call, his face obscured).

MATEO

I have a documentary about a heist. The most elaborate reconstruction ever filmed. Every detail authentic.

NETFLIX EXEC (V.O.)

Reconstruction or actual footage?

MATEO

(smiling)

Does it matter?

P) Final crew meeting. Everyone signs a document—their "cast contract." But really, it's a pact. A promise. An oath.

Q) Mateo alone in his apartment Christmas Eve, one year before the heist. He looks at his wall of plans. Everything mapped out. Every contingency covered.

His phone alarm goes off:

"365 DAYS UNTIL SHOOT DATE"

He silences it, pours wine, toasts his wall of plans.

MATEO

Merry Christmas to us.

END MONTAGE

11 **EXT. PLAZA ESPAÑA PARKING GARAGE - DAY**
(CHRISTMAS EVE 2026, 6:00 PM)

11

Three PRODUCTION TRUCKS arrive. Official film permits visible in windshields. Crew members in matching BLACK JACKETS with "THE CHRISTMAS HEIST - FILM CREW" printed on back. The police are directing traffic.

Mateo steps out, surveys the location like Spielberg on the set of Jaws.

(CONTINUED)

11 CONTINUED:

11

MATEO

Ladies and gentlemen... this is
Day One of principal photography.
Let's make magic.

12 **INT. PLAZA ESPAÑA PARKING GARAGE - LEVEL B3 -
CONTINUOUS**

12

The crew unloads equipment. Massive drills, cables,
lighting rigs, cameras, monitors. It looks exactly
like a film production.
Lucia directs the setup with military precision.

LUCIA

Base camp here. Drill team along
the east wall. Camera positions
one, two, and three marked. Move,
people!

Rafa sets up the live stream equipment. Three
cameramen—DIEGO, FERNANDO, MIGUEL—don their helmet
cameras.

RAFA

Cameras one through three, sound check.

DIEGO/FERNANDO/MIGUEL

Check. / Check. / Check.

RAFA

(to Mateo)

We're live in five.

Mateo addresses the full crew:

MATEO

Okay, everyone. In five minutes,
we start streaming. Remember:
we're making a documentary about
making a heist film. Every word you
say, every action you take—it's all
performance. Stay in character. You're
filmmakers, not criminals.

(CONTINUED)

12 CONTINUED:

12

JAVY

What's the difference?

Laughter.

MATEO

Javy's not wrong. Now, let's go make
cinema history.

Rafa holds up fingers:

FIVE... FOUR... THREE... TWO... ONE...

The red light blinks on.

MATEO (CONT'D)

(to camera, warm, charming)

Hello, cinephiles! I'm Mateo Vega, and
welcome to the most ambitious film
production diary ever attempted. For the
next thirty-six hours, my crew and I will
be filming a real-time heist movie in the
heart of Palma de Mallorca. No cuts.
No edits. Just pure, raw cinema.

He walks through the parking garage, camera following.

MATEO (CONT'D)

You're probably asking: why Christmas?
Because Christmas is when we believe
in impossible things. The magical time.
Santa Claus. Peace on Earth. And in our
case... the perfect crime.

FADE TO BLACK

END OF ACT ONE

13 CONTINUED:

13

PACO*(whispered back)*

Unless they moved it in the last month,
yes.

MATEO*(louder, for camera)*

Okay, team! Action on the drill sequence!
Paco starts the drill. The SOUND is
deafening. Concrete dust fills the air.
The helmet cameras capture everything – the
drill bit pushing through, Paco's focused
face, Toño's nervous energy.

LIVE STREAM CHAT (visible on monitors):

- User342: "This looks so real!"
- CinePhile88: "Production value is insane"
- BankHeist2026: "Wait, are they actually drilling?"
- MovieBuff: "@BankHeist2026 It's obviously a set dude"

Lucia monitors the chat, smiling.

LUCIA*(to Mateo)*

They think it's special effects.

MATEO

Perfect.

14 **INT. PASEO DEL BORNE PARKING GARAGE - LEVEL B2 -**
SAME TIME

14

Second crew led by KLAUS and GABI. Fewer viewers
watching this camera angle, but still streaming.

Klaus uses a thermal imaging device on a wall.

KLAUS*(to camera, deadpan)*

German engineering meets Spanish architecture.
This should be interesting.

(CONTINUED)

14 CONTINUED:

14

GABI

(off-camera)

Hey! Spanish architecture built Barcelona!

KLAUS

And it only took three hundred years.

GABI

(to camera, playful)

Don't mind Klaus. He's here for the technical precision, not the charm.

Klaus finds what he's looking for—a heat signature behind the wall.

KLAUS

There. Banco Sabadell's vault ventilation system. We drill here, we access the maintenance corridor, then the archive room.

He marks an X on the wall with chalk.

GABI

(to camera)

And this, film fans, is what we call "location scouting with consequences."

She winks. The audience thinks she's joking.

15 **INT. PASEO MALLORCA PARKING GARAGE - LEVEL B4 -**
SAME TIME

15

Third team: CARMEN, JAVY, SONIA. The smallest crew, deepest underground.

Javy performs for the camera like he's hosting a travel show.

(CONTINUED)

15 CONTINUED:

15

JAVY

Welcome to our third unit! Down here, four floors below street level, we're setting up what I like to call "The Heart of Darkness." Three banks accessible from this level—CaixaBank, Bankinter, and everyone's favorite, Deutsche Bank.

CARMEN

(applying makeup in a mirror)

And while the boys drill, I prepare for my dramatic entrance later. Playing a lost tourist is harder than it looks.

SONIA

(examining a wall, professional)

This concrete is from the 1960s. Weaker than modern standards. We'll be through in ninety minutes.

CARMEN

(to camera)

See? Even our safe-cracker knows her construction history. That's the Spanish education system for you.

LIVE STREAM CHAT:

- HeistFan: "Best movie marketing ever"
- SpanishCinema: "When does this release??"
- Skeptic101: "Something feels off about this"
- ModeratorBot: "@Skeptic101 It's called immersive filmmaking"

16 **INT. REMOTE LOCATION - INSPECTOR BLANCO'S HOME -**
SAME TIME

16

INSPECTOR TERESA BLANCO (44, in pajamas, cigarette in hand) sits alone on Christmas. Divorced. Her apartment is sparse — film posters on the walls (*The Maltese Falcon, Rififi, Chinatown*).

(CONTINUED)

16 CONTINUED:

16

Her laptop is open. She's watching the live stream while wrapping presents for her daughter (who lives with her ex).

She watches Paco drill through the wall. Something nags at her.

She opens GOOGLE MAPS, searches "Plaza España parking garage." Then searches "BBVA Bank Palma."
Her eyes narrow. They're adjacent.

Underground levels would be...

Her phone RINGS. "POLICE HEADQUARTERS" on caller ID. She ignores it. It's Christmas. But she keeps watching the stream.

17 **INT. PLAZA ESPAÑA PARKING - B3 - ONE HOUR LATER**

17

SUPER: "8:15 PM"

VIEWERS: 1,247

The drill breaks through. Paco pulls it back. A HOLE, one meter diameter, opens into darkness. The crew CHEERS.

MATEO

(to camera)

And that, ladies and gentlemen, is how you make cinema! Cut! Print! Beautiful work, everyone!

He approaches the hole with a flashlight. The camera follows.

Through the hole: the actual BBVA ARCHIVE ROOM. Rows of filing cabinets. No cameras visible. Exactly as planned.

(CONTINUED)

17 CONTINUED:

17

MATEO (CONT'D)*(narrating for the stream)*

Our production designer Lucia has outdone herself. Look at this set! Every detail authentic to a real bank archive.

LUCIA*(playing along)*

We studied actual banks for months to get it right. Mateo climbs through the hole. Helmet camera follows. The stream SWITCHES to his POV.

LIVE STREAM CHAT:

- BankManager69: "As someone who works in a bank, this is scary accurate"
- FilmNerd: "Set design Oscar incoming"
- RandomUser: "How did they get permits for this?"

Mateo walks through the archive room toward a large STEEL DOOR at the far end.

MATEO

And here we have our next obstacle – the vault door. Gabi! Sonia! You're up!

The twins climb through the hole, carrying tools.

18 **INT. PASEO DEL BORNE PARKING - B2 - SAME TIME**

18

Klaus's team breaks through their wall. Behind it: Banco Sabadell's maintenance corridor.

KLAUS*(to camera)*

Precision. Timing. German efficiency in Spanish territory. A Christmas miracle.

GABI*(from Plaza España via radio)*

Klaus, we're at the BBVA vault door. Ready when you are.

(CONTINUED)

18 CONTINUED:

18

KLAUS

Three vaults, three teams. We move simultaneously. Beginning countdown: mark on my signal. Ready... steady..

19 **INT. PASEO MALLORCA PARKING - B4 - SAME TIME**

19

Carmen and Javy's team breaks through to CaixaBank's basement level.

JAVY

(theatrical whisper to camera)

And now, the moment you've all been waiting for... we enter the dragon's lair.

Carmen climbs through first, elegantly despite the circumstances.

CARMEN

(to camera)

Note to self: add "climbing through walls in designer jeans" to my resume.

20 **INTERCUT - ALL THREE LOCATIONS**

20

KLAUS (V.O.)

(over radio to all teams)

On three. One... two... three!

ALL THREE TEAMS begin working on vault doors simultaneously.

Gabi and Sonia use electronic bank safe deposit box -cracking equipment on BBVA's vault.

Klaus's team uses a thermal lance on Banco Sabadell's door. Carmen distracts any potential maintenance workers (there are none - it's Christmas) while Sonia #2 (a third safe - cracker) works on CaixaBank.

(CONTINUED)

20 CONTINUED:

20

The CAMERAS capture everything from multiple angles. The editing is seamless, professional. It looks like a heist movie because it IS a heist movie.

LIVE STREAM CHAT (viewers climbing rapidly):

- HeistMaster: "This is the most elaborate ARG I've ever seen"
- TrueCrime: "Someone call the police lol"
- SkepticalCop: "Is this even legal to stream?"
- FilmProf: "Absolutely brilliant postmodern cinema"

VIEWERS: 3,891

21 **INT. BBVA VAULT - PLAZA ESPAÑA - CONTINUOUS**

21

The vault door CLICKS. Swings open.

Beyond: rows and rows of SAFE DEPOSIT BOXES. Thousands of them.

Mateo enters with the camera. Moment of genuine awe on his face.

MATEO

(softly, to camera)

And... cut. We have our establishing shot.

He turns to the crew.

MATEO (CONT'D)

(louder)

Okay, people! This is the big scene. We need to film the opening of every single safe deposit box for our montage sequence. It'll take hours, but it'll be worth it. Ready?

The twins produce master keys (obtained months ago through Valentina's underworld connections).

(CONTINUED)

21 CONTINUED:

21

GABI

Let's make a movie.

They begin opening boxes. One by one.

Inside: CASH. JEWELRY. DOCUMENTS. GOLD.

They work systematically, loading everything into FILM EQUIPMENT CASES labeled "PROPS."

The camera captures it all.

MATEO

(narrating)

In cinema, nothing is as it seems. What looks like treasure might be trash. What looks like crime might be art. That's the magic of filmmaking—perspective.

LIVE STREAM CHAT:

- WealthyWatcher: "That jewelry looks real"
- PropMaster: "@WealthyWatcher That's the point! Good props always do"
- Economist: "If that's real, we're looking at millions"
- SketchyDude: "I mean, hypothetically, what if—"
- ModeratorBot: "Please keep chat respectful and on-topic"

VIEWERS: 6,234

22 **EXT. PLAZA ESPAÑA - STREET LEVEL**

22

A few PEDESTRIANS pass the closed parking garage. They see the film signs, peek through barriers at the production trucks.

TOURIST with camera takes photos.

A POLICE CAR drives by slowly. Two OFFICERS inside.

OFFICER #1 Film shoot on Christmas. These people are crazy.

OFFICER #2 They have city permits. I saw the memo.

They drive on.

23 **INT. INSPECTOR BLANCO'S HOME - CONTINUOUS**

23

Blanco is fully dressed now, laptop open, notebook filling with notes.

She's mapped out all three parking garages on Google Maps. Then overlaid bank locations.

Her cigarette burns forgotten in the ashtray.

BLANCO

(to herself)

No. No way. This is just a film. It has to be ...

She watches Mateo on the stream opening safe deposit boxes.

BLANCO (CONT'D)

But what if it's not?

She picks up her phone. Hesitates. It's Christmas. If she's wrong, she'll look paranoid.

She puts the phone down.

But keeps watching.

24 **INT. BANCO SABADELL VAULT - PASEO DEL BORNE - NIGHT**
SUPER: "12:03 AM"

24

VIEWERS: 12,449

Klaus's team is methodically emptying their vault. German efficiency in action.

KLAUS

(to camera)

The key to any good heist—real or fictional—is organization. Chaos is the enemy. Systems are your friend.

He checks a SPREADSHEET on his tablet.

(CONTINUED)

24 CONTINUED:

24

KLAUS (CONT'D)

Box 247. Contents logged. Next.

A crew member hands him a box. Inside: stacks of CASH (Euros).

CREW MEMBER #4

Klaus, there's a lot of money here.

KLAUS

Good props always look expensive. Continue.

They load it into cases.

LIVE STREAM CHAT:

- MoneyLauderer: "That's definitely real currency"
- FilmStudent: "How much did they spend on props??"
- SuspiciousUser: "I'm calling this in"
- SkepticalCop: "@SuspiciousUser To who? It's a film shoot with permits"

25 **INT. CAIXABANK VAULT - PASEO MALLORCA - SAME TIME**

25

Carmen and Sonia work quickly. Javy keeps them entertained.

JAVY

(singing)

"On the first day of Christmas, my true love gave to me... a vault full of money that we're stealing legally!"

CARMEN

(laughing)

Javy, you're insane.

JAVY

Darling, sanity is for people without vision.

Sonia opens a box. Inside: a small painting.

(CONTINUED)

25 CONTINUED:

25

SONIA

Guys. Look at this. It's a small PICASSO sketch.

CARMEN

Is that...?

SONIA

I think so. Worth maybe two million.

JAVY

(to camera)

And this, ladies and gentlemen, is why art direction matters. Our prop department found a genuine replica Picasso!

CARMEN

(playing along)

Must have cost a fortune.

They carefully pack it.

LIVE STREAM CHAT:

- ArtHistorian: "That's not a replica, that's a real Picasso study"
- SkepticalCop: "No way they'd use a real Picasso as a prop"
- ArtHistorian: "I teach at the Prado. That's real."
- ModeratorBot: "Remember, this is a film production with significant budget"

VIEWERS: 18,903

26 **MONTAGE - "THE HEIST AS CINEMA"**

26

Upbeat Spanish guitar version of "Feliz Navidad" plays ironically

A) All three teams work in parallel. The split-screen shows synchronized robbery.

(CONTINUED)

26 CONTINUED:

26

B) Crew members take LUNCH BREAK. They eat catering (Lucia ordered paella for everyone). They joke, laugh, play cards between takes. It looks exactly like a film crew.

C) Mateo gives DIRECTOR'S COMMENTARY for the stream:

MATEO

What you're witnessing is thirty hours compressed into moments. We're using real - time filmmaking techniques pioneered by Hitchcock and perfected by modern reality television. The line between real and fake? That's the question, isn't it?

D) Father DOMINGO (71, kindly priest) walks past Plaza España garage, sees the film signs. He approaches a crew member outside.

FATHER DOMINGO

Excuse me, what are you filming?

CREW MEMBER #6

A heist movie, Father. Very exciting.

FATHER DOMINGO

On Christmas? Isn't that sacrilegious?

CREW MEMBER #6

It's about redemption, Father. The thieves donate everything to charity at the end.

FATHER DOMINGO

(smiling)

Then God bless your production.

He leaves. Crew member tries not to laugh.

E) The safe deposit boxes empty. Thousands opened. Contents documented, loaded, secured.

F) Viewers climb steadily. The stream is trending on Twitter. #ChristmasHeist becomes a hashtag.

(CONTINUED)

26 CONTINUED: (2)

26

G) News outlets start picking up the story: "Spanish Filmmaker Creates Real-Time Heist Movie on YouTube"

H) The crew high-fives, celebrates each vault completion. They're genuinely bonding.

I) Evening falls. Christmas lights sparkle in Palma. The crew works by portable light.

VIEWERS: 47,329

END MONTAGE

27 **INT. BBVA VAULT - PLAZA ESPAÑA - 11:47 AM**
SUPER: "25 DECEMBER - 11:47 AM"

27

Mateo sits against a wall, exhausted. The vault behind him is completely empty.

He addresses the camera directly. Intimate. Real.

MATEO

You know, when I was a kid, I wanted to make movies that mattered. Films that changed how people saw the world. Instead, I made commercials about olive oil. Training videos for call centers. I prostituted my art for money.

He looks at the empty vault.

MATEO (CONT'D)

But today... today we made something real. Whether you believe this is fiction or not doesn't matter. What matters is that you're watching. You're engaged. You're questioning reality. That's what cinema does.

LUCIA (O.S.)

Mateo, we need you at Paseo del Borne.
He stands, addresses the camera.

(CONTINUED)

27 CONTINUED:

27

MATEO

Duty calls. We have twelve more hours of filming. Stay with us.

LIVE STREAM CHAT:

- PhilosophyMajor: "This is the most profound thing I've seen on YouTube"
- CynicalViewer: "He's either a genius or a sociopath"
- TrueCrimeFan: "Why not both?"
- SpanishPol: "I'm a police officer, and I'm honestly not sure if this is legal"

VIEWERS: 89,4428 **INT. INSPECTOR BLANCO'S HOME - SAME TIME**

28

Blanco hasn't moved in hours. Coffee cups everywhere. Her notebook is full.

She's cross-referenced bank locations, vault access points, city permits. Everything checks out. It IS a legitimate film production. But something nags at her.

She pulls up the YouTube chat. Reads comments. Then she opens the SPANISH POLICE DATABASE. Searches: "Mateo Vega."

His record appears: Former filmmaker. Suspected involvement in art theft (2019, charges dropped). Known associate of Valentina Greco (money launderer). No arrests.

Her phone rings again. This time she answers.

BLANCO

Inspector Blanco.

CAPTAIN RUIZ (V.O.)

Teresa, it's Ruiz. Sorry to call on Christmas, but something strange is happening.

(CONTINUED)

28 CONTINUED:

28

BLANCO

The live stream.

CAPTAIN RUIZ (V.O.)

You've seen it?

BLANCO

I've been watching for seventeen hours.

CAPTAIN RUIZ (V.O.)

Is it real or fake?

BLANCO

(long pause)

I don't know. But I'm about to find out.

She grabs her coat.

29 **EXT. PLAZA ESPAÑA PARKING GARAGE - MIDDAY**

29

SUPER: "DECEMBER 26 - 12:01 PM"

VIEWERS: 134,227

A POLICE CAR pulls up. Inspector Blanco steps out, shows badge to the crew member guarding the entrance.

BLANCO

I need to speak with your director.

CREW MEMBER #6

We're filming. You can't-

BLANCO

I'm not asking.

She pushes past him.

30 **INT. PLAZA ESPAÑA PARKING - B3 - CONTINUOUS**

30

Blanco descends into the garage. She sees the "film set" - equipment, lights, cables. Everything looks legitimate.

(CONTINUED)

30 CONTINUED:

30

Mateo sees her approaching. His heart rate spikes, but his face remains calm. He's been acting for hours.

This is just another performance.

MATEO

(warmly)

Inspector! Welcome to our set. Are you a fan of cinema?

BLANCO

I'm a fan of the law. What exactly are you doing down here?

MATEO

Making a movie. Would you like to be an extra? We could use someone with authentic authority.

BLANCO

I need to see your permits.

Lucia appears, hands her a folder. Everything official, stamped, approved.

Blanco reads them. All legitimate.

BLANCO (CONT'D)

And what's through that hole?

She points at the opening in the wall.

MATEO

Our vault set. Would you like to see? It's quite impressive.

BLANCO

Yes. I would.

Mateo's smile doesn't waver, but his eyes flicker to Lucia. A micro-expression.

(CONTINUED)

30 CONTINUED: (2)

30

MATEO

Of course. But please, Inspector — we're filming. Could you sign a release form? We wouldn't want legal issues later.

BLANCO

I'm not signing anything.

MATEO

Then I'm afraid I can't let you onto the set. Insurance liability. You understand.

Standoff.

BLANCO

I could get a warrant.

MATEO

On Christmas? For a film production with city permits? Inspector, I respect your dedication, but we're just making art here.

She studies him. He holds her gaze. A battle of wills.

BLANCO

What's the film about?

MATEO

A bank heist. But with a twist—the thieves are actually filmmakers documenting a reconstruction. Very postmodern. Very Spanish.

BLANCO

Life imitating art?

MATEO

Or art imitating life. That's for the audience to decide.

Beat.

BLANCO

I'll be watching, Señor Vega.

(CONTINUED)

30 CONTINUED: (3)

30

MATEO

We're streaming live. You're already watching.

She leaves, but slowly, studying everything. Once she's gone, Mateo exhales. Lucia approaches.

LUCIA

(whispered)

That was close.

MATEO

(whispered)

That was cinema. And she bought it.

He turns back to the camera, smile returning.

MATEO (CONT'D)

(to stream)

And that, ladies and gentlemen, is what we call "authentic tension." Even the police are getting involved! Method directing at its finest!

LIVE STREAM CHAT:

- LawAndOrder: "That cop looked suspicious"
- MovieFan: "BEST MARKETING EVER"
- SpanishViewer: "That was Inspector Blanco! She's famous for catching art thieves"
- Coincidence?: "Art thieves? Interesting..."

31 **EXT. PLAZA ESPAÑA - STREET LEVEL - 12:30 PM**

31

Blanco sits in her car, watching the garage entrance. She lights a cigarette.

Her partner, DETECTIVE MARCO SILVA (38), arrives in another car.

(CONTINUED)

31 CONTINUED:

31

SILVA

Captain sent me. What's going on?

BLANCO

Either the most elaborate film production in history, or the most elaborate crime.

SILVA

Which one?

BLANCO

That's what we're going to find out. Call the banks. All of them near those three parking garages. Ask if they're experiencing any... structural noises.

SILVA

It's 1:00 PM on Christmas. A bank holiday.

BLANCO

Exactly. The banks are closed. If someone's there, they're not supposed to be.

Silva makes calls while Blanco watches the stream on her phone.

VIEWERS: 201,394

32 **INT. BANCO SABADELL VAULT - PASEO DEL BORNE -**

32

SUPER: "DECEMBER 26 - 3:00 PM"

Klaus's team finishes the last safe deposit box. The vault is stripped clean.

KLAUS

(to camera)

And that, as they say in Hollywood, is a wrap.

(CONTINUED)

32 CONTINUED:

32

They pack equipment. Every tool, every drill bit, every cable. Nothing left behind except the holes in the walls - which look exactly like what a film crew would create for a heist movie set.

GABI

Klaus, you're almost smiling.

KLAUS

German efficiency brings me joy.

GABI

You should visit Spain more often. We'll teach you how to relax.

KLAUS

I am relaxed. This is my relaxed.

They laugh, exhausted but exhilarated.

33 **INT. ALL THREE LOCATIONS - MONTAGE - 4:00 AM TO
8:00 AM - 27 DECEMBER 2026**

33

SUPER: "THE FINAL HOURS"

A) Crew members start dismantling base camps. Everything packed into trucks methodically.

B) Paco seals the holes with plaster. From the outside, you'd never know they were there. Inside? The banks are completely empty.

C) Mateo films a final WALK-THROUGH of each location.

MATEO

(to camera)

And this is what we leave behind. A film set that will be struck, as all film sets must be. The magic disappears. Only the movie remains.

D) Dawn breaks over Palma. Golden light fills the parking garages.

(CONTINUED)

33 CONTINUED:

33

E) The three teams converge at Plaza España. Twenty exhausted, exhilarated people.

MATEO (CONT'D)

(addressing crew, cameras still rolling)
 Thirty-six hours. Seven banks. Thousands of safe deposit boxes. And we filmed every moment. Whatever this was—art, crime, performance — we did it together. We are family.

Applause from the crew. Genuine emotion.

LUCIA

(teary)

Best production I've ever worked on.

JAVY

(dramatic)

I shall remember this Christmas forever!

Even Klaus looks moved.

KLAUS

It was... adequate.

Laughter.

MATEO

Now, let's get paid.

34 **EXT. PLAZA ESPAÑA PARKING GARAGE - EXIT -**
8:47 AM
SUPER: "DECEMBER 27 - 8:47 AM"

34

VIEWERS: 487,932

The production trucks line up to exit. Each one stops at the PAYMENT KIOSK.

Mateo is in the first vehicle. He's wearing a BALACLAVA (as are all crew members now).

(CONTINUED)

34 CONTINUED:

34

MATEO*(to camera)*

The final shot of our film: even criminals pay their parking tickets. Art imitates life, but life requires bureaucracy.

He inserts a credit card (untraceable, pre-paid), pays €347 for two days of parking.

The security camera at the kiosk records it: a masked figure paying parking fees.

The barrier lifts. They drive out.

One by one, all three garages empty. All vehicles pay. All tickets documented.

LIVE STREAM CHAT:

- HeistComplete: "That was INCREDIBLE"
- ArtCritic: "I don't know what I just watched but it was genius"
- SpanishCop: "So it was just a movie?"
- SkepticalViewer: "Was it though?"
- FilmSchool: "Best guerilla marketing in history"

MATEO*(final words to camera)*

Thank you for joining us on this journey. The film will be released soon. Until then... question everything.

The stream ENDS.

FINAL VIEWER COUNT: 523,84735 **INT. INSPECTOR BLANCO'S CAR - OUTSIDE PLAZA ESPAÑA**

35

SAME TIME

Blanco watches the trucks leave. She's been there all night. Silva is asleep in the passenger seat. She wakes him.

(CONTINUED)

35 CONTINUED:

35

BLANCO

They're leaving.

SILVA

Should we follow?

BLANCO

No point. We have their license plates, permits, everything. Besides, if it was a crime, we won't know until the banks reopen.

SILVA

When's that?

BLANCO

Not until Tomorrow.

She lights another cigarette.

SILVA

So we wait?

BLANCO

We wait.

But she's smiling. A predator's smile.

BLANCO (CONT'D)

Mateo Vega. I'll remember that name.

36 **INT. REMOTE WAREHOUSE - OUTSIDE PALMA - SAME DAY**

36

The crew arrives in vehicles. They're exhausted but electric with energy.

The cases full of "props" are loaded into a waiting CONTAINER TRUCK.

Valentina is there, waiting. Cold as ice.

(CONTINUED)

36 CONTINUED:

36

VALENTINA

Everything accounted for?

LUCIA

Every euro. Every piece of jewelry. The Picasso. Everything.

VALENTINA

Good. My people will handle distribution. Your cuts will be transferred in seventy-two hours.

MATEO

And the footage?

VALENTINA

That's your problem, filmmaker. I deal in money, not art.

She leaves with the truck. Just business.

The crew disperses. Handshakes. Hugs. Promises to stay in touch (they won't).

Only Mateo and Lucia remain.

LUCIA

What now?

MATEO

Now? I edit the masterpiece.

LUCIA

And then?

MATEO

Then we see if anyone believes it was real.

LUCIA

It was real, Mateo.

MATEO

(smiling)

Was it? Or was it just a very convincing performance?

(CONTINUED)

36 CONTINUED: (2)

36

She doesn't answer. Neither does he.

37 **INT. MATEO'S APARTMENT - NIGHT**

37

Mateo at his editing bay. Three monitors. Thirty-six hours of footage.

He looks at his grandfather's poster at the wall.

He edits for days. Sleeps three hours a night. Lives on coffee and adrenaline.

The documentary takes shape: A tight 90-minute cut. Every moment perfect. Every reveal timed. The story of a heist told as it happened.

He adds a NARRATOR (his own voice):

MATEO (V.O.)

What you have witnessed is either the greatest documentary about a crime ever made, or the greatest crime disguised as a documentary. The truth? That's for you to decide.

He exports the final cut.

Then he opens TOR BROWSER. Anonymous email. Subject line: "DOCUMENTARY FOR SALE - THE CHRISTMAS HEIST."

He attaches the file. Sends it to three emails:

- Netflix Documentaries
- Amazon Prime Originals
- HBO Max International

He writes:

EMAIL TEXT:

"I have footage of the most audacious bank heist in European history. It was filmed in

(CONTINUED)

37 CONTINUED:

37

real-time as a documentary. The criminals got away with over 400 million euros. I am selling this footage for 100 million euros. Non - negotiable. Confidential. Reply with encrypted contact method."

He hits SEND.

Then he pours wine, sits back, and waits.

FADE TO BLACK

END OF ACT TWO

ACT THREE: "POST-PRODUCTION"

FADE IN:

38 **INT. BANCO SANTANDER - PALMA - MORNING**
SUPER: "DECEMBER 27, 2026"

38

The bank reopens after Christmas. CUSTOMERS enter. Business as usual.

BANK MANAGER (55, expensive suit) arrives with coffee, ready for a quiet day.

His assistant MARTA (28) rushes over, pale.

MARTA

Señor Jiménez, we have a problem.

BANK MANAGER

What kind of problem?

MARTA

The vault. There's... there's a hole in the wall.

(CONTINUED)

38 CONTINUED:

38

BANK MANAGER

What?

MARTA

A hole. Like someone drilled through it.

His coffee drops. Splatters on the marble floor.

39 **INT. MULTIPLE BANKS - MONTAGE - CONTINUOUS**

39

CHAOS as all seven banks discover the same thing:

A) BBVA - Manager opens vault, sees the hole, the empty safe deposit boxes. He vomits into a trash can.

B) BANCO SABADELL - Security guard finds the breach, triggers silent alarm.

C) CAIXABANK - An elderly CUSTOMER demands access to her box. Opens it. Empty. She screams.

D) BANKINTER - Board of directors emergency meeting. Everyone shouting.

E) DEUTSCHE BANK - German managers calling headquarters: "How the fuck did this happen?!"

F) News vans arrive. Reporters. Cameras. Police barriers going up.

G) Inspector Blanco arrives at BBVA. She walks through the vault. Sees the professional work. The precision.

She SMILES.

BLANCO

(to Silva)

I knew it. I knew it wasn't a movie.

40 **INT. POLICE HEADQUARTERS - PALMA - DAY**
 SUPER: "DECEMBER 27 - 2:00 PM"

40

Packed conference room. CAPTAIN RUIZ (60, authoritarian) addresses the room. Detectives, forensic teams, bank executives.

CAPTAIN RUIZ

Seven banks. Robbed over Christmas. Estimate losses over four hundred million euros. The largest heist in Spanish history. And we have ONE piece of evidence.

He plays the SECURITY FOOTAGE from the parking garage payment kiosk.

MASKED FIGURES paying parking tickets.

CAPTAIN RUIZ (CONT'D)

That's it. That's all we have.

BANK EXECUTIVE #1

What about the live stream? The YouTube thing?

DETECTIVE

Taken down. The channel's deleted. But we have the footage downloaded.

CAPTAIN RUIZ

Blanco, Silva - you investigated the film shoot. What did you find?

BLANCO

Legitimate permits. City approval. Everything legal on paper. Signed by Miquel Serra at the Film Commission.

CAPTAIN RUIZ

Bring him in.

41 **INT. INTERROGATION ROOM - CONTINUOUS**

41

Miquel Serra sits across from Blanco and Silva. He's devastated, crying.

(CONTINUED)

41 CONTINUED:

41

MIQUEL

I thought it was a film! A real film! He talked about Almodóvar, about Cannes, about auteur cinema! I believed him!

BLANCO

Who is "him"?

MIQUEL

Mateo Vega. The director. He seemed so genuine, so passionate about cinema...

BLANCO

Did you know about his criminal connections?

MIQUEL

What? No! I just... I wanted to help Spanish cinema. Almost never we get productions here, only corporate videos and commercials. This was supposed to be our big moment!

He breaks down. Blanco almost feels sorry for him.

BLANCO

(gentler)

Miquel, we need everything you have on Vega. Permits, applications, contact information.

MIQUEL

He used a production company. "Vega Films."
The address is in the permit files.

42 **EXT. VEGA FILMS OFFICE - PALMA - DAY**

42

Police cars surround a small office building.

Blanco and Silva enter with a WARRANT and SWAT TEAM.

The office is... empty.

Not ransacked. Just empty. Never used. A shell company.
One desk. One chair. A poster on the wall: 8½ by Fellini.

(CONTINUED)

42 CONTINUED:

42

Blanco stares at the poster.

BLANCO

He's mocking us. All of this was performance.

SILVA

We have his name. His face. He can't hide forever.

BLANCO

Can't he? Watch the footage again. Really watch it. They wore masks. Their voices were disguised by "filming voices." We have nothing.

She walks to the window, looks out at Palma.

BLANCO (CONT'D)

He turned a crime into art. And now he's going to get away with it.

43 **INT. NETFLIX HEADQUARTERS - LOS ANGELES - DAY**
(SAME DAY, DIFFERENT TIME ZONE)

43

Conference room. EXECUTIVES review footage on a large screen.

NETFLIX EXEC #1

This is either the most incredible documentary we've ever seen, or the most incredible hoax.

NETFLIX EXEC #2

Legal says we can't verify if it's real. The footage is authentic, but—

NETFLIX EXEC #3

But that's exactly why it's perfect. True crime is our biggest genre. If this is real, we have the documentary of the decade. If it's fake, we have the best mockumentary ever made.

(CONTINUED)

43 CONTINUED:

43

NETFLIX EXEC #1

The asking price is one hundred million.

Silence.

NETFLIX EXEC #2

That's insane.

NETFLIX EXEC #1

Is it? We paid more for *Knives Out* sequels. This is real footage of a real heist. Or the most convincing fake ever created. Either way, it's content gold.

NETFLIX EXEC #3

We'd own the rights?

NETFLIX EXEC #1

All rights. Worldwide. In perpetuity. The seller remains anonymous.

NETFLIX EXEC #2

Can we do due diligence?

NETFLIX EXEC #1

They're giving us seventy-two hours. After that, they go to Amazon or HBO.

Beat. They look at each other.

NETFLIX EXEC #3

I say we buy it. Release it as "speculative reconstruction based on true events." Cover our legal exposure.

NETFLIX EXEC #1

All in favor?

Three hands go up.

NETFLIX EXEC #1 (CONT'D)

Greenlight it. Offer ninety million.

44 **INT. MATEO'S APARTMENT - NIGHT**

44

Mateo sits in darkness, staring at his laptop.

An email notification PINGS.

From: Netflix Documentaries Subject: Re: DOCUMENTARY
FOR SALE

He opens it.

EMAIL TEXT:

"We're interested. We offer \$90 million
USD (approximately €85 million). Wire
transfer instructions below. We require
anonymous confirmation within 24 hours."

Mateo reads it three times.

Then he laughs. A genuine, relieved, almost manic laugh.

He calls Lucia.

LUCIA (V.O.)

(phone)

Well?

MATEO

They're buying it.

LUCIA (V.O.)

How much?

MATEO

Ninety million. We counter at one
hundred.

LUCIA (V.O.)

They'll never-

MATEO

They will. Because they can't resist.
It's the story of the century, real or
not.

LUCIA (V.O.)

Mateo... we actually did it.

(CONTINUED)

44 CONTINUED:

44

MATEO

We did. But it's not over yet.

45 **INT. POLICE HEADQUARTERS - NIGHT**

45

Blanco works late. Crime board covered with photos:
the crew, the garages, the banks.

Red string connects everything. But there are GAPS.
Missing pieces.

Silva enters with coffee.

SILVA

No one's coming forward. None of the
victims are filing complaints.

BLANCO

Because it was black money. Undeclared
assets. They can't report without
incriminating themselves.

SILVA

So the banks can't claim insurance?

BLANCO

Nope. No documented losses, no payout.
The insurance companies are off the hook.
The banks are screwed.

SILVA

That's... actually brilliant.

BLANCO

It is. Mateo Vega robbed people who couldn't
go to the police. Perfect victims.

She sips coffee, stares at Vega's photo.

(CONTINUED)

45 CONTINUED:

45

BLANCO (CONT'D)

Where are you, Mateo? Where does a filmmaker hide after becoming famous for a crime?

46 **MONTAGE - "WHERE ARE THEY NOW?"**

46

Melancholic Spanish guitar

A) PACO - In a small village in the north of Spain, building a legitimate construction business. He sees news coverage of the heist on TV, smiles, changes the channel.

B) CARMEN - On a yacht in Ibiza with a wealthy older man. She's playing a new role. Always performing.

C) GABI & SONIA - In separate cities now (Barcelona and Madrid). Living quiet lives. Sometimes they video call, don't need to speak.

D) JAVY - Back on stage, performing Lorca in Granada. His acting has new depth. Critics rave.

E) KLAUS - In Munich, teaching security systems at a university. Irony not lost on him.

F) TOÑO - At his construction company, legitimate work. But sometimes he looks at the news coverage and shakes his head.

G) LUCIA - In her studio, painting. She's painting the vault. Empty. Haunting. Beautiful.

H) VALENTINA - In her sterile office, counting money. Business as usual.

I) THE REST OF THE CREW - Dispersed across Spain, Paris and South America. Living normal lives with extraordinary bank accounts.

END MONTAGE

47 **INT. BANK EXECUTIVE BOARDROOM - MADRID - DAY**
SUPER: "JANUARY 15, 2027"

47

The heads of all seven banks sit around a table with
INSURANCE EXECUTIVES and LAWYERS.

INSURANCE EXEC

Without documented losses, we cannot
process claims. Your vaults had no
cameras—

BANCO SANTANDER CEO

Because YOU recommended we not install
them! You said it was a security risk!

INSURANCE EXEC

And now it's a liability risk. For you.

BBVA CEO

This is absurd. We were robbed!

LAWYER

By whom? No customers have filed complaints.
No safe deposit box inventories were
kept — bank policy for privacy. You cannot
prove what was stolen because your customers
won't admit what they had.

DEUTSCHE BANK CEO

So what do we do?

LAWYER

You absorb the loss. You improve security. You
move on.

CAIXABANK CEO

Four hundred million euros?!

LAWYER

Or you fight it in court for a decade and lose
anyway. Your choice.

The bankers look at each other. Defeated.

48 **INT. NETFLIX OFFICES - LOS ANGELES - DAY (SAME DAY)**

48

The deal is signed. Money transferred. One hundred million dollars to an encrypted account.

NETFLIX EXEC #1

We own the rights. Legal drafted the release strategy.

MARKETING DIRECTOR

"The Christmas Heist: Truth or Fiction" - we're positioning it as the documentary event of the year. Is it real? Let the audience decide.

NETFLIX EXEC #2

Release date?

MARKETING DIRECTOR

Next Christmas. December 2027. Perfect timing.

NETFLIX EXEC #3

One question: what if the filmmakers get caught? What if it turns out it WAS real?

NETFLIX EXEC #1

Then we have the documentary of the century. And we're not accessories - we purchased documentary footage in good faith. Legal confirms we're protected.

NETFLIX EXEC #3

And if it's fake?

NETFLIX EXEC #1

Then we have the best mockumentary ever made. Win-win.

49 **INT. CAFÉ - BARCELONA - DAY**
 SUPER: "FEBRUARY 10, 2027"

49

Mateo sits alone at an outdoor café. Sunglasses. Baseball cap. Beard grown out. Unrecognizable.

He reads a NEWSPAPER: "CHRISTMAS HEIST STILL UNSOLVED - POLICE HAVE NO LEADS"

A WAITRESS brings coffee.

WAITRESS

Anything else?

MATEO

Just the check.

He pays cash. Always cash.

His phone buzzes.

Encrypted message from LUCIA:

"Money received. All crew accounted for.
No arrests. We did it."

He deletes the message immediately.

Another buzz. This time from an unknown number:

"I know who you are. - TB"

TB. Teresa Blanco.

His heart races. But he doesn't panic. He expected this.

He types:

"Prove it."

Response comes immediately:

"Meet me. Same café. One hour. Come alone or I bring backup."

He considers running. Could disappear to Morocco tonight. Argentina by next week.

(CONTINUED)

49 CONTINUED:

49

But he's curious. And besides... what can she prove?

He orders another coffee. And waits.

ONE HOUR LATER

Inspector Blanco arrives. Sits across from him. No backup visible, but probably nearby.

BLANCO

Mateo Vega.

MATEO

Inspector Blanco. Coffee?

BLANCO

I don't drink with criminals.

MATEO

Then why are you here?

BLANCO

Because I want to understand. The heist itself? Brilliant. But the Netflix deal? That's next level.

He doesn't confirm or deny. Just sips coffee.

BLANCO (CONT'D)

One hundred million dollars for documentary footage. Except it's not documentary footage, is it? It's evidence. And now it's locked behind corporate attorneys and streaming rights.

MATEO

I don't know what you're talking about.

BLANCO

The funny thing is, I can't prove anything. No victims came forward. No inventory exists of what was stolen. The banks can't admit their customers were hiding black money. And Netflix bought the footage legally as a "reconstruction."

(CONTINUED)

49 CONTINUED: (2)

49

MATEO

Sounds like a perfect crime.

BLANCO

It was. And I hate that I'm impressed.

They sit in silence.

BLANCO (CONT'D)

You turned crime into art. You made the police, the banks, the insurance companies all look like fools. And you got paid twice - once by stealing, once by selling the story of stealing.

MATEO

Again, I don't know -

BLANCO

Stop. We both know the truth. I just can't prove it. And even if I could, what would I charge you with? Filmmaking?

MATEO

Is there a question here, Inspector?

BLANCO

Yes. Was it worth it? All the risk, the planning, the performance. Was it worth sacrificing your soul?

Mateo considers this. Genuine thought.

MATEO

I didn't sacrifice my soul. I found it. For twenty years, I made garbage. Corporate videos. Training films. I prostituted my art. This? This was the first honest thing I ever made.

BLANCO

You robbed banks.

(CONTINUED)

49 CONTINUED: (3)

49

MATEO

I made cinema. The robbery was just the medium.

BLANCO

That's a convenient rationalization.

MATEO

Maybe. Or maybe the line between art and crime is thinner than you think. Picasso stole from African art. Tarantino steals from every filmmaker who came before. All artists are thieves. I just took it literally.

She almost smiles. Almost.

BLANCO

You know I'll keep looking. I'll keep investigating.

MATEO

I expect nothing less. You're good at your job.

BLANCO

Not good enough.

She stands to leave.

MATEO

Inspector?

She turns.

MATEO (CONT'D)

When the documentary comes out next Christmas... watch it. You're in it. Brief cameo, but you're there. You were part of the story.

BLANCO

I didn't give permission to be filmed.

(CONTINUED)

49 CONTINUED: (4)

49

MATEO

It's a public space. No permission needed. Besides, you're a supporting character in the greatest heist film ever made. Most cops would be honored.

BLANCO

I'm not most cops.

MATEO

No. You're not. That's why I enjoyed our scene together.

She walks away. Doesn't look back.

Mateo finishes his coffee. Leaves cash on the table.

Disappears into Barcelona's crowded streets.

50 **INT. MATEO'S NEW APARTMENT - BARCELONA - NIGHT**

50

Smaller apartment. Anonymous. He's deleted his past. However, his grandfather's poster is hanging on the wall here too.

He sits at a laptop. Opens Netflix. The documentary is listed as "COMING DECEMBER 2027."

He reads the early reviews from critics who've seen preview screenings:

"A masterpiece of meta-cinema" - Variety

"You'll question reality itself" - The Guardian

"The greatest heist film ever made... possibly" - Rolling Stone

"Is it real? Does it matter?" - The New York Times

He closes the laptop.

(CONTINUED)

50 CONTINUED:

50

On his desk: a framed photo. The same one from his old apartment. His daughter, Ana. She's 15 now. Living with her mother in Madrid. Hasn't spoken to him in three years.

He picks up his phone. Hovers over her contact. Almost calls.

Doesn't.

Instead, he opens his banking app. Forty million euros (his twenty percent cut from the Netflix deal, plus twenty million from the safe deposit boxes).

He wires five million euros to an account - his daughter's college fund. Anonymous transfer. She'll never know it came from him.

MATEO

(to the photo)

I made my masterpiece, Ana. Finally.
Even if you never know it was me.

He sets down the phone. Pours wine. Looks at his grandfather's poster in Mexiko. Only the table lamp is switched on.

51 **INT. INSPECTOR BLANCO'S OFFICE - PALMA - SAME NIGHT** 51

Blanco stares at her crime board. Mateo's photo in the center.

Silva enters.

SILVA

Captain says to close the case. No leads,
no witnesses, no victims. Dead end.

BLANCO

I know it was him.

SILVA

Knowing and proving are different things.

(CONTINUED)

51 CONTINUED:

51

BLANCO

I met with him today.

SILVA

What? You didn't -

BLANCO

He practically confessed. And I can't do anything about it. It's perfect. The perfect crime.

SILVA

So what now?

She takes down the crime board. Slowly. Each photo, each piece of evidence.

BLANCO

Now we wait. Criminals make mistakes. Always. Maybe not today, maybe not this year. But eventually? He'll slip. And I'll be ready.

SILVA

You're obsessed.

BLANCO

I'm dedicated. There's a difference.

She boxes up the files. But Mateo's photo stays on her desk. A reminder.

52 **MONTAGE - "ONE YEAR LATER"**

52

Triumphant orchestral version of "Feliz Navidad"

SUPER: "DECEMBER 2027"

A) Netflix releases "THE CHRISTMAS HEIST: TRUTH OR FICTION"

B) Global press tour. Critics rave. Audiences debate.

C) #ChristmasHeist trends worldwide. Theories everywhere: Was it real? Was it fake?

(CONTINUED)

52 CONTINUED:

52

D) News programs discuss it. Legal experts weigh in. Banks refuse to comment.

E) Film festivals invite it. It wins: Audience Award at Sundance, Best Documentary at Venice, Cannes Film Festival Special Jury Prize.

F) Mateo watches from a café in Portugal. Alone. Smiling.

G) The crew watches separately, in different countries, different lives. They never contact each other. But they all smile at the same moments.

H) Inspector Blanco watches at home. She knows the truth. And she hates that she can't prove it.

I) Box office numbers (streaming views): 89 million households in the first week. The biggest documentary premiere in Netflix history.

J) Mateo's phone buzzes. Message from Ana (his daughter): "Dad, did you see this documentary? It's insane. The director is a genius."

He reads it three times. Tears in his eyes. She doesn't know. Will never know.

He types: "I saw it. He is."

END MONTAGE

53 **INT. PRESS CONFERENCE - NETFLIX HEADQUARTERS - DAY** 53
SUPER: "JANUARY 2028"

Packed room. Reporters. Cameras. The biggest documentary story of the decade.

NETFLIX CEO stands at a podium.

NETFLIX CEO

Today, we're announcing that "The Christmas Heist" has broken all documentary records. Over two hundred million households have

(CONTINUED)

53 CONTINUED:

53

watched. It's sparked global conversation about art, crime, and reality.

REPORTER #1

Is it real?

NETFLIX CEO

That's for audiences to decide. Our legal team verified the footage is authentic. Whether it depicts actual events or a reconstruction remains... ambiguous.

REPORTER #2

Have authorities confirmed the heist happened?

NETFLIX CEO

Spanish police have not confirmed or denied. Seven banks in Palma were allegedly robbed, but no victims filed complaints. Make of that what you will.

REPORTER #3

Who made the film? Who's the director?

NETFLIX CEO

The filmmaker wishes to remain anonymous. We respect that.

REPORTER #4

How much did you pay for it?

NETFLIX CEO

I'm not at liberty to discuss financial terms. But I can say it was worth every penny.

54 **EXT. BEACH - PORTUGAL - DAY (SAME DAY)**

54

Mateo walks alone on an empty beach. Early morning. Fog rolling in.

His phone rings. Unknown number. He considers not answering.

(CONTINUED)

54 CONTINUED:

54

Answers.

MATEO

Yes?

LUCIA (V.O.)

Did you see the press conference?

MATEO

I did.

LUCIA (V.O.)

We're famous. And anonymous. The best of both worlds.

MATEO

Lucia, we shouldn't be -

LUCIA (V.O.)

I know. I'm calling from a burner. I'll throw it in the ocean after this. I just... I wanted to say thank you. You changed my life.

MATEO

We all changed each other's lives.

LUCIA (V.O.)

What are you going to do now?

He looks at the ocean. The infinite possibility.

MATEO

Make another film, I think. A real one this time. Fiction. No crimes necessary.

LUCIA (V.O.)

Will you need a production designer?

MATEO

(smiling)

Always.

LUCIA (V.O.)

Then call me. Not this number. You know how to find me.

(CONTINUED)

54 CONTINUED: (2)

54

MATEO

I do.

LUCIA (V.O.)

Goodbye, Mateo. Or should I say... "The Director."

She hangs up.

He tosses his phone into the ocean. Watches it sink.

55 **INT. CAFÉ - PALMA - DAY**

55

One year later. Christmas Eve 2028.

Inspector Blanco sits in the same café where the whole thing began. BAR EL REFUGIO.

The news is on. Report about "The Christmas Heist" winning

Best Documentary at the Oscars.

NEWS ANCHOR

...and in a surprise twist, the mysterious filmmaker released a statement through Netflix: "Art is the ultimate heist. We steal your attention, your emotion, your belief. Thank you for watching."

Blanco lights a cigarette (though smoking is illegal inside now, she doesn't care).

A MAN sits at the bar's far end. Baseball cap. Sunglasses. Beard. Familiar but unplaceable.

He raises his coffee cup in her direction. A silent toast.

She narrows her eyes. Could it be...?

She stands. Walks toward him.

By the time she reaches the bar, he's gone. Just empty coffee cup. Cash on the counter.

(CONTINUED)

55 CONTINUED

55

The BARTENDER approaches.

BARTENDER

Can I help you, Señora?

BLANCO

The man who was sitting here. Did you see him?

BARTENDER

What man?

She looks around. He's vanished. Ghost. Myth. Legend.

She sits back down. Almost smiles.

BLANCO

(to herself)

Well played, Mateo. Well played.

56 **EXT. AIRPORT - BARCELONA - NIGHT**

56

Mateo at the gate. Boarding pass: "DESTINATION: SEOUL, SOUTH KOREA"

Starting over. Again. Always moving.

He boards the plane. First class. Paid for by art. By crime. By cinema.

As the plane takes off, he opens his laptop. Final Draft is open.

NEW SCRIPT: "THE SECOND ACT"

He begins typing.

FADE TO BLACK

57 **EPILOGUE - ONE YEAR LATER**
 INT. MOVIE THEATER - SEOUL - NIGHT

57

SUPER: "DECEMBER 2029"

A small art house theater. Mateo sits in the back, watching his new film premiere.

It's called "THE SECOND ACT" - a fictional story about a filmmaker who pulls off a heist but can't escape the guilt. It's beautiful. Artistic. Small. Nothing like The Christmas Heist.

The audience is small. Twenty people. But they're engaged. As the credits roll, polite applause.

Mateo slips out before the lights come on. Outside, it's snowing. Rare for Seoul.

He walks alone through the city. Anonymous. Free. Alive. His phone (a new one, bought this morning) buzzes. Email.

From: Ana Vega Subject: Dad?

His heart stops.

He opens it.

EMAIL TEXT:

"Dad, I don't know if this is still your email. I haven't heard from you in years. But I saw a documentary called 'The Christmas Heist' and... I don't know why, but I thought of you. The way the filmmaker talked about cinema, about art being worth any risk. That's how you used to talk. Anyway, I'm graduating college this year (thank you for the mysterious scholarship fund - I know it was you). I'd like you to be there. If you want. If you're still alive. I miss you. - Ana"

Mateo stops walking. Stands in the falling snow. He reads the email again. And again. For the first time in three years, he cries.

He types a response:

(CONTINUED)

57 CONTINUED

57

EMAIL TEXT:

"Ana, I'll be there. I wouldn't miss it for the world. And yes, I'm still alive. I made a movie recently. My first real one. Maybe someday I'll show it to you. I love you. I always have.
- Dad"

He hits SEND.

Then he walks into the Seoul night, snow falling around him, a filmmaker who stole everything and gained everything and lost everything and maybe, just maybe, has a chance at redemption.

58 **FINAL SHOT:**

58

A TITLE CARD appears:

"THE CHRISTMAS HEIST remains unsolved. No arrests have been made. The Netflix documentary has been viewed by over 500 million people worldwide. Seven banks in Palma no longer offer safe deposit boxes. And somewhere, a filmmaker is working on his next project. The line between art and crime has never been thinner."

"Based on events that may or may not have occurred."

"Special thanks to everyone who believed in cinema."

59 **FINAL CREDITS SEQUENCE:**

59

Over the credits, we see SECURITY FOOTAGE from the parking garages. The masked figures paying tickets. Moving equipment. Working methodically.

Then, unexpectedly, one figure looks directly at the camera. Can't see their face. But they make a DIRECTOR'S "CUT" gesture with their hand.

The screen cuts to black.

(CONTINUED)

59 CONTINUED

59

One final line of text appears:

"THE END... OR IS IT?"

FADE TO BLACK.

THE END

60 **POST-CREDITS SCENE (OPTIONAL):**

60

INT. PRISON - VISITING ROOM - DAY

SUPER: "LOCATION UNKNOWN, 2030"

Inspector Blanco sits across from an INMATE. We don't see their face yet.

BLANCO

I finally found you.

The INMATE leans forward into the light. It's...

MIQUEL SERRA. The film commission official.

MIQUEL

I wondered when you'd come.

BLANCO

You approved the permits. You made it all possible.

MIQUEL

I was a fool. He used my love of cinema against me.

BLANCO

Or you were in on it from the beginning.

Beat. Miquel smiles. Doesn't confirm or deny.

(CONTINUED)

60 CONTINUED

60

MIQUEL

Does it matter now? The film exists. The crime exists. And everyone got what they wanted. The banks lost money they couldn't legally have. The thieves got rich. Netflix got content. And cinema... cinema got its greatest heist movie.

BLANCO

You're insane.

MIQUEL

Or I'm the only one who understands what Mateo was really doing. He wasn't robbing banks, Inspector. He was robbing our perception of reality itself. That's true art.

BLANCO

He's a criminal.

MIQUEL

(smiling)

So was Caravaggio. So was Genet. So was every great artist who refused to play by the rules. Mateo just took it one step further.

BLANCO

Where is he?

MIQUEL

Making his next masterpiece, I assume. And when it's finished, I'll be first in line to watch.

Blanco stands, frustrated.

MIQUEL (CONT'D)

Inspector? Do me a favor. When you finally catch him - if you ever do - tell him thank you. Thank you for reminding me why I fell in love with cinema in the first place.

Blanco walks out without responding.

61 **FINAL IMAGE:**

61

Mateo at his daughter's college graduation. Standing in the back. Watching Ana receive her diploma.

She sees him. Their eyes meet across the crowd.
She smiles. Waves.

He waves back.

For one perfect moment, he's not a criminal or a filmmaker.
He's just a father.

Then the crowd shifts, and when it clears...
He's gone.

Ana looks where he was standing. Empty space.

But on her chair, she finds an envelope. Inside: a handwritten note.

NOTE TEXT:

"Congratulations, mi amor. I'm so proud of you. This is your life's screenplay now. Make it a masterpiece. With all my love,

Dad.

P.S. - The greatest heist is stealing back your future. Never forget that."

She holds the note. Tears in her eyes. Smiling despite them.

62 **ABSOLUTE FINAL SHOT:**

62

Mateo on a train. Heading to his next destination. Always moving. Always running. Always creating.

He opens his laptop. New script file: "UNTITLED PROJECT #7"

He types the first line:

"FADE IN: A man walks into a museum..."

(CONTINUED)

62 CONTINUED

62

FADE TO BLACK.

"FIN"

END OF SCREENPLAY

