

GET CHRISTIE LOVE

"Intent Follows the Bullet"

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UNIVERSAL TELEVISION

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TEASER

EXT. ST. BARTHELEMY - PORT DE PLAISANCE - NIGHT

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."

INT. YACHT - HALLWAY - NIGHT

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...

INT. BOAT SERVICE TRUCK - NIGHT

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

INT. YACHT - ENGINE ROOM - NIGHT

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

INT. YACHT - SECURITY OFFICE - NIGHT

In the window marked "Salle de Machines" nothing happens. The security GUARD on duty sees nothing. And we're BACK TO:

INT. YACHT - ENGINE ROOM - NIGHT

Christie slows the engines to 20 knots, then opens her backpack in a flash and begins to unzip her wetsuit -- but she stops.

CHRISTIE

You're sure nobody can see me,
right?

INT. BOAT SERVICE TRUCK - NIGHT - INTERCUT

VAL

Absolutely not.

MALE VOICE (O.S.)

Wish we had visuals on the comms.

INT. YACHT - GALLEY - NIGHT - INTERCUT

REVEAL Adam (white, late 20s) earpiece in, dressed as a waiter and expertly carrying a tray with champagne glasses.

INT. YACHT - ENGINE ROOM / INT. BOAT SERVICE TRUCK - SPLITSCREEN

Both women roll their eyes.

CHRISTIE

Shut up.

VAL

Shut up.

INT. YACHT - GALLEY - NIGHT

Adam grins, loving it.

ADAM

Number Four, in position.

He ducks out of sight, blending in with the other white-jacketed waiters streaming in and out of the kitchen. And we're BACK WITH CHRISTIE, as MUSIC begins:

INT. YACHT - ENGINE ROOM

In a series of well-placed CUTS, timed to the music, Christie unzips that wetsuit and reveals the barest of BANDAGE DRESSES rolled up underneath her sports bra. She pulls it down, slips her feet into BOOTS from the backpack.

(CONTINUED)

CONTINUED:

CHRISTIE
Number Three, check in?

EXT. YACHT - NIGHT

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.

INT. YACHT - ENGINE ROOM - NIGHT

Back with Christie, as she finishes getting dressed:

CHRISTIE
Copy that.

INT. YACHT - HALLWAY - NIGHT - MOMENTS LATER

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.

INT./EXT. YACHT - NIGHT - CONTINUOUS

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 #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?

Christie glides by behind them. But one of the guests, a KOREAN MAN, spots Christie and begins to follow her...

INT. YACHT - MAMOUN'S STATEROOM - NIGHT - MOMENTS LATER

Christie enters the stateroom. The room is dominated by -- over the fireplace -- a giant digital art display. Playing a hunch. Christie looks up at the Mona Lisa--

(CONTINUED)

CONTINUED:

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

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!

INT. YACHT - HALLWAY - NIGHT - INTERCUT

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--

INT. YACHT - MAMOUN'S STATEROOM - INTERCUT

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.

(CONTINUED)

CONTINUED:

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.

INT. YACHT - HALLWAY - NIGHT

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--

INT. BOAT SERVICE TRUCK - NIGHT

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

VAL

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

INT. YACHT - MAMOUN'S STATEROOM - NIGHT

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--

(CONTINUED)

CONTINUED:

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.

INT. YACHT - HALLWAY - NIGHT

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--

INT. YACHT - HALLWAY

-- down another hallway, only to stop dead in her tracks. She's face-to-face with a HUGE MAN.

DUC
Where are you going, hooker?

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!

(CONTINUED)

CONTINUED:

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...

EXT. YACHT - NIGHT

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

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

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....

INT. YACHT - SECURITY OFFICE - NIGHT

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 Resting Bitch Face. 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...

INT. MONARCH TEAM JET - LATER (COMBINING 34)

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

JONAS

(to Adam)

You keep eating like that, it'll slow you down, pretty boy.

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.

(CONTINUED)

VAL

That's obvious. Christie.

They all laugh as Christie comes in--

CHRISTIE

We did great work today. As a team.
Time to get our applause.

She presses a few buttons, and the screens are revealed.
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.
Mamoun designed it, and among the
guests at that little party on his
yacht were three potential buyers.

(then)

And now, with Mamoun dead, now we
don't have to worry about him
building another.

(then)

Nice work, as usual, Agent Love.

The team thanks Sarah, but before she clicks off--

SARAH (CONT'D)

Agent Kim, take care of that arm.

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. 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

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.

(CONTINUED)

SANG

Why do you always run?

CHRISTIE

I'm not running, I have papers to grade, too. You don't understand--

SANG

Because you won't let me understand.
Why are you afraid to trust me?

CHRISTIE

I'm sorry. I can't do -- be-- what
you're looking for. Not yet. Not now.

She goes to leave, but he beats her to the door. With his arms folded across his chest--

SANG

I'm not letting you walk out that door. Not until you tell me what's really going on.

Christie looks at him. Her shoulders relax. She gives in--

CHRISTIE

What's really going on is--

And she kisses him. Hard. She melts into him and his arms fall, to pull her close. The minute he lets his guard down, Christie throws her right arm around his waist (elbow into his back) and her right leg around his-- moving herself around him and pushing him away from the door in one swift motion!!! In a flash, she's got her hand on the doorknob and the door open! Surprised, frustrated, but not mad:

SANG

You gotta be kidding me.

CHRISTIE

You've got a tell too.
(then)
Goodnight, Agent Kim.

SANG

Goodnight, Christie Love.

And off our heroine, as she leaves, we SMASH TO:

MAIN TITLES

ACT ONE

INT. CHRISTIE'S HOUSE - BEDROOM - MORNING

Christie lies in bed, completely awake. She didn't sleep. She's holding her phone above her head, composing a text to Sang. "About last night..." but she's stopping and starting over every few lines. Her alarm goes off: The song is "Good as Hell" by Lizzo. She looks over at a clock, and a handwritten sign she has taped to 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.

D.A.R.I.U.S. (Domestic Access Remote Integrated Universal Surveillance) is Christie's automated house assistant -- Alexa on steroids.

CHRISTIE

It's not exactly good, Darius. Sang and I are in kind of a weird place.

Christie's phone BEEPS. A text alert.

CHRISTIE (CONT'D)

There he is now. Probably wants to come over and talk--

But her voice trails off. It's a text message from a strange number: 0000-00000. It reads:

Intent follows the bullet.

D.A.R.I.U.S

Who is that from?

CHRISTIE

I don't know.

And off Christie, who starts to remember...

INT. BOALT LAW SCHOOL, BERKELEY CA (2010)

A law school lecture hall. Over a hundred students sit facing PROFESSOR STEVE SIDELL (40's, white, handsome.)

(CONTINUED)

CONTINUED:

Steve 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. 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?

(CONTINUED)

CHRISTIE

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

The class LAUGHS. A point for Christie.

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?

(CONTINUED)

CONTINUED:

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

Yep. 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?

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 are 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.

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.

(gently)

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

(CONTINUED)

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.

SARAH

I'm sending the team out now.

SANG

But they're down a man without me.

SARAH

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

(then)

Maxine, get Christie Love!

EXT. GEORGETOWN UNIVERSITY LAW CAMPUS - DAY

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 guess you're about to fix my life?

(CONTINUED)

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 shakes her head slightly. If only Juana knew--

CHRISTIE

That's not *exactly* 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.

And we SMASH CUT TO:

INT. MONARCH TEAM JET - 30 MINUTES LATER

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. Champion 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 briefing.

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

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.

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.

(CONTINUED)

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

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

(brings up her picture)

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)

(MORE)

(CONTINUED)

CONTINUED: (2)

SARAH (CONT'D)

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. 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.

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

Christie closes the door behind her. 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.

And off Christie's shocked face...

INT. SAN FRANCISCO RESTAURANT (2010) - NIGHT

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.

(CONTINUED)

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.

EXT. SAN FRANCISCO RESTAURANT (2010) - MOMENTS LATER

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.

JASON

Not just the lights.

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

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

Christie shakes herself out of the memory and writes a text.

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.

EXT. GEORGETOWN UNIVERSITY - DAY - INTERCUT

Steve picks up his cell.

STEVE

Everything okay?

CHRISTIE

I got another text, Steve. Something only Jason and I knew about. Who else could know about us? I only told the CIA shrinks all the details of what happened. I told the shrinks, and you.

(CONTINUED)

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.

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.

Christie hangs up. But we STAY WITH Steve, in his office. He wipes a hand across his forehead, worried. Off Steve, concerned for Christie, we're BACK WITH CHRISTIE--

INT. MONARCH TEAM JET - CHRISTIE'S OFFICE

Christie, as she stares at the last text message. As she presses BLOCK, we cut to:

INT. N.D. OFFICE - NIGHT

Silver Manicure stares at her monitor. 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, we BACK WITH---

END OF ACT ONE

ACT TWO

INT. MONARCH TEAM JET - SOMEWHERE OVER FRANCE - EVENING

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.

ADAM

You should love Tinder. It's like the world's sexiest video game.

VAL

I do more than play video games.

ADAM

Right, sometimes you watch reality TV.

VAL

We didn't have cable on the reservation, dude. It's a whole new world.

(MORE)

(CONTINUED)

CONTINUED:

VAL (CONT'D)
(then, honestly)
You don't think any two agents could
ever make a relationship work?

ADAM
No, I don't.

That lands on Val. Off Val, as Adam walks away...

EXT. CONFERENCE CENTER EDWARD VII - PARIS - NIGHT

DISTINGUISHED GUESTS enter the front doors of the historic venue, dressed impeccably. Across the street and ensconced in a "news van," Val 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 drives away...

INT. CONFERENCE CENTER EDWARD VII - ELEVATOR

Jonas and Dr. Akinosho are riding down:

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

INT. CONFERENCE CENTER EDWARD VII - LOWER LEVEL - NIGHT

The elevator doors open, revealing Christie waiting for them, fully decked out as Dr. Akinosho! Dr. Akinosho is shocked, seeing her doppelganger.

(CONTINUED)

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, holding on to denial--

ELIZABETH AKINOSHO

I'm meeting my boyfriend. Dr. John
Suzuki. He's expecting me.

CHRISTIE

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

ELIZABETH AKINOSHO

No. You're wrong. He's waiting for me--

CHRISTIE

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

ELIZABETH AKINOSHO

(beginning to cry)

A map? What map? Oh my God, John...

CHRISTIE

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

The doctor stares at Christie, trying to process:

ELIZABETH AKINOSHO

What do you need me to do?

And off the Doctor, terrified....

INT. CONFERENCE CENTER EDWARD VII - AUDITORIUM - NIGHT

The GUESTS are seated. Christie is already onstage.

CHRISTIE

People are dying every day, fording
rivers and marching hundreds of
miles to safety.

REVEAL Christie's earpiece as she hears:

(CONTINUED)

SANG (O.S.)
You're doing great, Number One.

INT. CIA HEADQUARTERS - SANG'S OFFICE - NIGHT

Sang's monitor is split between the conference center's surveillance feed of Christie giving Akinosho's speech, and Val's facial recognition program, running on the surveillance.

INT. CONFERENCE CENTER EDWARD VII - AUDITORIUM

Christie hears Sang's voice and frowns, slightly.

CHRISTIE
As doctors, we have a duty to save
those who cannot save themselves.

INT. CIA HEADQUARTERS - SANG'S OFFICE - NIGHT

Sang watches Christie. Val's facial recognition CHIRPS and we SEE, on Sang's monitor: NIKO ALLOY (30s, rugged.) on the move.

SANG
Niko Alloy.

INT. NEWS VAN - NIGHT - INTERCUT

Val reads information about Niko Alloy off of her screen.

VAL
Turkish national.

SANG
Ties to Isis. And Hamas.
(types on his keyboard)
In the last twenty-four hours he's
been in email contact with known
members of Islamic Jihad.
(reading in Arabic)
Alloy's trying to sell the map to a
terrorist cell.

VAL
And he's at your eight o'clock,
Number Three.

INT. CONFERENCE CENTER EDWARD VII - AUDITORIUM - NIGHT

Adam looks down at his phone, where Val has sent Alloy's picture and specs. As new pictures appear:

CONTINUED:

VAL (O.S.)

He has two known associates, Chana Serafian, Marcus Schefter. I see Serafian. She's on the move.

INT. CONFERENCE CENTER EDWARD VII - AUDITORIUM - NIGHT

Adam starts moving toward Alloy. We see CHANA SERAFIAN (late 20s, brunette) 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 picks up his pace.

INT. CONFERENCE CENTER EDWARD VII - REAR EXIT - NIGHT

Jonas guides the doctor up to the back entrance. He gets photos of Alloy, Serafian and Schafter on his phone.

JONAS

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 knocks the gun from Schafter's hand and begins to fight, pushing him toward the stairs and away from prying eyes. Dr. Akinosho runs headed for the elevator!

INT. CONFERENCE CENTER EDWARD VII - HALLWAY

Christie is making her way through well-wishers while she keeps an eye on Alloy and Serafian, who are getting closer.

VAL (O.S.)

The doctor's in the south corridor, heading for the elevator. Alone.

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

INT. CONFERENCE CENTER EDWARD VII - STAIRWAY

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. Serafian starts moving up the staircase. Christie runs out into the hallway--

INT. CONFERENCE CENTER EDWARD VII - HALLWAY

-- 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

She said you can't make the jump!

CHRISTIE

Open the door! That's a direct order!

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

INT. CONFERENCE CENTER EDWARD VII - ELEVATOR SHAFT

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!

INT. CONFERENCE CENTER EDWARD VII - ELEVATOR

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

ELIZABETH AKINOSHO

Thank God!!!!

CHRISTIE

I've got the doctor. We're heading to the roof. We'll need a soft landing.

(CONTINUED)

CONTINUED:

As Christie hits the button for the top floor--

INT. CONFERENCE CENTER EDWARD VII - LOWER LEVEL

Jonas and Schafter are still fighting. Schafter knocks Jonas down. Schafter kicks Jonas's gun away and runs! Jonas wants to follow him, but Christie's order comes first--

JONAS

Copy that.

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

EXT. CONFERENCE CENTER EDWARD VII - ROOF

Christie and Akinosho burst out onto the roof. Into comms:

CHRISTIE

We're in position.

INT. NEWS VAN - NIGHT - INTERCUT

Jonas is now driving the van.

JONAS

In position, Boss.

He presses a button and the roof of the van retracts. Back on the roof, Serafian emerges from the roof door and shoots! Christie shoves the doctor behind an air duct, out of harm's way. Schafter comes out another roof access door, his gun extended! Christie grabs Dr. Akinosho --

CHRISTIE

Don't let go of my hand.

Christie and the doctor run right off the roof and land --

INT. NEWS VAN - NIGHT

-- on an inflated crash pad inside the van. Jonas closes the roof as Val opens the back of the van and Adam jumps inside.

JONAS

Now we know who we're dealing with.

CHRISTIE

And so do they.

END OF ACT TWO

ACT THREE

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

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. To Adam.

JONAS

You were supposed to bring Alloy in.

VAL

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

ADAM

You didn't bring Schafter in, either.

JONAS

But that wasn't my job. Each of us is supposed to know his role--

VAL

Or hers--

JONAS

Or hers-- and execute.

ADAM

Like Val says, we're all home safe. An ugly win is still a win.

JONAS

We've got a victim in our safe house, a victim in captivity, and no clue to the location of the map. Where's the win? You're not on the football field anymore, Adam.

CHRISTIE

Jonas!

Christie walks in, having just heard Jonas's last speech. Adam looks at Jonas for a minute, then walks away, frustrated. Val looks at Jonas and walks away, too. Christie turns to him.

CHRISTIE (CONT'D)

We're not the Marines here, J. You don't motivate by yelling louder than the next guy. Sang would have never spoken to him like that.

(CONTINUED)

JONAS

Sang would have brought Alloy in.

(then)

Now we have to depend on the victim
to complete the mission. She
deserves better than that.

And off Jonas, as he walks away...

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

Christie enters. Dr. Akinosho was lying on the bed, crying.
She sits up and wipes tears away, embarrassed.

CHRISTIE

How are you holding up?

ELIZABETH AKINOSHO

I just can't stop thinking, John's
just out there somewhere...

(then)

What if I never see him again?

Akinosho looks at Christie, beseeching her to say that won't
happen. Christie can't say that. But she can speak from
experience:

CHRISTIE

You'll get through it. I did.

ELIZABETH AKINOSHO

You lost someone?

(off Christie's nod)

Did you get over it?

And we all know the answer to that. We SEE a flash of "Just
Christie" for a second--

CHRISTIE

No.

(back to Agent Love)

But, listen Elizabeth: we're not
there yet with you and John. We're
going to do everything we can to
get him back.

(then)

The man who has John is named Niko
Alloy. We need you to call him back
now, and ask for proof of life. Are
you up for this?

ELIZABETH AKINOSHO

I'll do anything to save John.

(CONTINUED)

CHRISTIE

I would have done anything, too.

Christie squeezes Akinosho's hand, then opens the bedroom door, and Val comes inside to listen.

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. Val starts moving--

(CONTINUED)

VAL

I'm gonna call Langley IT, see if
they can help me with a trace.

And she goes. But Christie hangs back a moment--

CHRISTIE

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. Until
tomorrow morning.

CHRISTIE

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

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....

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

Christie faces her three-screen workstation: one monitor
devoted to Suzuki, one to Akinosho, and one to Alloy. She
finds a clip of an interview:

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.

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

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

SANG

Agent Love. What's up?

CHRISTIE

I just sent you what Suzuki said to Akinosho in the proof of life call. I think what he said was a message. Something only she would understand.

SANG

I've been tracing Suzuki's steps. Trying to figure out how Alloy knew to target him.

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

SANG (CONT'D)

According to the GPS on his phone, he landed in Paris, checked into his hotel, and went straight to the Latin Quarter.

CHRISTIE

The Latin Quarter?
(then, typing)
Wait, I'm gonna cross-reference the Latin Quarter and Marie Curie--

SANG

It's the Pantheon. Marie Curie is buried in it. Remember, we passed it, the last time we were in Paris...

He trails off, remembering the last time they were in Paris. Christie remembers, too. Aware it's an open channel:

CHRISTIE

(covering)
Yes. For the reconnaissance mission.

SANG

(covering back)
Yes. Exactly.

CHRISTIE

Okay. So Suzuki got off the plane and went straight to the Pantheon?

(CONTINUED)

SANG

And not to his CIA handler to turn
over the map.

CHRISTIE

If he's an innocent victim, that
doesn't make any sense.

SANG

Right. But 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.

SANG

Those things cost money. I think
Suzuki was gonna sell the map to
Alloy.

CHRISTIE

But would Suzuki hide the map
instead of making the sale?

SANG

He's an amateur, Christie. A
doctor. A good guy. He probably
thought he could negotiate.

(then)

But instead Alloy chopped off his
hand and called Akinosho, thinking
she knew the location of the map.

CHRISTIE

And if she didn't before, she does
now. That's what the "be your
heroine" message was about.

SANG

He must trust her with his life.

CHRISTIE

Like partners should be able to do.
(a beat, then)
Team's not the same without you.

SANG

I should have called you first.

(CONTINUED)

So much more they both want to say. But it's not the time.

CHRISTIE

(back to business)

Sir. Do I have your permission to
treat Akinosho as a suspect,
instead of as a victim?

SANG

You have my permission, Agent Love.

And REVEAL Sarah, watching Sang from the door. 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 always comes at everything
like it's the military, but we're
not, you know? Intelligence is
about instinct, not just following
the rules. My dad was like that,
you know? His way or the highway. 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.

(CONTINUED)

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 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)

(CONTINUED)

CONTINUED:

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:

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

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)

And somehow I'm jealous, that she can love like that. You keep saying that I won't take a risk.

(MORE)

(CONTINUED)

CONTINUED:

CHRISTIE (CONT'D)

But there's a reason I can't let
myself love like that. Not ever
again.

And we FLASH BACK TO:

INT. SAN FRANCISCO APARTMENT (2010) - NIGHT

Christie walks into her apartment. Ella Fitzgerald's "Someone to Watch Over Me," plays as she walks into her living room. Twinkling Christmas lights surround the windows. She walks through the place finally ending at...

INT. SAN FRANCISCO APARTMENT - BATHROOM - NIGHT -CONTINUOUS

... 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.

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

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.

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.

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

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

Back in the present, Juana hangs on Christie's every word.

JUANA
He just drove away?
(then)
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 left me. I never got to ask why.

JUANA
I'm glad you told me about Jason.
But it's Sang that needs to
understand why you're holding back.
I think it's time to let go.
(inspiration hits)
Let's make a deal. I'll block Leo
if you promise to tell Sang the
truth about why you can't commit.

It's good to have a friend like Juana. Even if Christie can't tell her everything about her life.

CHRISTIE
It's a deal.

Off Christie, committing to the next step...

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
Sorry, Christie. I'm not the type
that gives up.

And Silver Manicure opens a drawer full of burner cells, each still in its packaging. As she grabs another...

END OF ACT THREE

ACT FOUR

INT. SAFE HOUSE - ROOF - EARLY MORNING

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.

CHRISTIE

I put a tracker on her and bugged her clothes.

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. He doesn't always say things the right way, I know.

ADAM

I get it. I just know I could have done that job. As Number Two.

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...

EXT. PANTHEON - PARIS - 0600 AM

Dr. Akinosho walks up the stairs. She doesn't see Jonas and Christie following her at a safe distance.

JONAS

I don't want him off the team. It's just his attitude. And his mistakes.

CHRISTIE

I like that he takes risks. And responsibility. And you made a mistake too, Jonas. We all did. When we believed Akinosho.

(CONTINUED)

CONTINUED:

Jonas takes that in. Christie spots Alloy, heading up the stairs. He doesn't see Christie and Jonas.

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

INT. NEWS VAN - DAY

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

ADAM
Got him.

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

VAL
Copy that.

INT. CIA HEADQUARTERS - SANG'S OFFICE - DAY

Sang is at his workstation.

SANG
Number Four, patch me through.

VAL (O.S.)
Yes, sir. Akinosho walking in.

INT. PANTHEON - MARIE CURIE'S GRAVE - DAY

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.

Akinosho stares at him for a minute.

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?

He's about to pull the trigger when Christie draws and SHOTS
-- but she has to avoid Akinosho, so she MISSES by an inch!
Alloy rabbits and Christie follows. Jonas grabs Dr. Akinosho.

INT. PANTHEON - HALLWAY

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

CHRISTIE

We need to get the map before Alloy
can. Two, take the doctor into
custody. I'll follow Alloy.

INT. CIA HEADQUARTERS - SANG'S OFFICE - DAY

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

SANG

Number One. Take Number Two with you.
He can take the doctor to the van.

INT. NEWS VAN - DAY

Adam drives toward the bank with Val.

(CONTINUED)

ADAM

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

CHRISTIE

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

(then, to Sang)

Langley, call Interpol and get them
to find Suzuki. They're probably
already moving him. *That's* how you
can help. Instead of second
guessing my decisions.

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

Adam and Val are parked in front of the bank. Val is watching
CCTV cameras on her laptop.

ADAM

You guys know we can hear you, right?

Val sees Alloy hop on a motorcycle outside the Pantheon.

VAL

Alloy is on the move. I'm going
inside to get the map before he
gets here.

And she does: Back with Christie, who hops on her own bike--

CHRISTIE

Copy that. On my way.

INT. SOCIETE GENERALE BANK - DAY - MOMENTS LATER

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

VAL

Where do I find the deposit boxes?

INT. CIA HEADQUARTERS - SANG'S OFFICE

Sang is watching the CCTV feed He spots Alloy on his bike.
Sees Christie following him, zooming through traffic.

SANG

Alloy's at the bank!

INT./EXT. NEWS VAN - DAY

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

(CONTINUED)

ADAM

Missed him! I'm going inside.

CHRISTIE (O.S.)

Stand down. Stay with the van.
Repeat, stay with the van.

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

INT. SOCIETE GENERALE BANK - FREIGHT ENTRANCE - DAY

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.

INT. SOCIETE GENERALE BANK - FREIGHT ENTRANCE - DAY

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

CHRISTIE

Damn!

INT. SOCIETE GENERALE BANK - DAY

Adam rushes in, encountering the same bank employee.

ADAM

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

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

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

VAL

S is 19.

And as she dials 19...

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

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

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

... back with VAL.

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

The box opens and Val grabs the map!

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 he knocks her into the boxes -- SLAM and goes to chase after Val.

EXT. SOCIETE GENERALE BANK - DAY

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

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

Adam bursts into the anteroom. In a flash, out comes Alloy, gun trained on Adam.

ADAM
Wait--

But Alloy shoots!

INT. SOCIETE GENERALE BANK - SAFETY DEPOSIT BOX ROOM

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 FIVE

EXT. TURKISH SAFE HOUSE - NIGHT

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). Christie pulls on the front door of a building. Locked. She turns to a woman walking by. **All bold in Arabic.**

CHRISTIE

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

WOMAN

Try the side door.

Christie tries the side door and slips inside.

INT. NEWS VAN - NIGHT

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

VAL

Third floor up. Northeastern corner.

INT. ALLOY SAFE HOUSE - STAIRWAY - NIGHT

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

CHRISTIE

Copy.

EXT. ALLOY SAFE HOUSE - ROOF

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

JONAS

Copy.

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

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

JONAS

Got a visual. More east than north.

INT. ALLOY SAFE HOUSE - HALLWAY - NIGHT

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!

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

INT. ALLOY SAFE HOUSE - APARTMENT - NIGHT

... 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, mutual respect, we're--

INT. ALLOY SAFE HOUSE - STAIRWAY - NIGHT

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!!.

(CONTINUED)

CONTINUED:

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:

INT. SAN FRANCISCO APARTMENT (2010) - NIGHT

Christie wears her engagement ring as she loads the dishwasher. She's been crying. She gets a text message, desperate for it to be Jason -- and it is.

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

Off Christie, eyes wide--

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

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.

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

Christie follows him as he heads downstairs.

CHRISTIE

Jason! Jason, stop!

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

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

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 window -- and she sees Jason, walking away!

CHRISTIE

Jason!!! Help!!!!

(CONTINUED)

CONTINUED:

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!!!

INT. ALLOY SAFE HOUSE - STAIRWAY - NIGHT

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...

INT. INTERPOL VEHICLE - NIGHT - LATER

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)

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.

INT. MONARCH TEAM JET - NIGHT

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:

EXT. CHRISTIE'S HOUSE - NIGHT

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--

INT. CHRISTIE'S HOUSE - NIGHT

-- 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--

INT. CHRISTIE'S HOUSE - BEDROOM - NIGHT

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

CHRISTIE
I like backup. *Reliable* backup.

(CONTINUED)

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.

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

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?

INT. CHRISTIE'S HOUSE - BEDROOM - SIMULTANEOUS

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.

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

Silver Manicure listens.

(CONTINUED)

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

INT. CHRISTIE'S HOUSE - BEDROOM - NIGHT

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.

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

Steve 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...

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

Christie and Steve walk down a basement hallway.

(CONTINUED)

CONTINUED:

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--

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

-- where Steve guides Christie to the window overlooking the MORGUE. She watches as a CORONER wheels a table in front of the window. A white sheet covers 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.

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.

(then)

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, MATCH TO:...

INT. CHRISTIE'S HOUSE - BEDROOM - NIGHT

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

Don't hide from me, Christie. I'm coming to find you.

D.A.R.I.U.S

Would you like me to trace this one?

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

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

Target located.

And as she hits SEND:

SILVER MANICURE
Should we make contact?

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
We shouldn't be here, Danielle.
(then)
You and the Primary are making a huge mistake.

DANIELLE MORAN/SILVER MANICURE
This way, it ends, once and for all. You ready?

And off Jason, clearly conflicted...

INT. CHRISTIE'S HOUSE - BEDROOM

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