

THE WALK-IN

Screenplay by

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EXT. ATHENS - EVENING

The sun falls over the ancient city, cooling off the hot day. *
WE FLY OVER Greek ruins with a busy city built up all around *
them. One of the oldest cities on the planet. *

But we're not tourists, so right now the ruins are nowhere in *
sight. WE SETTLE INTO-- *

EXT. ATHENS' STREET - EVENING

A crowded neighborhood. Power and telephone lines criss cross *
the sky and connect the old houses on the block like veins. *

OLDER SUV's line both sides of the street. In one of them-- *

COLIN, 30's, CIA agent, seen better days, on edge, the kind *
of stubble that tells us he's given up on anything good in *
life. He's been in his SUV for a long time. Too long. *

Even from the outside, the SUV's messy interior shows it. *

INT. SUV - EVENING

Colin monitors a house. He has HIDDEN CAMERAS watching every *
angle on his laptop. **ARIANNA**, 30's, attractive, sinful, tough *
exterior, moves about the place in just a towel. *

She's on a call... Colin adjusts his Apple headphones, but he *
can't hear the other end of the conversation. *

ARIANNA (V.O.) *
It's gotta be tomorrow. Why? Don't *
start. Being married for one. Come *
on, don't make me the...bad...guy. *

Arianna freezes-- like she's suddenly aware someone is *
watching her. She goes on high alert, slowly spinning around. *

ARIANNA (V.O.) *
Hang on. *

Colin zooms in on her face. This is personal to him. His face *
holding as much tension as a Greek statue. *

ARIANNA (V.O.) *
I don't know. No, I'm not being *
paranoid. *

Arianna checks the windows. She moves through the place *
quickly, on a mission now. Colin twists his wedding ring out *
of habit. He doesn't even know he's doing it. *

Colin glances over at his passenger seat. His CIA CREDENTIALS *
and 9MM SIG SAUER rest on it next to food wrappers. *

It's impossible to tell what he's thinking, but whatever it *
is weighs heavy on his mind. He takes a deep breath. *

ARIANNA (V.O.)

I have to go. I'll call you later. *

Colin looks back at the video feeds on his laptop. Arianna's *
face now fills one of the hidden camera screens. *

ARIANNA

We need to talk. Come home!

Colin doesn't want to do that, but he gets out of the SUV. He *
slams the SUV's door, doing a form of the 'walk of shame.' *

EXT. ATHENS' STREET - EARLY EVENING

The back of an official building. Fences. Marines patrol the *
grounds. A drone flies over the area, it focuses on-- *

MARCUS CHAMBERS, 30's, Embassy Officer, military background, *
briefcase in hand, leaves the U.S. Embassy for the night. *

It's a beautiful evening, people are out and about. Marcus *
has no idea the drone is following him overhead. *

A taxi is parked down the street... **SPYRO**, 30's, behind the *
wheel, but his eyes are squarely locked onto Marcus and the *
drone he's flying. He radios-- *

SPYRO

He's at the corner of Ioakim and *
Ploutarchou. Two blocks to square. *
He's yours now, Iaonnis. *

IAONNIS, 40's, eyes that pierce you, straddles a Honda *
African Twin motorcycle two blocks from Spyro. *

IAONNIS

I've got him... two blocks to you, *
(Greek for rookie) *
psarakas. *

To the passerby, nothing about this seems odd... Iaonnis *
clocks the drone following Marcus. He's annoyed. *

IAONNIS (CONT'D)

Kosta?! *

KOSTA (V.O.)
Two blocks, understood.

VA-ROOM. Iaonnis takes off on his Honda, headed into traffic.

EXT. DOWNTOWN KOLINAKI - EVENING

High-end business section of Athens... the wealthy Athenians playground. Marcus walks past restaurants, boutiques and outdoor cafes.

At one of the crowded cafes, in Kolonaki Square, just a few blocks from Chambers sits--

EXT. OUTDOOR CAFE - EVENING

KOSTA BAROS, 23, well-read and dressed, blends in with the crowd. He doesn't look or feel like the rest of the team. He wears an EAR PIECE that wirelessly connects to his phone.

SPYRO (V.O.)
The drone has him. No issues.

He writes in a journal, random thoughts, odd symbol, while his burner phone sits open on his lap.

IAONNIS (V.O.)
One block now.

Kosta is nervous, too nervous. He scans the crowd.

KOSTA
Yes. Yes. Standing by for a visual.

Kosta shoves the burner in his pocket, shuts the journal and stares down the street, waiting for Marcus. It's tense--

MARIA, 20's, waitress, steps into his view, smiles at Kosta, he nods with an awkward smile, wishing she would move.

MARIA
Another coffee?

KOSTA
No, thank you.

MARIA
It's Kosta, isn't it?

KOSTA
It is.

MARIA

What's with the frown?

Is she flirting? Kosta is too preoccupied to take notice.
All he knows is, she...won't...leave.

KOSTA

Just worried about my studies.

Kosta sees Chambers come into view, he's waiting to cross the
street into the square.

MARIA

I see you here almost everyday
studying. Something must stick.

Maria smiles again, but Kosta is looking past her.

Chambers steps off the curb to cross the street. Kosta needs
to leave, he finally looks up at her smiling face.

He turns on the charm, out of sheer desperation.

KOSTA

I only come for the service. But
now, I must go.

Kosta quickly throws some Euros on the table and smiles at
Maria... *a smile that says I'm done talking.*

Kosta pushes back from his chair, stands.

MARIA

See you soon I hope?

Kosta nods. Maria moves on... as Chambers reaches the other
side of the street and enters the square.

KOSTA

(to himself)

Ena, theo, tria, tessera, pende...

Chambers stops abruptly and looks at his iPhone. Kosta
stares, holds his breath, *this was not planned...*

Chambers resumes walking. Kosta drifts from his table, his
eyes glued to Chambers, he moves like he is floating on air.

KOSTA (CONT'D)

Exi, epta, octo...

Ioannis pulls up on his motorcycle at the other end of the
square. He glares in Kosta's direction.

KOSTA (CONT'D)

Enya, theka...

Kosta makes a big motion to look at his watch, a signal to Ioannis. Ioannis throws a look to--

ZOE, 20's gorgeous, long black hair, curves you can't ignore if you're single or married. She nods, walks halfway down the square, getting right in front of Chambers.

Chambers locks in on Zoe's figure. He's married... but has an eye... she has his full attention for all the wrong reasons.

Zoe stops by a newsstand, looks at one of the glossy magazine covers. Chambers almost runs into her.

CHAMBERS

Sorry, excuse me.

Zoe smiles. Chambers returns the favor.

NICO, 20's, Greek, stands by the far end of the newsstand. He wears a HELMET, sees Ioannis on the move again... his cue...

Nico walks straight for Chambers-- BANG! BANG! BANG! BANG! BANG! He empties five rounds into the back of Chambers' head and body. It's jarring, time stand stills, until--

Chaos and screaming erupts everywhere. People scatter.

Nico snatches up Chambers' briefcase, jumps on the back of Ioannis' motorcycle and they speed off--

Zoe runs away. The crowd is left stunned, in chaos, unsure of which direction to turn or run... Kosta watches it all go down in slow motion.

He should leave.

But something calls to him... he pushes through the gathering crowd to see Chambers on the ground. Blood everywhere, it's pooling on the sidewalk and running into the gutter.

KOSTA

Thea mou... (my God)...

Kosta hears a wailing scream, it's different from the rest. A WOMAN and CHILD break through the crowd... It's CHAMBERS' WIFE and YOUNG DAUGHTER, they were walking to meet him.

The Wife cradles Chambers... her daughter not comprehending the horror, crying, frozen in fear. Kosta stares at them.

SPYRO (V.O.)

Kosta, leave!

KOSTA TAKES OFF AS SIRENS DROWN OUT THE SCREAMS. The Greek
Amesi Thrasi police unit arrives on motorcycles and cars.

EXT. OUTDOOR CAFE - EVENING

Maria sees Kosta's journal left at his abandoned table. She
considers opening it, but drops it in her apron instead.

She stares at the crowd surrounding the dead body.

INT. COLIN'S PLACE - EVENING

Comfortable, but old. The house feels more like a rental,
with the paintings on the walls screaming hotel lobby plain.

Colin enters, not ready for what's about to go down. Arianna
packs a SUITCASE, now dressed and a lot more worked up.

COLIN

Where are you going?

ARIANNA

I'm surprised you didn't get that
off one of your fucking cameras.

Arianna throws a TINY HIDDEN CAMERA at Colin.

COLIN

You're turning this on me?

ARIANNA

Spying on your wife is a new low.
Even for you.

COLIN

Who were you talking to?

Colin's phone rings, he silences it.

ARIANNA

None of your business.

COLIN

Who is he?!

ARIANNA

No one. Someone. Anyone... What's
the difference?

COLIN

I'm betting he works with us. Tell
me I'm wrong.

*
*

ARIANNA

Is that all you care about? You've
been checked out for awhile now.

*
*

Arianna tries to leave. Colin stops her.

COLIN

I'm here. Talk to me.

*

ARIANNA

I tried, Colin. I really did. But
you could never be bothered.

*

COLIN

So that's it? You get caught
cheating and then you walk out?

*
*

ARIANNA

That's how divorce works.

Colin can't believe what he just heard. It stuns him.

*

COLIN

I don't get a say in our marriage?

*

ARIANNA

Go ahead. I'd love to hear your
thoughts on the matter.

*

COLIN

You don't just give up on six
years.

ARIANNA

Let's recap. You get shipped off
here, drag with me with. And once
we get here, you suddenly have zero
goals, even less drive.

*
*
*
*

COLIN

Is this about work or our
relationship?

*

ARIANNA

It's both. I needed to see
something out of you. But you
couldn't give that to me. All you
ever talked about was retiring to
some ranch in Montana one day.

*
*
*

COLIN

Is it Rikker? Is that who you're
fucking?

*
*

Arianna shoots him a hard look. His phone rings, silences it.

*

ARIANNA

You really don't know me. That's
part of the problem.

*
*

COLIN

The girl I knew wouldn't walk out
when things got tough.

*

ARIANNA

You're better off without me.

*

COLIN

You have it all figured out.

*

DING... HIS PHONE RINGS AGAIN. HE FINALLY CHECKS IT, SHIT.

*

COLIN (CONT'D)

I gotta go. It's Bishop.

*

ARIANNA

Now you're all about work? I won't
be here when you get back.

COLIN

Where are you going?

*

ARIANNA

Does it matter?

*

Colin wants to say more, but leaves without looking back.

*

EXT. DOWNTOWN KOLINAKI - NIGHT

Colin crosses POLICE LINES to see the body covered in a
sheet. **JONATHAN BISHOP**, 50's, CIA CHIEF OF OPERATIONS ATHENS,
big fish in a small pond, waits impatiently.

*
*

BISHOP

Where were you?

COLIN

Running surveillance. Couldn't
break away when you first called.

*
*

BISHOP

Anything I need to know about?

*

COLIN

Dead end. Who's under the sheet?

*

Colin focuses on the bloody sheet with the body under it.

*

BISHOP

Marcus Chambers.

*

COLIN

Damn. He was a good man. Real solid worker.

*

*

BISHOP

Poor bastard was executed, never saw it coming. He took five rounds to the back.

*

*

COLIN

Any ideas on the shooter?

*

BISHOP

Haven't got a report from liaison. They're gonna meet with the FBI attache when they finish mopping up.

*

COLIN

They must have had a square full of witnesses. Somebody had to have seen something.

*

*

BISHOP

It went down fast. Professional, organized, old school type of hit.

*

*

COLIN

In Athens. Who would do--

*

*

Bishop stares, waiting for Colin to put it together.

*

COLIN (CONT'D)

You're thinking Monarchy?

*

BISHOP

Working theory at the moment.

*

COLIN

Monarchy hasn't surfaced in years. Intel suggested they aged out. Now suddenly they've risen from the ashes to kill Chambers? Why?

*

*

*

*

BISHOP

We don't know, haven't gotten that far yet.

*
*

COLIN

If it was Monarchy, we probably won't get much to go on.

*
*

BISHOP

Regardless, we're going to need a break here.

Colin feels a lot of eyes on them. Bishop in his ear.

*

BISHOP (CONT'D)

A U.S. Embassy officer gunned down like this... with the G-7 coming to Athens. Headquarters is already demanding answers.

*
*
*
*

COLIN

Twelve high profile assassinations. No leads? It's like chasing ghosts.

*
*

BISHOP

Get me something or do you want to be stuck in Athens forever?

*

COLIN

Come on. Nobody does.

*

BISHOP

We solve this, we're both moving up the chain.

*
*

COLIN

Chasing Monarchy ain't the easiest way to get promoted.

*
*

BISHOP

You got a better idea?

*

(beat)

*

Until you do, turn over every stone in this city to find these pricks.

*
*

Bishop stomps off. Colin sees **LUCAS**, 30's, Greek detective, interviewing witnesses. He motions him to an alley.

EXT. ALLEY - MOMENTS LATER

Lucas rounds the corner, running right into Colin.

COLIN

Anything useful you can throw my way?

LUCAS

Body isn't even cold yet.

COLIN

The boss needs something.

*

LUCAS

Bishop is an asshole. Covering his own ass.

*

*

(beat)

*

What happened with Arianna?

*

COLIN

Don't ask.

LUCAS

But I was right, wasn't I?

Colin only stares, tells Lucas everything he needs to know.

*

LUCAS (CONT'D)

What an ungrateful bitch.

COLIN

Hey, she's still my wife.

LUCAS

For how long? Was it somebody at the Agency? At least tell me that.

*

*

COLIN

TBD.

LUCAS

You need my help finding the asshole?

*

*

COLIN

No. Just with the investigation.

*

(off Lucas' look)

He's one of ours and we got the G-7 coming next week.

*

*

LUCAS

I know, my boss is breathing down my neck too. You'll be the first to know. Looks professional to me.

*

*

COLIN

Monarchy professional?

LUCAS

(laughs)

Bishop would love that. Hook a
terrorist, too bad they don't
exist. At least not anymore.

COLIN

That's what I keep telling him,
just please get me something.

LUCAS

Until then, can I interest you in a
new wife? My sister has a friend--

Colin takes off. Lucas watches him leave.

INT. WAREHOUSE - NIGHT

Dark, ominous, boxes everywhere. The place you don't want to
be caught dead in... Kosta enters. He's careful, but before
he can take a full breath-- WHAM!

Kosta is thrown against the wall, a 9mm put under his chin.
Iaonnis is in his face, eyes boring into him.

IAONNIS

Where the fuck were you?

KOSTA

Nowhere.

A GROUP OF A DOZEN TERRORISTS work in the shadows.

IAONNIS

You should have been back an hour
ago.

KOSTA

I took another route. Made sure I
wasn't being followed.

IAONNIS

Spyro said you didn't leave the
scene right away. Why?

KOSTA

Nobody saw me--

Iaonnis pushes the 9mm harder into him.

IAONNIS

We went over the plan. And over it.
No changes, no exceptions.

Kosta is scared. Iaonnis wants to pull the trigger.

*

IAONNIS (CONT'D)

Mistakes are not to be tolerated.

SEBASTIAN (O.S.)

We do not hurt our own, Iaonnis.

*

Lower that darn weapon.

*

SEBASTIAN, 50's, intense, professor, hardliner hidden in plain sight, steps into view near a table with the BRIEFCASE.

*

*

Iaonnis reluctantly lowers the gun, still staring at Kosta.

*

IAONNIS

*

He could've blown the mission.

*

SEBASTIAN

But he didn't. We are all here for one reason. To expose the corruption. To become an idea you can't touch, but you feel it inside your heart.

*

*

*

*

*

Sebastian runs his fingers along the case.

SEBASTIAN (CONT'D)

Our world was built on order. The problem is, it's all a lie, an illusion created to keep us in line.

*

*

*

The terrorists agree, nodding at their leader.

*

SEBASTIAN (CONT'D)

A few hundred years of organized government and for what? Money. Their greed. Their domination.

(beat)

We are here to put an end to that. Inside this case is a big step in our plan to create a little chaos in all of *their* order.

*

*

CHEERS. Sebastian approaches Kosta and Iaonnis.

SEBASTIAN (CONT'D)

To do that, we must be united in our fight. To reset our world and rewrite the wrongs that we have all been forced to swallow like water.

*

The group cheers. Sebastian walks Kosta away, all smiles.

*

INT. WAREHOUSE - HALLWAY - NIGHT

Sebastian leads Kosta down a dark hall, doors everywhere.

SEBASTIAN
What troubles you?

KOSTA
I've never seen a dead body before. *

SEBASTIAN
We are in a war. Death is a part of
the fight. *

KOSTA
He was killed in cold blood. *

Sebastian corners Kosta with a smile. *

SEBASTIAN
I know all of this can be heavy.
Your thoughts of your father. Him
dying for our cause. *

KOSTA
(confused)
My Mother said it was suicide. *

SEBASTIAN
She lied to you. *

KOSTA
(thunderstruck)
What? *

Kosta is careful, but something gnaws at his soul... *

KOSTA (CONT'D)
If it wasn't suicide, who killed my
Father? *

SEBASTIAN
They did. That is why what we do is
so important. To die the way he
did, it won't go unpunished. *

KOSTA
Who is 'they?'

SEBASTIAN
Prove your worth first. The answers
will come. *

KOSTA *
I deserve to know. *

SEBASTIAN *
What we are doing is going to *
change the world. In order to do *
that, you must be willing-- *

KOSTA *
--To kill? *

SEBASTIAN *
That is for other men. You will be *
useful in other ways. *

KOSTA *
Doing what? *

SEBASTIAN *
When the time comes, you'll be the *
key to us changing the world. *

KOSTA *
How do I do that? *

SEBASTIAN *
Your Mother. She married the *
shipping king of Athens. *

KOSTA *
Mr. Evers? He's an entitled jerk. *

SEBASTIAN *
Who you can get close to. That is *
where you will become very useful. *

KOSTA *
Why? You need help stealing one of *
his cargo ships? *

SEBASTIAN *
It's not what I need, it's what the *
world demands. *

Sebastian walks away. Kosta looks back into the warehouse, *
watches the terrorists stocking up on weapons, ammo. *

Kosta goes cold, he's out of his depth and finally knows it. *

INT. KOSTA'S APARTMENT - NIGHT

Kosta flies into his cramped place. Books everywhere. He *
packs quickly, shoving everything he can into a duffle bag. *

He stops cold. He rifles through his stuff, realizing...

*

KOSTA
My journal... no.

Kosta finishes packing, takes off in a sheer panic.

*

EXT. U.S. EMBASSY - ATHENS - MORNING

Plain government building. This place tries not to stick out, but there are gates, Marines, metal detectors and guard dogs patrolling the grounds. AMERICAN FLAG flying on a pole.

*

*

*

Colin heads into the embassy, passing the HEAVY SECURITY.

*

INT. U.S. EMBASSY - MORNING

In the corner section of the busy 4th floor...

*

Colin sits at his desk - researches MONARCHY, pulls up dozens of ASSASSINATION PHOTOS. BOMBINGS. TINY PIECES OF EVIDENCE. THEIR SYMBOL DRAWN ON WALLS. NOTHING MUCH TO GO ON.

ALLISON (O.S.)
Already at it?

*

ALLISON JAMES, 23, eager, well-trained, sharp, approaches.

ALLISON (CONT'D)
Bishop said you're running point on the Chambers' hit.

*

COLIN
We're not sure it's a 'hit' just yet, Ally.

*

ALLISON
What do 'we' know then?

*

COLIN
Right now? That I'm point on this.

*

ALLISON
Want to hear my theory?

COLIN
Little busy at the moment.

ALLISON
I can take it off your hands if you're too busy. This is a big case.

*

COLIN

You think Bishop would give it to a
rookie?

*

ALLISON

I'd bust my ass.

*

COLIN

What do you think I'm doing?

*

*

ALLISON

Going through the motions. Like
everything else you do around here.

*

*

*

COLIN

You know I've been there, thinking
if you work hard, really hard, you
might rise to the top.

ALLISON

You really hate being in Athens,
don't you?

*

*

COLIN

Give it time. You will too.

*

Arianna leaves with **WILL RIKKER**, 30's, CIA agent, military
training, Colin eyes them both. Allison notices.

*

ALLISON

Trouble in paradise?

COLIN

You know what I do love about this
place? These morning chats.

*

*

Allison flips him off, sulks back to her desk.

*

EXT. U.S. EMBASSY - ATHENS - MORNING

Kosta paces across the street from the main visa entrance,
his duffle bag slung over his shoulder. He checks his iPhone.
He's sweating, nervous, biting his nails.

*

Security is tight. Kosta makes up his mind, heads for the
embassy. As he approaches the SECURITY CHECK POINT--

*

*

MARINE (O.S.)

Stop right there!

Kosta looks up, FIVE MARINES are approaching - MP5's leveled.
The DOGS barking, waiting to be let loose.

*

KOSTA

I didn't do anything!

*

MARINE, 30's, man in complete control, leads the charge.

MARINE

Very slowly, put the bag on the ground and step back.

Kosta does exactly as he is asked, too scared to do anything else. A dog approaches, a member of the Embassy's K-9 team, sniffs Kosta, then the bag. It doesn't register on either.

*

*

*

KOSTA

I... I need to speak to someone.

INT. BISHOP'S OFFICE - MORNING

Bishop reviews reports behind his desk. Colin enters.

COLIN

Where are Rikker and Arianna headed off to?

*

BISHOP

Shut the door.

Colin shuts the door, but doesn't sit.

*

BISHOP (CONT'D)

I heard about last night.

COLIN

And? My marriage is not on the table for discussion.

*

BISHOP

It is when it distracts you from the job. Truth is, you've been checked out for awhile now.

*

*

*

COLIN

This mean you don't want me working the Chambers' case now?

*

*

BISHOP

Let me ask you, is mid-level management as far as you plan to go? You've got Allison breathing down your neck. Her and every other millennial or Gen-Z or whatever the fuck they call themselves now, will pass you by. Is that what you want?

*

COLIN

She's a baby. I'm not worried about her.

*
*

BISHOP

She's willing to put in the work.

COLIN

And I'm not? Is this a pep-talk or a reassignment?

*

BISHOP

Don't fuck with me, Colin. I'm the last ally you've got in Athens. And I need you to start pulling your weight. Take charge. Be the leader I know you can be.

*
*

COLIN

Jesus, did everyone have a meeting about me? I'm fine.

*
*

BISHOP

You're stuck here. Like me. Athens has been a backwater assignment for years. Ever since Monarchy went dark we've done fuck all. If they've come back to life... that's a game changer. If we can identify even one member... get one decent lead... I'm on my way to the 7th floor. And I'm taking you with me.

*
*
*
*
*
*
*

COLIN

Your empathy for Chambers is touching. And you still didn't answer *my* question.

BISHOP

Rikker and your wife are following up on a lead. I need all hands on deck on this one. That a problem?

*
*

COLIN

No, sir.

*

BISHOP

Good. I don't want to have to put Allison on this.

(smiles)

You're right, she is a baby.

*

RING. Bishop answers his desk phone.

BISHOP (CONT'D)

Yeah? Okay...

(hangs up)

You got a walk-in.

COLIN

Me?

BISHOP

The guy claims to know something
about the Chambers' hit.

COLIN

It's the top news story. We're
bound to get a dozen walk-ins. Put
Allison on it.

Bishop considers, he's annoyed.

BISHOP

This little meeting *is* a pep talk,
don't make it be the other thing.

Colin is smart enough to know when to shut up.

INT. U.S. EMBASSY - HALLWAY - MORNING

Colin heads for the elevators. Allison catches up to him.

ALLISON

Anything I need to know about?

COLIN

Yeah, Bishop wants you to cut the
Border Collie act.

ALLISON

Fuck you. Where are you going?

COLIN

Nowhere. I got a walk-in.

Allison laughs as Colin punches the elevator button.

ALLISON

What a waste of time.

COLIN

Part of the job.

ALLISON

The *least* favorite part.

Colin gets in the elevator. Allison stays out. *

COLIN

You know, you're a lot brighter
than Bishop gives you credit for. *

As the doors close they flip each other off. *

INT. U.S. EMBASSY - INTERVIEW ROOM - DAY

Kosta sits tapping on a simple table. Blank white walls,
SURVEILLANCE CAMERAS up in every corner. *

Colin enters, sits opposite of him. He reads a file. Kosta's
duffle bag contents are on the table, along with his ID.

COLIN

Kosta Baros. Greek. 23 years old.
Law student? *

KOSTA

Yes. I go to Athens University.

COLIN

You live alone. Father died in
prison, mother lives in Morocco?

KOSTA

(nods)

I don't speak to her anymore. Her
new husband hates me being around. *

COLIN

That's a bummer. Heard they almost
shot you out by our front door. *

KOSTA

(nodding to it)

I had my duffle bag with me.

COLIN

Not a good idea.

Kosta shifts his weight, his eyes.

COLIN (CONT'D)

Nervous?

KOSTA

Very.

COLIN

So what do you got for me? You know who shot the man last night?

KOSTA

Am I being recorded? They can see my face? The cameras?

COLIN

That's how cameras usually work.
Yes.

*

KOSTA

Who will see this?

COLIN

People in charge. Why? Do you have a criminal record?

KOSTA

(shakes his head)
I'm taking a big chance being here, if they find out...

COLIN

If who finds out?

*

KOSTA

The people who killed that man in Kolonaki Square.

COLIN

You saw the shooting?

KOSTA

I was at a cafe across the street.

*

COLIN

How much did you actually see?

KOSTA

All of it.

COLIN

Do you have a receipt from the cafe? Matches? A selfie? Something to prove you were there?

*

KOSTA

I don't know. Why do I need to prove I was there?

COLIN

It would set you apart from the 99 percent of witnesses who walk through these doors who are either psychotic or peddling their bullshit for a big fat payoff.

*
*

KOSTA

I'm neither. I know what I saw.

COLIN

Which was?

KOSTA

It happened so fast...

COLIN

Not a great start. Did you get a look at the shooter or not?

*

KOSTA

Will you arrest him?

*

COLIN

If you can identify who it was.

KOSTA

Then there will be a trial.

COLIN

I see that law school is really paying off for you.

KOSTA

You don't believe me.

COLIN

I am a bit skeptical. We tend to get *certain people* offering intel after an attack like this.

KOSTA

What kind of people?

COLIN

We call them 'walk-ins.'

Kosta considers his next move, studies Colin.

*

KOSTA

You said attack. Why?

*

COLIN

My boss thinks this could be a
terrorist attack. The man who was
killed was an American.

*

KOSTA

And if it was an attack? What then?

*

COLIN

We arrest the people responsible.
Throw them in prison for the rest
of their lives... or...

*

*

KOSTA

Or what?

COLIN

We eliminate the threat. Don't
worry about them. They will be
dealt with. Now, can you describe
the killer or do I charge you with
wasting my time?

Kosta isn't sure what to do now.

KOSTA

He had a motorcycle helmet on.

*

COLIN

Great. That will solve the case.

(beat)

Kosta, why are you here? What do
you hope to get out of this?

*

*

KOSTA

Nothing...

COLIN

Then you're just doing this out of
this goodness of your heart? I
don't buy it. Nobody does something
like this for free. Maybe you're in
debt? Can't get a passport? Or
maybe you're one of the terrorists?

Kosta freezes, he's suddenly even more nervous.

*

KOSTA

You want to arrest me now?

COLIN

If you're guilty. You bet. Now, do
you have anything else for me
today?

Colin taps his pen, wanting to be anywhere else but here.

KOSTA

No.

COLIN

Fantastic.

Colin knocks on the door, it buzzes. He opens the door.

KOSTA

I had a journal. I left it at the
cafe.

*
*

COLIN

This isn't the lost and found.

*

KOSTA

You wanted proof I was there.
Wouldn't that prove it?

*

COLIN

I'll make a note of it.

KOSTA

If you find my journal--

*

COLIN

Yeah. Yeah. We'll make sure to get
it back to you.

*

KOSTA

Are we done?

*
*

COLIN

More like a waste of my time.
Someone will show you out.

*
*
*

Colin is gone. Kosta stares up at the camera recording him.

INT. BISHOP'S OFFICE - DAY

Colin enters. Bishop works at his busy desk.

*

BISHOP

A waste of time?

*

COLIN

The kid claims he was there.

*

BISHOP

Can we confirm that?

COLIN

Not yet, but I'm looking into it.
He left a journal behind.

BISHOP

That's it? A journal?

Colin shrugs, wants to leave, but--

RIKKER (O.S.)

Are we doing show and tell already?

Rikker and Arianna stroll in. Arianna is in work mode, Colin barely exists in her eyes.

ARIANNA

Yeah. What did we miss?

BISHOP

Colin has a walk-in. Trying to
confirm his credibility now.

RIKKER

A walk-in? Great. We'll probably
have a dozen more whack-jobs
knocking on our door before the end
of the day.

COLIN

You read my mind.

BISHOP

(to Rikker/Arianna)

Tell me you two got something for
us to go on?

ARIANNA

Typical local PD red tape.
Witnesses were pretty much useless.

COLIN

(half-cocked)

Let me guess, all you got was a
shooter in a helmet?

RIKKER

Yeah. How'd you know that?

Colin is surprised the kid actually knew something after all.

COLIN

Lucky guess.

ARIANNA

We got a bunch of witness
statements. We'll scan and report.

*
*

BISHOP

Anything else?

*

Arianna shakes her head.

RIKKER

Wait, there was one thing we forgot
to mention.

COLIN

(pointed)

I'm sure there is.

*

AWKWARD BEAT. Colin stares at Rikker, anger on full display.

*

BISHOP

Spit it out, Rikker.

*

RIKKER

Local cops got a notebook. Some
customer left it behind.

*
*

Bishop looks to Colin on the sly, *interesting*.

*

BISHOP

What about it?

RIKKER

Guy scribbled Monarchy inside of
it. Drew their symbol they're so
fond of in it.

*

COLIN

You get eyes on the notebook?

*

ARIANNA

It wasn't a notebook. It was a
journal. Local cops are holding
onto it for now.

*
*
*

Colin just realized his Walk-in is legit. Shit. Bishop snaps
at Colin, he's practically giddy.

*
*

BISHOP

Get your walk-in in my office now.

*

Colin goes cold, his mind racing. All eyes on him.

*

BISHOP (CONT'D)

Why aren't you moving? He's still
in the building, right?

COLIN

(lying)

Of course he is. Yeah.

Colin takes off. Arianna and Rikker watch him leave.

INT. U.S. EMBASSY - HALLWAY - DAY

As soon as Colin clears Bishop's view, he races off in a full
sprint. He heads straight for the stairs, skipping the
elevator.

INT. U.S. EMBASSY - INTERVIEW ROOM - DAY

Colin flies into the room, it's empty. He takes off.

EXT. U.S. EMBASSY - ATHENS - DAY

Kosta pushes past the Marines at the gate, he hoists his
duffle bag and disappears down the busy street.

His CELL PHONE rings - IAONNIS calling. He considers
answering, then tosses the phone down into a drain.

INT. U.S. EMBASSY - LOBBY - DAY

Colin comes barreling around the corner, searching for his
walk-in frantically. The lobby is crowded. Allison spots him
from a security desk.

He grabs Post 1 - MAIN MARINE SECURITY ENTRANCE. MARINE
SECURITY GUARD, 30's, spit and polish, pushes his hand away.

COLIN

The walk-in I just finished
interviewing. You seen him?

MARINE SECURITY GUARD

Lot of people come through here.

COLIN

Mr. Duffle Bag. Has he left the
compound or not?!

MARINE SECURITY GUARD

(radios)

I'll check. Post 5, Post 1, has the
Greek male with the duffle bag
exited the compound?

*
*

Colin can't wait, anxious.

POST 5 GUARD (V.O.)

Yes, sir. Exited Post 5 gate
approximately two minutes ago.

COLIN

Dammit.

Colin races for Post 5, pushing his way through a LARGE GROUP
OF VISA SEEKERS.

*

EXT. U.S. EMBASSY - ATHENS - DAY

Colin runs out into the street, past the Marines. He spins
around. People everywhere on the streets.

*
*

COLIN

Shit.

Allison rushes out behind him.

*

ALLISON

What the hell are you doing?

COLIN

Looking for someone.

ALLISON

Who?

COLIN

Doesn't matter.

ALLISON

It's Arianna. Right? You really
think her and Rikker are...?

Colin shoots her a harsh look.

*

ALLISON (CONT'D)

What? I'm a spy, I hear things.

*

COLIN

What the hell did you hear?

*

ALLISON

You know... 'things.'

*

COLIN

No, I don't know. Why don't you explain it to me.

ALLISON

Colin...

COLIN

Do you have anything for me or not?

ALLISON

No.

COLIN

Then stay the hell out of my way.

Colin pushes past her, heads back inside.

INT. U.S. EMBASSY - LOBBY - DAY

Colin stomps back to the Desk Officer.

COLIN

Corporal, where's the inventory on the walk-in?

Desk Officer eyes Colin.

COLIN (CONT'D)

I need it now!

*

Everyone jumps in the lobby. People are on edge. The Desk Officer shows Colin the list. He sees the cell number.

Colin dials Kosta's phone number - GOES STRAIGHT TO VOICEMAIL. He heads back upstairs. Allison watches him.

INT. BISHOP'S OFFICE - DAY

Colin enters, *ready to spill his guts*. Bishop is on the phone. He motions for Colin to shut the door and sit.

BISHOP

Yes, sir. I know, sir. He just walked in as a matter of fact.

Colin shuts the door, sits.

BISHOP (CONT'D)

I'll tell him. Of course, you'll be the first to know.

Bishop hangs up. He looks around confused.

BISHOP (CONT'D)

Where the hell is the walk-in?

COLIN

He took off.

BISHOP

What? You cut him loose?

LONGEST BEAT IN HISTORY. COLIN SCRAMBLES... FINALLY...

COLIN

He took off. He didn't feel safe here. He insisted we meet again off-site. On his terms, his turf.

BISHOP

When?

COLIN

Tonight.

BISHOP

Outstanding. We'll set up a counter surveillance team and security around the perimeter.

COLIN

We can't do that. If he sees anyone else, he'll disappear on us.

Bishop doesn't like this option, but--

BISHOP

Do you know who was on that call?

(Colin shrugs)

Director of Operations Miller. He was calling to congratulate us on the walk-in.

COLIN

You realize he still might not pan out. You're jumping the gun.

BISHOP

Horse shit. He drew their symbol. Miller is running this up the chain of command. Briefing the 7th floor.

Colin can't believe what he's hearing. *

BISHOP (CONT'D)

That's right. Good chance this ends
up PDB. *

COLIN *

The President's daily briefing? *

BISHOP *

Bingo. *

COLIN

And if he doesn't pan out? *

BISHOP

He has too. First time in 20 years
we have a shot at Monarchy. All
eyes will be on us now. That means
you. Whatever you do, reel him in. *

Colin feels the weight of the world on his shoulders. *

INT. U.S. EMBASSY - HALLWAY - DAY

Colin comes out in a daze, runs into Arianna. *

ARIANNA *

You look like you've seen a ghost. *

Colin snaps out of it. His focus back on his wife. *

COLIN

We didn't finish our conversation. *

ARIANNA

What else is there to say? I moved
out. I'll have my lawyer--

COLIN

How is this so easy for you?

ARIANNA

You made it this way. Do you
realize this is the most we've
spoken in months?

COLIN

That's your defense? That this is
all on me? *

ARIANNA

No... it's on us. And 'us' just
isn't working anymore.

*

Arianna leaves, Colin goes to follow her. Rikker stops him.

RIKKER

Why don't you give her a little
space.

COLIN

Fuck you. Out of my way.

RIKKER

Yeah, hard pass. You don't want a
problem with me, Colin.

COLIN

Are you threatening me?

*

*

RIKKER

Just some free advice. Take it.

*

*

Colin stares Rikker down, then takes off.

INT. UNIVERSITY OF ATHENS - LECTURE HALL - AFTERNOON

ROWS OF STUDENTS are mesmerized by their professor at the
podium - SEBASTIAN.

SEBASTIAN

Law isn't just about putting away
the criminals. Chasing down the bad
guys. It's about defending the
rights of our lawful citizens. The
little guy. The ones who obey the
law. Making sure they feel safe,
protected. Now I know once you
leave this fine institution and go
out into the real world, you'll be
focused on taking down the 'bad
guys,' but maybe, just maybe you
will stop and think of the little
guy. He's worth defending. He's
worth your blood, sweat and tears.

*

*

*

*

Iaonnis sits in the hall, dressed like a student, complete
with glasses. He looks small, scared of his own shadow.

SEBASTIAN (CONT'D)

See you next class.

The students file out. Iaonnis finds Sebastian. He changes to a darker demeanor instantly. *

SEBASTIAN (CONT'D)
Do you have news for me?

IAONNIS
Nothing that you're gonna like. *

SEBASTIAN
He's still not answering his phone?

IAONNIS
(shakes his head)
I told you we couldn't trust him.

SEBASTIAN
I give the speeches, not you. Your job is to find him. And find him now. The plan needs him in order to work. *

IAONNIS
And if he went to the police?

SEBASTIAN
Then we adjust our timeline.

IAONNIS
I meant the kid. You still want to defend the, 'little guy?'

SEBASTIAN
When the time comes, I will leave that in your capable hands.

Students file in for the next class, Sebastian goes back to his lovable image, smiles for them.

IAONNIS
Thank you, professor. *

Iaonnis heads out against a sea of incoming students.

EXT. KOSTA'S APARTMENT BUILDING - EVENING

Busy block of tightly packed five story apartment buildings. *

Colin pulls up, gets out of his SUV. He checks his surroundings. Heads hustles for Kosta's building. *

Iaonnis and Nico watch him from down the street in a nondescript SUV. *

INT. IAONNIS SUV - EVENING

Iaonnis screws in a SILENCER into his 9mm. Nico watches.

NICO

You sure he's American?

IAONNIS

Not only that. I'm betting
military.

NICO

You got all of that just from his
walk?

*

Iaonnis shoots him a dirty look.

NICO (CONT'D)

Whatever you say. You're the boss.

*

IAONNIS

Let's just find out if he's why our
law boy has disappeared.

*

INT. KOSTA'S APARTMENT - EVENING

Door swings open. Colin enters, his Sig Sauer leading the
way. It's dark. He finds a light.

Colin takes in the place. Stuff thrown everywhere.

COLIN

Kosta?

He's clearly not there. He checks out a FEW BOOKS. Footsteps
outside get Colin's attention, he spins.

*

*

Colin retreats to a tiny bathroom, slowly shutting the door.

*

INT. KOSTA'S APARTMENT - BATHROOM - EVENING

Iaonnis and Nico enter, their guns out. Colin sees their
guns, not their faces, through the sliver in the door.

NICO (O.S.)

He's not here. Let's go.

*

IAONNIS (O.S.)

Hang on. Check the bathroom.

*

Colin backs up, gun trained on the door. He is pinned to the
shower wall. He looks up at the small window above him.

*

He climbs up and goes out the window. His jacket gets stuck on the window ledge. He tugs at it, he's stuck. Shit.

*
*

INT. KOSTA'S APARTMENT - EVENING

Nico heads for the bathroom, Iaonnis trailing.

*

Nico goes to open the door, Iaonnis grabs his hand. He aims his 9mm instead...

*

PFFT! PFFT! PFFT! PFFT! He fires into the door. He kicks the door, it swings open.

*

NO ONE IS THERE. IAONNIS SEES THE SMALL WINDOW OPENED. He takes off in a hurry. Nico chasing after him.

*
*

EXT. KOSTA'S APARTMENT - STAIRS - EVENING

Colin goes to take the stairs, his jacket flaps, it was ripped from being stuck in the bathroom window.

*
*

He hears them coming, heads upstairs instead - to the roof.

EXT. KOSTA'S APARTMENT - ROOF - EVENING

WHAM! Colin comes out onto the roof, there's buildings in every direction. He hears them coming...

Colin backs up, he faces the door - GUN LEVELED. WHACK! WHACK! WHACK! BULLETS COME RIGHT THROUGH THE DOOR.

Colin stumbles back, almost going over the side. He races along the edge of the roof as the DOOR BURSTS OPEN.

Iaonnis and Nico storm through the door. They OPEN FIRE on Colin. He leaps to the next building over, it's far...

*

TOO FAR... SHIT!

EXT. APARTMENT BUILDING - EVENING

WHAM! Colin slams into the side of the building one floor below, he lands on an external A/C UNIT. He looks back - Nico comes to the edge of the roof. Colin fires back - NICO DUCKS.

*
*

CRUNCH. SHIT. Colin drops with the A/C unit coming off the side of the building. He lands hard on a patio below.

*
*

Iaonnis and Nico come over the side - OPENING FIRE - PFFT! PFFT! BANG! BANG! Bullets shatter pots all around Colin.

He throws himself through a PATIO DOOR - CRASH!

INT. APARTMENT UNIT - EVENING

A GREEK MAN and WOMAN, 40's, big, too big, sit watching TV with their dinner on TV TRAYS. Colin smiles.

They smile back, then snatch up their DINNER KNIVES. Colin scrambles out of there. *

EXT. KOSTA'S APARTMENT - STREET - EVENING

Colin stumbles out of a building. He runs down the street to his SUV. PFFT! PFFT! Bullets hit the cars behind him.

Colin jumps into his SUV.

INT. COLIN'S SUV - CONTINUOUS

Colin ducks as he starts the SUV. SMASH! Bullets blow out the back window. Colin takes off, peering over the steering wheel. *

Nico steps out into the street, gun leveled. BULLETS come through the windshield. Spiderwebbing the glass. *

Colin sticks his 9mm through one of the holes - HE AIMS... BANG! BANG! He clips Nico in the arm, dives out of the way.

Colin looks back as Iaonnis runs after the car - FIRING. Colin takes a hard right out of there.

EXT. ATHENS' POLICE STATION - NIGHT

Lucas comes out, finds Colin leaning against his SUV.

LUCAS

What happened to your car? Arianna?

COLIN

Funny.

LUCAS

Too soon?

COLIN

Yeah. Too soon. *

(beat) *

So why didn't you tell me about the journal? *

LUCAS

No time. Your wife and his shadow
were all over my Captain.

*

COLIN

Can I get a look at it?

LUCAS

The journal? Officially? No.

COLIN

What about unofficially?

LUCAS

You going to tell me about the car?

COLIN

Nothing to tell.

*

LUCAS

This only works if we help each
other out.

COLIN

I might have a lead on Monarchy.

LUCAS

Come on. They are a phantom. A
smoke screen of nothingness.

*

*

COLIN

I'm not so sure anymore.

LUCAS

What changed your mind?

COLIN

The bullet holes.

LUCAS

Why would they be after you?

COLIN

I had a walk-in.

Lucas bursts out laughing, funniest thing he's heard in days.

*

LUCAS

And he convinced you? Must be some
gypsy.

COLIN

If I'm right, he owns that journal
you're holding onto.

*

Lucas stops laughing. He waves Colin inside.

*

INT. ATHENS' POLICE STATION - NIGHT

Colin and Lucas inspect the journal. Page after page of doodles, drawings and poems. Colin takes photos on his phone.

LUCAS

Nothing much, except this last page.

Lucas shows him the Monarchy logo on the last page.

*

LUCAS (CONT'D)

Your walk-in really mentioned a journal?

*

COLIN

He was trying to prove he was at the shooting.

*

*

LUCAS

Not too bright.

COLIN

He's a scared kid.

LUCAS

Who by this journal looks like he joined a terrorist group.

*

COLIN

He doesn't seem the type.

LUCAS

Then what type is he? We have an American in the morgue. Family?

Colin flips the journal over - IT WAS BOUGHT AT THE UNIVERSITY OF ATHENS. Colin stares at it.

COLIN

He has none. Well, his mother, but she lives in Morocco according to him.

*

*

LUCAS

Care to share his name? We are on the same side.

*

*

Colin stares.

LUCAS (CONT'D)

Come on, I was the one who told you
Arianna was cheating on you.

*

COLIN

That intel ruined my life.

LUCAS

You didn't want to know?

COLIN

Give me 48 hours, then I'll share
everything.

*

*

LUCAS

This is a murder case, Colin.

COLIN

It could be much bigger. I'll get
the owner of the journal for you.
You gotta trust me.

*

*

*

LUCAS

And what do I get out of this?

*

COLIN

I'll owe you one. High level shit.

*

LUCAS

Two days. Then it's my case.

*

They shake on it.

INT. U.S. EMBASSY - HALLWAY - MORNING

Colin gets off the elevator, running into Bishop.

BISHOP

How'd it go?

Rikker, Arianna and Allison all watch Colin closely from
their desks.

*

*

COLIN

Good. You know... he's scared.

BISHOP

Get anything useful out of him?

COLIN

Not yet. He's afraid of Monarchy
coming after him.

BISHOP

We can protect him. Didn't you tell him that?

*
*

COLIN

Of course I did, but after the marines almost shot him in the entrance, he's scared.

*
*

BISHOP

So that's it?

*
*

COLIN

I told him to stay someplace safe. Only check in with me.

*
*

BISHOP

You set another meeting?

COLIN

Yes. Tomorrow night.

*

Bishop chews on this, *anxious*.

ARIANNA

He confirm the journal?

*

COLIN

Yep. It's his.

Bishop snaps to Arianna and Rikker.

BISHOP

You two sit on his residence. See if any of his 'friends' stop by.

*

RIKKER

On it.

COLIN

I can do that, sir.

Allison studies Colin, *odd for him to offer*.

BISHOP

No way, you're running point. I want you to dig into the walk-in's life. Allison, back him up.

*

ALLISON

Yes, sir.

COLIN

I'd rather do this on--

BISHOP

Just put her to work. Give her the
grunt work. I don't care. I have to
go call the Director.

*
*

Bishop takes off. Colin sits at his desk. Allison hovers.

ALLISON

Looks like it's you and me.

Colin watches Arianna and Rikker taking off together.

ALLISON (CONT'D)

How do you want to tackle--

Colin chases after them, Allison playing catch up.

INT. U.S. EMBASSY - LOBBY - MORNING

Colin stomps for Rikker. He spins him around.

COLIN

Is she staying with you?

RIKKER

Don't touch me.

*

COLIN

Answer the question.

*
*

RIKKER

She's my partner. Now fuck off.

*

COLIN

Bullshit.

ARIANNA

Colin!

Arianna grabs Colin by the jacket, notices his jacket is
ripped.

*
*

COLIN

I know you two are sleeping
together.

RIKKER

Is that right?

COLIN

Fuck you. Be a man and admit it.

RIKKER
I'm married, Colin.

COLIN
Is that supposed to make me feel
any better? *

RIKKER
I don't give a shit what it makes
you feel. Get out of my face.

Arianna grabs Colin, he shrugs her off. Allison behind her.

COLIN
How would you like it if I started
fucking your wife--

WHAM! Rikker nails Colin in the gut, he doubles over. Rikker
leans down.

RIKKER
You got trouble at home, but it
ain't my problem. Handle your shit
or I will not be so nice next time.

Rikker straightens Colin up, gets in his face.

RIKKER (CONT'D)
I'm not the one you fuck with. *

Rikker leaves, Arianna chases him. Allison comes over.

ALLISON
What's the move, boss? *

COLIN
Come on. You're driving. *

Colin stomps away, Allison following.

EXT. OUTDOOR CAFE - MORNING

Maria sets up for the table, straightening the tables.

KOSTA (O.S.)
Hello. *

Maria jumps from the sound of his voice, spins around. *

KOSTA (CONT'D)
I didn't mean to scare you.

Maria keeps her distance, backing away slowly. Her fear is palpable.

*
*

KOSTA (CONT'D)
Did you find my journal? I think I left it here the other day.

*

MARIA
I saw the drawings. My uncle was killed by your 'group.'

*

KOSTA
It's not what you think...

MARIA
Tell me you didn't have that man killed? The American.

KOSTA
I wasn't involved in that.

*

MARIA
You're a liar. A terrorist. Go before I scream for the police.

KOSTA
I need my journal back.

*

MARIA
I don't have it.

KOSTA
Maria, it's important. If you find it, will you call me?

Kosta tries to hand her a CARD.

MARIA
Go! Now!

Kosta puts the card on the table, takes off. Maria sees a PHONE NUMBER written on the card.

INT. ALLISON'S SUV - MOVING - MORNING

Allison drives, Colin stares out the window.

*

ALLISON
Are we just taking a drive or we headed somewhere in particular?

COLIN
University of Athens.

ALLISON

You considering another career?

Colin stews. Allison eyes Colin.

ALLISON (CONT'D)

You know when I trained to be a
spy, my instructors all told me I
had a gift.

*

COLIN

Really. That's fascinating.

*

ALLISON

They said I could read people. Find
their tells immediately. Top of my
class.

*

COLIN

Put that on your LinkedIn.

ALLISON

I've been reading you the last few
days and something doesn't add up.

*

*

COLIN

Yeah? What? If you mention Arianna--

ALLISON

The walk-in. You don't really have
him. Do you?

*

*

Colin shoots her a look.

ALLISON (CONT'D)

Tell me I'm wrong.

COLIN

You have no idea what you're
talking about.

ALLISON

I don't? Try this one on... I drove
past your place this morning.

*

COLIN

What?

ALLISON

Calm down, it's on the way to the
embassy. I saw your SUV. Nice
bullet holes. Is that why I'm
driving?

*

*

COLIN

Doesn't mean shit. You make a lot
of enemies in our line of work.

*

ALLISON

Then I pulled the tape on the walk-
in. Watched your interview... not
your finest moment. You practically
shoved him out the door.

COLIN

He was a kid. He didn't give me
shit.

ALLISON

You didn't let him. I get it, those
almost never pan out.

COLIN

Where are you going--

ALLISON

Don't worry, I misplaced the tape,
in case Bishop wanted to review it.

(beat)

I figured he hadn't seen it since
all he cares about is how high this
gets him up the flag pole. He never
stopped to do his homework.

*
*
*
*

COLIN

Sounds like you did it for him.

*

ALLISON

I care about my job. I'm not jaded
like you.

*

COLIN

I told you--

ALLISON

Give it time. Well, fuck that,
Colin. I don't have time. You don't
have time. We have to bring this
terrorist in.

COLIN

You're helping me? Not reporting
me? Why?

ALLISON

Way I see it, we bring him in, we
both move up the ranks.

(MORE)

ALLISON (CONT'D)

You can get away from your wife.
And I can get the fuck out of
dodge. Deal?

COLIN

This isn't a deal, I don't have any
leverage to say 'no.'

*

ALLISON

You're finally thinking clearly.

Colin frowns.

ALLISON (CONT'D)

Now why are we going to university?

Off Colin's look.

INT. UNIVERSITY OF ATHENS - SEBASTIAN'S OFFICE - DAY

Sebastian sits at his desk, door slightly ajar. It looks
exactly like an office of a long time professor.

*

*

There's a knock on the door. Sebastian doesn't look up.

*

SEBASTIAN

Student consults are Tuesdays and
Thursdays, you can sign up for a
time--

COLIN

--Thanks but, my student days are
long gone, Professor.

*

*

Colin and Allison stand in the doorway taking in the clutter.

SEBASTIAN

May I help you?

Colin hands him a card.

SEBASTIAN (CONT'D)

U.S. Embassy, Consular section...
What can I do for the U.S. Embassy?

*

COLIN

You have a student in your class...
Kosta Baros.

Sebastian shifts in his chair slightly, his eyes move.
Allison watches him like a hawk.

SEBASTIAN

I have many students... what about him?

*
*

COLIN

He's applied for a fellowship in the U.S... it's on a specialty visa, we just need to collect some references and follow up on some details. It's a formality.

Sebastian digs through folders on his desk... retrieves one and glances through a student roster.

SEBASTIAN

Yes... here he is... he attends my graduate level seminar on Western economic philosophies.

ALLISON

That sounds intriguing.
(Colin shoots her a look)
Seriously. I did my Capstone on Western economic influences on 21st century global markets.

SEBASTIAN

The class meets shortly... if you wait, I'll go see if I can find him.

*
*

COLIN

That would be great.

*
*

SEBASTIAN

I'll be right back.

Sebastian heads out the door. Allison takes a quick look at the student roster.

*

ALLISON

He's listed here... no other details, just a name.

COLIN

"I did my Capstone on Western economic influences?" Really?

*
*

ALLISON

It's called mirroring... you know, finding points in common with your target...

COLIN
The Professor is a target?

*

ALLISON
Isn't everybody?

INT. UNIVERSITY OF ATHENS - HALLWAY - DAY

Sebastian talks quietly on the phone, no one around.

SEBASTIAN
The man you lost at Kosta's
apartment is sitting in my office.
(beat)
I want him dealt with...

*
*
*
*

INT. UNIVERSITY OF ATHENS - SEBASTIAN'S OFFICE - DAY

Sebastian returns, Colin and Allison are seated.

SEBASTIAN
I'm sorry. Kosta was not there.

COLIN
Thank you for checking. Maybe you
could just tell us a bit about
him... help us shore up his
application a bit?

SEBASTIAN
As a student, he's competent... I'm
afraid I won't be of much help with
a reference.

*

COLIN
Then we appreciate your time.

ALLISON
Could you call if he does show up?
We would like to speak with him.

*
*

Colin shoots her a subtle harsh look.

SEBASTIAN
Why? Did you lose him?

*

COLIN
No. Just being thorough.

Colin and Allison leave.

EXT. UNIVERSITY OF ATHENS - DAY

Colin walks with Allison, passing STUDENTS.

COLIN

You have to work on your people skills.

ALLISON

I was trying to throw him off.

COLIN

By telling him we lost him? How's those psychic powers working for you now?

*

ALLISON

Perfectly. He wasn't telling us everything and he definitely wasn't buying our State cover.

*

COLIN

Yeah. I had the same idea.

ALLISON

So you admit I do have a gift?

*

COLIN

I wouldn't go that far.

ALLISON

Then teach me your ways, old wise one. What do we do now?

COLIN

We find this kid.

Colin and Allison get in her SUV. Take off. THREE NONDESCRIPT CARS follow them. Nico drives the lead one.

*

INT. UNIVERSITY OF ATHENS - STUDENT CAFE - LATER

The students file past as Iaonnis sits with Sebastian.

*

SEBASTIAN

Why was he in my office?

*

*

IAONNIS

I don't know. My guys will take care of him.

*

SEBASTIAN

We can't have Mr. Consular asking questions.

*

IAONNIS

The little shit must have gone to the CIA.

SEBASTIAN

No, I'd be in Gitmo if that were the case. They're only fishing. The question is, what led them here?

*

IAONNIS

We've been careful.

SEBASTIAN

It's impossible to cover every angle.

*

IAONNIS

Kosta could expose the entire operation.

*

SEBASTIAN

Dump anything he could offer them. Shut down the safe houses.

IAONNIS

And the Colonel? Do we call that off as well?

*

SEBASTIAN

We've come too far to walk away from our finest hour.

*

*

IAONNIS

But we still need Kosta for final delivery.

*

SEBASTIAN

If you can't track him down. Then we will go directly to the source.

IAONNIS

That will make things much more complicated.

*

SEBASTIAN

If it was easy, this would have been done by lesser men.

IAONNIS

Kosta has no friends. His place is
being watched. If the CIA wants him
too, he can't stay hidden for long.

SEBASTIAN

And if he no longer has us to
protect him, where does that leave
a scared little boy to run to?

Iaonnis shoots him a look, smiles.

IAONNIS

Home.

SEBASTIAN

Bring him to me.

INT. ATHENS' POLICE STATION - DAY

Lucas works at his desk. A UNIFORM COP, 30's, walks over
with... MARIA.

UNIFORM COP

Lucas, this woman has some
information about the American
shooting.

Lucas stares up at her. The cop leaves.

LUCAS

Is that true?

MARIA

I gave a detective a journal the
other day.

LUCAS

Yes. If memory serves, you couldn't
place who left it there.

MARIA

That wasn't exactly true.

LUCAS

Oh... how so?

MARIA

I know the man. He came back
looking for it.

LUCAS

You saw him again?

She nods, and now has his full attention.

*

LUCAS (CONT'D)

When?

Maria looks around, nervous.

INT. RIKKER'S SUV - DAY

Rikker and Arianna watch Kosta's apartment building. No one around.

ARIANNA

About earlier, he was way out of line.

*

RIKKER

Of course he was, but was he wrong?

*

ARIANNA

About...?

RIKKER

Are you sleeping with someone else?

ARIANNA

No. Colin and I are just... it's complicated.

RIKKER

That's married life in the agency. Bishop should have never let you two work together.

SILENCE. TENSION. Rikker points up to the apartment.

*

RIKKER (CONT'D)

You wanna get a closer look?

*

*

ARIANNA

Bishop said--

RIKKER

Bishop doesn't always do the right thing. We just established that.

(beat)

Besides, your future ex-husband could fuck this up at any moment. You want that on your conscience?

*

*

Rikker opens his door, waits. Arianna does the same.

INT. KOSTA'S APARTMENT - DAY

Rikker swings the door open - enters with his 9mm out. He looks around.

RIKKER
Looks like we missed the party.

Arianna enters, sees the mess.

ARIANNA
Someone definitely grabbed him. *

Rikker sees the holes in the bathroom door, motions.

RIKKER
If they did, he didn't go quietly.

INT. KOSTA'S APARTMENT - BATHROOM - DAY

Arianna checks out the bathroom. She inspects the small window Colin jumped out of. She finds a PIECE OF HIS JACKET. *

ARIANNA
Shit.

She rips the piece of jacket out of the window. *

RIKKER
What the hell is that?

ARIANNA
(annoyed)
Colin.

They lock eyes.

INT. PENTHOUSE GLASS TOWER - DAY

Kosta enters. The place is beyond amazing. It looks out over Port of Piraeus, the huge shipping port of Athens. *

KOSTA
Mother?

CORA, 45, rich, well kept, coy, comes down the hallway. *

CORA
I have to say, your call was a surprise. *

KOSTA

I'm sorry. I didn't know where else to go.

CORA

I bought you an apartment. Is that not enough?

*

KOSTA

You mean your new husband bought it.

*

CORA

Your father pays for your housing. Your school, everything.

KOSTA

He is not my father.

*

CORA

Oh Kosta. You always get hung up on titles. In words.

*

KOSTA

You left Dad. Not me.

CORA

Left? He was in prison. A terrorist. What would you have me do?

*

KOSTA

He was a patriot of Greece.

*

CORA

His politics got him nowhere. He killed himself for what? Nothing! The world goes on. Do not be a fool like he was. Embrace the world for what it is. If you want to change something, change yourself.

*

KOSTA

Is that how Elias made his empire?

CORA

As a matter of fact, yes.

Cora glares. Kosta is desperate.

*

KOSTA

Can I stay here? Just for a few days.

*

CORA
Your step-father--

KOSTA
I'm trying to change myself. Elias
would want me to do that. *

CORA
Are you in trouble? Do you need
money?

KOSTA
What I need is to study. *

CORA
Very well. But if Elias is
disturbed...

KOSTA
The king won't even know I'm here.

Kosta heads for his room. Cora watches him go.

EXT. U.S. EMBASSY - ATHENS - DAY

Colin and Allison head inside, as... THE THREE NONDESCRIPT
CARS PULL UP DOWN THE STREET. Nico watches them. *

INT. U.S. EMBASSY - ELEVATORS - DAY

Colin and Allison step off the elevator, as... Arianna is
right in Colin's face.

ARIANNA
Come with me.

COLIN
I don't have time for you and I. *

ARIANNA
Make time God damn it.

Arianna leads him into a conference room with glass windows.
Allison and Rikker watch.

ALLISON
How bad?

RIKKER
Pretty fucking bad.

INT. U.S. EMBASSY - CONFERENCE ROOM - DAY

Arianna is in Colin's face, shows him the piece of jacket.

ARIANNA

Wanna know where I got this?

COLIN

No idea.

ARIANNA

Kosta's apartment.

Colin goes cold, he's caught. He tries to play it off, but it's all over his face.

*
*

COLIN

Look--

*

ARIANNA

The fuck are you doing? Did you shoot the fucking walk-in?

*

COLIN

Of course not.

ARIANNA

Then explain the bullet holes, Colin.

COLIN

Somebody else was there.

ARIANNA

Who?!

COLIN

I have no idea. They must have spooked the kid. I barely got out of there.

ARIANNA

Can you ID them?

COLIN

Probably. Yeah.

*

ARIANNA

You were in a shoot out and didn't report it?

*

BISHOP (O.S.)

Am I interrupting something?

Bishop enters with **DIRECTOR OPERATIONS MILLER**, 50's, more politician than agent, polished look. *

Colin sees Miller, straightens up. Arianna does the same. *

COLIN
Director Miller.

ARIANNA
Sir.

DIRECTOR MILLER
What's this all about? *

COLIN
(eyes Arianna)
A C.I., just making sure they can keep their mouth shut.

DIRECTOR MILLER
Colin, Bishop has been filling me in on your walk-in. Care to add anything?

COLIN
Not at the moment. I'm sure Bishop told you everything.

DIRECTOR MILLER
Is it true? You really think he'll give up Monarchy? *

Arianna stares daggers at Colin.

COLIN
That's the goal.

Director Miller goes nose-to-nose with Colin.

DIRECTOR MILLER
The President has been briefed. I was told he is looking to us for a, 'win.' Anything you need. You have the full resources of the United States government backing you.

COLIN
Thank you, sir.

BISHOP
Colin will get Monarchy. I'm sure of it. *

ARIANNA
Or die trying. Sir.

All eyes on Arianna.

ARIANNA (CONT'D)
I just meant Colin is really
motivated to get this done, sir.

COLIN
Very true.

DIRECTOR MILLER
Well, the President will be here
Monday for the G-7. Bag this buck
soon and you'll get some face time
with him.

Director Miller leaves with Bishop. Arianna leans into Colin.

ARIANNA
You have to tell him.

COLIN
What?

ARIANNA
That you lost the walk-in. If you
don't, I will.

COLIN
I didn't lose him. I'm getting him
back.

ARIANNA
How?

COLIN
You have to trust me. Let me do my
job.

ARIANNA
That trust went out the window with
your jacket.

COLIN
After all these years...

ARIANNA
Wanna know what I learned about
marriage? It doesn't build trust.
It just slowly chips away at it,
year after year, until--

COLIN
--You leave?

*

ARIANNA
Or you find hidden cameras all over
your place spying on you.

*

Arianna stomps out of there.

INT. U.S. EMBASSY - COLIN'S DESK - DAY

Colin sits at his desk. He watches Director Miller and Bishop talk in his office. Allison delivers a COFFEE.

ALLISON
Look at them, dividing up the
world.

Colin eyes Arianna and Rikker watching Bishop too.

COLIN
Arianna knows.

ALLISON
You told her?

Colin stares at her, Allison realizes he never would.

COLIN
I have to tell Bishop before she
does.

ALLISON
What does she actually know though?

*

COLIN
Didn't you just hear me?

ALLISON
What I mean is, she doesn't have
any proof. Does she?

COLIN
She's not stupid, Allison.

*

ALLISON
Nobody is questioning that. All I'm
saying is we need to buy you some
time.

COLIN
How do 'we' do that?

*

ALLISON

There are ways.

Colin shoots her a look. Director Miller leaves. Arianna and Rikker head into Bishop's office.

COLIN

Looks like time just ran out.

Allison heads for the elevators.

COLIN (CONT'D)

Where are you going?

ALLISON

Will you just trust me.

BISHOP (O.S.)

Colin, in my office.

Bishop waves Colin into the office. He's not a happy man.
Colin heads for the office, time seems to slow down.

*
*

INT. U.S. EMBASSY - BISHOP'S OFFICE - DAY

Bishop at his desk. Arianna and Rikker sit across from him.
Colin enters, the tension thick. Judgmental eyes on him.

*
*

COLIN

What's going on?

*

BISHOP

Arianna just told me about the walk-ins apartment.

*

COLIN

What about it?

*

ARIANNA

Cut the shit, Colin.

BISHOP

Is it true? Did you lose our guy?

*

COLIN

No...

*

RIKKER

You should have seen the place,
Bishop. Torn to shit.

*

COLIN

I already told you I told Kosta to
stay some place safe.

*

ARIANNA

Where is that *exactly*?

Colin hesitates. Bishop pounds on his desk, furious.

*

BISHOP

Colin, the Director wasn't just
here to take a victory lap.

*

COLIN

Sir, if you'd--

BISHOP

Shut up. Marcus Chambers was
targeted. And now we know why. He
was carrying sensitive documents.

RIKKER

How sensitive?

BISHOP

Apparently his unit got intel on a
missing ICBM. A fucking nuclear
missile was stolen out of Russia.
Apparently some Russian Colonel
went rogue. Reports are sketchy,
but he's looking to cash out.

*

*

*

*

*

(beat)

Marcus had our only lead on the
Colonel, then...

*

Bishop lets this hang in the air.

BISHOP (CONT'D)

America can't afford another 9/11.
We need eyes on that missile.

COLIN

(to himself/shit)

So Monarchy stole the intel...

*

*

*

BISHOP

Now you get that this is the
highest priority. The pressure
Miller is facing. We're all facing.

*

*

(beat)

*

Now for the last time, did you lose
the asset or not?

*

ARIANNA
I told you he did.

BISHOP
Damn it, Arianna, I need to hear it
from Colin.

All eyes on Colin. PIN DROP TIME. Colin is cornered, he's
about to break, when--

RING. RING. Colin's phone rings - PRIVATE.

BISHOP (CONT'D)
Put it on speaker.

Colin reluctantly answers, putting the call on speaker.

COLIN
Yeah?

VOICE (V.O.)
This is Kosta. Can you meet me
tomorrow?

COLIN
(hides his shock)
Where are you?

Everyone trades looks. Colin plays along.

VOICE (V.O.)
You told me not to tell you that,
but I'm safe. Can you meet me?

COLIN
Yes.

VOICE (V.O.)
I'll text you an address. Come
alone.

CLICK. Colin looks up. Bishop shoots Arianna a harsh look.

BISHOP
Arianna, care to amend your
statement?

Arianna locks eyes with Colin.

BISHOP (CONT'D)
Rikker, take Arianna and interview
Marcus' unit. See if you can get
anything out of them.

RIKKER

On it.

Rikker and Arianna leave with their tails between her legs.

INT. U.S. EMBASSY - LOADING DOCK - DAY

Deliveries coming and going. Trucks unloading supplies.

Allison puts her iPhone away, walks with a confused **DELIVERY MAN**, 20's, Greek, big, muscles.

ALLISON

Thank you.

DELIVERY MAN

What was that all about?

ALLISON

Just making my boyfriend jealous.

DELIVERY MAN

He's the jealous type? Maybe we could make him even more jealous--

ALLISON

--Not in this life. Now go deliver your water. Bye.

He takes off, Allison smiles.

INT. U.S. EMBASSY - LOBBY - DAY

Colin goes to leave. Allison catches up to him.

COLIN

Trust you? You know what you just did?

ALLISON

Exactly what I told you we needed, I bought you more time.

COLIN

It's one thing to lie, but this game you're playing...

ALLISON

We're gonna find him.

COLIN

How do you know? Did your
instructors tell you that you were
psychic too?

ALLISON

Are you mad I did something right
or that I made Arianna look stupid?

COLIN

Do me a favor, don't do me anymore
favors.

Colin takes off, Allison doesn't follow.

ALLISON

You know a 'thank you' goes a long
way.

EXT. U.S. EMBASSY - ATHENS - DAY

Colin steps out, heads down the street. Nico and the other
Monarchy terrorists watch him from their cars.

Colin turns a corner. The cars pull out and follow from
behind.

EXT. ATHENS' STREET - DAY

Colin goes to cross the busy street. He stands on the corner. *
The light turns green. He goes to step off the curb, but-- *

VA-ROOM! Nico's car flies at him. Colin dives out of the way.
He springs up, pulling his 9mm... unfortunately...

HE'S IN THE MIDDLE OF THE STREET. He hears TWO MORE CARS *
behind him closing fast, they are coming right for him! *

BANG! BANG! He fires two wild shots as he runs into oncoming *
traffic to avoid the terrorist cars.

Colin barely misses TWO CIVILIAN CARS coming from the other *
direction. Nico's car hits the brakes, reverses hard for the *
other TWO CARS.

The TWO CARS stop. TERRORISTS jump out. MP5's... RAT-A-TAT- *
TAT. They open fire on Colin. He races low between cars for
cover.

He rips open a PASSENGER DOOR. The DRIVER, 20's, Greek,
freaks out, he reverses out of the there.

WHAM! He hits a pole, his CAR DOOR comes clean off. The Terrorists methodically move towards Colin, reloading their MP5's, closing from all angles.

*

Cars scatter. Colin is out in the open. Vulnerable. He locks eyes with Nico, who spins his CAR for Colin.

*

*

Colin races for the CAR DOOR on the pavement. He scoops it up as the Terrorists open fire again.

BULLETS PING OFF EVERYTHING AROUND COLIN.

*

Colin uses the car door as a MAKE-SHIFT shield, ducking behind it. He FIRES BACK - DROPPING TWO TERRORISTS.

VA-ROOM! Colin looks up... Nico's CAR jumps the curb, coming straight at Colin. He takes off, running for the cars behind him for cover.

*

*

*

Nico sticks his hand out the window - FIRING WILDLY AT COLIN. Colin's door blocking two shots.

Colin dives between two cars, as... SMASH! Nico's CAR plows into the back of both of them - CRUNCHING THE TRUNKS.

Colin lays on his back. He fires into the CAR, trying to push the cars further along.

POLICE CARS are closing fast. Nico reverses, Colin jumps up. He fires, running at Nico this time in a full sprint!

*

*

Nico pulls a 180 and flies out of there. The other TWO CARS take off too. Colin looks around as the POLICE CARS arrive.

ATHENS POLICE OFFICERS jump out, leveling their 9mm's at Colin. He drops his 9mm, going to his knees.

*

COLIN

I'm American. I'm with the embassy!

*

They don't care. Colin is thrown to the ground and handcuffed like a wild animal. He is hauled away.

*

*

INT. PENTHOUSE GLASS TOWER - KOSTA'S ROOM - DAY

Kosta lays in bed. His iPhone DINGS. He looks at the message: 'I'm sorry I told you go. I have your journal, Maria.'

*

Kosta sits up.

INT. ATHENS' POLICE STATION - AFTERNOON

Colin sits in an interview room. Lucas comes in, sits. His metal chair scratches the floor.

*
*

COLIN

Can I go?

LUCAS

Shut up.

COLIN

Does the embassy know you are holding me?

*
*
*

LUCAS

Your government can only do so much.

COLIN

They fired at me!

LUCAS

And you returned fire. In a crowded street full of people.

*
*

COLIN

I had no choice.

*

LUCAS

Two civilians were hit.

COLIN

Not by me. Did you ID the bodies?

LUCAS

No bodies.

Colin shoots him a crazy look.

COLIN

What? I shot two of them.

*

LUCAS

There's no evidence of that.

*

COLIN

This is bullshit. They tried to run me down and I'm the one in custody?

LUCAS

You were the only one left at the scene. Any idea who 'they' were?

*

COLIN

I got a pretty good idea and so do you.

LUCAS

Monarchy?

Colin stares, Lucas can't believe it.

LUCAS (CONT'D)

You're out of time, better start talking or I can't help you.

COLIN

I'll take my lawyer now.

LUCAS

This isn't America. Screw your lawyer.

COLIN

Then I'll take my phone call or does your Captain want an incident with the United States?

LUCAS

That's the only card you got left. Let me show you one of mine...

Lucas slides a PIECE OF PAPER to Colin.

COLIN

What's this?

LUCAS

Kosta's mother doesn't live in Morocco. She lives right here. She remarried the biggest shipping magnet in Athens. Surprised you didn't check this out.

COLIN

Did you interview her?

LUCAS

Elias Evers' name is on almost every cargo ship in our port. He's too connected for me to do anything. My hands are tied as you Americans like to say.

COLIN

Kosta is not dumb enough to stay with his Mother.

LUCAS

But he did lie about her.

Colin considers this.

LUCAS (CONT'D)

I have men watching her building.
We can't go in without eyes on
Kosta first.

(beat)

But the CIA plays by a different
set of rules. Don't they?

Colin stares at his friend, he's furious.

EXT. ATHENS' POLICE STATION - AFTERNOON

Colin stomps for Allison who is waiting in her SUV. Colin
gets in, slams the door.

ALLISON

Bishop is not going to be happy
about this.

COLIN

Just drive.

ALLISON

Back to the office?

COLIN

Take a wild fucking guess?

EXT. OUTDOOR CAFE - EVENING

Maria comes out to a table, checking on them. She turns
around, Kosta stands there.

KOSTA

You have my journal?

MARIA

Kosta... I...

Maria hustles to clean up a table, Kosta trailing. She's
nervous, twitchy, looking around.

KOSTA

I really need my journal.

Kosta corners Maria, she looks like she's going to scream...
he follows her eye line. Kosta spots Lucas running for him.

Kosta takes off, running into a crowd. Lucas loses Kosta in a street full of people. Lucas spins around. *

LUCAS
(in Greek)
Damn it.

EXT. PORT OF ATHENS - NIGHT

A TRUCK arrives. TWO MEN jump out, hustle into a warehouse.

INT. DARK WAREHOUSE - NIGHT

The TWO MEN, 30's, Russian, military, no bullshit, zero smiles, enter. One of them carries a BRIEFCASE. *

Sebastian sits at a table, the only light on in the warehouse. The Men set the case on the table, open it. *

A SCREEN INSIDE - **COLONEL PETROV**, 40's, icy, cool customer, appears on the screen.

COLONEL PETROV
Good evening.

SEBASTIAN
I assumed this would be a face to face meeting? *

COLONEL PETROV
It still is. You see my face. I see yours. *

SEBASTIAN
Clever.

COLONEL PETROV
In today's world you have to be nowhere and everywhere. All at once. A moving target is much harder to hit.

SEBASTIAN
Agreed. I assume the truck outside has what you promised?

COLONEL PETROV
Allow me.

ANOTHER SCREEN APPEARS - IT SHOWS THE INSIDE OF THE BACK OF THE TRUCK - AN ICBM MISSILE IS INSIDE OF IT.

COLONEL PETROV (CONT'D)

These two men have taken great care to deliver your package. They are loyal to only me. As I'm sure the men hiding in that dark warehouse are loyal to you.

*
*

Sebastian stares.

COLONEL PETROV (CONT'D)

I have a satellite with thermal imaging over your location. I count ten men hiding.

*
*

Sebastian lifts his hand. HIS MEN COME OUT OF THE DARK. IAONNIS AND NICO AMONG THEM CARRYING MACHINE GUNS.

SEBASTIAN

You are thorough as your reputation suggests.

*
*
*

COLONEL PETROV

We are all friends here. I trust you have my payment.

Sebastian holds up a THUMB DRIVE.

SEBASTIAN

50 million in bitcoin. As instructed.

COLONEL PETROV

Insert it into the drive.

Sebastian does just that. The bitcoin transfers on the screen. Colonel Petrov watches the transfer.

COLONEL PETROV (CONT'D)

The transfer is almost finished.

*

SEBASTIAN

How do I know you won't sell us out if you are caught?

*

COLONEL PETROV

A fair question. I'll give you two reasons. One... I can't be caught. Nobody knows where I am.

*

SEBASTIAN

What if someone grabs your men?

COLONEL PETROV
That is my second reason...
consider their sacrifice a gift.

The TWO MEN trade worried looks.

SEBASTIAN
What do you mean?

COLONEL PETROV
The only way to ensure your plan is
not compromised, you must kill my
men. Transfer complete.

*
*
*

Colonel Petrov disconnects. Sebastian looks at the Russians.

*

SEBASTIAN
I'm sorry.

The TWO MEN go to pull their weapons, but... RAT-A-TAT-TAT.

WE GO IN ON SEBASTIAN'S EYES. THE INSANITY BEHIND THEM AS THE
GUNFIRE ERUPTS IN THE DARKNESS KILLING THE TWO RUSSIANS.

EXT. DARK WAREHOUSE - NIGHT

The truck enters the warehouse. Doors close behind it.
Iaonnis and Nico open the back of the truck. Sebastian
inspects the large missile.

*

SEBASTIAN
How long for the reconfiguration?

NICO
If we're being careful, two days.

SEBASTIAN
(to Iaonnis)
And the boy?

IAONNIS
We should have him soon.

SEBASTIAN
You have two days. Time is ticking.

*

INT. SMALL BAR - NIGHT

Colin and Allison sit in a corner booth with beers. The place
is dark, people stick to themselves.

ALLISON
Never saw you as a drinker.

COLIN
I don't.

ALLISON
Then what are we doing here? *

COLIN
Putting off the inevitable.

ALLISON
You mean going home or telling
Bishop you fucked up?

COLIN
Before it was 'we.' Now it's 'you.'
You're a great drinking buddy.

ALLISON
We can still find Kosta. Or at
least the guys who are trying to
kill you. *

COLIN
Right. We're chasing ghosts. And
the kid... he could be dead for all
we know. *

ALLISON
If he was dead, then why would they
still be trying to kill you? *

COLIN
I've run out theories on that one.

ALLISON
Want to hear mine?

COLIN
No.

ALLISON
There's that positive attitude
everyone loves about you.

COLIN
You sound like Arianna.

ALLISON
Ever consider she might have a
point? *

COLIN

That my career is a joke? My
marriage is an even bigger one?

*
*

ALLISON

We've only known each other for a
year. And from what I've seen,
you're just coasting along.

*

COLIN

Is that what you think I'm doing?
How long have you been married?

ALLISON

I'm not.

COLIN

I know. That's the point.

*

ALLISON

So if I'm not married, I don't get
to add my two cents?

*

COLIN

You're a twenty-three year old,
whose never been married. Your two
cents are worth just about that
much. Maybe less.

*
*

ALLISON

You're not even drunk and I want to
punch you in the face.

COLIN

Get in line.

ALLISON

So is that it? Or do you have a
plan?

*

COLIN

You mean besides finishing this
beer?

*
*

Colin drinks the beer to Allison's disgust.

EXT. COLIN'S PLACE - NIGHT

*

Allison pulls up in her SUV. Colin gets out, looks up at his
place.

ALLISON

Arianna home?

COLIN
She left a few days ago.

ALLISON
That's good, right?

COLIN
How do you figure?

ALLISON
Don't men *your* age like their
space? Or do you need your Mommy?

The word 'Mommy' gets his attention, Colin spins back...

COLIN
Kosta's mother. She could be hiding
him--

KA-BOOM! His unit explodes into a fiery blast. Colin is blown
off his feet - slamming back into ALLISON'S SUV.

Allison gets out, already dialing...

ALLISON
Patch me thru to the RSO's
office...

Allison goes to help Colin.

ALLISON (CONT'D)
You okay?

Colin looks up at her, nods. Allison goes back to call.

ALLISON (CONT'D)
This is James. I need a security
officer at 121 Agylis Street.
Contact local fire and rescue.
(to Colin)
You sure Arianna wasn't home?

Colin pulls his iPhone. HE CHECKS AN AIRTAG - ARIANNA.

ALLISON (CONT'D)
You bugged your Wife's phone?

Colin checks the location, he's furious. Allison notices.

COLIN
Son of a bitch.

ALLISON
What? Do you know that address?

Colin shoots her a hard look, *he obviously does.*

EXT. BISHOP'S HOUSE - NIGHT

Quiet neighborhood. Average homes. BANG! BANG! Colin pounds on the front door. A light comes on.

Bishop reluctantly opens the door. *

BISHOP
What's your problem? Do you know
what time it--

COLIN
Tell my Wife to get out here. *

BISHOP
Colin, why would your wife be here--

Colin shows him the AirTag on his iPhone. *

COLIN
Her phone is in your place, get her
out here or I'm coming in. *

Arianna storms out. Allison watches from her SUV, wishing she
had popcorn for this. *

ARIANNA
What the fuck, Colin?

COLIN
Bishop? Really?

ARIANNA
You don't get to judge me. I told
you we were done. *

COLIN
Was that before or after you
started sleeping with the boss?

WHACK! Arianna slaps Colin hard, he takes the slap. His eyes
fixed on his Wife. He's shattered. *

ARIANNA
Get out of here.

COLIN
I'm gone. Trust me. I just came by
to tell you our place blew up. *

ARIANNA
Is that a joke?

COLIN
What part of this seems remotely
funny to you?

BISHOP
Monarchy?

Colin wants to shoot him, but...

COLIN
Has to be.

ARIANNA
How would they know you're dealing
with Kosta?

*

COLIN
I don't know.

*

BISHOP
Bring Kosta in right now!

*

COLIN
I can't.

BISHOP
Why the hell not?

Colin hates to admit, but...

ALLISON (O.S.)
I lost him, sir.

Allison approaches.

ARIANNA
Little late to be out with your
partner, *dear*.

COLIN
She's younger than you, still likes
the nightlife.

*

*

BISHOP
Allison, what happened?

*

ALLISON
I was sitting on Kosta. I lost him
in the crowd.

*

BISHOP
So call him.

ALLISON
He dumped his burner phone.

BISHOP
We fucking lost him?! We have no
god damn contact plan to reach him?

All eyes on Colin, even Allison. Colin stares back.

COLIN
(reluctant)
There's one more place to check,
but I need your authorization.

BISHOP
Why? Who are we about to piss off?

Off Colin's look.

EXT. PENTHOUSE GLASS TOWER - LATE NIGHT

TWO GREEK DETECTIVES sit in a SUV outside a huge glass tower
near the port. Very high-end. DOORMAN.

No other cars on the street, until... THREE CIA SUV's and a
TACTICAL TRUCK arrive.

A CIA - GLOBAL RESPONSE STAFF (GSR) files out, head to toe in
black tactical gear, pads, helmets, body armor, MP5's.

They rush into the building, past the Doorman. Colin and
Allison following in the rear. The Greek Detectives make an
urgent phone call from the car.

INT. PENTHOUSE GLASS TOWER - NIGHT

WHAM! The double doors fly open. The GSR TEAM makes entry...
MP5's with FLASHLIGHTS light up the dark unit.

Cora and her husband - **ELIAS EVERS**, 60, rich, powerful, regal
in appearance and robe, come out of their bedroom fearful.

Elias sees the men, his fear turns to anger.

ELIAS
What is the meaning of this?!

WHAM! He's thrown against the wall. Cora is taken down too.

GSR MEMBER (O.S.)

Clear!

Colin and Allison storm inside. The GSR team members shake their heads - *no Kosta*.

EXT. PENTHOUSE GLASS TOWER - LATE NIGHT

Kosta approaches from the shadows. He sees the CIA vehicles. He goes to leave, when--

IAONNIS (O.S.)

There you are.

Iaonnis comes up behind him, gun leveled to Kosta's back.

IAONNIS (CONT'D)

Get in, the Professor has been looking for you.

Kosta considers running, but... he does as he's told. He is pushed into the SUV and it takes off into the night.

INT. U.S. EMBASSY - BISHOP'S OFFICE - MORNING

Colin stands before Bishop, who sits behind his desk.

BISHOP

This has gone from bad to much fucking worse.

COLIN

Agreed. Sleeping with an agent you're in charge of is fucked.

BISHOP

She left you, get over it.

COLIN

Is that it, *sir*? Can I go now?

BISHOP

Colin... we didn't want to tell you like this.

COLIN

We? That's cute. Can't wait for the Christmas card.

BISHOP

Hey! Don't speak to me like that. I'm still your God damn boss.

COLIN

Oh I'm aware.

BISHOP

You want to hit me?

COLIN

Can't hit the boss, that's also
against the rules.

*
*

BISHOP

The least of your problems. Do you
realize what kind of shit storm
you've created?

*

COLIN

Not just me. You jumped the gun,
worried about your promotion more
than getting the truth.

*
*

Bishop jumps out of his chair, comes around the desk.

BISHOP

This all happened because you lost
the fucking walk-in!

*
*

COLIN

I never had him.

BISHOP

What?

COLIN

I didn't think he was legit until
the journal. By then it was too
late.

BISHOP

And you didn't think to tell me
this before tonight?

*
*

COLIN

We're both guilty on that one.

BISHOP

You fucked me, sabotaged this
entire operation. Who does that?

COLIN

Funny. I was thinking the same
thing.

*

BISHOP

She came after me, okay? Is that
what you want to hear?

Colin stares, the anger boiling up.

BISHOP (CONT'D)

I was trying to spare your
feelings.

*

COLIN

You being such a good friend and
all.

*

*

BISHOP

That's right. You checked out
shortly after you got here... maybe
before then for all I know. I've
let you ride on your reputation for
way too long. All those fucking
commendations and awards. What you
did back in Afghanistan, where's
that guy?

COLIN

He's talking to the asshole who's
sleeping with his wife.

*

BISHOP

Fuck you. Langley wants you back
for a debrief ASAP.

COLIN

Are you firing me?

BISHOP

Oh that's unavoidable.

COLIN

All I needed to know.

WHAM! Colin gut punches Bishop. He lands on his desk on his
back.

*

BISHOP

Are you fucking serious?

*

COLIN

What? You're not my boss anymore.

*

INT. U.S. EMBASSY - HALLWAY - MORNING

Colin stomps for the elevator. Allison catches up.

ALLISON
He fire you?

COLIN
What do you think?

ALLISON
He mention me?

COLIN
Nope. You're in the clear.

Allison stops Colin.

ALLISON
I'm sorry. I did everything I
could.

COLIN
You were just covering your own
ass. Like everyone else in this
building.

*
*
*

ALLISON
Hey, I am on your side.

*

COLIN
I never asked you to be.

ALLISON
Wow, you are an asshole.

*

COLIN
You're making all kinds of points
this morning.

ALLISON
Try to remember it wasn't me who
fucked the boss.

*
*

Colin stops, stares hard.

ALLISON (CONT'D)
I didn't mean--

Colin gives up on the elevator, takes the stairs. Rikker
approaches.

RIKKER
Remind me to never be your partner.

*

ALLISON
Screw you.

Allison stomps away.

EXT. U.S. EMBASSY - ATHENS - MORNING

Colin storms out, running right into... Lucas pulling up in his POLICE CAR.

LUCAS
Get in.

COLIN
Not the day for this.

Colin goes to walk away.

LUCAS
I saw him. Your walk-in.

Colin stops, spins back. Lucas opens the door for Colin.

*

EXT. ATHENS' PARK - DAY

Colin and Lucas sit at a table. PEOPLE enjoying the park all around them. The journal is opened on the table.

COLIN
He showed his face for the journal?

*

LUCAS
We must be missing something.

*

Colin rifles through the pages.

LUCAS (CONT'D)
The mother was no help?

COLIN
Their lawyers had a field day with us. What about the waitress?

LUCAS
She doesn't know him, only flirted with him a bit. She never saw him outside of the cafe.

*
*
*

COLIN
Hobbies? He play any sports?

*

LUCAS
The kid did nothing but go to school and that cafe.

COLIN
I spoke to his law professor--

LUCAS
Sebastian?

COLIN
Yeah. You talk to him too? *

LUCAS
No, but he was on our watch list
once upon a time.

COLIN
Really? For what? *

LUCAS
Radical ideas. Progressive left
wing shit. Went to a bunch of
rallies. *

COLIN
Kosta's father was involved in
radical politics too.

They lock eyes.

COLIN (CONT'D) *
That's the connection we've been *
missing. *

EXT. UNIVERSITY OF ATHENS - DAY

Colin waits as Lucas comes out of a building.

LUCAS
He's taken a sabbatical. They're
not sure when he's coming back.

COLIN
In the middle of the school year?

LUCAS
That was my first question.

COLIN *
He has to be involved. *

LUCAS *
I'll have my detectives check out
his place. *

COLIN

If he is who we are after, he's long gone.

LUCAS

We still have to check it out.

*

COLIN

You do. Unfortunately, I was fired this morning. The CIA is done with me.

*

LUCAS

What about Arianna?

COLIN

She's done with me too.

Lucas swallows hard. He's got more bad news.

LUCAS

My Captain isn't. He knows you had the suspect in embassy custody. He wants me to bring you in again.

*

*

COLIN

Am I under arrest?

LUCAS

Only if I can find you. My orders are to arrest you on sight.

*

*

Lucas turns his back to Colin, giving him the chance to disappear into the crowd. Colin makes a run for it.

*

*

EXT. PORT OF PIRAEUS - DAY

The busy port on full display. Dozens of warehouses, ships, cranes, workers everywhere.

INT. WAREHOUSE - DAY

Kosta's hands are bound, he hangs from a rope among CRATES, his feet a full foot off of the ground.

*

Sebastian and Iaonnis approach out of the darkness.

*

SEBASTIAN

Kosta, I've missed you.

*

KOSTA

I didn't do anything.

SEBASTIAN
Who said you did? *

KOSTA
Then cut me down! *

IAONNIS
I'm afraid that's not possible. *

SEBASTIAN
Iaonnis is concerned. The CIA came
to see me. Do you know why?

KOSTA
No... *

IAONNIS
He's lying and you know it.

SEBASTIAN
Let Kosta answer for himself. *
(to Kosta)
Tell me a story that we both
believe.

KOSTA
I swear. I have no idea. Please, my
arms. This is very painful. *

IAONNIS
It's about to get much worse.

Sebastian goes closer, inspecting Kosta like cattle.

SEBASTIAN
Kosta, you get one more turn at
this, or Iaonnis will cut you.

KOSTA
I lost my journal. I went back to
get it at that cafe and the
waitress... she read it.

SEBASTIAN
So?

KOSTA
I drew Monarchy's symbol in it. *

Iaonnis and Sebastian share a hard look. *

SEBASTIAN
And she went to the authorities?

KOSTA

I don't know... it's the only thing
I can think of though.

*

SEBASTIAN

Iaonnis, get the knife. Cut him
down.

IAONNIS

After what he just said? We should
gut him.

*

*

SEBASTIAN

No. He's one of us. We can't afford
to lose a good man like Kosta.

*

Iaonnis leaves to get his knife.

*

SEBASTIAN (CONT'D)

Kosta, I know you went to the CIA.

KOSTA

I didn't--

SEBASTIAN

The time for lies is over. If you
don't listen to me, Iaonnis will
kill you.

KOSTA

(desperate)

What can I do?

SEBASTIAN

Your step-father's company, we
still need one of his ships.

KOSTA

I told you, he hates me. That's
impossible.

SEBASTIAN

All we need is access to Elias. We
will handle the rest.

Kosta is weak, his arms killing him.

SEBASTIAN (CONT'D)

Do this and Iaonnis will trust you
again. If not, I can't protect you.

*

Iaonnis is on his way back with his KNIFE.

SEBASTIAN (CONT'D)

Become the man your father would be proud of.

KOSTA

(eyeing the knife)

Okay. I will. Yes.

*

Iaonnis shows Kosta his knife, puts it to his face.

SEBASTIAN

Good news. Kosta is going to get us Elias.

Iaonnis stares at Kosta, he still wants to kill him.

*

IAONNIS

Is that right?

KOSTA

Yes. Yes.

WHACK! Iaonnis cuts the ropes, Kosta falls to the ground. Sebastian and Iaonnis stand over him, smiling.

*

*

EXT. COLIN'S PLACE - DAY

*

Colin walks among the wreckage of his home. Not much left that isn't charred or melted.

He finds a HALF BURNT PHOTO of him and Arianna. He stares at the memory, tears on the way--

*

*

ALLISON (O.S.)

Thought I'd find you here.

Colin doesn't turn around.

COLIN

You come for the fire sale or to make sure I get on the plane?

ALLISON

Athens PD has a warrant out for your arrest.

*

COLIN

I know.

*

*

Colin turns, her 9mm is drawn on him. Colin freezes, not sure what to do. She considers arresting him, but--

*

*

ALLISON

I came to apologize.

*

She lowers her weapon.

*

COLIN

For what? You only spoke the truth.

*

ALLISON

Doesn't make it right to say.

(beat)

I also came to tell you Bishop put
Rikker and I on the walk-in.

*

COLIN

What about Arianna?

ALLISON

He didn't say, I didn't ask. I
didn't want to talk myself out of
working the case.

*

COLIN

I hope you find the kid. I really
do.

*

*

ALLISON

We're trying. Rikker isn't the
easiest to work with.

*

COLIN

He's good though. You could learn a
few things from him.

Allison approaches, she's careful.

ALLISON

For a spy, you ain't too sharp.

COLIN

What did I miss?

ALLISON

Me, dummy.

Allison is now too close, inches from his lips.

ALLISON (CONT'D)

Arianna never deserved you. You
need to know that.

*

*

COLIN

You don't want to do this.

ALLISON

It's all I've wanted for awhile
now. You just didn't notice.

*

Allison kisses him, Colin pulls away.

COLIN

I can't.

ALLISON

Can't? Or won't?

COLIN

What's the difference?

SIRENS are headed their way. Allison lets him go. Colin takes
off before the police arrive.

*

EXT. TAXI STAND - NIGHT

Colin waits for a TAXI, head down, hat on, when... Rikker
pulls up in a hurry in his SUV.

*

COLIN

I don't have time for this, I have
a C-130 to catch.

RIKKER

You still got a little time. I need
to show you something first.

*

COLIN

What?

RIKKER

You're gonna want to see this.
Trust me.

*

Colin gets in the SUV, they take off in a hurry.

*

INT. RIKKER'S SUV - MOVING - NIGHT

SILENCE. Rikker drives, gripping the wheel.

COLIN

I don't get a hint--

RIKKER

I never slept with her.

COLIN

Even if you did, would you tell me?

RIKKER

Probably not. But you and I are
more alike than you think.

COLIN

How so?

RIKKER

We both love our wives even when we
shouldn't. Carol left me six months
ago. I never told anyone.

*

Colin shoots him a look, he means it. Rikker pulls over.
Colin looks around.

COLIN

Here?

RIKKER

I said trust me.

*

INT. BISHOP'S HOUSE - NIGHT

Colin and Rikker enter... Bishop paces, a man unhinged. He's
got blood on his hands, literally.

COLIN

What the fuck is going on?

BISHOP

You brought Colin? What the fuck
for?

*

*

RIKKER

He needs to see this.

Rikker points to the bedroom, sees a WOMAN laying naked on
her stomach in the sheets. Colin locks eyes with Rikker.

Colin's world just went into overdrive.

*

RIKKER (CONT'D)

It's not Arianna.

INT. BISHOP'S HOUSE - NIGHT

Colin looks over the woman, *she's out cold*. He turns her
over, it's Zoe, the woman from the Chambers' assassination.

*

COLIN

Bishop, what happened?

Rikker pushes Bishop into the room. He's freaking...

BISHOP

She... I was sleeping with her for
the last few months.

*

COLIN

You're cheating on my wife?

*

BISHOP

Fuck you! This bitch works for
Monarchy. She was using me for
intel.

RIKKER

Flipped by a woman. Oldest spy
trick in the play book.

*

COLIN

What did you give her?

BISHOP

I don't know. We would talk and
drink. Screw. She was fun...

COLIN

What changed?

Bishop nods to a NEEDLE on the ground.

BISHOP

I caught her trying to drug me.

COLIN

You told her about me and the walk-
in.

*

*

BISHOP

I might have. I don't know, but
when I accused her of working for
Monarchy she went nuts on me.

*

*

*

Rikker rifles through her PURSE. Colin looks around the room,
searching...

BISHOP (CONT'D)

What the hell are you doing?

COLIN

My job.

Colin finds a HIDDEN CAMERA, rips it out. Arianna comes
storming into the house. She takes in the scene...

ARIANNA

Who the fuck is that?!

*

Off Bishop's sheepish look.

*

INT. WAREHOUSE - NIGHT

The ICBM has been retrofitted into a GIANT BOMB. Sebastian and Iaonnis stare at it. Kosta is brought over with Nico and ANOTHER TERRORIST, watching him like a hawk.

*

SEBASTIAN

This is what we've been working for. After tomorrow, the world will remember us. What we did here.

KOSTA

Elias won't talk to me. I told you before, he hates me.

*

*

WHACK! Iaonnis hits Kosta in the gut with his MACHINE GUN.

IAONNIS

We don't need his love. Just get us into his parking garage.

Sebastian snaps to FOUR MEN, they load the bomb carefully into a CRATE. They seal it up. Sebastian stares at it.

*

SEBASTIAN

Let no man stop the future.

INT. U.S. EMBASSY - INTERVIEW ROOM - LATE NIGHT

Zoe sits in the room, handcuffed to a table. She looks over at a TWO-WAY MIRROR. Arianna sits across from her, obviously upset. She leaves the room.

INT. U.S. EMBASSY - COMMAND ROOM - LATE NIGHT

Colin, Bishop, Allison and Rikker stare at Zoe through the two-way mirror as Arianna storms inside.

*

*

ARIANNA

An hour in and all the whore wants is a lawyer.

*

Arianna glares at Bishop.

*

RIKKER

Of course she does. Look at her,
she's terrified.

*
*

ARIANNA

You've put us in a hell of a
position here, Bishop.

COLIN

Some more than others.

*
*

BISHOP

If I fall on the sword with Miller,
we all go down. We're talking
reassignments, demotions, firings,
the fucking works.

*

Bishop is beyond worried.

BISHOP (CONT'D)

Any ideas, Colin?

*

COLIN

Yeah. Let Allison have a crack at
her.

*

Everyone is surprised, *especially Allison.*

BISHOP

Colin, she's a baby. No way. No
fucking way.

COLIN

She can crack her, I know it.
Allison, you up for this?

*

ALLISON

Yeah. Of course.

*

Bishop considers, *all eyes on him now.*

BISHOP

Okay, but tread lightly. No point
in making things worse.

Allison nods, grabs an EMPTY MANILLA FOLDER on her way out.

ARIANNA

Why her, Colin?

COLIN

She's got a gift.

INT. U.S. EMBASSY - INTERVIEW ROOM - LATE NIGHT

WHAM! The door flies open, Allison storms inside and sits across from Zoe.

ALLISON

Zoe, I hear you would like a lawyer.

ZOE

Yes. I know my rights.

Allison glances at the mirror, Zoe follows her eyes.

ZOE (CONT'D)

He's watching me, isn't he?

ALLISON

Of course he is. Men are weak. At least weaker than us. Am I right?

Zoe can't help but to crack a smile.

ALLISON (CONT'D)

We know things they don't. The buttons to push. It's not too hard to figure them out.

ZOE

Trying to get me to talk? It won't work.

*

ALLISON

Oh, it will. See, I also know a woman's weakness. After all, I am one.

Zoe loses any smile she had, goes cold.

ALLISON (CONT'D)

And I know yours. You're in love with Sebastian. Or someone else in Monarchy.

ZOE

Who?

ALLISON

Deny it. That's one way to go. You were playing my boss for intel on what we had on you guys. What Bishop didn't tell you was, I got a witness. From the hit. You know, the one you were at.

*

ZOE

Lawyer.

Allison puts the folder on the table.

ALLISON

Here's their statement. They said,
and I'm paraphrasing here. Some hot
girl, she had amazing hair, great
ass, walked in front of the victim.
She stopped, almost bumping into
him. She was next to him when he
was shot.

*

(Zoe is desperate)

You were there to distract him.
Maybe shake your ass a little, show
him the goods. Then your friends
could move in and take him out. How
am I doing so far?

*

ZOE

You're reaching...

ALLISON

Maybe. But, I'll tell you what this
statement does. It lets me hold
you, no lawyer. No phone call,
nothing. You sit in a cell, until
my boss, yeah the guy you were
fucking for information, decides
what he wants to do with you. And
since 9/11, we don't play nice with
terrorists anymore. Which is what
you are. Who've you've become.

*

*

(beat)

These weak men, which we both know
we are smarter than, have turned
you into their fucking whore. They
used you... they don't love you.

*

Allison gets up, snatches the folder before Zoe can touch it.
She goes for the door, stops, finally turns around.

ALLISON (CONT'D)

Do you want to tell me what you
know about Monarchy, or do we throw
you in a hole? The choice is yours,
but you don't look like the kind of
woman who will do well in a hole.
In fact, you're looking a little
weak yourself at the moment.

*

INT. U.S. EMBASSY - COMMAND ROOM - LATE NIGHT

Colin, Arianna, Bishop and Rikker stare in amazement. Zoe looks like a lost puppy now.

*

INT. U.S. EMBASSY - INTERVIEW ROOM - LATE NIGHT

Allison stares at Zoe, she finally meets her eyes.

ZOE

They... have a missile. They want to use it at the G-7.

Allison shoots a look at the mirror.

INT. U.S. EMBASSY - COMMAND ROOM - LATE NIGHT

Colin shoots Bishop a tense look.

*

BISHOP

There's no way. She's bluffing.

Rikker and Arianna trade worried looks.

INT. U.S. EMBASSY - INTERVIEW ROOM - LATE NIGHT

Allison is still staring at the mirror, turns back to Zoe.

ALLISON

We're gonna need proof.

*

Zoe holds out her hand as best she can...

ZOE

Your phone. Give it to me.

*

ALLISON

What will that prove?

ZOE

My handler. I was made to memorize a number in case I got into trouble.

*

ALLISON

What's his name?

ZOE

They never told me. Just the number. He is my 'get out of jail free' card.

*

*

*

Allison hands Zoe the phone. She dials a NUMBER...

INT. U.S. EMBASSY - COMMAND ROOM - LATE NIGHT

Colin, Bishop, Arianna and Rikker are on pins and needles, waiting as Zoe dials... RING! RING!

Everyone trades looks. Colin's iPhone rings in his pocket. All eyes on Colin. He can't believe it. WTF? *

BISHOP

You?

Colin is frozen with fear. He's trying to figure out what the hell is going on here. *

COLIN

It's a set up. I...

Rikker goes to pull his 9mm, but Colin is faster. He slams Rikker into the wall. He rips his gun away. It falls to the floor. Rikker goes for his gun, but-- *

Colin whips out his 9mm. He levels it at the group as he backs up for the door. *

BISHOP

You leave this room, all bets are off. Your career is over! *

COLIN

I'm not going down for this.

RIKKER

Yeah, you are.

COLIN

They're setting me up. Can't you guys see that? *

BISHOP

You'll never make it out of the building, Colin. Don't be stupid. *

Colin feels for the door knob, yanks open the door. He takes off.

INT. U.S. EMBASSY - HALLWAY - LATE NIGHT

Colin runs through the hall at full speed. ALARMS sound. TWO MARINES come up the stairs as Colin reaches them.

WHAM! Colin knocks into them, sending them down the stairs. He grabs one of their MP5's. Rikker is behind him. Colin fires a burst of warning shots. Rikker dives to the ground.

*
*

MARINES head up the stairs. Colin is trapped, looks around. He rips a FIRE EXTINGUISHER off the wall. He SMASHES open a WINDOW. He FIRES more cover fire and goes out the window.

*

EXT. U.S. EMBASSY - STREET - LATE NIGHT

Colin tries to climb down the building. He loses his grip and falls...

WHAM! Colin lands in a tree. He tumbles down the branches. Rikker appears at the smashed window. He FIRES down at Colin.

*

Colin races out into the street, he's in a full sprint.

*

MARINES storm out of the embassy. They surround Colin with MP5's leveled. Rikker comes out behind them.

*

Colin freezes, considers his next move. The MP5 still in his hands.

*

*

RIKKER
Don't even twitch.

COLIN
I'm being set up!

RIKKER
I don't give a shit. Get on the ground. Right fucking now!

*

*

Colin considers his choices and lays in the street as the Marines arrest him. Colin locks eyes with Rikker as they haul him away.

*

*

EXT. ATHENS' AIRPORT - MORNING

AIR FORCE ONE lands on a secure runway, taxi's to a secure area. The MEDIA and HEAVY SECURITY are everywhere.

*

*

EXT. ATHENS' CONVENTION CENTER - MORNING

Giant arena. A plain building with modern touches. It's set to host the G-7 SUMMIT. Banners everywhere. Security is extremely tight. The PRESIDENTIAL MOTORCADE zooms past, traffic being blocked. The motorcade disappears down into the center.

*

*

*

INT. CIA SUV - MOVING - MORNING

Rikker drives. Colin sits in the middle back seat handcuffed and shackled. Allison watches Colin closely from the passenger seat.

*
*

ALLISON
Talk to me, Colin.

RIKKER
Save your breath.

ALLISON
I know you're not involved, but
running... the phone...

Colin shoots her a tense look.

ALLISON (CONT'D)
Sebastian bought the nuke from the
colonel. Russia helps Monarchy take
out the leaders of Canada, the UK,
France, Germany, Italy, Japan and
us... the G-7. Giving them
opportunity to start a war, maybe
invade western Europe.

RIKKER
(sarcastic)
Or conquer the free world. The
scary part is we don't even know if
the nuke is here.

*
*

ALLISON
Are you willing to risk that?

*

RIKKER
Any launch would be detected. We
got satellites watching Athens.

*

ALLISON
What if Monarchy was using Kosta to
get to his step-father?

*

*

RIKKER
That's a stretch.

ALLISON
Elias Evers is the shipping magnet.

RIKKER
So...?

Allison and Colin lock eyes.

COLIN

The Port of Piraeus. You smuggle a missile onto a cargo ship. Those ships pass close enough to the convention center...

ALLISON

If they could turn a missile into a bomb...

*
*

COLIN

Then those satellites would see no detection.

*
*
*

RIKKER

Are you telling us the plan, Colin?

*

COLIN

Fuck you. You know I'm not involved!

*
*

Allison pulls her phone, goes to make a call.

RIKKER

Who are you calling?

ALLISON

Bishop has to call Miller and get the G-7 leaders out of Athens.

RIKKER

With zero proof? Good luck.

INT. U.S. EMBASSY - BISHOP'S OFFICE - MORNING

Bishop sits, stewing on a call. He stares at the AMERICAN FLAG on his wall as Arianna enters.

BISHOP

I don't care what story Colin is spinning, just get him on the damn plane to Langley.

*
*

Bishop hangs up, Arianna waits for answers.

BISHOP (CONT'D)

Don't ask.

Bishop's wheels are spinning in overdrive.

ARIANNA

Is there a chance--

*
*

BISHOP
I said forget it!

*
*

INT. PENTHOUSE GLASS TOWER - PARKING GARAGE - MORNING

Elias comes out of his PRIVATE ELEVATOR with TWO BODYGUARDS.
He walks for an SUV. Kosta steps out from behind a column.

KOSTA
Elias.

The bodyguards spin, going for their 9mm's. Elias stops them.

ELIAS
What are you doing here? Do you
know what you put your mother
through--

*
*

CLICK-CLACK. Iaonnis and Nico come out with SKI-MASKS and put
AR-15's with silencers to the bodyguard's heads.

*

Elias spins back for Kosta, furious.

ELIAS (CONT'D)
What is the meaning of--

PFFT! PFFT! Iaonnis and Nico shoot the bodyguards, haul Elias
to a waiting SUV that quickly pulls away.

*

Another SUV pulls up, MEN jump out, taking away the dead
bodies, they take off too.

*

WE GO UP TO A HIDDEN SURVEILLANCE CAMERA.

INT. PENTHOUSE GLASS TOWER - KITCHEN - MORNING

Cora drops her coffee, because she's staring at a MONITOR.
She just saw the abduction. She quickly dials the phone.

CORA
My husband... he was just
kidnapped. Please help us!

*
*
*

EXT. AIRFIELD - TARMAC - MORNING

A GIANT C-130 PLANE waits on the runway. The rear cargo door
down. The SUV pulls up. Rikker and Allison get out. Rikker
grabs Colin, leads him to the back of the plane.

*

INT. C-130 CARGO HOLD - MORNING

Rikker straps Colin into a jump seat. Allison paces...

RIKKER
You gonna help me?

ALLISON
This is wrong, Rikker.

RIKKER
We don't make the rules, we just
play by them. It's called orders.

*

Allison jerks her 9mm out, takes aim at Rikker.

ALLISON
Fuck these orders.

*

*

RIKKER
You're willing to throw your career
away on Colin?

*

*

ALLISON
We have to do something.

RIKKER
There is no 'we.'
(points to Colin)
This is on him. He made his bed.

*

Allison finds ZIP-TIES, she zip-ties Rikker to the wall.
Colin leaves the plane with Allison. She hits the door up.

RIKKER (CONT'D)
I'll see you both real soon.

The cargo door shuts Rikker into the plane, sealing him
inside.

*

*

INT. U.S. EMBASSY - BISHOP'S OFFICE - MORNING

Arianna rushes into the office. Bishop looks up.

ARIANNA
Colin never made the plane.

*

BISHOP
Son of a--

*

*

Bishop is furious, bolts out of his chair.

INT. G-7 SUMMIT - CONVENTION CENTER - MORNING

Security everywhere. People everywhere. A LEADER speaks as
LARGE SCREENS everywhere show his speech to the crowd.

*
*

Bishop trails Miller, who is surrounded by his SECURITY.

*

DIRECTOR MILLER

On our big day you come to me with
this bullshit?

*

BISHOP

It's a credible threat.

DIRECTOR MILLER

From who?

Bishop can't answer him, but Miller realizes...

DIRECTOR MILLER (CONT'D)

He lost our only credible shot at
Monarchy and now he invents this
whopper of a story?

*

BISHOP

We can play the blame game later.
Right now we need to get the
President out of Athens.

DIRECTOR MILLER

And say what? I've heard zero
chatter on this. Nobody has in the
intelligence community. And you
want me to evacuate the G-7 summit
based on one disgraced agent?

BISHOP

What about the missile and our
Colonel? You came to me with this
intel.

*
*

Miller stops, gets in his face. Fake smile.

DIRECTOR MILLER

That Colonel was taken out last
night. The ICBM was recovered by
his own people.

*
*

BISHOP

What? Russia confirmed this?

*

DIRECTOR MILLER

You know they don't share with us.
But it was confirmed.

*
*

(MORE)

DIRECTOR MILLER (CONT'D)

Now do you see why I'm not taking
your 'imminent attack' seriously?

BISHOP

Sir, this new intel I got
implicates Colin. It didn't come
from him.

*
*

DIRECTOR MILLER

Then where did it come from?

BISHOP

(lying)

The walk-in led us to a woman who
was sleeping with someone in
Monarchy.

*
*

DIRECTOR MILLER

A jilted lover? Bury this, Bishop.
The President needs the G-7 to be a
success. America does too.

*

BISHOP

Monarchy knows that too.

*

DIRECTOR MILLER

Bury it. That's an order.

*

Director Miller storms off. Bishop palms a WALLET, he just
swiped it from Miller.

*

EXT. PORT OF PIRAEUS - MORNING

Colin and Allison pull up in an SUV, they get out.

ALLISON

This is like a needle in a
haystack.

Colin consults an iPad.

COLIN

Elias has seven ships leaving port
today. Two full docks worth.
Sixteen warehouses.

(spinning around)

No way to check everything in time.

ALLISON

A tiny needle.

*
*

DING. Allison gets an ALERT on her iPhone.

*

ALLISON (CONT'D)

Kosta's father was abducted from
his penthouse ninety minutes ago.

*

Colin scans the port. His eyes desperate, scared.

*

COLIN

Then the nuke has to be here.

*

Before Allison can respond--

*

COLIN (CONT'D)

I'll check the ships. You get
someplace high. A crane. Watch my
back. Watch for any thing that
sticks out.

*

*

*

Allison nods, he takes off.

*

EXT. CARGO CRANE - HIGH ABOVE PORT - MORNING

Nico watches Colin and Allison with a HIGH POWERED SNIPER
SCOPE RIFLE. He radios...

*

NICO

The CIA is here. North entrance.

SEBASTIAN (V.O.)

You know what to do.

Nico puts the radio down, keeping a close watch on Colin and
Allison splitting up.

*

*

EXT. AIRFIELD - TARMAC - DAY

A GSR TEAM and Arianna arrives at the C-130. The door comes
down, Rikker is still zip-tied to the plane.

*

RIKKER

Get me the fuck out of here!

*

INT. U.S. EMBASSY - BISHOP'S OFFICE - DAY

Bishop storms into his office. He sits at his desk, angry.

BISHOP

(to himself)

Bury it. Bury it. Fuck you.

*

Bishop looks out at his empty bullpen. He snatches up his
phone.

*

*

BISHOP (CONT'D)

Get me two GSR teams. Yes, right
fucking now.

*
*
*

EXT. PORT OF PIRAEUS - DAY

WE FLY HIGH ABOVE THE PORT. TWO GSR SUV's arrive. Arianna and Rikker jump out with the GSR TEAM in tactical gear and MP5s.

*

GSR TEAM LEADER, 30's, bad ass, uses the back of his SUV as a mini-command center. He launches THREE DRONES.

*

ARIANNA

Bishop, we're at the port. No sign
of Colin yet.

GSR TEAM LEADER spots A GROUP OF TERRORISTS with Elias by a warehouse.

GSR TEAM LEADER

Hold on. I got eyes on Elias Evers.
He's headed into...

*

He consults a MAP.

GSR TEAM LEADER (CONT'D)

Warehouse 23. Deploy the team.

They take off.

EXT. PORT OF PIRAEUS - CARGO DOCK - DAY

LARGE CRANES swing overhead loading CARGO CONTAINERS onto a MASSIVE CARGO SHIP - EVERS SHIPPING written on everything.

Colin comes hustling off the ship, on a radio.

COLIN

I got nothing. You?

*

ALLISON (V.O.)

Negative.

INT. PORT CRANE CAB - DAY

Allison has her binoculars on the GSR TEAM.

ALLISON

But we've got company. GSR is
headed for a warehouse. Rikker and
Arianna are with them.

*

EXT. PORT OF PIRAEUS - CARGO DOCK - DAY

Colin spins... sees an EVERS CARGO SHIP just launching off the end of the dock. Something gnawing at him.

COLIN *
Something isn't adding up. *

ALLISON (V.O.) *
What do you mean, what's wrong? *

COLIN *
It's a decoy. Monarchy wants us to go for the warehouse. *

ALLISON (V.O.)
How the hell do you know that?

COLIN *
They don't want to bomb a warehouse. What would that do? *

Colin putting it together. *

COLIN (CONT'D) *
Sebastian is too smart. The GSR team can handle the warehouse. I'm still going to check the ship. *

COLIN POINTS. THE ROPES OF THE SHIP ARE NOW ON THE DOCK.

ALLISON (V.O.)
It's already left.

Colin looks up at her crane... the containers on the dock.

COLIN
Can you operate that crane?

ALLISON (V.O.) *
I spent a summer working on a dock. Why? You want to hitch a ride? *

COLIN *
That's the plan. *

Colin slings an MP5 over his shoulders.

EXT. WAREHOUSE 23 - DAY

The GSR team SUV's pull up in silence. The GSR team jumps out, in full tactical gear, MP5's at the ready.

They head for the door in formation. Arianna and Rikker wait by the SUV.

INT. WAREHOUSE 23 - DAY

WHAM! The GSR team breaches the warehouse door, storm inside the building. It's dark. Elias sits tied to a chair. His mouth taped shut. The GSR TEAM LEADER approaches...

NO ONE ELSE AROUND. AS HE'S ABOUT TO TAKE OFF THE TAPE...
WHOOSH! THE LIGHTS TURN ON...

TEN TERRORISTS STAND ALL OVER THE WAREHOUSE IN DIFFERENT SECTIONS. THEY HAVE NO WEAPONS. NO EXPRESSION...

GSR TEAM LEADER
On the ground now! Do it!

Elias tries to yell through his tape. The GSR TEAM goes to arrest all of the terrorists as the tape is ripped off. *

ELIAS
It's a trap! *

GSR team member shoots a Terrorist a look... he smiles at him with a weird grin, hitting a BUTTON ON HIS PHONE.

EXT. CARGO CONTAINER - MID AIR - CONTINUOUS

Colin runs along the top of a cargo container 50 feet in the air as... KA-BOOM! The warehouse blows up in the distance.

INT. CARGO CRANE - HIGH ABOVE PORT - CONTINUOUS

Allison is at the controls of the crane as she sees the explosion off to her right. *

ALLISON
Jesus! *

She looks down at Colin on top of the container. It sways from the blast waves. *

EXT. CARGO CONTAINER - MID AIR - DAY

Colin steadies himself. He's over the cargo ship now.

ALLISON (V.O.)
Lowering the container now.

COLIN

Hurry!

*

WHAM! The cargo container lands on a stack of containers.

The crane cable releases. Colin lays prone on top of the container, scanning the ship.

*

EXT. WAREHOUSE 23 - DAY

The area is in chaos. Debris and fire everywhere. Rikker and Arianna stagger up, getting their bearings.

Rikker checks his radio... he switches channels, hearing...

ALLISON (V.O.)

See anything? Any movement?

Rikker spins around. His eyes scanning the ships and cranes for Allison.

*

*

EXT. CARGO SHIP - MAIN DECK - DAY

Colin moves towards the command deck. He unslings the MP5, levels it. The tension is high. No one else around.

COLIN

There's no one on board.

*

ALLISON (V.O.)

I heard the port authority trying to call the ship. No response.

Colin keeps going.

INT. U.S. EMBASSY - BISHOP'S OFFICE - DAY

Bishop answers a call.

BISHOP

Rikker, talk to me.

RIKKER (V.O.)

They took out our GSR team.

BISHOP

How? The bomb?

*

RIKKER (V.O.)

Ambushed. But one thing is for sure. This wasn't the ICBM.

*

*

BISHOP
Where's Colin?

RIKKER (V.O.)
He's on the last cargo ship. It
just left the docks.

BISHOP
Get it back!

RIKKER (V.O.)
We're trying. It's 200,000 tons of
steel floating on the water. *

BISHOP
Just get it done! *

Click. Bishop looks at the phone again, dials... he clutches
Miller's wallet. *

BISHOP (CONT'D)
This is Operations Director Miller.
I have a priority one situation. I
need you to scramble two F-22's
right now. My access code...

Bishop pulls a CIA ID CARD from Miller's stolen wallet.

INT. CARGO SHIP - COMMAND DECK - DAY

Colin storms inside... NO ONE THERE. There's blood on two
terminals... bullet holes.

COLIN
No one's home. I have no idea how
to turn this thing around. It's on
auto-pilot. *

ALLISON (V.O.)
Someone has to be on board.

Colin looks over the SURVEILLANCE CAMERA FEEDS, goes cold.

COLIN
I found them.

COLIN STARES AT A HUGE CARGO HULL... Sebastian, Kosta,
Iaonnis and Nico are inside of it. *

COLIN (CONT'D)
And I got eyes on the nuke. *

They are huddled around - THE NUCLEAR BOMB IN THE CRATE.

INT. PORT CRANE CAB - DAY

Allison goes numb. She looks down as Rikker and Arianna pull up, guns out.

Rikker stops cold, he just heard Colin's call to Allison.

*

EXT. U.S. AIRBASE - TURKEY - DAY

TWO F-22 RAPTORS taxi to take off on a runway.

INT. U.S. EMBASSY - BISHOP'S OFFICE - DAY

Bishop's phone rings...

BISHOP

You're done! Fucking done!

*

INTERCUT WITH COLIN IN THE COMMAND DECK

COLIN

I have eyes on the bomb. It's on a ship. Trace the phone's location.

*

Bishop changes from anger into training mode.

*

BISHOP

Can you stop it?

COLIN

The ship is on auto-pilot. I need someone to override it.

BISHOP

Then you have to disable the bomb somehow.

*

*

COLIN

I'll try.

*

BISHOP

Fuck trying. Miller won't evacuate the G-7. The President is still here.

*

*

*

COLIN

The ship is headed right towards the summit. It'll be in range in...

*

Colin checks the radar.

COLIN (CONT'D)
About twelve minutes.

Bishop goes cold...

*

INT. CARGO SHIP - CARGO HULL - DAY

20,000 square foot hull with a HUGE CARGO DOOR OPENED IN THE ROOF TO THE SKY ABOVE.

The NUCLEAR BOMB sits in the crate in the center of it. The top of the crate opened, exposing the bomb.

*

*

Colin storms inside... MP5 leveled. Sebastian stands with Iaonnis and Nico.

Kosta is tied to a chair, his mouth taped shut.

COLIN
Don't move.

Sebastian puts his hands slowly in the air. Iaonnis and Nico keep a firm grip on their machine guns. Mexican standoff.

*

*

Kosta yells through his tape. WHAM! Iaonnis hits him in the gut with his gun butt.

COLIN (CONT'D)
(taking aim)
Do that again, I dare you.

SEBASTIAN
My dear CIA agent, you are in no position to bark orders. You were led here by me.

*

COLIN
You wanted to get caught?

*

SEBASTIAN
No. I wanted you here to bear witness. You see, just like this mighty vessel, this bomb can not be stopped. There is no magic wire to cut or code to deactivate it.

*

COLIN
There's always a way.

SEBASTIAN
Do you know why the most daring terrorists attacks in history were successful?

*

(MORE)

SEBASTIAN (CONT'D)

The men who did them were willing
to die for their cause.

COLIN

This is a suicide mission?

SEBASTIAN

For you it is.

A RED LASER DOT finds Colin's chest. A SNIPER takes aim at
him from the roof opening directly above them.

SEBASTIAN (CONT'D)

Drop your weapon or you die where
you stand.

*

Colin has no choice but to drop his MP5. He still has his 9mm
in his back waistband, hidden from the terrorists.

*

SEBASTIAN (CONT'D)

You can keep Kosta company in your
final moments.

COLIN

I just got one question, why do
this?

*

*

*

WHOOSH! A helicopter arrives above the cargo ship... ROPES
DROPPING DOWN INTO THE HULL.

SEBASTIAN

The world order needs to be reset
from time to time. This is that
moment.

*

Sebastian, Iaonnis and Nico begin to raise up via the ropes.

EXT. PORT OF PIRAEUS - CARGO DOCK - DAY

Rikker has an MP5 RIFLE SCOPE trained on the deck of the
cargo ship. He spots the SNIPER under the helicopter.

RIKKER

Fuck it.

BANG! He fires, hitting him.

*

INT. CARGO SHIP - CARGO HULL - DAY

The SNIPER is killed above Colin. Iaonnis raises his MACHINE
GUN to kill Colin, but... Colin yanks his 9mm, SHOOTING HIM!
He falls back into the hull dead.

He shoots a surprised Nico dead too.

*

EXT. ABOVE THE CARGO SHIP - DAY

Sebastian makes it up into the helicopter. The helicopter spins to leave. Rikker fires in the distance - but can't stop the chopper from leaving.

*

INT. CARGO SHIP - CARGO HULL - DAY

Colin goes to free Kosta from his ropes. Colin's phone rings, he answers...

*

COLIN

Bishop, one terrorist is in a helicopter, the rest are dead.

INTERCUT WITH BISHOP IN HIS OFFICE.

BISHOP

And the bomb?

COLIN

No way of stopping it.

*

BISHOP

I can.

COLIN

How?

BISHOP

The full resources of the United States government. Remember when Miller said that?

Colin shoots a look up to the skies. He's searching--

*

COLIN

How long?

*

BISHOP

Two minutes. Get the hell out of there, Colin. That's an order!

*

Colin works on the ropes, removes Kosta's gag.

KOSTA

I see it in your eyes, go.

COLIN

I should have believed you. I'm
sorry.

KOSTA

I didn't want this life. I just
wanted to make my father proud.

*
*

Colin can't cut the ropes. He runs over to Nico's body,
checks him for a KNIFE.

KOSTA (CONT'D)

The other guy has a knife.

Colin finds Iaonnis' KNIFE, goes to cut the ropes.

EXT. SKIES ABOVE ATHENS - DAY

The F-22 RAPTORS drop out of the clouds, Athens dead in
ahead.

INT. G-7 SUMMIT - CONVENTION CENTER - DAY

TWO SECRET SERVICE AGENTS grab the President. He's hustled
away. Miller races over to a **SECRET SERVICE AGENT**, 40's.

DIRECTOR MILLER

What the hell is happening?

SECRET SERVICE AGENT

We have incoming fighters.

DIRECTOR MILLER

Who are they?

SECRET SERVICE AGENT

Ours, sir. Apparently you ordered
an airstrike at the port.

*

Off Miller's angry look.

EXT. PORT OF PIRAEUS - LAUNCH DOCK - DAY

Arianna and Rikker watch the ship leaving, helpless.

INT. CARGO SHIP - CARGO HULL - DAY

Colin frees Kosta, they race out of there. The bomb ticking
down behind them.

EXT. F-22 RAPTOR - COCKPIT - DAY

The PILOT lines up a MISSILE SHOT on the cargo ship.

PILOT (O.S.)
I got a lock on the target. Firing
now.

WHOOSH!!! The missile fires out from under the F-22.

EXT. CARGO SHIP - MAIN DECK - DAY

Colin and Kosta race out to the edge of the ship. Colin spots
the missile headed their way in the distance... *

COLIN
Jump! Jump!

Kosta dives into the water. Colin looks back, he dives for
the water just as... *

KA-BOOM!!! THE SHIP EXPLODES INTO A FIERY MESS!

EXT. UNDERWATER - DAY

Kosta swims under the water as the world above him turns into
a fiery explosion. Shards and shrapnel pelting the water all
around him. *

INT. PORT CRANE CAB - DAY

Allison frantically scans the sinking fiery mess. She sees in
the distance Colin clinging to buoy far out in the water. *

He looks back, sees her... then he disappears. *

EXT. ATHENS' BEACH - DAY

Kosta emerges from the water as Rikker and Arianna race up.
FIRE TRUCKS, AMBULANCES, CIA SUV'S, ATHENS' PD converge on
their location with Lucas leading the charge. *

RIKKER
Where's Colin?

LUCAS
Yeah, where the hell is he?! *

Kosta looks back at the water as Allison arrives.

KOSTA

I don't know. I jumped first. *

Allison stares at Kosta. She holds back tears. *

ALLISON

(lying) *

He didn't make it off the ship in
time. *

Everyone trades looks. Kosta stares at Allison.

KOSTA

Sebastian got away too. *

RIKKER

The fuck he did. *

Everyone shoots Rikker a curious look. *

INT. HELICOPTER - FLYING - DAYSebastian sits in the back, bay door is open. WHOOSH! He
looks out... F-22 RAPTORS pull up along side of him. *Sebastian goes cold as they drop back behind the helicopter.
Sebastian looks out the bay door, frantic, as-- *

WHOOSH! TWO MISSILES COME RIGHT FOR HIM-- *

SEBASTIAN

No! *

KA-BOOM!

INT. ATHENS' POLICE STATION - DAYLucas stamps Colin's Greek file - DECEASED, puts it away into
a cabinet. ***INT. U.S. EMBASSY - BISHOP'S OFFICE - AFTERNOON**Bishop reads Colin's U.S. official file - DECEASED stamped
over it. He hands it to his Assistant. She leaves. ***EXT. CEMETERY - DAY**Arianna, Allison and Rikker stare at GRAVE MARKER for Colin.
Arianna cries. Rikker stares at Allison. She is stoic.

RIKKER

He would be proud of you.

Allison almost breaks, but she keeps it together. She gives him a tiny nod, then walks away.

EXT. MONTANA COUNTRYSIDE - MORNING

WE FLY OVER SOME OF THE MOST BEAUTIFUL COUNTRYSIDE AMERICA HAS TO OFFER. WE COME UPON A RANCH... ISOLATED, FINDING...

EXT. MONTANA RANCH - FRONT PORCH - MORNING

A small ranch house that looks out over acres of cattle land. Colin sits on the porch, modern cowboy gear, new boots up on the ancient railing.

He reads the NEWSPAPER - CIA SPECIAL AGENT JONATHAN BISHOP PROMOTED TO DIRECTOR OF OPERATIONS. There's a photo by it.

Colin smirks, puts the paper down, he looks out over the cattle and land. He leaves the porch, a man on his own.

THE END