

**GET CHRISTIE LOVE**

"Intent Follows the Bullet"

**TEASER**

1 **EXT. ST. BARTHELEMY - PORT DE PLAISANCE - NIGHT** 1

WHOOSH! A FEMALE FIGURE in a black wetsuit, with a backpack attached, glides through the water, swimming under a YACHT. She uses EXPLOSIVE CHARGES from her backpack to force open a rectangular lift-out hatch under the yacht. She swims inside. CHYRON: "Port de Plaisance -- St. Barthélemy., Caribbean."

2 **INT. YACHT - HALLWAY - NIGHT** 2

Our female figure emerges from the hatch into the lighted hallway -- this is our heroine, CHRISTIE LOVE (African-American, 30). She closes the hatch behind her, and puts in her EARPIECE.

CHRISTIE

I'm in.

FEMALE VOICE (O.S.)

Got you, Number One.

Christie moves down the hallway unobserved. She finds a door marked "Salle de Machines."

CHRISTIE

Ghost the surveillance in three...  
two...

3 **INT. BOAT SERVICE TRUCK - NIGHT** 3

REVEAL the source of the female voice we just heard -- VAL (Native American, 20s) Christie's tech op. A full set of Hatchimals across her workstation. French cartoons play on a screen behind her while her laptop screen shows that she's hacked into the yacht's surveillance system.

VAL

One.

We SEE a Blackfoot Indian Thunderbird tattoo on the back of Val's hand as she presses a button. We see, on her screen, Christie enter the--

4 **INT. YACHT - ENGINE ROOM - NIGHT** 4

And when the ENGINEER turns around she knocks him out with a swift kick to the head! As he drops, we HARD CUT TO:



11 CONTINUED: 11

CHRISTIE  
Number Three, check in?

12 **EXT. YACHT - NIGHT** 12

JONAS, (Latino, 40s) another field operative, guides an escape cigarette boat into position. Its sound is obscured by the thumping music from the yacht above.

JONAS  
Number Three in position, boss.

13 **INT. YACHT - ENGINE ROOM - NIGHT** 13

Back with Christie, as she finishes getting dressed:

CHRISTIE  
Copy that.

14 **INT. YACHT - HALLWAY - NIGHT - MOMENTS LATER** 14

MUSIC SURGES as Christie, every hair in place and sexy as hell, walks down the hallway, stumbling slightly, (to give the idea that she's drunk.) Val watches her through surveillance.

19 **INT./EXT. YACHT - NIGHT - CONTINUOUS** 19 \*

As the MUSIC continues, Christie walks across the party out on the yacht's top deck. She's stunning, and various MEN and WOMEN look at her as she walks by -- including two SECURITY GUARDS. **All bold is French.**

PRIVATE SECURITY OFFICER #2  
**Look at her.** \*

PRIVATE SECURITY OFFICER #1  
**You recognize her from the guest list?** \*

And he starts to bring up a digital guest list on his iPad. Suddenly, we SEE the officer's reflection in a metal tray and we REVEAL Adam, who has spotted him.

ADAM  
**You guys look thirsty. Want a drink?**

And as the security dudes exchange a look -- should we? -- Christie glides by. But one of the guests, a KOREAN MAN, spots Christie and begins to follow her, outside of Adam's view. We wonder... who is he?

20

INT. YACHT - MAMOUN'S STATEROOM - NIGHT

20

Christie enters the stateroom. The room is dominated by -- over the fireplace -- a giant digital art display with all of the greatest paintings in history, changing every thirty seconds. Christie stops in front of the digital art display, playing a hunch. Christie looks up at the Mona Lisa--

CHRISTIE

Sorry, girl. Can't take you to dinner first.

And she slips her hand underneath the frame --

CHRISTIE (CONT'D)

Bullseye.

Christie slides the temperature sensor into her bag and in a flash, hops up on the fireplace ledge to remove the painting. But there's a FLUSH from the stateroom's HEAD, and the door opens -- revealing MAMOUN!

MAMOUN

Who are you? And what are you doing in my room?

He heads for the house phone -- to call them, but Christie puts her hand on his shoulder. **All bold is Arabic.**

CHRISTIE

**I'm a gift from a friend. To celebrate your big night.**

MAMOUN

**My real friends know I'm gay. So who are you, bitch?**

Mamoun goes to grab Christie, but she punches him in the face! He punches her right back, and it's on!

24

INT. YACHT - HALLWAY - NIGHT - INTERCUT

24 \*

Adam sees two security guards get a message on their radios and hurry off, speaking in French. \*

ADAM

Number One, the window is closing. \*

As he follows them--

25

**INT. YACHT - MAMOUN'S STATEROOM - INTERCUT**

25

Christie does not respond, because she's still fighting Mamoun, countering his punches and kicks! Mamoun grabs Christie and throws her across the room. She hits the wall with a CRASH! Mamoun rushes Christie, pinning her up against the wall. She knees him in the crotch but he grabs her by the throat and pulls her down with him.

Christie kicks Mamoun and gets up, running for the door. He grabs her ankle and throws her onto the bed. He gets on top of her to strangle her but Christie uses her legs to flip him over. She straddles him, pins his hands under his body, and brings her knees directly onto his chest. She kneels on Mamoun's chest, using her full body weight and covers his nose and mouth with one hand. He's suffocating.

MAMOUN

(muffled)

**Bitch, I can't breathe.**

CHRISTIE

**That's the idea, sugar.**

Christie holds Mamoun until he passes out -- he's not dead. She gets off the bed and goes back to the fireplace to pull the painting off the wall, revealing the safe.

CHRISTIE (CONT'D)

Situation under control. Number  
Four, buy us some time.

26

**INT. YACHT - HALLWAY - NIGHT**

26

Adam is right behind the guards.

ADAM

Hey guys, where you goin'?

Officer #2 starts to advance, but Adam uses his tray to bang  
officer #1 upside the head! As they begin to fight--

\*

\*

27

**INT. BOAT SERVICE TRUCK - NIGHT**

27

Val watches Adam fight. He is fast, brutal and almost elegant.

VAL

Number One, Number Four buying  
time. Get outta there.

28

**INT. YACHT - MAMOUN'S STATEROOM - NIGHT**

28

Christie looks at Mamoun, passed out on the bed. Christie pulls a gel pad out of her purse and makes an impression of Mamoun's thumb, then forms the gel over her own thumb. Christie presses HARD into the biometric reader and the safe OPENS! Christie opens the drawers inside and finds the CHIP!

CHRISTIE

Chip is acquired. I'm out.

Christie zips up her bag and is about to leave the room when--

MAMOUN

(in English)

Freeze, bitch.

He's awake, and he's got a gun to the back of her head. On Christie-- oh shit! But ZIP! Mamoun falls back, shot right in the head! Christie turns around, and we SEE. The KOREAN MAN, his gun smoking from a perfect shot. This is SANG.

CHRISTIE

Nice shot, Number Two.

SANG

I always got your back.

She smiles at him. He smiles back. A flicker of something between them -- like he might just kiss her, but--

SANG (CONT'D)

We should get outta here.

29

**INT. YACHT - HALLWAY - NIGHT**

29

Christie and Sang run down the hallway. But just then, a group of GUARDS come around the corner behind them and start shooting! They look at each other and split up -- each going a different direction! We STAY WITH Christie as she runs--

30

**INT. YACHT - HALLWAY**

30

-- down another hallway, chased by a few of the GUARDS, shouting in French. They shoot and bullets WHIZ BY HER HEAD!!! Christie jumps through a doorway and deadbolts the door behind her. Christie goes right and heads down the hallway, only to stop dead in her tracks. She's face-to-face with a HUGE MAN.

DUC

**Where are you going, hooker?**

(CONTINUED)

Christie is ready with her "legend", her cover story in case she gets caught. -- she's French secret service.

CHRISTIE

**I'm DGSE. I'm here to protect David Mamoun. But I can't find him.**

DUC

**That's cause he's dead. Somebody killed him a few minutes ago. And I think it was you.**

Duc grabs Christie and spins her into a chokehold! Just then-- Sang comes around the corner and pulls his weapon!

CHRISTIE

**Shoot him!**

Christie speaks in French to make Duc think she's talking to him. But she's not-- she's telling Sang to shoot Duc! In Sang's POV, we SEE Christie is in the way of a clear shot.

CHRISTIE (CONT'D)

**Shoot him! Do it! Now!**

But Sang doesn't take the shot. So Christie grabs Duc's gun off of his hip and shoots Sang in the shoulder! He falls down. Duc looks at Christie.

DUC

*Desolé.* I should have listened to you. Now I'll just kill this guy so we can look for the rest of them--

And Duc starts walking toward Sang. But Christie still has his gun. WHIP! She shoots him in the back and he goes down! Christie checks Duc's pulse, then goes to Sang, who is getting up. As they start to move, clutching his wound--

SANG

I can't believe you shot me.

CHRISTIE

It was you in the shoulder or both of us in the head. Let's go.

Off Sang, good point but ouch, as they both start running...

Jonas and Adam are already in the boat when Christie drops out of the porthole. Sang comes down right after her.

31

CONTINUED:

31

ADAM

What happened to him?

SANG

She happened to me.

THWIP! THWIP! Before Jonas can pull the boat away, a few bullets whiz past them. We SEE a few of the GUARDS aiming at them -- they've been discovered! Sang takes the wheel from Jonas, who draws his weapon.

\*  
\*

SANG (CONT'D)

Number Three, do what you do.

Sang speeds the boat away while Jonas dispatches each GUARD with precision -- not a single bullet wasted.

ADAM

I could do that.

JONAS

No. You can't.

And off our team as Sang pilots them off into the night....

32

**INT. YACHT - SECURITY OFFICE - NIGHT**

32

We're CLOSE on a freeze-frame of Christie, when she was running down the hallway. We focus on a pair of BEAUTIFUL FEMALE HANDS -- with a perfect silver chrome manicure as they move a mouse and ZOOM IN on Christie's face.

\*  
\*

AMERICAN FEMALE VOICE (O.C.)

No way.

AND WE PULL BACK TO REVEAL a beautiful WOMAN (30s) with flaming red hair and a metric ton of RBF. We'll call her SILVER MANICURE for now. Private Security Officer #4 stands next to her. He asks, in French:

\*  
\*

PRIVATE SECURITY OFFICER #4

**You recognize her?**

SILVER MANICURE

I need to make a call. **Get out!**

And as he leaves, off Silver Manicure, dialing her cell...

33

**INT. MONARCH TEAM JET - LATER (COMBINING 34)**

33 \*

The team's private jet - a typical G5, with swiveling leather seats. But at the push of a button, screens descend and a digital assignment table comes up from the floor.

\*  
\*  
\*

(CONTINUED)

The team (except Christie) is on the jet, headed back to CIA HQ. Adam drinks a beer and eats a cheeseburger. Jonas drinks water. Val plays old-school Tetris on her tablet. \*

JONAS \*

(to Adam) \*

You keep eating like that, it'll  
slow you down. \*

ADAM \*

I'm faster than you, old man. \*

Sang walks through, arm bandaged, also cracking a beer. \*

SANG \*

And I'm faster than both of you. \*

VAL \*

Why do you guys always do this after  
a mission? It's such a cliché. \*

ADAM \*

We gotta know who's the alpha dog. \*

VAL \*

That's obvious.  
(as the men lean in)  
Christie. \*

They all laugh as Christie comes in-- \*

CHRISTIE \*

We're all alphas, each in our own  
way. We did great work today. As a  
team. Time to get our applause. \*

She presses a few buttons, and the screens fly down from the ceiling. A whole workstation appears. Everyone turns their chairs to watch the screen as SARAH CAMPION (white, 50s), Christie's boss, appears. \*

SARAH \*

You got it? \*

CHRISTIE \*

(holding up the chip)  
We got it. \*

SARAH \*

That little chip can locate any  
missile anywhere in the world.

(MORE)

(CONTINUED)

SARAH (CONT'D)

Mamoun designed it, and among the guests at that little party on his yacht were three potential buyers.

CHRISTIE

You should have told us. We would have grabbed them too.

SARAH

We needed the chip, Christie. And with Mamoun dead, now we don't have to worry about him building another.

(then)

Nice work, as usual, Agent Love.

Nice work, team.

CHRISTIE

Thanks, Sarah.

The team thanks Sarah, but before she clicks off, she spots Sang's bandage.

SARAH

Agent Kim, you okay?

SANG

Flesh wound. Unexpected hostile fire.

SARAH

Keep your eyes open. The enemy can be anywhere and everywhere. Get home safe, Team.

Sarah clicks off. And as the team disperses, Christie looks across the room to Sang. As he looks back, we SMASH to:

**INT. SANG'S APARTMENT - NIGHT - LATER**

Exceptionally modern, with clean edges and lines -- or we would see that if we weren't CLOSE ON--

Sang and Christie, in bed. Christie is on top at first, but Sang puts his hand on her ass, hooks her leg, and flips her over, so he's lying on top of her. She grins. He grins.

CHRISTIE

How do you always beat me hand-to-hand?

SANG

You've got a tell. You telegraph your next move.

CONTINUED:

CHRISTIE \*  
What's my tell? Give it up. \*

SANG \*  
I've been trained to withstand \*  
torture, Agent Love. \*

CHRISTIE \*  
I've been trained to apply pressure \*  
where it counts, Agent Kim. \*

But she looks at his bandage, on his arm. Where she shot him. \*

CHRISTIE (CONT'D) \*  
You had the shot. Why didn't you \*  
take it? \*

SANG \*  
Because, when I looked through my \*  
sight, I didn't see a fellow agent. \*  
I saw you. \*

He kisses her again. It gets passionate. She breaks the kiss-- \*

CHRISTIE \*  
But that can't happen again. We \*  
could both get hurt. I don't want \*  
you to get hurt. \*

She's just as guilty as he is -- her emotions were at play, \*  
too. They love each other. Deeply. So he goes for it: \*

SANG \*  
Why don't we just come clean? Go \*  
public. Tell Sarah the truth. \*

CHRISTIE \*  
Sarah would kill me. You know how \*  
many protocols I'm breaking right \*  
now? We're not supposed to even \*  
know each other in the real world. \*

SANG \*  
People understand love, Christie. \*

The word "love," she looks at him. Then she looks away. \*

CHRISTIE \*  
(she starts dressing) \*  
I have to deliver a lecture in the \*  
morning about due process. \*

Sang watches her for a second, then grabs her hand. \*

(CONTINUED)

CONTINUED: (2)

SANG

Why do you always run?

CHRISTIE

I'm not running, I have papers to  
grade, too--

Sang stands up and kisses her. Christie melts into him for a  
second -- she can't help herself -- but she pulls away:

CHRISTIE (CONT'D)

You don't understand--

SANG

Because you won't let me.

(then)

Why are you afraid to trust me?

We see Christie, wavering, wanting to tell him. But her phone  
BEEPS. Sang reaches for his phone, too-- they're always  
deployed together. He looks at her, in surprise:

SANG (CONT'D)

I didn't get anything. What is it?

Christie is staring at her phone. It's a text message from a  
strange number: 0000-00000. It reads:

*Intent follows the bullet.*

CHRISTIE

I gotta go, Sang.

She starts booking for the door. He follows her.

SANG

We're not done here!

CHRISTIE

I'm sorry. I can't do -- be-- what  
you're looking for. I just -- can't.

And she's gone. Off Sang, what the hell, we're with Christie,  
in the hallway. She reads the text again, then makes a call:

CHRISTIE (CONT'D)

Pick up pick up pick up.

(no answer -- damn)

I gotta come in.

And off Christie, eyes wide- we SMASH TO:

**MAIN TITLES**

ACT ONE

35

INT. CHRISTIE'S HOUSE - BEDROOM - MORNING

35

Christie's alarm goes off: The song is "Good as Hell" by Lizzo. She opens her eyes and shakes her head. Where is she? She sits up and reads a handwritten sign she has taped to the side of her bedside lamp.

CHRISTIE

"You're at home in D.C."

Christie sits up. We hear an automated British male voice:

D.A.R.I.U.S

Good morning, Christie.

CHRISTIE

Turn off the music, Darius.

D.A.R.I.U.S. (Domestic Access Remote Integrated Universal Surveillance) is Christie's automated house assistant -- Alexa on steroids. Christie checks her phone. There's a text from "Steve" saying "Come see me when you get in." Christie sees, beneath it, the text from last night.

*Intent follows the bullet.*

Below it, no response to her "Who is this?"

D.A.R.I.U.S

Who is that from?

CHRISTIE

I don't know.

And off Christie, who starts to remember...

36

INT. BOALT LAW SCHOOL, BERKELEY CA (2010) - DAY

36

A law school lecture hall. Over a hundred students, some with Boalt sweatshirts and Cal gear, sit facing the front of the room, where PROFESSOR STEVE SIDELL (40s, white, handsome) has written the words "intentional," "reckless" and "negligent" under the larger headline: "Homicide."

STEVE

Let's say I break into a house to steal a TV. The owner of the house wakes up.

(MORE)

(CONTINUED)

STEVE (CONT'D)

I fire my gun at him, but the bullet goes through the window and kills his neighbor instead. Of which crime am I guilty?

Various students murmur and raise their hands. He consults his seating chart.

STEVE (CONT'D)

Miss... *Love*.

And we REVEAL Christie, ten years younger, bright-eyed and innocent. She was one of the students who raised her hand.

CHRISTIE

Intentional murder.

MALE VOICE (O.C.)

But that's stupid.

All the students turn to a young man, sitting toward the back. This is JASON MORAN (20s in this flashback, handsome, great smile.) Professor Sidell is amused. Ready for this.

STEVE

Stupid, Mr. Moran? How so?

JASON

You didn't *intend* to kill him.

CHRISTIE

Intent follows the bullet.

(to Jason)

He intended to be in that house, committing that crime. He intended to shoot the owner of the home. His bad aim isn't a defense.

JASON

(to Christie)

But what if Professor Sidell felt his life was in danger from the owner? What if he pulled the trigger in self-defense?

CHRISTIE

Don't try to rob somebody's house and you won't have that problem.

The class LAUGHS. A point for Christie.

JASON

It's common sense. Professor Sidell did not intend to kill the neighbor.

CHRISTIE

It's an unintended consequence of an intentional action. And in some jurisdictions, a capital offense.

STEVE

And I think, Mr. Moran, if you broke into Ms. Love's house, she'd shoot you herself.

The class laughs again. Christie smiles, then looks back over her shoulder at Jason, who stares back...

D.A.R.I.U.S (PRELAP)

I could look at the meta-data and try to find out who sent the text.

**INT. CHRISTIE'S HOUSE - BEDROOM - DAY**

... and we're back with Christie, staring at her cell. D.A.R.I.U.S. has pulled her out of her thoughts. She frowns at the text, then visibly shakes it off.

CHRISTIE

Nope. Probably a wrong number.  
(moving past it)  
Darius, music up.

And "Good As Hell" plays as Christie heads into the shower...

**EXT. NEW JERSEY AVE - CAPITOL HILL, WASHINGTON DC. - DAY**

We TRACK a MOTORCYCLE as it screams down the street, passing a sign that says "Georgetown Law School." The motorcycle pulls into a parking space and the DRIVER takes off her helmet. It's Christie, and we see "Reserved for C. Love" on the placard as she starts walking through campus. As she walks, STUDENTS greet her: "Hey, Professor Love!"

**INT. GEORGETOWN UNIVERSITY LAW CENTER - DEAN'S OFFICE - DAY**

We're CLOSE ON Christie's beautiful face.

CHRISTIE

So the guy grabs me in a chokehold. He's got a gun on his hip so I know if I can get my right arm free--

There's a DING! Christie stops.

CHRISTIE (CONT'D)

Is that popcorn?

REVEAL Steve Sidell, the law school professor we met minutes ago, now ten years older and Dean of the Law School. He pours microwave popcorn into a bowl and sets it on his desk.

STEVE

I kept my clearance just so you could fill me in when you get back. Back to the chokehold.

\*

CHRISTIE

My Number Two comes around the corner. He's got a shot. I tell him to take it, but nothing! He disobeyed a direct order.

STEVE

Are you absolutely sure he had the shot? By your own admission, you couldn't see it from his angle.

Steve wheels out from his desk -- he's in a wheelchair, the consequence of a mission gone wrong, years ago.

STEVE (CONT'D)

I know better than anyone what can happen when the chain of command breaks down on a mission.

(then, firm)

Christie, is there another reason he didn't take the shot? Does he have feelings for you?

\*  
\*  
\*  
\*

CHRISTIE

No, Steve. I know the rules. There's no feelings anywhere.

\*  
\*  
\*

STEVE

Good. Romantic relationships between agents endanger everyone. The mission always comes first.

(then)

But this isn't why you called me last night. You sounded panicked.

\*  
\*  
\*  
\*  
\*  
\*

Christie shows him the "intent follows the bullet" text.

\*

CHRISTIE

Did you send this to me? As a joke?

\*  
\*

STEVE

I wouldn't joke like that.

\*

CHRISTIE

I guess I just haven't thought about that rule in a while.

\*

\*

Steve knows exactly what she's thinking about. Gently:

\*

STEVE

Jason would have made a brilliant attorney. It was a terrible loss.

\*

(then)

\*

I know what you're thinking. But you saw the body yourself. He's gone.

\*

\*

\*

CHRISTIE

I think, some part of me just still wants an explanation-- it's stupid.

\*

\*

\*

STEVE

Not stupid. Just a relic of your old life, before the Agency. We all have shadows. Every one of us.

\*

\*

\*

\*

(then)

I'm sure the text is random, Christie. Who could get your secure cell number? It's beyond unlisted. Like you don't even exist.

CHRISTIE

Right. Like I don't even exist.

Off Christie, as she leaves....

INT. CIA HEADQUARTERS - SARAH'S OFFICE - DAY

SARAH CAMPION (50s, white) sits at her desk. Into camera:

SARAH

You're absolutely sure? You said no when I suggested this six months ago.

(then)

And then three months ago. Why the change of heart?

REVEAL, sitting across from her -- SANG! Arm still in the sling. We lean forward for his answer--

SANG

My heart... doesn't have anything to do with it. I want to be the first Asian-American Director of the CIA -- and I'm not gonna get there from the field.

MAXINE, Sarah's assistant, enters with a dossier. \*

MAXINE

The Deputy Director says to send Monarch Team now.

SANG

But they're down a man without me. \*

Sarah opens the dossier, then hands it to Sang.

SARAH

I think Christie is up to the challenge. And if not, this is the way we find out. \*

(then)

Maxine, get Christie Love! \*

Christie walks with her best friend, JUANA MIRAMONTES (Latina, 30s). Juana shows Christie some texts on her cell.

JUANA

It's like Leo's all over me for two days, then poof! He disappears like Keyser Soze. Then a couple days later, he's back. Dinner, sleeping over at my place. \*

CHRISTIE

Next time he disappears, let him stay that way. Give me your phone. We'll just block him so you're not tempted--

But Juana moves it out of Christie's reach and changes the subject with a quickness.

JUANA

How'd it go with Sang? You were presenting a paper together at the conference you went to, right?

The story Christie told Juana about Sang. Where Christie can tell Steve the truth about the mission and has to lie about the relationship, with Juana it's the other way around.

CHRISTIE

Yeah. The... presentation went okay.

(then)

But he just doesn't seem to respect the rules of our relationship.

JUANA

Did you agree on these rules? Or did you just lay down the law and expect him to obey?

CHRISTIE

I'm not that bad.

JUANA

Yes, you are. You need to control everything and everyone.

CHRISTIE

Thanks, Iyanla. I suppose you're about to fix my life?

JUANA

No. But you've been talking about this guy for months, and every time he wants to take it to the next level you put on the brakes.

(then)

You live your life in a little bit of fear, you know. You never want to take a risk.

\*  
\*  
\*  
\*

CHRISTIE

That's not true.

\*

JUANA

If you don't take a chance, and let him in, you might never be happy. I might love too easily, but you never let yourself love at all.

\*  
\*  
\*  
\*  
\*

(then)

Christie, do you love this guy?

Christie stares at Juana for a moment, unable to answer-- and suddenly her phone begins to RING. Caller ID: Sarah.

CHRISTIE

I gotta take this.

41

CONTINUED: (2)

41

And we SMASH CUT TO:

\*

42

**INT. MONARCH TEAM JET - 30 MINUTES LATER**

42 \*

The team's private jet - a typical G5, with swiveling leather seats. But at the push of a button, screens descend and a digital assignment table comes up from the floor. Christie, Adam, Val and Jonas are loading in, with backpacks and cases of equipment. The pilot walks through.

CHRISTIE

Don't close the doors. We're still waiting for Agent Kim.

PILOT

Ms. Campion told us he won't be joining today. Buckle up for takeoff.

Christie frowns as he walks away. The team gets into their seats -- Sang's is empty. Sarah pops up on the screen.

CHRISTIE

Good morning again, Sarah. Monarch Team ready for brief.

43

**INT. CIA HEADQUARTERS - SARAH'S OFFICE - DAY - INTERCUT**

43

Sarah faces her screen. She can see the whole team.

SARAH

This morning, a C.I.A. asset named John Suzuki went missing. Suzuki is a surgeon with the World Health Organization.

Sarah cues up a picture of John Suzuki at the W.H.O.

SARAH (CONT'D)

Suzuki performed an operation on a Russian oligarch in Moscow two days ago. The C.I.A. asked him to steal a map of Soviet "closed cities" from the patient's home.

VAL

"Closed cities?"

JONAS

Nuclear sites in the former U.S.S.R. The Soviets kept them off of published maps so the West wouldn't know the locations of their silos or research facilities.

(CONTINUED)

CHRISTIE

That map gets into the wrong hands, a warhead gets stolen, and Isis gets access to a nuclear weapon.

SARAH

Exactly. Suzuki took the map. But he missed the meet in Paris with his handler.

(pulls up the picture)

His right hand was found in a garbage can an hour later.

SANG (O.C.)

We think Suzuki's still alive.

And Sang walks in to Sarah's office, sitting down next to her. Christie can't believe her eyes, and neither can the rest of the team!!!

ADAM

Dude, you missed the plane.

SANG

I'll be helping Sarah run the team from here. It's, uh, a permanent move.

SARAH

Sang has accepted a Targeting Officer position on my team. He'll supervise Monarch and several other teams, focused on terrorist activity.

(then, to Christie)

Christie, it won't be a problem, reporting to Sang, right?

Christie reels: It's not bad enough he left the team without telling her -- now he's her boss? But she covers her feelings.

CHRISTIE

No. No problem at all.

Val, Jonas and Adam look at Christie. But her face betrays nothing. Sang pushes on, and they turn back to him.

SANG

Interpol tried to locate Suzuki's phone. GPS is disabled. They tracked one outgoing call, to Suzuki's girlfriend, a Nigerian doctor named Elizabeth Akinosho.

(brings up her picture)

(MORE)

(CONTINUED)

SANG (CONT'D)

Akinosho is on a plane and hasn't heard the voicemail. But we have.

Sang plays the recording for the team.

MALE VOICE (O.S.)

(Turkish accent)

We have Suzuki. Give us the map and you get him back alive.

VAL

Central Asia for sure.

ADAM

Kurdish?

JONAS

Turkish, I think.

CHRISTIE

Voiceprint match? Anything in the database?

SARAH

No. But we have one lead. Dr. Akinosho is flying to Paris from Myanmar, where she's been working with refugees. She is scheduled to give a speech tonight at a medical conference.

(then)

We deleted the voicemail, so Akinosho won't hear it and act on her own. Now it's up to you. Get Suzuki. And bring back that map.

And Sarah clicks off. Christie swallows hard, and Val clocks it. But when she speaks, Christie is all business.

CHRISTIE

She hasn't returned the kidnapper's call, so he'll be looking for her tonight. We won't put the real doctor in harm's way. I'll double Dr. Akinosho at the gala. Jonas, you'll protect the real Akinosho. You'll also replace Sang as Number Two.

ADAM

Just like that?

CHRISTIE

Yes. He's the next most senior agent.

(MORE)

(CONTINUED)

43

CONTINUED: (3)

43

CHRISTIE (CONT'D)

Adam, you and Val will identify the hostiles if and when they show up, you'll capture them so we can get Suzuki back.

VAL

Copy that.

ADAM

Copy that.

CHRISTIE

Val, if you could scrub all physical images of Dr. Akinosho--

VAL

Send you the footage and replace her image with yours, in case anyone's searching for her?

CHRISTIE

I can always count on you.

She gets up to go, but Adam stops her.

ADAM

So we're just not going to discuss Sang's sudden absence?

CHRISTIE

Nothing to discuss. He was here, now he's not.

But Christie's already gone. The team exchanges looks.

44

**INT. MONARCH TEAM JET - CHRISTIE'S OFFICE - DAY**

44

Christie closes the door behind her and lets the façade fall. Furious and hurt, she pulls out her cell and types a text to Sang: "You did this behind my back?" -- but she deletes it. She takes a deep breath, and opens her laptop and pulls CLIPS of Dr. Akinosho (30s, Nigerian with UK accent).

ELIZABETH AKINOSHO (ON VIDEO)

Refugees by the hundreds are dying.  
Who will stand for them? Will you?

Christie opens a panel, revealing a mirror. Practicing the accent, and the mannerisms:

CHRISTIE

Who will stand for them? Will you?

Christie's cell BUZZES. She picks it up, reads:

*The bullet shatters the window with the twinkling lights.*

(CONTINUED)

44

CONTINUED:

44

And off Christie's shocked face...

45

**INT. SAN FRANCISCO RESTAURANT (2010) - NIGHT**

45

Younger Christie sits with Jason at a table by the window.

CHRISTIE

Mom is in Palo Alto. She's an art history professor at Stanford.

JASON

What about Dad?

CHRISTIE

Her total opposite. He's a private investigator in Oakland. Used to take me on stakeouts when I was in high school. Cheating spouses, mostly.

JASON

I'm guessing that makes an impression on a kid. Gives you a cynical view of love.

CHRISTIE

A cynical view of *marriage*.

(then)

I believe in love.

He smiles. She smiles. A chain of twinkling Christmas-style lights light up around the window.

JASON

Just think. We're sitting here by this window. And somewhere out there, some burglar is about to *intentionally* shoot one of us *by accident*.

(Christie laughs)

We'd better get outta here in case.

46

**EXT. SAN FRANCISCO RESTAURANT (2010) - MOMENTS LATER**

46

Christie and Jason are out on the street. The twinkling lights casting a glow on Christie's face.

CHRISTIE

In addition to the capital charges-- and any injuries we would sustain--

(Jason laughs)

-- it would be such a shame if that bullet shattered this window. The lights are so pretty.

(CONTINUED)

46

CONTINUED:

46

JASON

Not just the lights.

His eyes search hers. He goes for it, pulling her close. Off Christie and Jason's first kiss...

47

**INT. MONARCH TEAM JET - CHRISTIE'S OFFICE - DAY**

47

Christie shakes herself out of the memory. Christie goes to the monitor and tracks the text message. The origin bounces around: London. Miami. Istanbul. It finally lands in "Washington D.C. Metro Area." She writes a text, upset:

*If this is a joke, it's not funny.*

And presses SEND. Then she stops in her tracks. What the fuck has she done? She makes a call.

48

**EXT. GEORGETOWN UNIVERSITY - DAY - INTERCUT**

48

Steve picks up his cell.

STEVE

Everything okay?

CHRISTIE

I got another text, Steve. Something only Jason and I knew about. You're absolutely sure about him, right? Who else could know about us? I never met his family. I only told the CIA shrinks all the details of what happened. I told the shrinks, and you.

STEVE

Christie. You can trust me. You know that. What happened?

CHRISTIE

I wrote back. I know. It was a mistake--

STEVE

Now they know you're reading them. They know they've got you. What were you thinking?

CHRISTIE

I wasn't. It's like the old me took over for a second. I wasn't Agent Love -- I was just Christie.

(CONTINUED)

STEVE

Block the texts. Because you can't afford to be "just Christie" while you're out there on a mission. You remember what happened to "just Christie."

CHRISTIE

I'll never forget.

STEVE

Then stay focused. Stay Agent Love. Stay alive.

(then)

We'll figure this out. I promise.

Christie hangs up. But we STAY WITH Steve, in his office. He wipes his face, and makes a decision. He makes a call.

STEVE (CONT'D)

I think Agent Love may need a protection detail. No. I'm not sure.

(resigned)

Fine. I'll call you back when I know more.

And off Steve, we SMASH to--

**INT. N.D. OFFICE - NIGHT**

Silver Manicure stares at her computer screen. Christie's message, "If this is a joke, it's not funny" is on her screen.

SILVER MANICURE

You haven't changed, Christie Love. You always take the bait.

And off Silver Manicure, laughing, we BACK WITH---

**INT. MONARCH TEAM JET - CHRISTIE'S OFFICE**

Christie, as she stares at the last text message. As she presses BLOCK, we're at the...

**END OF ACT ONE**

ACT TWO

49

INT. MONARCH TEAM JET - SOMEWHERE OVER FRANCE - EVENING

49

IN A SERIES OF CUTS, the team makes last preparations. Val downloads the blueprints and specs of the conference space. Adam loads his gun -- as does Jonas, who also straps a knife to his ankle. Adam sees Jonas do this, and grabs an ankle knife too. Adam watches Jonas leave. Val turns to Adam.

VAL

I miss Sang. Sucks that he didn't give any of us a heads-up.

ADAM

And I thought they were *on* again.

VAL

I thought I was the only one who knew about them.

ADAM

I'm a professional *spy*, Val. Observation is information. They started in Budapest six months ago.

VAL

Nairobi. Ten months ago.

She smirks at him. He smirks back. She's cute when she's smug.

ADAM

Agents shouldn't even try the boyfriend/girlfriend thing. That's why I like Tinder.

VAL

That's not why you like Tinder.  
(then, for real)  
You don't think any two agents could ever make it work?

ADAM

No, I don't.

That lands on Val. Christie emerges from her office.

CHRISTIE

Take your seats for landing, guys.  
We're wheels down in fifteen.

And off Christie, mission ready....

50

**EXT. CHARLES DE GAULLE AIRPORT - PARIS - NIGHT**

50

CHYRON: "Paris." The real DR. ELIZABETH AKINOSHO emerges from the airport, a gold *gélé* setting off her outfit. A black CAR pulls up and her CHAUFFEUR gets out to open the door.

CHAUFFEUR  
(perfect British accent)  
Good evening ma'am.

REVEAL Adam, smiling beneath a chauffeur's cap, as the real doctor gets into the car. Off Adam, as the car pulls away into the night.... \*

51

**EXT. CONFERENCE CENTER EDWARD VII - PARIS - NIGHT**

51

DISTINGUISHED GUESTS enter the front doors of the historic venue, dressed impeccably. Across the street and ensconced in a "news van," Val surveils the scene through a pair of binoculars. She watches as a black car with a specific license plate -- containing Adam and the doctor -- makes its way to the doors.

VAL  
Number Two, you're up.

Jonas, dressed impeccably in a tuxedo, steps out of the shadows as Adam pulls up in front of him at the curb. He opens the door for her.

JONAS  
Welcome to the conference, Dr. Akinosho. Everyone is looking forward to your keynote address tonight.

ELIZABETH AKINOSHO  
Thank you. I'm so nervous. Is there somewhere I can prepare my remarks?

JONAS  
Of course.

Jonas walks the doctor off as Adam pulls off...

52

**INT. CONFERENCE CENTER EDWARD VII - ELEVATOR**

52

Jonas and Dr. Akinosho step inside. Once the doors close:

JONAS  
Dr. Akinosho, my name is Jonas Espinoza and I'm with the CIA. You are in terrible danger.  
(MORE)

(CONTINUED)

52

CONTINUED:

52

JONAS (CONT'D)

You're going to leave this building  
now with me so we can protect you.

ELIZABETH AKINOSHO

What are you talking about? I'm  
about to go on stage.

JONAS

Not exactly.

And the elevator doors open on the...

53

INT. CONFERENCE CENTER EDWARD VII - LOWER LEVEL - NIGHT

53

Revealing Christie waiting for them, fully decked out as Dr.  
Akinosho! Dr. Akinosho is shocked, seeing her doppelganger.

ELIZABETH AKINOSHO

Who are you?

CHRISTIE

My name is Christie Love. We don't  
have a lot of time.

(then)

I need your speech.

As she begins to hand it over, shakily.

ELIZABETH AKINOSHO

I'm meeting my boyfriend. Dr. John  
Suzuki. He's a surgeon at the  
W.H.O. He's expecting me.

CHRISTIE

I'm sorry to have to tell you this,  
Dr. Akinosho. John is missing.

ELIZABETH AKINOSHO

What?

CHRISTIE

He's been kidnapped. The kidnapper  
contacted you because he believes  
you have something they want. A map.

Christie watches the doctor's face for a flicker of  
recognition at the word "map." Nothing. Just fear and panic.

ELIZABETH AKINOSHO

And they want this map in exchange  
for John? Then they're going to  
kill him, because I have no idea  
what you're talking about.

(CONTINUED)

53

CONTINUED:

53

She begins to cry. She's shaking. Christie grabs the doctor's hand and applies a small amount of pressure at the wrist.

CHRISTIE

Trust me, Elizabeth. We are going to do everything we can to protect you and get Dr. Suzuki back.

And she's gone. Dr. Akinosho looks at Jonas, calmed by Christie's words. Still scared, but getting it:

ELIZABETH AKINOSHO

What do you need me to do?

And off the Doctor, resolved....

54

**INT. CONFERENCE CENTER EDWARD VII - AUDITORIUM - NIGHT**

54

The GUESTS are seated. Christie is already onstage.

CHRISTIE

People are dying every day, fording rivers and marching hundreds of miles to safety. But the toll of fatigue, starvation and disease will kill as certainly as a gun.

Many in the audience nod -- including a tuxedoed Adam, who sits toward the back.

ADAM

(into his comm)  
How's it going, Four?

VAL (O.S.)

I'm moving as fast as I can.

55

**INT. NEWS VAN - NIGHT**

55

Val runs a facial recognition program, searching the audience for criminals. Just then, she hears a voice:

SANG (O.S.)

You're doing great, Number One.

56

**INT. CIA HEADQUARTERS - SANG'S OFFICE - NIGHT**

56

Sang sits at his desk. His monitor is split-screen between surveillance feed of Christie giving Akinosho's speech, and Val's facial recognition program.



61

CONTINUED:

61

VAL (CONT'D)

He has two known associates, a woman, Chana Serafian, and a man, Marcus Schefter. I see Serafian in attendance. Moving toward the stage.

62

**INT. CONFERENCE CENTER EDWARD VII - AUDITORIUM - NIGHT**

62

Adam starts moving toward Alloy. We see CHANA SERAFIAN (late 20s, brunette) also in the crowd. She and Alloy are both focused on Christie.

ADAM

I'm on it.

Up on stage, Christie has heard everything. She sees the images flash on her phone (on the podium next to the speech). She can see the bad guys, all moving toward the stage.

CHRISTIE

One day, may my work in the war-torn areas of the earth be over, because the wars will be as well.

And the audience erupts in applause, which encourages the bad guys to move faster and Adam pick up his pace.

63

**INT. CIA HEADQUARTERS - SANG'S OFFICE - NIGHT**

63

Sang watches Christie as she begins to come off the stage.

SANG

If Alloy and Serafian are there, Schafter can't be far away.

64

**INT. CONFERENCE CENTER EDWARD VII - LOWER LEVEL - NIGHT**

64

Jonas is moving the doctor on a passageway under the building. No cameras down here. He gets photos of Alloy, Serafian and Schafter on his phone. Into comms:

JONAS

Copy.

ELIZABETH AKINOSHO

Where are we going?

**INT. CONFERENCE CENTER EDWARD VII - REAR EXIT - NIGHT**

Jonas guides the doctor up to the back entrance.

CONTINUED:

JONAS

Thank you for the speech. We needed  
it to make Christie's impression of  
you complete.

(then)

The car is right out these doors.

They exit and see Marcus Schafter, dressed in a maintenance  
uniform, about to enter. Jonas pushes Akinosho behind him

JONAS (CONT'D)

Run! Get to the elevator!

She runs. Jonas jumps in front of Schafter, who pulls a  
weapon. But Jonas knocks the gun from Marcus's hand and  
begins to fight with him hand-to-hand, pushing him toward the  
stairs and away from prying eyes. Dr. Akinosho runs down the  
hall in heels, headed for the elevator!

65

INT. CONFERENCE CENTER EDWARD VII - HALLWAY

65

Christie is making her way through well-wishers while she  
keeps an eye on Alloy and Serafian, who are making their way  
closer and closer. Only the crowd is slowing them down.

CHRISTIE

Number Four? I need a location on  
the guest.

VAL

She's in the south corridor,  
heading for the elevator. Number  
Two is not with her.

Christie threads through the crowd and makes her way into...

66

INT. CONFERENCE CENTER EDWARD VII - STAIRWAY

66

Where Christie strips off her *gélé* and her dress, revealing  
tactical gear beneath. She jumps down a level and hides as,  
Serafian looks down, unable to see her. **All bold in Turkish.**

SERAFIAN

(into her comms)

**She's in the stairwell. You go down  
and I'll go up.**

67

INT. CONFERENCE CENTER EDWARD VII - HALLWAY

67

Adam sees Alloy, up ahead of him, get the communication.

ALLOY

**Copy that.**

(CONTINUED)

67

CONTINUED:

67

Adam sees Alloy move toward the stairway. But just as he gets there, Adam follows him in!

68

**INT. CONFERENCE CENTER EDWARD VII - STAIRWAY**

68

Serafian looks down, seeing Alloy and Adam begin to fight! She aims at Adam and lets off two SHOTS. Serafian starts moving up the staircase. Christie runs out into the--

69

**INT. CONFERENCE CENTER EDWARD VII - HALLWAY**

69

-- on a lower floor and heads for the elevator doors.

CHRISTIE

Four, where's the elevator?

VAL

Below you and moving up fast. I don't know if you can make the jump.

CHRISTIE

Open the door!

Back with Sang, at headquarters--

SANG

Number One. She said you can't make the jump!

CHRISTIE

Number Four, I said open the door. That's a direct order.

Val presses a series of buttons and the elevator door opens!

70

**INT. CONFERENCE CENTER EDWARD VII - ELEVATOR SHAFT**

70

Christie looks down. If she misses the jump, it ain't good.

CHRISTIE

Yeah, Juana, I never take a risk.

\*

\*

But she's Christie Love -- so she jumps!

\*

71

**INT. CONFERENCE CENTER EDWARD VII - ELEVATOR**

71

Dr. Akinosho hears a THUNK above her head and looks up, terrified! But when the elevator roof opens, Christie appears.

ELIZABETH AKINOSHO

You really are CIA!

(CONTINUED)

71

CONTINUED:

71

CHRISTIE

I really am. Where's Jonas? \*

ELIZABETH AKINOSHO

A man. He had a gun--

CHRISTIE

Number Two, come in. I've got the asset.

72

**INT. CONFERENCE CENTER EDWARD VII - LOWER LEVEL**

72

Jonas and Schafter are still fighting. Schafter knocks Jonas down. Schafter kicks Jonas's gun away and runs!

JONAS

He's loose. But I can catch him.

CHRISTIE

We're heading to the roof. We'll need a soft landing.

JONAS

Copy that.

Off Jonas, running down the hall in the other direction...

73

**INT. CONFERENCE CENTER EDWARD VII - STAIRWAY**

73

Adam and Alloy are going head to head. Adam is faster, but Alloy is bigger, stronger, and more experienced. Alloy is drawing his gun to kill him when--

SERAFIAN

(through comms)

**They're going to the roof!**

Alloy kicks Adam in the face to knock him out and starts running up the stairs. Adam opens his eyes. He was pretending to be knocked out. It was a tough hit, but he's tougher.

ADAM

Serafian and Alloy headed to the roof!

74

**INT. CIA HEADQUARTERS - SANG'S OFFICE - NIGHT**

74

Sang is watching and listening. Helpless.

SANG

Four, do I need to send in air support? Four. Do you copy?

But there's no time.

\*



ACT THREE

79

INT. SAFE HOUSE - ENGHIEEN LES BAINS, FRANCE - NIGHT

79

CHYRON: "CIA Safe House, Enghien-Les-Bains, France. Minutes outside of Paris." The team is in the living room of the safe house. Adam, Jonas and Val, that is. No Christie.

JONAS

You were supposed to capture Alloy.

VAL

We got out alive. Isn't that what matters?

ADAM

Schafter got away from you, too, old man. You didn't capture anybody either.

JONAS

But that wasn't my job.

ADAM

Right. Your job was to keep the asset safe. But Christie did that.

JONAS

We did *that* as a team. You better learn to put the team first.

Adam storms out, frustrated. Val looks at Jonas.

VAL

You shouldn't blame Adam, you should blame Sang. *He's* the one who forgot to put the team first.

JONAS

(a beat, then)

I miss Sang too, Val. But with or without him, we have to be a team.

\*

82

INT. SAFE HOUSE - DR. AKINOSHO'S ROOM - NIGHT

82 \*

Christie sits next to a shaky Dr. Akinosho.

CHRISTIE

His name is Niko Alloy. We matched him to a voice exemplar from an interrogation last year in Ankara.

(then)

(MORE)

(CONTINUED)

CHRISTIE (CONT'D)

He's the man who called you about  
John. We need you to call him back  
now, and ask for proof of life.

Christie opens the bedroom door, and the team comes inside to  
listen. Akinosho pulls out her phone.

CHRISTIE (CONT'D)

Call John's mobile.

A tense beat as Akinosho places the call. It RINGS. Just when  
they think Alloy won't answer:

NIKO ALLOY (O.S.)

You found yourself some pretty  
fancy friends, didn't you, Doctor?  
How many are listening right now?

ELIZABETH AKINOSHO

I want to speak to John.

Val is working hard on her laptop.

\*

CHRISTIE

(whisper to Val)

Anything on their location? Cell  
towers?

VAL

(whispers back)

No GPS, tower signatures scrambled.

JOHN SUZUKI (O.S.)

Elizabeth?

Akinosho inhales sharply. Christie looks at her. Akinosho  
nods, it's him. Val runs a voice exemplar, and nods too.

ELIZABETH AKINOSHO

John! Are you alright?

JOHN SUZUKI (O.S.)

Be a hero like your heroine.

ELIZABETH AKINOSHO

Where are you?

NIKO ALLOY

You heard his voice. Without the  
map, he's dead at 0900.

And Alloy hangs up. Akinosho looks at Christie, terrified.

(CONTINUED)

ELIZABETH AKINOSHO

They're going to kill him!

CHRISTIE

Don't lose hope yet. As long as they still want something, we're still in it.

The team begins to exit, but Christie hangs back for a moment, with the doctor. Focused on her:

CHRISTIE (CONT'D)

Elizabeth. Why did he say that to you? Be a hero, like your heroine? He could have said anything -- save me, I love you...

\*  
\*  
\*  
\*

ELIZABETH AKINOSHO

He's probably hallucinating from blood loss. What does it matter what he said? He's alive. And we have to save him.

\*  
\*  
\*  
\*  
\*

CHRISTIE

If you know anything about the map, now is the time to tell us.

\*  
\*

ELIZABETH AKINOSHO

If I did would you give it to them? To get John back?

CHRISTIE

We can never let that map go into the hands of terrorists. Not even for a second. But we can still get John back.

(then)

If they contact you, say you don't have the map, but that the CIA will pay \$5M for John's return. It'll keep them talking to us. Ok?

(Akinosho nods)

Stay strong. We'll get him back.

\*  
\*

And off Christie, squeezing the doctor's hand as she goes....

Christie faces her three-screen workstation: one monitor devoted to Suzuki, one to Akinosho, and one to Alloy. Christie is cross-referencing Suzuki and Akinosho. She focuses on their time at Doctors Without Borders. On his writing. On hers. She finds a clip of an interview:

83

CONTINUED:

83

ELIZABETH AKINOSHO

I've always been inspired by Marie Curie, who died working to help so many others.

Christie opens a secure channel to Sang.

84

**INT. CIA HEADQUARTERS - SANG'S OFFICE - NIGHT - INTERCUT**

84

Sang sees that Christie is calling on an official channel. He connects. They can see each other on the monitors.

SANG

I know we need to talk--

This isn't the venue. But Christie launches into work.

CHRISTIE

I think we've been looking at this case wrong. What Suzuki said to Akinosho in the proof of life call? He could have begged her for help, told her he loved her. I think what he said was a message. Something only she would understand.

SANG

That got me thinking too.

He sends her a series of CCTV images and hotel surveillance.

SANG (CONT'D)

The GPS on Suzuki's phone was working before Alloy grabbed him. We traced his steps. He was in the Latin Quarter in Paris. He went back to his hotel alone.

(then)

He hid the map before the CIA meet. He had no intention of turning it over to us.

Christie throws Sang an image of Suzuki and Akinosho by some marble steps.

SANG (CONT'D)

That's the Panthenon.

CHRISTIE

In the Latin Quarter. Where Marie Curie, Dr. Akinosho's hero -- her "heroine", is buried.

(then)

(MORE)

(CONTINUED)

CHRISTIE (CONT'D)

Akinosho says she didn't know what Suzuki was doing. But I don't believe her. They told each other everything.

SANG

I checked their records. Totally clean. Do-gooders.

They both feel it. They work well together. Always have.

CHRISTIE

But they believe in a cause. Helping refugees. Food. Shelter. Medical care. Those things cost--

SANG

Money. He was gonna sell the map and use the money to help the refugees.

CHRISTIE

So Suzuki hides the map. Goes to negotiate with Alloy.

SANG

But Alloy doesn't want to negotiate. So he cuts off Suzuki's hand and makes a call -- to Akinosho. Thinking she has the map.

CHRISTIE

But she didn't have it. Not yet. Suzuki's message is about the map's location. The Panthenon. Marie Curie's grave.

SANG

But you can't hide anything there.

CHRISTIE

It has to be a code, a clue, something. A secret between them. Something only she knows.

(then)

He trusts her with his life. Like partners should be able to do.

(then)

I could have used you out there tonight.

As honest as she can be, spurred by Juana's question. Sang sees the opening and goes for it:

SANG

If I told you before I did it, you would have tried to talk me out of it.

The most he can say over comms. The most she can say--

CHRISTIE

As my superior, I need your permission to change the directive. I want to treat Akinosho as a suspect, not a victim.

\*

SANG

You may change the directive, Agent Love.

And REVEAL Sarah, watching Sang from the door. He doesn't know she's behind him, listening to his conversation. And off Christie, Sang, and Sarah....

INT. SAFE HOUSE - ADAM'S ROOM - NIGHT - LATER

Val is working with her laptop and two brand-new smartphones, right out of the packaging. One has a red case, one has a blue. She talks to Adam, who lays on his bed.

VAL

I just don't want you to get kicked off the team.

ADAM

Jonas just reminds me of my dad, you know? Always criticizing. Always knowing how to do it better. I couldn't wait to get away from that. That's why I went to The Farm in the first place.

\*  
\*  
\*  
\*

VAL

We all ran away from home, Adam. This is our family now. I already feel like I lost one brother. I don't want to lose another.

Adam looks at her for a second, that lands. Then, he can't help ruining the moment.

ADAM

You don't think of me as a brother.

Val looks down and away. Direct hit. Christie enters. Val hands Christie the two phones.

VAL

I've cloned Dr. Akinosho's phone --  
red case -- and Dr. Suzuki's phone --  
- blue case.

CHRISTIE

So we'll see any messages they send  
and receive, and any incoming calls.

VAL

We can send texts, too. If you send  
a text from our clone of Dr.  
Akinosho's phone, Alloy will see it  
on his end as a legit message from  
her. And we'll see anything he  
sends her back.

(then)

You really think she's in on it?

\*

CHRISTIE

Only one way to find out.

Christie sends a text. "Timetable changed. We will kill him  
at 0600 if we don't have the map."

**INT. SAFE HOUSE - DR. AKINOSHO'S ROOM**

Dr. Akinosho sees her phone light up. She wipes away her  
tears and reads the text. She begins to type. And we're back  
with Christie and the team...

**INT. SAFE HOUSE - ADAM'S ROOM**

Christie holds the phones.

CHRISTIE

If she's innocent, she'll do what I  
told her to do. Tell them she  
doesn't have the map and offer them  
the money.

ADAM

I hate waiting.

A text comes through, from Akinosho to Suzuki's phone. "I  
have the map. Meet me at the Panthenon 0600. Bring Suzuki."

VAL

Wow. She was in on it.

CHRISTIE

We'll follow Akinosho to meet Alloy  
in the morning.

(MORE)

CHRISTIE (CONT'D)

We'll let her slip out so she  
thinks we don't know. Nothing for  
us to do until then.

\*  
\*

Val exits. Christie heads for the door, too. Before she goes:

\*

ADAM

How did you know she was involved?

CHRISTIE

She's in love.

Christie leaves.

\*

**INT. SAFE HOUSE - CHRISTIE'S ROOM - NIGHT - MOMENTS LATER**

\*

Christie enters and closes the door behind her. She dials her  
cell.

\*  
\*

**INT. JUANA'S HOUSE - NIGHT - INTERCUT**

\*

Juana picks up the phone, in front of a stack of papers.  
She's grading, although she's dressed and made up for a date.

\*  
\*

JUANA

You're welcome.

\*  
\*

CHRISTIE

For what?

\*  
\*

JUANA

For covering your class today. Even  
though I suck at due process. Where  
are you?

\*  
\*  
\*  
\*

CHRISTIE

(shit)

I'm sorry. I forgot to send my  
lecture. I'll make it up to you.

\*  
\*  
\*  
\*

JUANA

That's exactly what Leo said,  
twenty minutes ago.

(before Christie can say it)

Now I get to talk to you. What's up?

\*  
\*  
\*  
\*  
\*

CHRISTIE

I just met a woman who is about to  
blow up her whole life for the man  
she loves. It's the worst possible  
choice.

\*  
\*  
\*  
\*  
\*  
\*

(then)

(MORE)

(CONTINUED)

CONTINUED:

CHRISTIE (CONT'D)

And somehow I'm jealous, that she  
can love like that. You keep saying  
that I won't take a risk. But  
there's a reason I can't let myself  
love like that. Not ever again.

\*  
\*  
\*  
\*  
\*

And we FLASH BACK TO:

\*

88 **INT. SAN FRANCISCO APARTMENT (2010) - NIGHT**

88 \*

Christie walks into her apartment. Ella Fitzgerald's "Someone to Watch Over Me," plays on a turntable, analog scratches and all, as she walks into her living room. Twinkling Christmas lights surround the windows.

CHRISTIE

Babe?

She walks through the place finally ending at...

89 **INT. SAN FRANCISCO APARTMENT - BATHROOM - NIGHT -CONTINUOUS**

89

... where a bath has been drawn, with a note that says "Get In." Christie undresses and gets into the tub, laughing.

JASON (O.C.)

Close your eyes.

CHRISTIE

Jason, what's going on?

JASON

Close your eyes, counselor.

(she does)

Now open them.

And she does, stunned to see a beautiful diamond ring, (a single solitaire, one carat, what he can afford). RACK FOCUS to JASON, kneeling next to her, beside the tub. We see him as she saw him then, as a dream come true.

90 **INT. SAN FRANCISCO APARTMENT - BEDROOM -(2010)- NIGHT**

90

Christie and Jason make love in their bedroom, with the Christmas lights twinkling above them.

CHRISTIE

This is the best night of my life.

JASON

And we're just getting started.

(then)

I love you, Christie.

(CONTINUED)

90

CONTINUED:

90

CHRISTIE

I love you.

A shade of something crosses Jason's face for a second-- a moment Christie will replay in her mind again and again -- but it only lasts a second. He kisses her, pulling her close.

91

**INT. SAN FRANCISCO APARTMENT - BEDROOM - (2010)- MORNING**

91

Christie wakes up happy. She smiles and rolls over to hold Jason, but he's not there. She hears a voice outside and goes to the window. Outside, Jason is on a cellphone, yelling at someone, enraged. Christie opens the window, so she can hear.

JASON

You can't control my life!

(then, quieter)

Yes, sir. I'll do as you say.

Christie watches as Jason hangs up and drives away.

**INT. JUANA'S HOUSE - NIGHT**

\*

Juana has been hanging on Christie's every word.

\*

JUANA

\*

Did you ever see him again?

\*

**INT. SAFE HOUSE - CHRISTIE'S ROOM - INTERCUT**

\*

The answer's a little complicated. So Christie says:

\*

CHRISTIE

\*

He died a little while after that.

\*

He was just... gone.

\*

JUANA

\*

I'm glad you told me about Jason.

\*

But it's Sang that needs to

\*

understand why you're holding back.

\*

Christie looks down, at the two texts, beacons from the past.

\*

CHRISTIE

\*

I do... have really strong feelings

\*

for Sang. But I have this text that

\*

Jason sent me--

\*

JUANA

\*

From eight years ago?

\*

Christie hates lying but it's necessary. Cringing:

\*

(CONTINUED)

CONTINUED:

CHRISTIE

Kinda. And I just keep reading it.

JUANA

I think it's time to let go.

(inspiration hits)

I'll block Leo if you promise to delete that text. Put me on speaker and pick up your phone. Time for us both to move on.

It's good to have a friend like Juana. Even if Christie can't tell her everything. Christie puts her on speaker.

JUANA (CONT'D)

In three, two... one.

And on one, Juana blocks Leo and Christie deletes the messages from 0000-00000. Off Christie and Juana laughing...

**INT. N.D. OFFICE - NIGHT**

Silver Manicure sits at her desk. We see she's sent several more texts to Christie. The last one reads: "Can we meet?" No reply (since Christie blocked the texts.) Silver Manicure picks up the phone.

SILVER MANICURE

Sir? She's not responding, but I do have a location, outside Paris. Do I have permission to engage?

And off Silver Manicure, determined...

**END OF ACT THREE**

ACT FOUR

94

INT. SAFE HOUSE - ROOF - EARLY MORNING

94

Christie and Adam lie together on their stomachs. They watch through binoculars as Dr. Akinosho slips out of the house and walks down the road, toward the train station.

ADAM

Does she really think she can give us the slip? We're the friggin' CIA.

CHRISTIE

I'm pretty sure she's not thinking clearly. Grief and pain don't help you make good decisions.

(looks at him)

I picked Jonas for Number Two because he has excellent decision-making skills. A cool head. You could learn a lot from him.

ADAM

I get it. I just know I could have done the job.

CHRISTIE

I believe in you. You will do the job -- and my job, when it's time.

(then)

It's just not today. Okay?

\*  
\*  
\*  
\*

And off Christie, giving Adam an encouraging smile...

\*

95

EXT. PANTHEON - PARIS - 0600 AM

95

Dr. Akinosho walks up the stairs, trying to keep her head on a swivel. But she's an amateur, and doesn't see Jonas and Christie following her at a safe distance.

JONAS

It's not that I don't want him on the team. It's just his attitude.

CHRISTIE

I like that he takes risks. And responsibility.

She spots Alloy, heading up the stairs from a different angle. He does not see Christie and Jonas.

(CONTINUED)

95

CONTINUED:

95

CHRISTIE (CONT'D)  
(into Comms)  
Alloy is on site.

96

**INT. NEWS VAN - DAY**

96

Val drives, with Adam riding shotgun. He snaps photos of Alloy entering the Panthenon.

ADAM  
Got him.

CHRISTIE (O.S.)  
Stay on Akinosho in case she bolts,  
Number Four.

VAL  
Copy that.

97

**INT. CIA HEADQUARTERS - SANG'S OFFICE - DAY**

97

Sarah walks in. Sang is at his workstation.

SANG  
The team is following Dr. Akinosho  
to a meet with Alloy. She's trading  
the map for Suzuki.

SARAH  
Not as much of an innocent victim  
as we thought. How did you figure  
it out?

SANG  
Actually, Christie and I worked it  
out together.

SARAH  
Nice work. Tell her I said so.  
(before she goes)  
Did you tell me everything, Sang?  
About why you wanted to leave the  
team?

Sang is being soft-interrogated by the best, and he knows it.

SANG  
I didn't want to leave the team. I  
wanted this job. And every job that  
comes after.

(CONTINUED)

97

CONTINUED:

97

SARAH

(with a smile)

That's the right answer.

(then, one last thing)

I got a phone call a few days ago, asking for a protection detail for Agent Love. Has she mentioned anything?

\*  
\*  
\*  
\*  
\*  
\*

SANG

No. I'll let you know if she does.

(Sarah leaves)

Number Four, patch me through.

\*  
\*  
\*

And off Sang, worried about Christie...

\*

98

**INT. PANTHEON - DAY**

98

In Christie's POV, we SEE Dr. Akinosho walk inside, heading toward Marie Curie's grave. Christie and Jonas watch from a distance, as ALLOY walks in behind her.

JONAS

They're going to kill her once they get the map.

CHRISTIE

I think she's too smart to just put it in their hands. We'll know in a minute. I bugged her clothes.

\*

And off Christie and Jonas, following the doctor....

99

**INT. PANTHEON - MARIE CURIE'S GRAVE - DAY**

99

Dr. Akinosho works her way to Marie Curie's grave. Alloy emerges from the shadows. The whole team listens as she says:

ELIZABETH AKINOSHO

Where's John?

ALLOY

Marcus was right. There are two of you.

ELIZABETH AKINOSHO

The other one is CIA. She was sent there to trick you. But I'm real.

(then)

I won't give you anything until I see him.

Alloy pulls out his phone. A FaceTime of Suzuki in the van.

(CONTINUED)

ELIZABETH AKINOSHO (CONT'D)

John!

JOHN SUZUKI

Give him what he wants. We tried.

NIKO ALLOY

(clicks it off)

You heard him.

ELIZABETH AKINOSHO

The map is in a safe deposit box the bank behind the Pantheon. 65-470. Marie Curie's maiden name, Sklodowska, is the combination to the lock, with each letter corresponding to its numeric position in the alphabet.

Alloy snaps a picture of the grave with his phone -- so he can spell the name --and reaches into his pocket for his gun!

ELIZABETH AKINOSHO (CONT'D)

Wait! What are you doing?

ALLOY

You're a loose end now, doctor.  
Nice doing business with you.

\*  
\*

He's about to pull the trigger when Christie draws and SHOOTs, missing Alloy! Alloy rabbits and Christie follows. Jonas grabs Dr. Akinosho.

100

**INT. PANTHEON - HALLWAY**

100

Christie chases Alloy through the monument. She gives the team their orders:

CHRISTIE

Number Four, go to the safety deposit box with Number Three. Get the map before Alloy can. Number Two, take the doctor into custody. I'll follow Alloy.

101

**INT. CIA HEADQUARTERS - SANG'S OFFICE - DAY**

101

Sang listens over comms. She's going to find Alloy alone?

SANG

Number One. Take Number Two with you.

101

CONTINUED:

101

JONAS

I can take the asset to the van.

102

**INT. NEWS VAN - DAY**

102

Adam drives toward the bank with Val.

ADAM

We're already moving -- toward  
Alloy -- Akinosho wouldn't be safe.

CHRISTIE

Number Two needs to take the asset to  
a secure location to protect her.

SANG

(under his breath)  
But who's gonna protect you?

103

**INT. - PANTHEON - DAY - INTERCUT**

103

Christie chases Alloy. When he disappears down a corridor  
into an underground crypt, Serafian appears and grabs  
Christie, attempting to slit her throat with a KNIFE.

CHRISTIE

(to Serafian)

I hope you're gettin' paid really  
well for this.

Christie finally gets a hand free to grab her gun. She shoots  
Serafian in the hip, knocking her down.

CHRISTIE (CONT'D)

Serafian neutralized. Sang, you can  
call the Interpol EMTs to pick her up.

(then)

*That's* how you can help. Instead of  
second guessing my decisions.

104

**EXT. SOCIETE GENERAL BANK/ INT. NEWS VAN - DAY - INTERCUT**

104

Adam is in front of the bank. Val is watching CCTV cameras.

ADAM

You guys know we can hear you, right?

VAL

Number One, Alloy's headed outside.

105

**EXT. PANTHEON - DAY - INTERCUT**

105

Christie emerges in time to see Alloy steal a motorcycle.

(CONTINUED)

105

CONTINUED:

105

VAL

He'll be headed for the Société  
Générale. Estimated time to arrival  
six minutes.

(stowing her laptop)

I'm going inside to get the map  
before he gets here.

And Val heads inside the bank. Back with Christie--

CHRISTIE

Desolée, whoever's bike this is.

Christie steals a motorcycle too! Alloy sees her following  
him and gets off two shots, missing her! Back with Sang:

SANG

We need him alive. Hit him in the  
shoulder. We know you can make the  
shot.

\*

CHRISTIE

Good point.

Christie pulls her weapon and shoots Alloy, right on target.

CHRISTIE (CONT'D)

Number Three, Alloy's headed your way.

106

INT. NEWS VAN - DAY

106

ADAM

Copy that, Number One.

Adam gets out of the van. As Alloy speeds by, Adam aims, but  
Alloy spots him and almost runs him over!

ADAM (CONT'D)

Missed him! I'm going inside.

CHRISTIE

Number Three, stand down. Stay with  
the van. Repeat, stay with the van.

But Adam's already running up the stairs into the bank!

107

INT. SOCIETE GENERALE BANK - DAY

107

Val approaches a bank employee. **All bold in French:**

VAL

**Where do I find the deposit boxes?**

108 **INT. SOCIETE GENERALE BANK - FREIGHT ENTRANCE - DAY** 108

Alloy enters the back door and aims his gun at the guard.

ALLOY  
(Turkish-accented French)  
**Where are the deposit boxes?**

BANK GUARD  
**Upstairs. Don't shoot!**

Alloy shoots the man in the chest -- THWIP! -- and runs toward the freight elevators.

109 **INT. SOCIETE GENERALE BANK - FREIGHT ENTRANCE - DAY** 109

Christie enters from the back entrance. She feels for the pulse of the BANK GUARD. Nothing.

CHRISTIE  
Damn!

110 **INT. SOCIETE GENERALE BANK - DAY** 110

Adam rushes in, encountering the same bank employee.

ADAM  
**I'm looking for my girlfriend. She has a box here.**

111 **INT. SOCIETE GENERALE BANK - SAFETY DEPOSIT BOX ROOM - DAY** 111

Val finds box 65- 470 and puts in the combination.

VAL  
S is 19.

And as she dials 19...

112 **INT. SOCIETE GENERALE BANK - SAFETY DEPOSIT BOX ROOM - ANTEROOM - DAY** 112

Alloy shoots the SECURITY DEPOSIT ROOM GUARD in the head. He buzzes himself in. As the door closes behind him,, we're...

113 **INT. SOCIETE GENERALE BANK - SAFETY DEPOSIT BOX ROOM - DAY** 113

... back with VAL.

VAL  
S, 19. K - 11, A, 1.

The box opens and Val grabs the map!

113

CONTINUED:

113

VAL (CONT'D)

I've got it. Number One, do you copy?

ALLOY (O.C.)

I don't think they can hear you.

REVEAL Alloy, behind her, gun pressed to her head.

ALLOY (CONT'D)

Hand the map over nice and slow.

But before she can hand him the map, Christie comes from nowhere and grabs his arm! He shoots the gun into the air!

CHRISTIE

Four! Go!

And Val does, running out of the room! Christie fights to get the gun away from Alloy, but can't do it.

ALLOY

I don't want you. I want the map.

Alloy knocks Christie into the metal boxes -- SLAM! -- and goes to chase after Val.

114

**EXT. SOCIETE GENERALE BANK - DAY**

114

Val gets back to the van and opens it. But Adam's not inside!

115

**INT. SOCIETE GENERALE BANK - SAFETY DEPOSIT BOX ROOM - ANTEROOM - DAY**

115

Adam bursts into the anteroom. After looking at the Bank Officer, he heads toward the security door. But in a flash, out comes Alloy, gun trained on Adam.

ADAM

Wait--

But Alloy shoots!

116

**INT. SOCIETE GENERALE BANK - SAFETY DEPOSIT BOX ROOM**

116

Christie shakes off the head hit and runs to follow Alloy! But as she comes out, she sees Alloy dragging a wounded Adam, bleeding from his leg! Off Christie, oh no!

**END OF ACT FOUR**

ACT FIVE117 **EXT. TURKISH SAFE HOUSE - NIGHT** 117

An apartment in the government housing outside the city. A largely Arab population. We FIND Christie, with a head scarf, working her way through the complex with a Carrefour bag (French supermarket). She's on her cell.

CHRISTIE

Akinosho's in custody. But Alloy  
and Schafter are at large, with my  
agent as a wounded hostage. And  
Suzuki's still out there.

\*  
\*118 **INT. GEORGETOWN LAW SCHOOL - OFFICE OF THE DEAN - INTERCUT** 118

Steve talks to Christie.

STEVE

But the map is secure.

CHRISTIE

And Three's GPS beacon is working.

\*

STEVE

You could come home, Christie.  
I'd feel better, in light of the  
messages you've been receiving, if  
you'd come in.

\*  
\*  
\*  
\*

CHRISTIE

I deleted them. You were right. It  
was a distraction. I'm focused.

\*  
\*  
\*

Steve pushes, visibly concerned.

\*

STEVE

Your agent knows the risks of the  
job, and Suzuki put himself in this  
position. The mission's over.

\*  
\*

CHRISTIE

That's what Sarah said when I  
briefed her. But the mission's not  
over 'til my team gets home.

(then)

I'll be back in class tomorrow. I  
promise.

\*  
\*  
\*

She clicks off, then pulls on the front door of a building.  
Locked. She turns to a woman walking by. **All bold in Arabic.**

\*

(CONTINUED)

118

CONTINUED:

118

CHRISTIE (CONT'D)

**How do I get inside? I'm bringing  
food for my cousin.**

WOMAN

**Try the side door.**

Christie tries to side door and slips inside.

119

**INT. NEWS VAN - NIGHT**

119

Val pulls up an image of Adam's GPS signal.

VAL

Third floor up. Northeastern  
corner.

120

**INT. ALLOY SAFE HOUSE - STAIRWAY - NIGHT**

120

Christie is working her way up the stairs. The shopping bag  
concealing a weapon.

CHRISTIE

Copy.

121

**EXT. ALLOY SAFE HOUSE - ROOF**

121

Jonas runs across the roof and starts climbing down the  
northeastern side of the building.

JONAS

Copy.

122

**EXT. ALLOY SAFE HOUSE - SIDE OF THE BUILDING - NIGHT**

122

Jonas pauses by a window. Through the curtains, he sees Adam,  
tied up inside.

JONAS

Got a visual. More east than north.

123

**INT. ALLOY SAFE HOUSE - HALLWAY - NIGHT**

123

Christie comes down the hallway until she reaches a corner  
with two doors.

CHRISTIE

So, right.

Christie positions herself outside the apartment.

CHRISTIE (CONT'D)

On my mark. Three, two, one!

(CONTINUED)

123

CONTINUED:

123

Christie shoots the lock on the door and runs into...

124

**INT. ALLOY SAFE HOUSE - APARTMENT - NIGHT**

124

... at the same time that Jonas crashes through the window!

Schafter is guarding Adam. He raises his weapon to shoot Jonas and Jonas shoots him straight through the heart! Alloy shoves Christie out of the way and runs past her, out the door, into the stairwell, squeezing off shots behind him. Christie chases him back out the door! We STAY WITH Adam and Jonas for a sec--

ADAM

You came to get me.

JONAS

Her call, not mine. But it's the first time I've ever been happy to see you.

(then)

Is Suzuki here?

ADAM

No. But he's still alive. I know that for sure.

(then)

They switched to speaking in Armenian to keep their plans from me. Their bad. I speak that too.

And off Jonas and Adam, we're--

125

**INT. ALLOY SAFE HOUSE - STAIRWAY - NIGHT**

125

Alloy runs down the stairs, away from Christie, shooting at her. The bullets ricochet off the walls as she shoots back. Suddenly, Alloy turns and throws something -- a grenade. In the cement stairwell, Christie is trapped between floors as it EXPLODES!!. SMOKE fills the stairwell and FIRE starts to creep up the walls toward her. In the face of the fire, Christie does something we've never seen her do before-- she freezes. And we're tight on Christie, as she remembers:

126

**INT. SAN FRANCISCO APARTMENT (2010) - NIGHT**

126

Christie wears her engagement ring. On the land line phone:

CHRISTIE

I want to file a missing person report.

(CONTINUED)

126

CONTINUED:

126

Just then, finally, she gets a text from Jason.

*Meet me in the library. Fourth floor. One hour.*

CHRISTIE (CONT'D)

Officer. I'm sorry. I just heard  
from him. Sorry to waste your time.

Christie texts back.

*Where have you been? I've been worried out of my mind.*

The response is quick.

*I'll explain everything. Fourth floor. One hour.*

127

**INT. BOALT LAW SCHOOL - LIBRARY (2010) - NIGHT**

127

Christie is waiting in the stacks on the fourth floor. She is consulting her watch. She finally sends a text.

*I'm here. Where are you?*

But then she hears a sound and looks up. Jason is at the end of the row ahead of her -- but instead of walking toward her, he's walking away! Christie calls out:

CHRISTIE

Jason!

He doesn't turn around. Instead he goes into the stairwell.

128

**INT. BOALT LAW SCHOOL - LIBRARY - (2010) NIGHT - CONTINUOUS**

128

Christie follows him as he heads downstairs.

CHRISTIE

Jason! Jason, stop!

But he doesn't. He just enters the door marked "Archive."

129

**INT. BOALT LAW SCHOOL - LIBRARY - (2010) ARCHIVE - NIGHT**

129

Christie follows Jason through the stairwell door and into a reading room with glass windows on the doors. But when she enters, the room is empty. Jason's not inside! Christie tries to leave, but the door has locked behind her! Suddenly, the room starts filling with smoke! Christie runs to the to the window -- and she sees Jason, walking away!

CHRISTIE

Jason!!! Help!!!!

(CONTINUED)

129

CONTINUED:

129

And Jason finally turns around, giving a baleful look at the window. Then he runs away! As Christie bangs on the window with both hands, flames begin to rise around her. As the light of the fire glints off the diamond engagement ring--

SANG (O.S.)

Number One! Number One! Christie!!!

130

INT. ALLOY SAFE HOUSE - STAIRWAY - NIGHT

130

At the sound of her name, Christie snaps out of it. She looks down, past the smoke, past the fire, at Alloy getting away. Christie wraps the end of her head scarf around the banister and jumps! She lands right on Alloy's back. She points her weapon at the base of his skull. **All bold in Turkish.**

CHRISTIE

**Time's up, Bitch.**

(then)

Where's Suzuki? If he's still alive when we get there, you might not spend the rest of your life in jail.

\*

Off Alloy, as his shoulders fall, and Christie, winning...

131

INT. INTERPOL VEHICLE - NIGHT - LATER

131

Christie sits in the backseat with a handcuffed Akinosho.

ELIZABETH AKINOSHO

We wanted to help people. Don't you understand?

CHRISTIE

But you broke the law to do it. Now you won't help anyone at all.

\*

Her truth, even if it's tainted by their crimes--

\*

CHRISTIE (CONT'D)

The love between you is admirable.

(then)

That's him now.

\*

\*

\*

And we see an AMBULANCE pull up next to the car. John Suzuki is pulled out on a gurney. Christie leads Akinosho to Suzuki's side and watches as Akinosho puts her head by Suzuki's, pushes her face into his neck.

ELIZABETH AKINOSHO

I'm so sorry, John. I'm so sorry.

(CONTINUED)

131

CONTINUED:

131

JOHN SUZUKI

No. I'm sorry. I love you.

ELIZABETH AKINOSHO

I love you.

The Interpol EMTs pull him away and Interpol officers take Akinosho into custody. Christie waves goodbye to Akinosho. \*

132

**INT. MONARCH TEAM JET - NIGHT**

132

Christie and the team sit with Sarah on the big screen.

SARAH

In exchange for a shortened sentence, Alloy gave up information about his contacts in Islamic Jihad. Names, places, dates.

SANG

Arrests are being made as we speak. Turns out you guys didn't need me at all.

Aimed at Christie -- a little.

SARAH

Christie, are you considering replacing Agent Kim? Would you like to recruit a new Number Five?

Christie looks at her team -- Jonas, Adam and Val. They look back at her. They smile. She smiles back.

CHRISTIE

Nah, we're good.

(then)

See you guys soon.

She clicks off, and reaches under the console, producing a six-pack. As she hands the beers around, Adam holds his high:

ADAM

To the Boss. Thanks for coming back for me.

CHRISTIE

We're a team. We always come back for each other.

And as the team clinks their bottles, we cut to:

133 **EXT. CHRISTIE'S HOUSE - NIGHT**

133

Christie walks up the stairs. It looks like a normal front door, but the fingerprint scan tells a different story.

D.A.R.I.U.S  
Fingerprint confirmed. Voice  
exemplar required.

CHRISTIE  
Hi honey, I'm home.

He opens the door and Christie enters--

134 **INT. CHRISTIE'S HOUSE - NIGHT**

134

-- where she shuts the door firmly behind her and a series of deadbolts slide firmly into place. We see Christie's footsteps light up (Billie Jean video-style) until we hear:

D.A.R.I.U.S  
Gait Analysis Confirmed.  
(then)  
Christie. There's a car pulling  
into the drive. No plates.

Christie pulls out her GUN. She moves back to the front door, slowly. Gun drawn. The doorbell RINGS. Christie looks at the display by the door. Then she opens it, revealing SANG.

CHRISTIE  
You should have called first. I  
almost shot you.

SANG  
Again.

She opens the door for him. He walks past her to the bedroom.

D.A.R.I.U.S  
Gait Analysis Confirmed. Sang Kim.

And Christie follows Sang into--

135 **INT. CHRISTIE'S HOUSE - BEDROOM - NIGHT**

135

SANG  
I don't know why you want an  
overgrown Alexa watching your every  
move.

CHRISTIE  
I like backup. *Reliable* backup.

(CONTINUED)

135

CONTINUED:

135

SANG

Sarah had been offering me the Targeting Officer job for months. I just said no so I could stay close to you.

That lands on Christie. But still--

CHRISTIE

And all that time, you never said a word to me.

136

**EXT. CHRISTIE'S HOUSE / INT. MYSTERIOUS CAR - NIGHT**

136

A BLACK CAR rolls to a stop. The DRIVER (we don't see her face, only her hands -- it's SILVER MANICURE! She raises the volume on her radio -- it's a feed to Christie's house!

CHRISTIE (O.S.)

We're spies, Sang. We lie for a living. How can I trust you?

137

**INT. CHRISTIE'S HOUSE - BEDROOM - SIMULTANEOUS**

137

And we're back with Christie and Sang...

SANG

When we were in the field, I always had your back. Nothing's changed.

Sang grabs Christie and kisses her. Christie starts pulling off his jacket. Sang slides his hand under her sweater, on the small of her back, pulling her close to him. He starts to walk her back, toward the bed. \*

CHRISTIE

Sang, stop. We're not done talking.

SANG

I love you. You love me. That doesn't go away because you say so.

He kisses her again, but she pulls back.

SANG (CONT'D)

Christie, is there some other guy?

"Yes, there is, but he's dead?" Not a great answer. \*

138

**EXT. CHRISTIE'S HOUSE / INT. MYSTERIOUS CAR - NIGHT**

138

Silver Manicure listens.

(CONTINUED)

138

CONTINUED:

138

CHRISTIE (O.S.)  
No. There's no one else.

139

**INT. CHRISTIE'S HOUSE - BEDROOM - NIGHT**

139

Back with Sang and Christie.

SANG  
Then what is it? What makes it so  
hard to trust me? Are you in some  
kind of trouble?

\*  
\*

Christie wants to answer. But she can't. A beat, then, he  
lets go of her, reluctantly.

\*

SANG (CONT'D)  
You're right. We do lie for a  
living. But if you can't tell me  
the truth, maybe we shouldn't be  
doing this at all.  
(kisses her on the cheek)  
Good night.

\*  
\*  
\*  
\*

Christie watches him go. When his lights leave the driveway,  
she opens a SAFE hidden in her bedroom floor. There's another  
gun and some ammunition in the safe, but she reaches for a  
small black box. She opens it, revealing her engagement ring.  
She reaches for a piece of paper, also in the safe.

140

**EXT. PARKING LOT - MARIN COUNTY, CA (2011) - DAY**

140

Sidell drives Christie into the lot and parks behind a  
building with a loading dock. A man in a suit and a woman  
with flaming red hair pass in the background, yards away.

CHRISTIE  
Aren't we going to the airport?

STEVE  
There's one matter we need to  
resolve before you go to the Farm.

Off Christie, confused, as she opens the door...

141

**INT. INSTITUTIONAL BUILDING - MARIN COUNTY, CA (2011) -  
HALLWAY - MOMENTS LATER**

141

Christie and Steve walk down a basement hallway.

141

CONTINUED:

141

STEVE

We understand that the incident in the library changed your mind about your future. But we don't want you to be hung up on the past.

Steve opens a door and holds it open for Christie to go inside. She looks at him, surprised, then walks into--

142

INT. INSTITUTIONAL BUILDING - MARIN COUNTY, CA (2011) - MORGUE - VIEWING ROOM

142

-- where Steve guides Christie to the window overlooking the MORGUE. She looks through the window as a CORONER wheels a table in front of the window. On it is a white sheet, covering the shape of a human body.

CHRISTIE

Steve? What the hell is going on?

STEVE

We know you've been looking for Jason. We found him.

(then)

I was asked to bring you here.

He nods at the CORONER, who pulls back the sheet, revealing Jason! Christie covers her mouth with shock and horror. A tear rolls down her cheek. Then another. She touches the glass between herself and Jason.

CHRISTIE

What happened to him?

STEVE

Car accident. He missed a curve on a mountain road at night. Broken ribs punctured his lung. He aspirated.

Christie wanted to see him again.. But not like this.

STEVE (CONT'D)

You may never know why he did what he did to you. Can you live with that, Christie?

He hands her a death certificate, with next of kin signed by "Danielle Moran." Off Christie, setting her jaw, as she puts the death certificate in her pocket...

143

INT. CHRISTIE'S HOUSE - BEDROOM - NIGHT

143

(CONTINUED)

143

CONTINUED:

143

Christie stares at the death certificate. She gets a text:

*I'll explain everything.*

D.A.R.I.U.S

Would you like me to trace this one?

144

**EXT. CHRISTIE'S HOUSE / INT. MYSTERIOUS CAR - NIGHT**

144

The Silver Manicure holds her cell. We SEE she's just sent the text. She then picks up a a SATELLITE PHONE, and sends a different text.

*Target located.*

And as she hits SEND:

SILVER MANICURE

And all this time, you didn't know  
she worked for the CIA?

\*  
\*

And we WIDEN to REVEAL the person she's talking to: sittng in the passenger seat, is JASON, Christie's first love!!! Back from the dead -- or never dead at all?

\*  
\*

JASON

I wasn't tracking her, Danielle. I  
had no reason to.

\*  
\*

DANIELLE MORAN/SILVER MANICURE

Eight years ago, you failed. Can I  
trust you to eliminate the target  
tonight? Or should I go myself?

\*  
\*  
\*

JASON

I've got it.

\*  
\*

And off Jason, beginning to get out of the car...

\*

145

**INT. CHRISTIE'S HOUSE - BEDROOM**

145

Christie looks at her phone, ringing. Caller ID says "Sarah."

CHRISTIE

Darius, start the search.  
(then, answering the phone)  
Christie Love.

And off Christie, we're... BLACK.

**END OF PILOT**