

SAMPLE SCREENPLAY

This screenplay is a sample of my movie writing. It was written in 2006 as a sequel to an existing series of movies. I have adapted it into a generic screenplay, not related to any existing movies. It is not a screenplay for a stand alone original movie as it was intended as a sequel. I have kept this screenplay to prove that I am able to write screenplays.

This spy action movie screenplay was written just before I began to developed my billion dollar grossing movie creation model. It was written using the key creative guideline that a movie has to make logical sense - that there cannot be luck and chance saving the hero. This element turned up in my billion dollar grossing movie analysis work. If I write a new spy action movie screenplay, it will have a greater box office potential than this one.

I have a specific writing style for my screenplays. Every line of action in the screenplay represents an independent event that could be viewed as a single shot in a movie. I also repeatedly use character names instead of writing "he" or "she" to give clarity about which character is undertaking the action in every line. This writing style makes my screenplays easier to read as I do not have large blocks of text describing the action in each scene.

Spy Action Movie

(a Sample Screenplay)

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FADE IN

INT. HOTEL BATHROOM SINK - DAY

ROBERT GREEN'S face appears slowly floating in dark water. Green's eyes are wide open, unblinking.

Green is an American CIA assassin who lost his memory and has been slowly finding out who he was, while the people he used to work for have been trying to kill him.

The voice of Green's father PETER BROWN resonates as Green's face floats in the dark water.

PETER BROWN (OS)
Mike. It's not who you are.

Suddenly Green pulls away.

INT. HOTEL BATHROOM - DAY

Green pulls his head out of the full sink of a hotel bathroom.

Green looks up at himself in the mirror. He has a hardness to him, a sense of purpose, as if he wants to finally resolve something that has bothered him for years.

Green dries his face off with a hotel towel, throws the wet towel on the floor and leaves the bathroom.

INT. HOTEL ROOM - DAY

Green walks into a hotel room. A large window reveals large city office buildings outside. The city is Chicago.

From a table Green picks up a printout of a clipping from the AMARILLO TIMES from his 18th birthday, 9/13/1988.

The heading says: 'Dr. Peter Brown, killed in failed robbery.'

EXT. WENDY BROWN'S HOUSE - DAY

A flashback image of the past:

The dead body of PETER BROWN (Green's father) is carried out of a suburban house on a stretcher by two AMBULANCE WORKERS.

Following the body of Peter Brown is YOUNG GREEN. He is Robert Green as a teenager. He has a look of anger on his face.

Coming behind Young Green are WENDY BROWN (Green's mother) and YOUNG NADIA (Green's teenage girlfriend).

INT. HOTEL ROOM - DAY

The flashback scene morphs into the clipping from the Amarillo Times that Green is looking at.

Green runs his hands over the photograph, touching the people's faces as if he were touching them in real life.

Green puts the newspaper clipping into his black bag and slings it over his shoulder.

Green goes to the window and looks outside. He looks down at the morning rush hour in down town Chicago.

Green looks over the room one last time to check that everything is correct, then goes out the door.

EXT. RUSSIAN INTERIOR MINISTRY - DAY

An aerial view of the Russian Interior Ministry building in central Moscow.

INT. INTERROGATION ROOM - DAY

DMITRI, a large and experienced body guard, comes into an interrogation room followed by RACHEL, an administrative assistant, who carries two small metal suitcases.

The door to the room is closed by Dmitri, who stands watching.

NIKOLAI DASHENKO sits with his lawyer MIKHAIL at a table in the middle of the room. Dashenko is an Russian oil billionaire that was previously involved in a plot to kill Green.

Dashenko is wearing hand cuffs. Sitting across from him are two CIA agents called BOB and BILL.

Three RUSSIAN OFFICIALS sit at the end of the table. One of them is the senior official, called MIKALEV.

Rachel places the metal suitcases on the table and opens them. One is full of Russian Rubles. The other is full of American dollars. In the case full of American dollars on top of the money are the Banov files. These are files about the death of the Russian journalist Pavel Banov, who was killed by Green, for the benefit of Dashenko. The CIA want these files.

Bob slides the case over to himself and takes out the Banov files. He starts slowly looking through the files while the others watch him carefully and quietly.

Bob sees an image of PAVEL BANOV, the Russian journalist who the Banov files are about. Banov and BANOV'S WIFE are dead on the floor of a hotel room in Bucharest. After that is a photo of YOUNG KARINA BANOV, the eight year old daughter of Banov.

Bob casually counts two bundles of money, checking to see that the notes are all \$100 bills. Bob looks at Bill and nods to him. Bill nods back then looks at Mikalev.

BILL

You keep him for two more days.

The Russian Official Mikalev stands up.

MIKALEV

Three more days.

Bill puts the files in the metal suitcase, and closes it.

Bob and Bill stand up together in a rehearsed maneuver.

BOB

It was a pleasure doing business
with...

MIKALEV

Get out.

Bob smiles at Mikalev, then Bob and Bill leave the room.

Mikalev looks to Dashenko who stands up from the table, his hand cuffs more obvious now.

MIKALEV

(speaking Russian)

Sit down Nikolai.

Dashenko looks to his lawyer Mikhail who nods at him seriously.

Dashenko looks to Rachel, then slowly sits back down again.

EXT. LANGLEY CIA HEADQUARTERS – NIGHT

An aerial view of the CIA offices in Langley.

INT. JEAN'S OFFICE – NIGHT

JEAN ROGERS sits at her desk looking at a folder about Robert Green. She is the CIA senior agent responsible for finding Green, and either bringing him in, or killing him.

Jean's cellular phone rings and she answers it. On the phone is BILL WILLS, who is Jean's faithful second in charge.

JEAN

Bill.

BILL (OS)

It's Nikolai Dashenko. He's being released.

JEAN

Dashenko? Released? When?

BILL (OS)

In three days from now. In Moscow. We don't know why.

INT. TEAM OFFICE – NIGHT

Bill is on the phone, sitting at a desk in a big office full of computers. With Bill is SUZIE, who is a junior CIA agent that has worked with Jean for a few years.

Also there is a young agent called JIMMY who is a relatively new CIA agent trying to make a name for himself.

Suzie and Jimmy are looking at separate images on a giant computer screen on the wall. These images are of Dashenko, Green and KARINA BANOV as a 25 year old woman (not a child as seen before). There is also the same image of Pavel Banov and Banov's Wife, dead in their hotel room in Bucharest.

BILL

Ron Jacobs, the station chief in Moscow, is trying to find out more.

INT. JEAN'S OFFICE - NIGHT

Jean is standing up now, agitated.

JEAN

I'll call you back.

Jean hangs up the phone and heads out of her office.

INT. MILES'S OFFICE - NIGHT

CIA Director PHIL MILES is standing behind his desk on the phone. His assistant LUCY is there, sitting in a chair, with some important papers in her hands.

MILES

Make sure it is released on time.

Jean comes in walking fast. Lucy looks up and gives Jean a vague fake friendly smile.

MILES

I have to go.

Miles hangs up the phone and looks at Jean angrily.

MILES

Make it brief Jean. I have a meeting.

JEAN

Dashenko is being released. Why wasn't I told?

MILES

We cut a deal Jean. We got what we wanted.

JEAN

A deal?

MILES

We got our thirty million dollars back and we got the Banov files.

JEAN

This was my case Phil.

MILES

What you did to Bobby Chau, to this agency... While the Congress believe in you, I don't.

JEAN

I want to go to Moscow and talk to Dashenko. I want to hear what he has to say.

MILES

The deal is done Jean. You won't be speaking to anyone. What is the status with Robert Green?

JEAN

We're working on it.

MILES

You gave level 6 CIA classified information to an agency priority target. You told Green who he is. What were you doing?

JEAN

We thought he might go home. We thought we might pick him up there.

MILES

You have a team in place?

JEAN

Of course.

MILES

If Green turns up there, I want him taken down.

JEAN

Green is no longer...

MILES

If he's not on our side, then he's a threat. Is that clear?

JEAN

Perfectly.

MILES

If you can't find Green, if you can't take him down, we will find someone else who can.

LUCY

Director, we have to go.

Miles presses a button on his desk phone.

MILES

Julie. We are leaving now.

SECRETARY JULIE (OS)

Yes Sir. And Ms. Rogers?

MILES

She is also leaving.

Lucy walks to a side door in the office and waits.

Miles stands up and collects some papers from his desk then walks over to Lucy at the side door.

MILES

Find Robert Green and kill him. Is that clear enough for you?

JEAN

Yes Director Miles.

SECRETARY JULIE comes in the office to lead Jean out.

Miles and Lucy leave through the side door.

INT. LANGLEY HALLWAY - NIGHT

Jean is walking quickly down a hallway in the CIA headquarters while talking on her cellular phone.

JEAN

Bill. Send a surveillance team to Green's mother's place in Amarillo.

BILL (OS)
You think Green will go home?

EXT. AMARILLO TEXAS - NIGHT

An aerial view of Amarillo Texas.

EXT. WENDY BROWN'S HOUSE - NIGHT

Green walks down a suburban street. He has his black bag over his shoulder. There are no fences between neighbors.

Green stops at a two story suburban house.

Green looks up and down the street. In the distance in a car is MORMON #1 and MORMON #2.

Green walks up to the front door of the house.

Green waits a moment, then rings the door bell.

A long moment of anxious waiting. The front door opens and Green's mother WENDY BROWN sees him.

WENDY
(screaming)
Mike?... Mike!

Wendy grabs Green and hugs him while crying.

WENDY
My baby! My baby!

Green stands in uncomfortable silence, not returning the hug.

Wendy realizes that Green is not hugging her back and quickly lets go of him.

GREEN
I'm sorry. I don't know who you are.

Green stares at her without emotion in his face.

GREEN
I don't know who I am.

Wendy looks at Green in the eyes, then hugs tightly again.

After a few moments Green slowly hugs Wendy back with a soft nervous touch. It is only for a moment, then it stops.

Wendy releases Green and looks at him.

WENDY

They told me you died.

Wendy touches Green's face with her hand and smiles. Her baby is alive. That is all she is thinking about.

INT. WENDY BROWN'S LIVING ROOM - NIGHT

A normal suburban house with a living and dining room area in one. An open doorway leads to a big kitchen with a back door. A hallway leads to the bedrooms and bathroom. Old furniture. An old television.

Green sits at a dinner table looking at his mother Wendy. They have been talking for some time and Wendy's eyes are red from crying. They are relaxed in each others company, like old friends finally reunited.

GREEN

Rosie made my heart smile.

WENDY

It must have been hard to lose her.

GREEN

Not a day goes by that I don't think about her. I would do anything to have her back.

WENDY

But there is nothing you can do.

GREEN

Nothing.

The back door to the house opens and Green jumps up in fright, grabbing his black bag from the table.

Through the kitchen comes NADIA WHITE, who was Green's former girlfriend. Nadia is a strong dark haired woman in her early forties, the same age as Green. She hides her beauty with her hair. Nadia stares at Green in shock.

NADIA

Mike!

Nadia runs into the room and throws herself at Green, kissing him passionately. Green does not respond to the kisses but does not push Nadia away either.

Nadia lets go of Green and steps back angrily. Nadia looks at Wendy for an explanation.

WENDY

He doesn't know who you are.

Nadia looks at Green, then her angry expression evaporates as she sees in his eyes that he does not know her.

EXT. HALLMARK BASE - NIGHT

A large old multi story concrete building on a cliff on the coast of the Black Sea near Kheivani in Abkhazia.

INT. HALLMARK BASE OFFICE - NIGHT

VICTOR HALLMARK is a tall, thin, emotionally cold doctor, in his sixties. He is dressed in a white medical gown. He stands silent at a big desk in his office. He is the mastermind of all the pain and misery in Green's life.

Victor is looking at a giant computer screen that covers most of the wall of his office. A soft glow from the light of the giant computer screen flickers on his emotionless face.

On the giant computer screen is a mosaic made up of many small live web-cam video feeds, including:

- Jean Rogers walking down a hall in the CIA headquarters in Langley Virginia.
- Karina Banov's dated Soviet style apartment in Russia.
- The exterior of an office building in Madrid.
- The living room area of Dashenko's luxury Trimaran Yacht.
- The outside of Wendy Brown's two story house in Amarillo.
- Nadia's bedroom in her house in Amarillo.

- A view of an old 6 story apartment house in Brussels.
- The building at 125, East 18th Street Chicago.
- Jean's office in the CIA headquarters in Langley.
- CIA director Miles's empty office.
- The rear of 333 Old Bakery Street in Valletta in Malta.
- A laboratory with some large MONKEYS in a cage aggressively fighting each other.
- A laboratory where a SCIENTIST is working at a complex computer controlled chemical mixing machine.
- A map of the world with nine orange dots spread out over the map, with names next to each of them. Robert Green's name is among those nine dots.

There is a knock on the door and LILLY ALLEN comes in. She is a CIA agent that worked with Green on previous missions.

LILLY

Green went home.

Victor moves his hand in the air and a mouse pointer on the giant screen moves. Victor stabs his finger forward and the mouse clicks on the web cam image of Wendy Brown's house.

The giant screen fills up with web cam images from inside and outside of Wendy Brown's house. One image shows the living room where Green, Wendy and Nadia are sitting at the dinner table talking.

Victor moves his hand and clicks on the image of the living room. It opens up to fill the entire computer screen. The sound of the conversation between Green, Wendy and Nadia can now be heard in Victor's office.

INT. WENDY BROWN'S LIVING ROOM - NIGHT

Green, Wendy and Nadia are sitting at the dinner table. Nadia looks at Green directly in his eyes.

NADIA

It was your birthday.

GREEN

I don't remember.

NADIA

Then you're lucky, because we can't forget.

GREEN

Forget what?

NADIA

What you did.

INT. WENDY BROWN'S LIVING ROOM (1988) - DAY

The same room but in the past, 1988. It is Green's eighteenth birthday, back when he was known as Mike Brown:

Young Green is having his eighteenth birthday dinner at the same dinner table from the scene before. Young Green is with Wendy (Green's mother), Peter Brown (Green's father) and Young Nadia (Nadia at age 18).

Young Green is about to cut his birthday cake with a knife.

Two men called STEEL and STONE wearing black balaclavas and holding expensive 9 mm pistols burst in the front door.

Young Green quickly slips the birthday cake knife into his shirt sleeve as Wendy screams and Young Nadia jumps up.

Peter Brown sees what Young Green has done with the knife and shakes his head at Young Green to tell his son to not do anything against the thieves.

Stone points his pistol at Peter Brown while Steel points his pistol at Young Green.

STONE

Get down!

Peter Brown and Young Green get on their knees and put their hands behind their heads.

Steel grabs Young Nadia and pushes her roughly to the ground next to her boyfriend Young Green.

Steel grabs Wendy and pushes her against the table. Steel touches Wendy's face softly then whispers in her ear. The movement of his lips is highlighted by the black balaclava hiding the rest of his face.

STEEL
So beautiful.

Steel runs his free hand slowly down Wendy's body, then pulls up her dress.

Wendy looks at her husband Peter Brown then at her son Young Green. Her eyes say: "Let them do this. I will survive."

Peter Brown looks at Young Green. All the emotion has gone from Young Green's face.

With lightening speed Young Green pulls the knife out of his sleeve, stabs Stone in the neck and grabs his pistol.

Peter Brown jumps up and charges at Steel.

Steel lets go of Wendy, steps back calmly and shoots Peter Brown twice in the chest, then once in the throat.

Steel looks at Stone and sees that he is on the floor dying, blood pouring out of his neck.

Steel looks at Young Green, sees the pistol in his hand then he quickly turns and runs for the front door.

Young Green aims the pistol and shoots Steel in the back as Steel runs out of the door.

Steel feels no pain as his thin yet strong kevlar bullet proof vest concealed under his shirt saves his life.

Young Green takes two steps forward to chase after Steel, then stops when he sees Peter Brown on the ground.

Young Green drops the pistol then kneels down next to Peter Brown and puts his hands on his father's bleeding stomach.

Young Nadia picks up the pistol that Young Green drops on the ground and points it at the door in case Steel returns.

Wendy wraps her hands around Peter Brown's bleeding throat with the skills of a doctor.

Peter Brown grabs Young Green, gargling blood as he speaks.

PETER BROWN

Mike. It's not who you are.

Blood comes out between Wendy's hands.

Peter Brown looks up at his wife Wendy.

PETER BROWN

I love you.

WENDY

I love you.

Peter Brown closes his eyes as he struggles to stay alive.

INT. WENDY BROWN'S LIVING ROOM - NIGHT

Back in the present in the same living room:

Green looks calmly at Wendy.

GREEN

They weren't thieves. They were professionals.

Nadia looks at Green confused.

NADIA

How do you know that?

Green looks past Wendy to the one thing that is new in the room since Green left that house many years ago.

Green gets up, walks over to a side table and looks at a photograph that sits in a frame.

The photograph is of Green's father Peter Brown and Victor Hallmark, both dressed in army uniforms standing in the jungle during the Vietnam war. On the photo in the corner are written the words: 'Sorry - Victor'.

Green picks up the photograph.

GREEN

"Sorry - Victor". What was Victor sorry about?

WENDY

He gave me that photo... after your father died.

Green looks closely at the photograph: On the soldier's uniforms are their names: "Peter Brown" and "Victor Hallmark".

GREEN

Hallmark. I know that name.

Green thinks for a moment, staring at the photo.

GREEN

Victor sent those men to kill my father.

Wendy puts her hand to her mouth.

WENDY

My god. It was Victor that told me that you died.

BUZZ. The doorbell rings.

With lightening speed Green puts the photo down, then grabs a pistol out of his black bag and points it at the door.

Nadia and Wendy are both amazed at Green's speed and shocked by the pistol in his hand.

Green moves quickly over to the front door and points his pistol at the door, his gun aimed ready to kill whomever is on the other side.

Green looks through the viewfinder of the door.

Viewfinder view:

- Green sees Mormon #1 and Mormon #2 standing on the other side of the door with large Bibles in their hands.

Normal view:

Green looks at Wendy.

GREEN

Mormons. Is that normal?

WENDY

Yes.

GREEN

Do they usually carry small Bibles or large Bibles?

Wendy thinks for a second but Nadia answers immediately.

NADIA

Small Bibles.

GREEN

Go into the kitchen.

Green puts the pistol in the back of his pants, watches as Nadia and Wendy go to the kitchen, then opens the door.

Green sees MORMON #1 and MORMON #2 standing at the door with their large bibles in their hands.

Green quickly steps out of the door and closes it behind him.

EXT. WENDY BROWN'S HOUSE - NIGHT

Green is standing close to Mormon #1 and Mormon #2 as they did not expect him to step out of the house.

Mormon #1 and Mormon #2 take a half step back away from Green.

Green immediately takes a half step towards Mormon #1 and Mormon #2, bringing himself close to them again.

GREEN

Revelations 1:13.

MORMON #1

Excuse me?

GREEN

Revelations 1:13. What does it say?

MORMON #2

It doesn't say anything.

GREEN

Show me your Bible. I want to see.

Mormon #1 looks at Mormon #2.

MORMON #1
Sorry to bother you.

Green grabs the Bible of Mormon #1 with his right hand and holds onto it tightly so that Mormon #1 can't open his Bible.

Green looks Mormon #1 in the eye, preparing to fight.

GREEN
You came to my doorstep. Now you show me your bible.

Mormon #1 looks at Green who is holding his Bible.

MORMON #1
Ok. Let go.

Mormon #2 quickly opens his large Bible to reveal a pistol with silencer inside, which he grabs for.

Green holds onto the Bible of Mormon #1 with his right hand as he grabs the free hand of Mormon #2 with his left hand.

Green pulls the Bible out of the hand of Mormon #1 with his right hand as he twists the free hand of Mormon #2 with his left hand.

Green drops the Bible of Mormon #1 with his right hand as he twists harder on the free hand of Mormon #2 with his left hand, forcing Mormon #2 towards the ground.

Green wraps his right arm around the neck of Mormon #1 as he drops Mormon #2 to the ground with his left hand.

Mormon #2 drops his Bible as he hits the ground, his pistol falling out of the Bible.

Green throws Mormon #1 onto the ground with his right hand as he kicks Mormon #2 in the face with his left foot.

Green kicks Mormon #1 in the face with his right foot as he also takes his pistol out from the back of his pants with his right hand.

Green points his pistol at Mormon #1 with his right hand as he kicks away the pistol of Mormon #2 with his left foot.

Green kicks away the Bible of Mormon #1 with his right foot as he points his pistol at Mormon #2 with his right hand.

Mormon #1 and Mormon #2 look up terrified at Green.

GREEN

Run.

Mormon #1 and Mormon #2 are looking up at Green terrified of dying, too scared to do as he has told them to do.

GREEN

Now!

Mormon #1 and Mormon #2 get up and run away from Green.

Green watches as Mormon #1 and Mormon #2 run away from him down the street.

GREEN

And learn your Bible.

Green turns around to go into the house and sees Nadia and Wendy looking out the window at him.

Green looks at them for a moment, fearful that they might hate him for his abilities as an assassin.

Green goes through the door into the house.

INT. WENDY BROWN'S LIVING ROOM - NIGHT

Green comes into the house.

Wendy and Nadia stare at Green with pride.

WENDY

Mike!

Green looks at Wendy, then at Nadia.

Nadia is beaming, super proud of who Green has become.

Green briefly enjoys this moment of appreciation, then he becomes serious again.

GREEN

We're out of here.

Green grabs his bag and puts his pistol back inside.

Nadia watches as Green goes to the television and turns it on. CNN is on the TV, showing images of the war in Iraq.

CNN COMMENTATOR

The war in Iraq continues to take its emotional toll on US soldiers. In a special report into the effects of the war, we interview soldiers...

Green watches the images of the war in Iraq on the TV for a moment, then turns the TV up slightly.

Green turns back to see Nadia watching him while Wendy grabs her handbag from the side table.

GREEN

I need that photo.

Wendy takes the photograph of Victor Hallmark with Peter Brown off the side table.

Wendy opens a draw in the side table and rummages around, then takes out a pair of army dog tags on a chain.

Wendy walks over to Green and hands him the photo. Green puts the photograph in his black bag.

Wendy hands the dog tags to Green.

WENDY

They were your father's.

Green takes the dog tags and slips them over his head with ease, having done that action a thousand times before.

Green glances back at the TV for a second, watching images of the war in Iraq, then grabs Wendy and Nadia and walks quickly with them through the kitchen to the back door.

EXT. REAR OF WENDY BROWN'S HOUSE - NIGHT

There are no fences between neighbors. Green leads Wendy and Nadia quickly across the back garden to the neighbor's home.

Green, Wendy and Nadia hide in the darkness.

Green looks at Nadia, intensely interested in who she is.

GREEN

Where is your car?

Nadia points to her house which is a few houses away. Parked there is a car. Green scans the area between their position and the car, then sees Nadia staring at him intensely.

NADIA

Who are you?

INT. JEAN'S OFFICE - NIGHT

Bill, Suzie and Jimmy come into Jean's office. Jean is at her desk working. She looks up at them.

BILL

It's Green. He went home.

JEAN

Is that confirmed?

JIMMY

He took out the surveillance team.

JEAN

He took them out?!

SUZIE

They're ok. They're just a bit beat up.

BILL

There's a team from Cannon Air Force Base on scramble. They will be there in twenty.

JEAN

You sent commandos?

JIMMY

Green will be gone by the time they get there.

Jean looks at Jimmy impressed.

EXT. ROUTE US-60, NEAR AMARILLO - NIGHT

In the dark sky Military Helicopter #1, Military Helicopter #2 and Military Helicopter #3 fly at full speed down route US-60 in Texas towards Amarillo.

The 3 Military Helicopters fly about a hundred feet above the ground, directly over the cars driving down route US-60. They are black helicopters, and dark in the night sky, visible by their flashing navigation lights.

The 3 Military Helicopters fly toward the 2373 overpass. They fly up on over the overpass, and back down on the other side, maintaining their height a hundred feet above the cars.

INT. MILITARY HELICOPTER #1 - NIGHT

Inside the lead Helicopter #1, CHIEF ROGERS, COMMANDO #1 and COMMANDO #2 sit facing each other, dressed in black commando uniforms armed with assault rifles.

Chief Rogers passes a large CIA identity photograph of Green to Commando #1 and Commando #2.

Commando #1 and Commando #2 each study the photograph.

Chief Rogers speaks into his radio to the whole team.

CHIEF ROGERS

He's CIA. He's gone rogue. He's black on black. Their best.

Chief Rogers pauses for a moment, concern on his face.

CHIEF ROGERS

Stay alive. Just stay alive.

EXT. NADIA'S HOUSE - NIGHT

Green, Wendy and Nadia run from beside Nadia's house to Nadia's car parked in her driveway.

Nadia gets into the driver's seat, Green into the passenger seat and Wendy into the back seat.

Nadia starts the car up and drives off slowly.

EXT. WENDY BROWN'S HOUSE - NIGHT

Military Helicopter #1, Military Helicopter #2 and Military Helicopter #3 fly above Wendy's house.

Military Helicopter #2 hovers over the garden at the rear.

Military Helicopter #1 hovers over the street at the front.

Military Helicopter #3 stays high overhead with COMMANDO SNIPER #1 and COMMANDO SNIPER #2 pointing their sniper rifles down at the house.

Bright spotlights from the 3 Military Helicopters light up the house and the area surrounding the Wendy Brown's house.

CHIEF ROGERS (OS)

(over the radio)

Go go go!

Commando #1, Commando #2 and Chief Rogers slide down ropes from Military Helicopter #1 and land in front of the house.

EXT. REAR OF WENDY BROWN'S HOUSE - NIGHT

In the back garden COMMANDO #3 scans the area with his rifle aimed ready to shoot.

COMMANDO #4 and COMMANDO #5 approach the back door of the house with their rifles ready.

COMMANDO #3 points his rifle up at the windows on the second story of the house.

EXT. WENDY BROWN'S HOUSE - NIGHT

Chief Rogers and Commando #1 approach the front door of the house with caution, their weapons ready to shoot.

Commando #2 points his rifle at the upper windows of the house, looking for a sniper.

Chief Rogers looks down and sees the two hollowed out Bibles and the two pistols laying on the ground near the front door.

Chief Rogers laughs briefly to himself at the indirect methods of the CIA compared to his direct approach.

INT. NADIA'S CAR - NIGHT

Nadia drives her car down route US-60 in Texas, heading away from Amarillo. Green is sitting next to her in the passenger seat, and Wendy is in the back seat. Green talks quickly.

GREEN

Get out of the state. Stay in cheap hotels. Move every day. Don't use your credit card.

Green looks out of the window as they overtake a bus that is waiting at a bus stop.

Green reaches into his bag, takes out three bound stacks of hundred dollar bills, worth ten thousand dollars each, and hands them to Nadia.

GREEN

Pay everything with cash. Everything.

Nadia takes the money, beyond surprise now.

GREEN

No public places. Nowhere with cameras. No malls. No banks. Stay away from the police. Don't call anyone. Don't use your phones. Take the batteries out of your phones.

Nadia takes out her cellular phone and hands the phone to Green who takes out the battery then puts the phone and battery into the glove box.

Wendy reaches into her hand bag, takes out her phone, takes out the battery and hands the phone and battery to Green.

Green puts the phone and battery into the glove box.

Green takes a cheap prepaid cellular phone from his black bag and quickly hands it to Nadia as she drives. Nadia takes the phone and slips it into her pocket.

GREEN

I will call you at 10 p.m. in three days from now. Do not turn on the phone until then.

Nadia nods at Green.

GREEN

Buy an old car. Pay cash. Give a false name. Leave this car in a bad neighborhood, unlocked, with the keys in the ignition and your phones in the glove box.

INT. WENDY BROWN'S LIVING ROOM - NIGHT

Chief Rogers, Commando #1 and Commando #2 are standing in a relaxed stance, in the living room of Wendy Brown's house. The television is still on, showing CNN, the sound on.

Chief Rogers talks on his team radio.

CHIEF ROGERS

Target zone clear. Area search now.
House to house. Go go go.

Commando #1 and Commando #2 nod at Chief Rogers then head out the front door of the house.

Chief Rogers walks over to the television and looks at the images for a moment.

A CNN PRESENTER is talking on the television. An image of Dashenko is in the corner behind her.

CNN PRESENTER

Russian Oil Billionaire Nikolai Dashenko is to be released from custody in Moscow following evidence that the allegations of corruption brought against him were false. This puts Dashenko back in charge of his multi billion dollar oil empire.

Chief Rogers turns off the television, looks around the room for a moment, then walks out of the front door.

INT. NADIA'S CAR - NIGHT

Nadia is driving down route US-60. She looks at Green as he takes a pistol from his bag and hands it to Nadia.

Nadia calmly takes the pistol and puts it in her pocket.

Wendy leans forward and puts her hand on Green's shoulder.

WENDY

What will you do?

GREEN

I will find Victor and kill him.

NADIA

How will you find him?

GREEN

I know someone who knows him.

Green looks out the window and sees a roadside bus stop up ahead with a small bus shelter.

GREEN

Stop here.

EXT. ROADSIDE BUS STOP - NIGHT

Nadia drives into the roadside bus stop and pulls up next to the small bus shelter.

Green gets out of the car and stands beside the car, his black bag over his shoulder.

Wendy gets out of the car and goes to Green.

Wendy touches Green on the face, smiling and crying at the same time.

WENDY

I see so much of your father in you.

Wendy hugs Green tightly for a moment, then lets go.

Wendy gets into the front passenger seat.

Green walks around the car to the driver's side as Nadia gets out of the car and looks at Green intensely.

Nadi leans forward and kisses Green softly on the lips. Green lets her kiss him but does not respond.

GREEN

I don't remember you.

Nadia stares at Green seriously.

NADIA

I remember you.

Green looks at Nadia, hoping for a moment of understanding. Green doesn't remember Nadia. Green steps away from the car.

Nadia gets back into the car and drives quickly away from the bus stop as Wendy glances back at Green.

Green watches Nadia and Wendy driving off, then fights back tears, as he becomes desperate to remember his past.

Green breathes in, then his face hardens. Green turns to see the bus they passed earlier approaching the bus stop.

Green holds up his hand to signal the bus to stop for him.

INT. NADIA'S CAR - NIGHT

Nadia looks in her rear view mirror and sees Green at the bus stop as the bus pulls up, obscuring Green from view.

After a moment the bus pulls away from the bus stop and Nadia sees that Green is gone.

EXT. HALLMARK BASE - NIGHT

An aerial view of the Hallmark Base building at night.

INT. HALLMARK BASE OFFICE - NIGHT

Victor stands at the window of his office looking out at the expanse of the Black Sea. The video images on the giant screen flicker behind him. In the middle of the screen is a frozen image from a satellite of Green with Nadia and Wendy running across the back garden of Wendy's house.

In the darkness next to Victor is Lilly, watching the computer screen, looking at the image of Green, Wendy and Nadia.

VICTOR

Time to come home.

EXT. AMARILLO HIGHWAY - NIGHT

Green is driving a Stolen Car on highway 44 towards Tulsa Oklahoma, following a convoy of Tractor Trailers.

INT. STOLEN CAR - NIGHT

While driving, Green dials a number from memory on a cheap cellular phone, with a hands free ear-piece in his ear.

INT. JEAN'S OFFICE - NIGHT

Jean answers her cellular phone.

JEAN

Jean Rogers.

GREEN (OS)

Where is Victor Hallmark?

JEAN

Green?

INT. STOLEN CAR - NIGHT

Green drives and talks on the phone.

GREEN

Victor Hallmark. Where is he? You know the files.

INT. JEAN'S OFFICE - NIGHT

Jean stands up.

JEAN

I've never heard of him. There's nothing in the files.

INT. STOLEN CAR - NIGHT

Green drives and talks on the phone.

GREEN

Then you don't have all the files.

INT. JEAN'S OFFICE - NIGHT

Jean quickly writes "Victor Hallmark" on a note pad.

JEAN
I'll look into it.

INT. STOLEN CAR - NIGHT

Green on the phone.

GREEN
Goodbye.

INT. JEAN'S OFFICE - NIGHT

Jean looks at a report on Dashenko on her desk. It details his release with the time, date and location in Moscow.

JEAN
Wait! Green? Nikolai Dashenko is
being released. In Moscow.

INT. STOLEN CAR - NIGHT

Green is surprised for a second then he does a series of calculations in his mind. Green knows what he will do next.

GREEN
When?

INT. JEAN'S OFFICE - NIGHT

Jean looks at the report on her desk about Dashenko's release.

JEAN
Two days from now. From the Russian
Interior Ministry in Moscow. He
bought his way out.

GREEN (OS)
It's late Jean. Get some sleep.

Jean frowns then looks at her phone. The call is over.

Jean closes her phone and puts it back on her desk.

EXT. HALLMARK BASE - DAY

An Expensive Black SUV with dark windows drives out of the gates of the compound at the front of the Hallmark Base, showing the silhouette of a driver in the car on his own.

Three ROTTWEILER DOGS roam around inside the compound.

HALLMARK GUARD #1 and HALLMARK GUARD #2 close a large gate behind the Expensive Black SUV as it drives out.

INT. EXPENSIVE BLACK SUV - DAY

In the Expensive Black SUV is CROSKY. He is an agent of Victor Hallmark, who previously killed Robert Green's girlfriend Rosie, and who Green believes is dead. Crosky has deep scars on his face from when he and Green fought in the past, when Green thought he killed Crosky.

Crosky drives on a winding road by the coast of Abkhazia next to the Black Sea. On the passenger seat of the SUV are some papers. On top of them is a photograph of Karina Banov.

EXT. HELSINKI AIRPORT - DAY

An aerial view of Helsinki international airport in Finland.

INT. HELSINKI AIRPORT - DAY

Green comes out of an airport arrival gate from an Air Canada flight. He has a black bag over his shoulder, sunglasses on and wears a baseball cap. He is surrounded by many other FLIGHT PASSENGERS and some AIRPORT STAFF. A sign at the gate says that the flight has arrived from Toronto Canada.

EXT. PASSENGER SHIP GULF OF FINLAND - DAY

An aerial view of a Passenger Ship crossing the Gulf of Finland from Helsinki to Russia, as it approaches the Russian port city of St Petersburg.

EXT. PASSENGER SHIP - DAY

Green stands on the deck of the Passenger Ship looking at the historic city of St Petersburg, with other FERRY PASSENGERS.

EXT. RUSSIAN INTERIOR MINISTRY - DAY

PRESS, POLICE and PROTESTORS are waiting at the bottom of the stairs that lead up to the Russian Interior Ministry building.

There is shouting in Russian as the Protestors complain about the release of yet another billionaire criminal who has bought his way out of jail.

EXT. OLD OFFICE BUILDING ROOF - DAY

Green is on a roof of an old building in some shadows looking through a hand held sniper's scope down at the Press, Police and Protestors, who wait at the government building.

Through the sniper scope Green sees:

- The main stairs at the Russian Interior Ministry. Press and Protestors are being held back by Police and MINISTRY GUARDS, blocking most of the road.

- Russian SECURITY AGENTS are conspicuous in the crowd in their dark suits and ear pieces.

- SECURITY AGENT #1 and SECURITY AGENT #2 are on a rooftop near Green, looking through binoculars at the street below.

- Karina Banov is at the front of the crowd near the top of the stairs that lead to the Government building. Karina is both stronger and vulnerable at the same time. She is hard from dealing with the assassination of her parents, yet has managed to maintain her youthful hope for a better future. Karina is holding a photograph in her hand. Karina suddenly looks down the stairs at some commotion.

- Green shifts his focus to the bottom of the stairs where he sees the Police move aside the Press and Protestors as three black Mercedes cars push their way through the crowd.

EXT. RUSSIAN INTERIOR MINISTRY - DAY

The three Mercedes stop in front of the building. DASHENKO GUARD #1 and DASHENKO GUARD #2 get out and stand beside the middle Mercedes, and look around.

Dmitri gets out and walks up the stairs through the line of Police and Ministry Guards to the building.

EXT. OLD OFFICE BUILDING ROOF - DAY

Green is on the roof looking through a sniper's scope.

Through the sniper scope Green sees:

- Karina at the front of the crowd. Green zooms in on the photograph in Karina's hand. Green focuses on the photograph, which shows Pavel Banov with Nikolai Dashenko and Victor Hallmark standing as friends in front of a stone building. In the distant background of the photo is the distinct Dome of the Carmelite Church in Malta.

- Green shifts his view and see Russian Security Agents that are conspicuous in the crowd.

- Green looks over to see that Security Agent #1 and Security Agent #2 are no longer on the rooftop close to Green.

EXT. RUSSIAN INTERIOR MINISTRY - DAY

Dashenko comes out of the building and with Dmitri beside him walks quickly down the stairs.

Press and Protestors push against the line of Police and Ministry Guards.

The Press yell questions in Russian and in English.

Karina pushes herself to the front of the Protestors.

As Dashenko comes down the stairs, Karina holds the photograph out for Dashenko to see.

Dashenko sees Karina, stops and looks at the photograph briefly, then back at Karina. There is an intense look between Dashenko and Karina for a brief moment.

Dashenko looks away from Karina and walks down to the three waiting Mercedes cars, with Dmitri walking next to him.

Dashenko gets into the middle Mercedes, where Crosky is sitting inside, looking out at the Protestors.

Karina watches the three Mercedes drive off, anger in her eyes. Karina turns and pushes her way through the Protestors away from the Russian Interior Ministry Building.

EXT. OLD OFFICE BUILDING ROOF - DAY

Green stops looking through the sniper scope, and with urgency Green grabs his black bag, packs the scope away, throws the bag over his shoulder and runs towards the doorway to the stairs that leave the rooftop.

Green calmly stops and puts his bag down on the ground.

From the doorway comes Security Agent #1, Security Agent #2, and with them SECURITY AGENT #3. They are dressed in black and they have pistols in holsters on their thighs. The Security Agents look at Green who is calmly looking at them.

SECURITY AGENT #1
(in Russian)
What are you doing?

GREEN
(in Russian)
Leaving.

SECURITY AGENT #1
(in Russian)
Show me your papers. Slowly.

Green opens up his jacket and carefully puts his left hand inside his jacket as he walks quickly towards the three Security Agents.

GREEN
(in Russian)
I have them here.

Green slowly pulls out a passport from his jacket with his left hand as he approaches the three Security Agents.

Green holds out his passport to Security Agent #1 with his left hand but looks at Security Agent #2.

Security Agent #3 watches Green as Security Agent #1 reaches out to take the passport from Green's left hand.

Green does independent actions with both hands at the same time, with lightening speed and dexterity. As Security Agent #1 takes the passport from Green's left hand, Green grabs Security Agent #2 by the throat with his right hand.

Green puts his right foot behind the legs of Security Agent #2 and pushes him backward as he grabs Security Agent #1 by the jacket with his left hand.

Security Agent #3 steps back in surprise, then reaches for his pistol as Security Agent #1 drops Green's passport and grabs for his pistol.

Green pushes Security Agent #2 to the ground, tripping him with his right foot as he pulls Security Agent #1 toward him with his left hand.

Security Agent #2 falls backward onto the ground as Green takes the pistol from the hand of Security Agent #1 with his right hand as he pushes Security Agent #1 backwards towards Security Agent #3 with his left hand.

Security Agent #3 pulls out his pistol as Green pushes Security Agent #1 into him with his left hand as he throws the pistol of Security Agent #1 away from him with his right hand.

Green grabs the pistol from Security Agent #3 with his right hand as he pushes Security Agent #1 into Security Agent #3 with his left hand, knocking them both to the ground.

Green points the pistol at Security Agent #1, Security Agent #2 and Security Agent #3 who are on the ground, looking up at Green in fear.

Green backs away from the three Security Agents while pointing the pistol at them.

Green picks up his passport from the ground where Security Agent #1 dropped it and puts it into his pocket while still pointing his pistol at the Security Agents.

Green picks up his black bag.

Green points the pistol at Security Agent #1, Security Agent #2 and Security Agent #3 who are terrified.

GREEN

Enjoy the view.

Security Agent #1, Security Agent #2 and Security Agent #3 watch in fear as Green turns and runs through the doorway to the stairwell while pointing his pistol back at them.

INT. OLD OFFICE BUILDING STAIRWAY - DAY

Green closes the door to the roof and locks the door.

Green turns and runs quickly down the stairs.

EXT. OLD OFFICE BUILDING - DAY

Green comes out of the old office building and walks quickly down the street.

Green walks past a trash can on the street and subtly throws the pistol from Security Agent #1 into it.

Green turns down a side street and disappears from view.

EXT. BUS STOP - DAY

Karina walks up to a bus stop and waits. There are some RUSSIAN PEOPLE waiting in front of her for the bus. Karina is tired and angry.

A sinister figure called MOVIC crosses the street and comes up behind Karina. Movic is Croatian. He committed acts of extreme violence against innocent people during the war in Bosnia. He is a Hallmark assassin working for Victor Hallmark.

Movic steps close to Karina, who is oblivious to him.

A Bus arrives. Karina waits patiently as the Russian People in front of her slowly get onto the Bus.

INT. INSIDE THE BUS - DAY

The Bus drives down a Moscow road filled with Russian People.

Karina is sitting near the rear door. Movic is sitting two seats behind Karina, looking calmly out of the window.

INT. DELIVERY ROOM - DAY

In a sterile delivery room a PREGNANT WOMAN lays on a metal table, with Victor standing over her. Victor holds an ultrasound sensor on her belly. With his other hand Victor pushes the long needle of a large syringe into the belly of the Pregnant Woman.

The Pregnant Woman watches terrified while Victor shows no emotion. Victor looks up at an ultrasound screen that shows the fetus of the Pregnant Woman.

The door opens. Victor looks over as an ATTRACTIVE NURSE comes in. The Attractive Nurse walks over and holds up a phone to Victor's ear. The Attractive Nurse stands close to Victor to get his attention but Victor is oblivious to her beauty.

CROSKY (OS)
Green is coming.

VICTOR
Ok.

Victor gestures with his head to end the call. The Attractive Nurse takes the phone away from Victor's face, pauses for a moment, then walks out of the room.

Victor looks at the ultrasound image, and pushes the needle into the fetus, directed by the image on the screen.

Victor presses slowly on the syringe, injecting the fetus with a liquid, shown on the image on the screen.

EXT. KARINA BANOV'S BUILDING - DAY

Karina's Russian apartment building, with identical boring large apartment buildings all around it. This is everything that is depressing about Soviet Russia.

INT. KARINA BANOV'S APARTMENT - DAY

Movic stands in the small living room of Karina's apartment. He holds a pistol in his hand.

On the table are newspaper clippings about Pavel Banov and Nikolai Dashenko and family photographs from Pavel Banov.

The photograph Karina showed to Dashenko sits on the table. It shows Pavel Banov with Nikolai Dashenko and Victor Hallmark standing as friends in front of a stone building. In the distant background of the photo is the distinct Dome of the Carmelite Church in Malta.

Movic picks up the photograph, looks at it, then casually throws it back down on the table.

Movic looks over at Karina, who is sitting in a chair in the corner of the room near the door, her hands and feet bound by plastic flexi-cuffs.

MOVIC

Your father was a traitor. And your mother. And now you.

Karina looks at Movic with strong defiant eyes. She is terrified, yet she is trying to hide it from Movic.

KARINA

I don't believe you.

Movic speaks slowly.

MOVIC

Yes you do.

Movic takes a newspaper clipping off the table.

Movic walks over to Karina and grabs her face.

Karina struggles against Movic as he pushes the newspaper into her mouth as a gag.

Movic puts his pistol to her head.

MOVIC

Shhhh. He will be here soon.

Karina looks at Movic confused.

MOVIC

Your savior. Green.

Movic lets go of Karina's face.

Movic walks to a chair on the other side of the room and sits down. He watches Karina and the door to the hallway.

EXT. KARINA BANOV'S APARTMENT BUILDING - DAY

Green is outside Karina's apartment building. He has his black bag with him. The taxi he came in drives off.

Green looks around the street carefully then walks towards the large apartment building.

INT. OUTSIDE KARINA BANOV'S APARTMENT - DAY

Green comes up the stairs to Karina's apartment.

Green goes to her door, takes out a lock picking tool from his bag and moves to unlock the door, then stops.

Green looks at the crack under the door and sees that a light is on inside the apartment.

Green listens at the door. Silence.

Green goes to the next apartment door and listens. Silence. He looks down. There is no light under the door.

Green opens the lock slowly and quietly with his lock pick tool and goes inside.

INT. NEIGHBOR'S APARTMENT - DAY

Green goes through the living room into the kitchen.

INT. NEIGHBOR'S APARTMENT KITCHEN - DAY

Green sees a broom in the kitchen. He pulls the broom end off the broomstick and takes the broomstick with him.

Green goes to the kitchen window, quietly opens it and climbs out onto the narrow ledge.

EXT. OUTSIDE KARINA BANOV'S WINDOW - DAY

Green is ten stories high on a narrow ledge.

Green moves along the narrow ledge to Karina's apartment window, holding on by the crack between two concrete blocks of the building.

Green looks in the window slightly.

INT. KARINA BANOV'S APARTMENT - DAY

Karina glances at the window and sees Green looking in.

Karina is shocked, then she quickly looks down at the floor to hide that she has just seen Green.

Karina glances at Movic, then looks back down at the floor.

Movic sees Karina look up at him then down again and he senses that something is wrong.

Movic gets up and moves towards the door to the hallway, his pistol in his hand, ready to shoot.

Karina looks at the window and nods to Green.

Green quietly pushes the window open with the broomstick then jumps into the room behind Movic.

Movic spins around as Green smacks the pistol out of his hand with the broomstick. The pistol hits the floor.

Karina and Movic look at the pistol.

Green crashes the stick into Movic's temple.

Movic steps back and Green strikes Movic in the solar plexus.

Movic bends over unable to breathe.

Karina struggles to get free of the flexi-cuffs, screaming loudly through the gag.

Movic grabs the table and hurls it at Green, the photos and papers flying onto the floor.

Green knocks the table aside and it crashes into Karina.

Movic picks up a chair and smashes it into Green.

Green jumps back against the wall of the tiny room as Movic runs into the kitchen.

Through the kitchen doorway Green sees Movic grab a heavy frying pan off the stove.

Green glances at Karina as Movic runs back into the room.

Green raises the stick as Movic charges at him with the frying pan raised above his head to attack Green.

Movic swings the frying pan and Green deflects it awkwardly with the broomstick. There is little room for Green to move the broomstick.

As Karina screams through the gag Movic swings the frying pan and hits Green on the arm.

Movic swings the frying pan again. Green drops one hand off the broomstick, grabs Movic's arm and spins him into the wall.

Green breaks the broomstick into two pieces on his knee.

Movic spins around as Green holds up two pointy sticks.

Movic hesitates, looking at the two sharp ends of the broken sticks, then lunges forward and swings the frypan at Green.

Green knocks the frying pan aside with one stick and drives the sharp end of the other stick into Movic's jugular vein.

Green stops still as Movic stares at him, the stick deep in his jugular.

Movic drops the pan and it bangs on the floor.

Green pulls the stick out of Movic's neck.

Karina watches as Movic holds his hand to his neck.

Movic falls back against the wall then slides down to the floor into a sitting position.

Movic looks up at Green, tries to speak, then stops.

Movic holds his bleeding neck as he slowly dies.

Green goes to the kitchen and rummages for a knife.

Green comes back into the room, kneels down in front of Karina and cuts the flexi-cuffs off her feet.

Green reaches behind her and cuts the flexi-cuffs off her hands. He is very close to her and there is a moment of sexual attraction from Karina towards Green, her savior.

Green pulls the newspaper out of Karina's mouth.

Karina looks over Green's shoulder in fear and screams.

KARINA
(screaming in Russian)

No!

Green spins around fast.

Crosky is standing in the doorway with a pistol.

Crosky glances at Movic, then shoots Karina in the stomach.

As Green leaps up, Crosky steps out of the room and slams the door closed behind him.

Green looks at Movic's pistol on the floor, then at Karina. Green drops back down to Karina and holds her wound. Blood comes out between Green's hands.

Karina wraps her arms around Green and holds onto him tightly.

Karina sees something beyond Green on the floor and reaches out for it. Green sees this and follows her view.

On the floor is the photograph of Karina as a child with her parents. Green picks up the photo and gives it to Karina.

KARINA
(speaking Russian)

Why?

There is a loud banging at the apartment door.

Green looks at the door to the hallway, then at Movic.

Green looks back at Karina. Her eyes are still.

Green releases Karina's grip on him and lays her gently against the wall.

More banging at the front door.

Green yells out angrily in Russian.

GREEN
(speaking Russian)

Wait! Wait!

Green goes into the kitchen and finds a shopping bag.

Green comes into the room and grabs most of the papers and photographs off the floor and pushes them into the bag. The photograph of Dashenko, Victor and Banov goes into the bag.

There is more banging at the front door.

Green squats in front of Karina and takes the photograph from her, putting her blood on it from his blood covered hands.

Green puts the photo into his inside pocket. Green looks at Karina for a moment then goes out of the door.

INT. OUTSIDE KARINA BANOV'S APARTMENT - DAY

Green opens the apartment door.

Two NEIGHBORS are there looking concerned.

Green pushes past them and runs down the stairs.

One of the Neighbors goes quickly into the apartment.

INT. KARINA BANOV'S APARTMENT STAIRS - DAY

Green runs down the stairs.

Loud screams echo down the stairwell after Green as the Neighbors find Movic and Karina dead.

EXT. NEW YORK MERCANTILE EXCHANGE - DAY

Outside the New York Mercantile Exchange those screams turn into the yells of FUTURES TRADERS.

INT. NEW YORK MERCANTILE EXCHANGE - DAY

Frantic activity on the trading floor. Futures Traders are yelling as the oil futures prices are falling fast.

INT. NYMEX BROKER'S OFFICE - DAY

Nikolai Dashenko is standing with his futures brokers MARC and ADRIAN looking through glass windows down at the Futures Traders from an office above. All wear expensive investment banker suits. The yelling is softer through the glass.

A large monitor on the wall shows price activity in Oil Futures and there are a series of red down arrows and percentage losses next to all of the oil futures.

Dmitri stands by the door.

DASHENKO
How bad is it?

ADRIAN
Nine hundred million. Maybe more.

MARC
That's now. It will get worse.

DASHENKO
Will it come back?

MARC
Not if the report is true.

Dashenko pauses, deciding.

DASHENKO
Close it off. Now. All of it.

MARC
You will drive the market down. You
will lose a lot more.

Dashenko thinks for a moment.

DASHENKO
Close it off.

Adrian picks up a phone direct to the trading floor.

ADRIAN
Sell ten thousand January Gasoline at
market.

The voice of a BROKER is audible in the room.

BROKER (OS)
Ten thousand!?!

ADRIAN
Ten thousand. At market.

BROKER (OS)
Jesus!

ADRIAN

Now.

Adrian hangs up the phone. The yelling of the Traders increases in volume.

ADRIAN

It will be done.

DASHENKO

(speaking Russian)

Shit.

ADRIAN

Anything else Nikolai?

DASHENKO

Nothing.

Marc and Adrian watch as Dashenko walks out.

Dmitri follows him out and the door closes.

EXT. LANGLEY CIA HEADQUARTERS – DAY

An aerial view of the CIA offices in Langley.

INT. JEAN'S OFFICE – DAY

Jean, Bill, Suzie and Jimmy stand at Jean's desk. On the desk is a Russian police photo of Karina Banov dead body.

BILL

We got this from the Moscow office.

SUZIE

It's Karina Banov. They say Green killed her.

BILL

He was seen leaving the apartment.

Suzie lays down a photo of Movic dead against the wall.

SUZIE

Green killed this man. The Russians don't know who he is. Nor do we.

JEAN

Hallmark?

SUZIE

We ran his prints. He's not in the files.

JEAN

Maybe we don't have all the files.

Suzie puts down a photo of Karina Banov's living room which shows a few remaining photos and papers spread out over the floor. Several of the papers are news clippings showing Dashenko with important Russian businessmen.

BILL

The Russians found photos and papers at the apartment. We're trying to get copies of them.

JEAN

Whatever this is about, it was important enough to kill Karina.

BILL

For Green to kill Karina.

JEAN

You think Green did this?

BILL

Green did this.

JEAN

We should have been there. We should have known that Green would go to Moscow. We screwed up.

Jimmy points at the photo of Karina Banov's living room with the newspaper clippings on the floor.

JIMMY

Karina had a lot of clippings of Nikolai Dashenko.

JEAN

Dashenko?

SUZIE

Yesterday Bardorf Oil, Dashenko's company, lost over a billion dollars in oil futures.

JEAN

What?!

SUZIE

They had a large position in oil futures, then some news hit the market. A huge oil discovery in the Arctic, more oil than all of Saudi Arabia. The oil futures crashed and Dashenko lost a billion.

JEAN

That's a lot of money.

Suzie hands Jean a one page press release from Shell Oil.

Jean looks at the press release as Suzie continues to speak.

SUZIE

The news was wrong. One of the directors of Shell released the wrong information. He got the numbers wrong. Something about a missing decimal place. They found oil, but only a small amount.

JIMMY

There were only a few big players on the right side of the market. No one thought that oil was going to go down. Nobody.

SUZIE

Three accounts each made half a billion dollars profit.

JEAN

Who owns the accounts?

Jimmy shows Jean a tree diagram of the ownership of the companies involved in the futures trades. It is complex.

JIMMY

It's really complex. The ownership is spread out between many offshore holding companies and an unlisted trust. They are hard to trace.

SUZIE

Someone went to a lot of effort to hide who owns these accounts.

JIMMY

We managed to trace the unlisted trust to a bank account in Malta. That's where it dead ends.

Suzie hands Jean a report about The Knights of Malta. It has a red and white eight pointed Maltese cross on the cover.

SUZIE

The bank belongs to a Catholic charity called The Knights of Malta. They've been around for over a thousand years.

JEAN

And their bank's clients trade in oil futures?

JIMMY

We're trying to hack into their system, but we're having a lot of trouble. Their digital security is rock solid. I mean really solid. The NSA has never this level of security for a bank.

Jean looks at Bill.

JEAN

Do you think this has something to do with Green?

BILL

I don't think so.

JEAN

And Dashenko? Where is he now?

BILL

He's on his yacht in the
Mediterranean.

SUZIE

It's mourned in... Malta.

JIMMY

That's where Green will go.

JEAN

Why would Green go to Malta?

JIMMY

To talk to Dashenko.

BILL

Why would Green talk to Dashenko?

JEAN

Because Dashenko knows why Karina
Banov died.

Bill looks at Jean concerned.

BILL

Do you want a jet ready?

Jean thinks for a moment, then looks at Bill.

JEAN

Call the station chief in Malta, tell
him we're coming. Tell him we need
eyes on Dashenko right now.

Jean looks at Jimmy and Suzie.

JEAN

Pack it up, we're going to Malta.

EXT. DASHENKO'S YACHT - NIGHT

The huge Trimaran Yacht of Dashenko is moored at the mouth of the Lazaretto Creek in Malta. On the uppermost deck of the Trimaran Yacht stands Dmitri, looking out at the old city of Valletta. A long sloping gangway leads from the upper deck of the huge Trimaran Yacht down to the street below.

At the bottom of the gangway are DASHENKO GUARD #1 and DASHENKO GUARD #2 with assault rifles slung over their shoulders, and bullet proof vests over their black clothes.

Standing near some Scooters are three MALTESE PAPARAZZI with large cameras around their necks. They are smoking and telling jokes, not looking at the huge Trimaran Yacht.

INT. DASHENKO'S YACHT CABIN - NIGHT

Dashenko sits alone in the darkness of his private cabin, at an ornate wooden desk. The curtains are drawn and the room has no lights on. Dashenko is looking at a laptop computer monitor open on the desk. The light from the monitor is shining on his face. He is on a video conference call.

On the computer monitor is the image of an ornate room with stone and wooden walls. There is low lighting in the room and very little is visible. In the darkness are three people sitting in the shadows behind a large wooden table.

In the middle sits ELIZABETH, an old woman of immense power and wealth who has total confidence in herself. On either side of Elizabeth sit BARTON and EARL, who are two sinister old men of slightly less power, wealth and confidence.

Behind the three on the stone wall of the ornate room is a large red eight pointed Maltese cross.

Under the cross carved into the stone in Latin are the eight obligations of The Knights of Malta: "Live In Truth, Have Faith, Repent your Sins, Be Humble, Love Justice, Be Merciful, Be Sincere, Endure Persecution."

The three people in the dark room talk over a speaker to Dashenko on a video conference system.

BARTON

The situation was unanticipated.

DASHENKO

It was five times more than we agreed.

EARL

Be careful what you say.

ELIZABETH

Nikolai. We thank you for your years of assistance, and for your silence. You are free of all obligations to the Knights. Do you agree?

Dashenko thinks for a moment, staring at the screen. He is trying to find a way out of the situation, and cannot.

DASHENKO

Agreed.

Elizabeth turns her head to the side.

ELIZABETH

Is Green there yet?

LILLY (OS)

He is arriving now.

Lilly Allen is in the room, out of view.

ELIZABETH

You will not kill Green when he meets you. Do you agree?

Dashenko thinks for another moment, hating that he has no choice but to agree.

DASHENKO

Yes.

ELIZABETH

Goodbye Nikolai.

Dashenko goes to say something, then stops himself.

The video conference call goes blank as the call disconnects.

Dashenko closes the laptop and leaves the room.

EXT. FISHING BOAT - DAY

A small Fishing Boat sails into Lazaretto Creek past the huge Trimaran Yacht of Dashenko moored at the river mouth. The crew of this Fishing Boat picked Green out of the Mediterranean a few years earlier, after a failed mission, and saved his life.

EXT. FISHING BOAT DECK - DAY

Green stands on the deck of the Fishing Boat wearing a fishing jacket with a hood over his head.

Green looks down at the first of two photographs in his hand:

- Banov, Dashenko and Victor stand at a stone building next to a wooden door with a Maltese cross and the number 333 on it.

Green turns the photograph over. Written in faded pencil in rough doctor's hand writing is: "3/12/92. P.N.V."

Green then looks at the second photograph:

- Peter Brown and Victor Hallmark stand together in their army uniforms in the jungle during the Vietnam war.

Green turns the photograph over. Written in faded pencil in the same hand writing is: "3/31/69. P.V."

There is a noise behind Green. He slips the photos into his jacket pocket and turns around.

A fisherman called DAMIANO walks over with a friendly smile. He knows Green from when the crew of this fishing boat rescued Green from the Mediterranean Sea years earlier.

EXT. LAZARETTO CREEK CAFE - DAY

MALAVA sits at a table near the water looking in the distance at Dashenko's Trimaran Yacht. She is Asian, thin but athletic. Malava wears a white leather jacket and dark sunglasses. She is a highly skilled Hallmark assassin.

Malava has a cellular phone at her ear.

A cup of coffee sits ignored on the table in front of her.

MALAVA

Green is here.

Malava hangs up the phone, then looks across at the Fishing Boat that is moored near her.

THE CAPTAIN is tying the Fishing Boat up at the mooring. Green and Damiano are on the Fishing Boat about to get off it.

EXT. LAZARETTO CREEK PORT - DAY

Green and Damiano get off the Fishing Boat and stand on the shore in front of the Fishing Boat. Green has his black bag over his shoulder.

Green takes his hand out of his jacket pocket to shake hands with Damiano, who reaches out, then sees that Green is holding a roll of money in his hand, about ten thousand Euro.

GREEN

It's not much, but it will get you home.

Damiano hesitates, looks at Green, then takes the money and puts it in his pocket.

Damiano shakes Green's hand.

DAMIANO

I hope you like him when you find him.

GREEN

Who?

DAMIANO

The man you used to be.

Green half smiles for a second at Damiano, then turns and heads towards the nearby café and a shop lined street filled with SHOPPERS.

EXT. LAZARETTO CREEK CAFE - DAY

Malava gets up from the table, leaving her untouched coffee and walks ahead of Green up the shop lined street.

Green glances over and sees the untouched coffee on the table.

EXT. SHOPPING STREET - DAY

Malava stops at a clothing shop to look at summer dresses on display in the front window. She does not look up at Green as he walks past her, but sees his reflection in the window.

Green walks up the street for about fifty yards.

Green stops to look in the window of a shop, then glances casually back down the street. Malava has vanished.

Green quickly looks for Malava in the street filled with Shoppers. She is not there.

Green relaxes, then continues up the street.

The loud sound of a scooter.

Green spins around as Malava races past him on her white Vespa scooter wearing a white open faced helmet, white leather jacket and dark sunglasses.

Green steps quickly into the nearest shop.

INT. LAZARETTO CREEK SHOP - DAY

Green slips his hand into his inside jacket pocket and takes hold of a pistol in there, ready to pull it out and use it.

A SHOP ASSISTANT looks at Green pleasantly, then walks over towards him to help him buy something.

Green looks up at the windows of the buildings across from the shop, to see if there is a shooter there.

EXT. SHOPPING STREET - DAY

Green leans out of the shop and watches as Malava rides away from him up the narrow shop-lined street.

Green steps out of the shop just as the Shop Assistant arrives at him to serve him.

Green looks up and down the street then continues walking up the shop-lined street.

The Shop Assistant watches Green walk away up the street then goes back into the shop.

EXT. APARTMENT ON LAZARETTO CREEK - DAY

Dashenko's Trimaran Yacht sits at the port with DASHENKO GUARD #1 and DASHENKO GUARD #2 on guard. Nearby are many apartments on the river. One of these apartments has shadowy figures at the window looking out at the Trimaran Yacht.

INT. APARTMENT ON LAZARETTO CREEK - DAY

Jean and Bill are looking out the window through binoculars at Dashenko's Trimaran Yacht in the distance.

Visible at the bottom of the gangway to the Trimaran Yacht are Dashenko Guard #1 and Dashenko Guard #2 with assault rifles slung over their shoulders. Also visible are the three Maltese Paparazzi with their cameras slung over their shoulders.

HARRY, an older CIA agent, who worked with Jean Rogers in Bucharest, is with them. He is monitoring a computer screen which shows the view from an infrared camera pointing at the Trimaran Yacht. The infrared image is washed out by the hot Malta sunshine, so little detail is visible.

With them is RAUL, the CIA Station Chief in Malta. He is a field agent, not a desk jockey. He is rugged and has a strong masculine character. He speaks with a Greek accent. He is a US citizen but has spent most of his life in Greece with the CIA.

Raul stands between Bill and Jean. He is also looking out the window through binoculars at Dashenko's Trimaran Yacht.

Suzie looks at the Trimaran Yacht through a digital camera fitted with a giant zoom lens.

Jimmy has a radio antenna pointed at the Trimaran Yacht, some radio equipment in front of him, and an ear piece in one ear.

RAUL

It's always protected, on the deck and on the land. No one gets close to it. No one goes on board without an invitation.

JIMMY

No one except Green.

Jean and Suzie look at Jimmy curiously.

Raul smiles at Jimmy. He has an audience.

RAUL

He will go at night. A sea approach at the rear. There are easy access points. He will catch them off guard.

Raul puts a hand on Jean's arm.

RAUL
Do you want snipers in place? Do you
want Green dead?

BILL
Look!

Everyone looks out the window where Bill is pointing.

EXT. DASHENKO'S YACHT - DAY

Dashenko Guard #1 and Dashenko Guard #2 see a terrified young MALTESE KID on a bicycle ride from a side street towards them holding a small white package in one hand.

Dashenko Guard #1 and Dashenko Guard #2 raise their assault rifles at the Maltese Kid and he immediately stops.

The Maltese Paparazzi respond by taking many photographs of the Maltese Kid and Dashenko Guard #1 and Dashenko Guard #2 pointing their assault rifles at him.

The Maltese Kid holds out the package, his hands shaking.

INT. APARTMENT ON LAZARETTO CREEK - DAY

Everyone is looking out the window.

JEAN
It's Green.

BILL
I don't think it's Green.

JIMMY
It's Green.

Raul takes out a Cellular Phone and dials a number.

EXT. DASHENKO'S YACHT - DAY

Dashenko Guard #1 looks around carefully then walks over to the Maltese Kid.

Dashenko Guard #2 watches concerned.

The Maltese Papparazzi photograph the situation.

Dashenko Guard #1 takes the package from the Maltese Kid.

The Maltese Kid turns his bike and rides away quickly.

Dashenko Guard #1 slowly opens up the paper package. Inside is a large cheap cellular Phone.

Dashenko Guard #1 cautiously presses a key on the Phone and the screen lights up.

Dashenko Guard #1 looks at the paper. It is a photocopy of the photo that Karina showed to Dashenko in Moscow.

The photograph shows Pavel Banov with Nikolai Dashenko and Victor Hallmark standing in front of a stone building. In the background is the Dome of the Carmelite Church in Malta.

INT. APARTMENT ON LAZARETTO CREEK - DAY

Suzie looks through the camera. Raul is on his Cellular Phone.

SUZIE

It's a phone. He's got a phone.

HARRY

Jimmy?

JIMMY

I'm on it.

Jimmy points his radio scanner at the Phone then adjusts some electronic equipment that sits on the window sill.

EXT. DASHENKO'S YACHT DECK - DAY

Dashenko sits in a chair on the sun drenched upper deck of his Trimaran Yacht, wearing speedos, getting a sun tan.

An UNBELIEVABLY BEAUTIFUL WOMAN lays in a deck chair next to Dashenko, wearing a small bikini.

Dmitri comes from the gangway with the cellular Phone and the photocopy in his hands. Dashenko and the Unbelievably Beautiful Woman glance up casually at Dmitri.

Dmitri hands the photocopy to Dashenko, but not the Phone. Instead he shields the Phone from Dashenko with his body, in case it has a bomb hidden inside.

Dashenko looks at the photocopy then gestures with his head at the Unbelievably Beautiful Woman.

The Unbelievably Beautiful Woman gets up and walks inside.

The Phone rings. Dmitri wraps his body around the Phone for a few seconds, then relaxes when the Phone does not blow up.

Dashenko calmly holds his hand out for the Phone.

Dmitri hands the Phone to Dashenko, who answers it.

DASHENKO

What do you want?

EXT. ROOFTOP HIDING SPOT - DAY

Green is sitting on a rooftop behind a historic stone facade. He can see Dashenko's Trimaran Yacht in the distance. He has a sniper scope in his lap and a Cellular Phone to his ear.

In his hand is the photograph of Victor, Dashenko and Banov, with the Dome of the Carmelite Church in the background.

GREEN

Where is Victor Hallmark?

DASHENKO (OS)

We should meet.

INT. APARTMENT ON LAZARETTO CREEK - DAY

Jimmy is working at the electronic equipment while pointing the antenna at the upper deck of the Trimaran Yacht.

JIMMY

Got it.

Jimmy flips a switch and Green is heard on a loud speaker.

GREEN (OS)

Freedom Square. Thirty minutes.

EXT. DASHENKO'S YACHT DECK - DAY

Dashenko looks at the photocopy of the photograph.

DASHENKO
Ok. Thirty minutes.

Dashenko hangs up the Phone then looks at Dmitri.

DASHENKO
(speaking Russian)
Freedom Square. Now.

Dashenko stands up and hands the Phone back to Dmitri.

DASHENKO
(speaking Russian)
When you see Green, kill him.

EXT. ROOFTOP HIDING SPOT - DAY

Green puts his phone in his pocket then looks through a gap in the facade at the Dome of the Carmelite Church.

INT. APARTMENT ON LAZARETTO CREEK - DAY

Everyone is rushing around grabbing bags and equipment. Raul is talking on his Cellular Phone. Jimmy holds up a Tablet Computer with a mapping program showing a map of Valletta.

JIMMY
It's ten minutes from here.

RAUL
Eight maybe. Six on a scooter.

Raul talks into his phone.

RAUL
The Freedom Square. Over the gates.
Now.

Raul looks to Jean excitedly.

RAUL
Do we kill Green?

JEAN

No, we need him alive.

Raul talks into his phone.

RAUL

Find Green, but don't kill him.

Raul hangs up his phone, glances at Jean with an intense look then grabs a backpack from the table and heads out the door.

Once Raul is gone Harry looks at Jean.

HARRY

He will be lucky if Green doesn't
kill him.

Jean looks at Harry concerned, then nods slightly.

EXT. FREEDOM SQUARE - DAY

The historic Freedom Square is full of parked cars. MALTESE PEOPLE and TOURISTS are moving around the Square looking at maps, talking, parking cars and riding scooters.

EXT. ST. JAMES CAVALIER ROOFTOP - DAY

Crosky looks out through a sniper rifle scope at the square from the flat stone roof of the ancient battlements.

Crosky glances from the scope to the road over the City Gates.

EXT. CITY GATES AT FREEDOM SQUARE - DAY

On the road over the City Gates are SAMUEL and MICHAEL, two CIA agents that work with Raul. They stand next to their scooters parked by the stone wall of the bridge. They both wear back packs and are looking down at the busy square.

EXT. FREEDOM SQUARE - DAY

Into the square come two of Dashenko's dark Mercedes. They park at the north east edge of the square.

Dashenko Guard #1 and Dashenko Guard #2 get out of the First Mercedes and look around the square.

EXT. SANT ANNA STREET - DAY

Harry is driving an MPV style people mover CIA Van through slow traffic. It has three rows of seats and windows all around. Jimmy is sitting next to Harry in the front passenger seat, looking down, not looking at the road.

Bill is sitting behind Jimmy in the second row of seats. He is looking around nervously. Suzie and Jean are in the third row of seats. They are looking forward.

INT. CIA VAN SANT ANNA STREET - DAY

Harry is driving the CIA Van and Jimmy is looking down at the mapping program on the Tablet Computer.

JIMMY

Go straight. Keep going straight.

Jean watches Suzie open up a metal case. Inside are three black pistols with laser sights and six ammunition clips.

Suzie slides an ammunition clip in one of the pistols and hands it to Jean who is beside her.

Jean takes the pistol and looks at it slightly scared.

Suzie slides an ammunition clip in one of the other pistols and hands it forward to Bill, who nervously takes it.

EXT. CITY GATES AT FREEDOM SQUARE - DAY

Raul drives a scooter fast along the road over the City Gates towards Samuel and Michael at the wall.

Raul slams on the brakes, pulls up next to Samuel and Michael at the wall and leaps off his scooter.

SAMUEL

Dashenko has arrived. No sign of Green.

Raul looks down at the square.

Raul sees the two Mercedes parked at the corner of the square with Dashenko Guard #1 and Dashenko Guard #2 standing guard.

INT. SECOND MERCEDES AT FREEDOM SQUARE - DAY

Dashenko Guard #3 and Dashenko Guard #4 are sitting in the two front seats of the Second Mercedes.

Dashenko sits in the back with Dmitri. Dmitri hands Dashenko the large Phone that Green sent to him.

EXT. ST. JAMES CAVALIER ROOFTOP - DAY

Crosky looks through the sniper rifle scope down at the square. Sniper Scope Vision:

- Dashenko is in the Second Mercedes, his face barely visible through the car's dark tinted windows. Crosky quickly moves the crosshairs of the sniper scope to Dashenko's head.

Back on the roof:

Crosky is looking through the rifle scope. Crosky moves his finger slowly over the rifle's trigger, preparing to fire.

Crosky breathes in deeply then holds his breath, makes his body still, then breathes out slowly. Then Crosky smiles.

CROSKY

How is it that you are here?

Crosky turns and looks up at Green, who is standing near to him, holding a pistol aimed towards Crosky's head.

GREEN

Why did you kill Karina Banov?

CROSKY

The same reason I killed Rosie.

Green steps back slightly from Crosky while still pointing the pistol at him.

GREEN

You meant to kill Rosie?

CROSKY

You thought I missed?

Green reassesses a past conclusion he was wrong about.

In the past, Crosky killed Rosie (Green's former girlfriend). Green thought at the time that Crosky accidentally killed Rosie when he was trying to kill Green. Now Green knows that Crosky intended to kill Rosie and it wasn't a mistake.

Green's voice is now tense with withheld rage.

GREEN
Why did you kill Rosie?

Crosky very slowly and slightly looks up at Green.

CROSKY
To get your attention.

Green breathes in deeply to contain his anger, then a coldness comes over him and he is calm and knows what he must do.

GREEN
Where is Victor Hallmark?

CROSKY
Waiting for you.

Green thinks for a moment, looks around at the situation, then realizes something else he was wrong about.

GREEN
You're not here for me.

Crosky very slowly glances over the wall again at the square.

Green moves slightly and glances over the edge, but keeps his pistol pointed at Crosky's head.

EXT. FREEDOM SQUARE - DAY

Dashenko Guard #1 and Dashenko Guard #2 stand near the Second Mercedes, looking around the square.

Malava drives towards Dashenko Guard #1 and Dashenko Guard #2 on her white Vespa scooter. Malava wears her dark sunglasses and her white biker jacket. She looks like a simple young girl on a scooter, who is no threat to anyone.

Malava rides towards Dashenko Guard #1 and Dashenko Guard #2, who are focused on the square, looking for Green.

Dashenko Guard #1 and Dashenko Guard #2 glance at Malava but are not concerned by a tiny girl on a Vesper scooter.

When Malava is near Dashenko Guard #1 and Dashenko Guard #2 she suddenly weaves her scooter towards the Second Mercedes.

Malava pulls a huge Desert Eagle 0.50 caliber pistol out of her leather jacket, points it at the window where Dashenko sits and pulls the trigger four times as she passes by.

The first two shots from the 0.50 caliber pistol break a single hole in the bullet proof glass of the Second Mercedes.

The next two shots go through that single hole and both hit Dashenko in the head, killing him.

As Dashenko Guard #1 and Dashenko Guard #2 pull out pistols, Malava swerves between two Parked Cars and speeds away.

The Maltese People and Tourists scream and react in panic.

EXT. CITY GATES AT FREEDOM SQUARE - DAY

Raul, Samuel and Michael stare in shock at the scene below.

Raul gets out his Cellular Phone and dials a number. After a moment the call connects.

RAUL

Someone just killed Dashenko.

INT. CIA VAN SANT ANNA STREET - DAY

In the CIA Van, Bill has a phone in his hand.

BILL

It's Green. He just killed Dashenko.

JEAN

What?

EXT. ST. JAMES CAVALIER ROOFTOP - DAY

Green looks over the edge of the rooftop as Malava rides off.

Green sees Dmitri running through the crowd of Maltese People aiming an assault rifle at Malava in the distance.

Green sees Dashenko Guard #1 and Dashenko Guard #2 getting assault rifles out of the trunks of the First Mercedes.

A silenced rifle shot comes from beside Green.

Green sees Dmitri arch his back then fall to the ground dead.

Green spins around to Crosky who has his eye to the rifle scope and his finger on the trigger.

Green swiftly puts his pistol inside his jacket holster.

Green grabs the sniper rifle that Crosky holds, and in a super fast martial arts move, twists it free of Crosky's grip.

EXT. CITY GATES AT FREEDOM SQUARE - DAY

Raul looks across and sees Green on the roof with the sniper rifle in his hands. He cannot see Crosky who is kneeling down.

Raul sees Green reload the sniper rifle then points the rifle to where Crosky must be, out of sight of Raul. Raul talks into his Cellular Phone.

RAUL

Green is on top of St. James Cavalier. He has a sniper rifle.

INT. CIA VAN DUKE OF YORK STREET - DAY

Bill has his Cellular Phone to his ear. He looks back at Jean with an "I told you so" look.

BILL

Green is on the St. James Cavalier, with a sniper rifle.

Jimmy points at the map on the Tablet Computer.

JIMMY

That's here. It's just up ahead.

EXT. CITY GATES AT FREEDOM SQUARE - DAY

Raul, Samuel and Michael grab their back packs off their backs and quickly unpack small fold-up machine guns. Then they run along the road by the stone wall towards Green's location.

EXT. ST. JAMES CAVALIER ROOFTOP - DAY

Green is pointing the sniper rifle at Crosky, confused.

GREEN

We always work alone.

CROSKY

Do we?

Crosky stands up calmly, turns away from Green and runs low across the rooftop to a nearby doorway. The old wooden door is open and leads to an old stone stair well.

Green aims the rifle at Crosky but does not shoot. He needs Crosky alive for information, and Crosky knows this.

Green runs across the roof after Crosky, who has already gone down the stairs out of sight.

INT. STAIRCASE OF ST. JAMES CAVALIER - DAY

Crosky runs quickly down the narrow stairs, his footsteps echoing loudly on the old stone of the staircase.

Green runs after Crosky down the narrow stairs. The long sniper rifle is awkward to carry in the narrow staircase.

EXT. ST. JAMES CAVALIER CAR PARK - DAY

An old wooden door in the side of the ancient stone wall of St James Cavalier opens up and Crosky runs out into a triangular car park beside the building.

Crosky leaps onto a New Scooter parked by the door, takes out the keys, starts up the New Scooter and rides off.

A CAR PARK ATTENDANT yells at Crosky from his small booth.

CAR PARK ATTENDANT

Hey!

Green bursts out from the wooden door and looks around.

Green sees Crosky riding off on his scooter.

Green points the sniper rifle at Crosky.

The Car Park Attendant leaps back inside his booth.

Green shoots at Crosky and the rear tire of Crosky's scooter explodes into shreds of rubber.

Crosky skillfully keeps control of the scooter, driving with the metal rim grinding on the road, and disappears around the corner of the Cavalier out of sight of Green.

Green looks over at the small Car Park Attendant's booth and sees a scooter leaning against it.

Green looks behind him to see Dashenko Guard #1 and Dashenko Guard #2 running through the parked cars of the triangular car park. They are running towards Green, and they raise their assault rifles at Green.

Green runs towards the Car Park Attendant's booth.

Green looks up and sees Raul, Samuel and Michael running along the top of the City Gate towards him with their machine guns.

Green stops at the Car Park Attendant's booth, leans against it, raises the sniper rifle, looks through the scope, takes a quick breath and shoots Samuel in the shoulder.

EXT. CITY GATES AT FREEDOM SQUARE - DAY

Samuel falls to the ground in agony, screaming as he drops his machine gun on the ground. Raul and Michael dive down behind the stone wall beside Samuel.

EXT. ST. JAMES CAVALIER CAR PARK - DAY

Green reloads the sniper rifle.

Green looks inside the Car Park Attendant's Booth.

The Car Park Attendant is hiding in the corner of the booth, staring at Green in fear.

GREEN

Your scooter keys. Now.

The Car Park Attendant is frozen in fear.

Green points the sniper rifle at him.

The Car Park Attendant quickly takes his keys from his pocket and throws them to Green.

Green turns to see Dashenko Guard #1 and Dashenko Guard #2 coming closer towards him through the parked cars, aiming their assault rifles at him. They are close enough now to accurately shoot Green.

Green aims the sniper rifle towards Dashenko Guard #1 and Dashenko Guard #2, then moves it slightly and shoots out the window of a car near them.

As the glass shatters, Dashenko Guard #1 and Dashenko Guard #2 drop behind the parked cars out of sight.

Green turns to the Car Park Attendant

GREEN

Get down.

The Car Park Attendant drops down to the floor of the booth.

Green throws the sniper rifle over his shoulder.

Green jumps on the scooter next to the booth and drives off.

EXT. CITY GATES AT FREEDOM SQUARE - DAY

Raul is crouching down behind the wall, holding his machine gun ready to shoot. Michael is attending to Samuel's wound.

Raul jumps up from behind the wall and fires his machine gun down at the The Car Park Attendant's booth.

INT. ATTENDANT'S BOOTH - DAY

Bullets rip through the booth above the Car Park Attendant who is laying on the floor of his booth in fear.

EXT. CITY GATES AT FREEDOM SQUARE - DAY

Raul catches a glimpse of Green between cars on the scooter as he speeds off out of sight.

Raul turns from the wall and goes over to Samuel, who is laying on the road in agony.

EXT. CASTLE PLACE - DAY

Green rides the scooter up to the Castle Place roundabout.

Green slows down and looks at the options: left to the old city or right to the new town.

Green accelerates right through the roundabout and down Duke of York road towards the new town.

INT. CIA VAN DUKE OF YORK ROAD - DAY

Harry sees Green speeding past on the scooter on the other side of the road.

HARRY

It's Green.

JEAN

Where?

HARRY

There.

Harry looks back at Jean and points to where Green went.

Jean looks back at Green as he speeds off out of sight.

HARRY

What do you want to do?

JEAN

Go after Green.

Harry looks forward again and indicates so that he can turn the CIA Van around in the busy traffic.

Suddenly there is a tap tap of steel on glass.

Harry looks to his right. Next to his window is Malava on her Vespa, wearing dark sunglasses and a white open faced helmet. She is tapping her Desert Eagle on the window glass.

Malava rapidly points the pistol directly at Harry's face.

JIMMY

(screaming)

Nooooo!

EXT. DUKE OF YORK ROAD - DAY

Malava shoots twice into the CIA Van, shattering the window.

Malava swiftly puts her Desert Eagle back into her jacket.

Malava does a power slide U-turn on her super-powered white Vespa and speeds off down the road after Green.

INT. CIA VAN DUKE OF YORK ROAD - DAY

Harry is dead in the driver's seat. Jimmy is covered in blood.

EXT. DUKE OF YORK ROAD - DAY

Malava races between Slow Cars down the road after Green.

EXT. FURTHER ALONG DUKE OF YORK ROAD - DAY

Green looks in his mirror to see Malava chasing after him.

Green accelerates, weaving between Slower Cars.

Malava is slowly catching Green, her Vespa is much faster than it should be.

Green speeds into the roundabout where the Duke of York road becomes Sant Anna street.

Green narrowly misses a collision with a traditional yellow, white and orange striped Malta Bus.

INT. TRADITIONAL MALTA BUS - DAY

BUS PASSENGERS jerk forward in their seats as the Malta Bus brakes hard to miss Green.

The Bus Passengers then see Malava race past them. They get up from their seats to see the action occurring outside.

EXT. SANT ANNA STREET - DAY

Green races along the divided Sant Anna street weaving in between Slower Cars.

Malava follows Green, also weaving between the Slower Cars.

As Green passes A Slow Car he takes out his pistol and smashes in its driver's side window with his pistol.

INT. SLOW CAR - DAY

The SLOW CAR DRIVER pulls his face instinctively away from the shattering glass and swerves his car to the left.

EXT. SANT ANNA STREET - DAY

Malava slows as the Slow Car swerves left in front of her.

A Fast Car crashes into the back of the Slow Car and they both come to a stop in the middle of the road.

Malava drives her Vespa slowly around the two crashed cars then speeds up again and chases after Green.

EXT. END OF SANT ANNA STREET - DAY

Green drives full speed through the gentle right kink in the road at the end of Sant Anna street. Far ahead are the old stone gates of the Porte des Bombes.

EXT. PORTE DES BOMBES - DAY

Green heads the scooter fast towards the stone gates.

Green sees on his right the small Notre Dame Ditch street.

Green drives around an Old Car.

Just before the stone gates Green drives his scooter over the curb onto the wrong side of the road and turns right.

Green drives up the small Notre Dame Ditch street.

Malava passes the Old Car on its left side then she cuts to the right going directly in front of the Old Car.

Malava jumps her Vespa over the curb.

Malava speeds in front of an Oncoming Malta Bus, narrowly missing being hit by the Oncoming Malta Bus.

Malava speeds up Notre Dame Ditch street.

EXT. NOTRE DAME DITCH STREET - DAY

Green speeds around a sharp right hand bend and along the narrow car lined street.

The stone wall of the Botanical Gardens flashes past on Green's right.

Green looks behind to see Malava coming around the corner.

Malava speeds after Green on the narrow street, gaining on him with her high-powered white Vespa.

Green looks ahead to where the road veers to the left and becomes Sa Maison street where San Katsidnoiu street joins from the right.

Several cars come fast from the right passing through the small intersection.

EXT. SA MAISON STREET INTERSECTION - DAY

Malava watches Green approach the intersection at full speed.

An SUV suddenly appears from Green's right at speed, having the right of way.

Green slams on his brakes and slides his scooter sideways towards the passenger side of the SUV.

At the last moment Green leaps from the scooter onto the side step of the SUV and grabs hold of the side mirror, ripping it half off.

Green's scooter bounces off the SUV and back onto the road.

INT. SUV - DAY

A LADY steers the SUV right as she reacts to the crash with Green's scooter.

The Lady screeches the SUV to a stop then looks at Green who is at the passenger side window, holding onto her side mirror.

The side mirror breaks off and Green falls away from the SUV.

Green rolls on the road then skillfully stands up.

EXT. SA MAISON STREET INTERSECTION - DAY

Green runs around the SUV and pulls the driver's door open.

Malava slows down at the intersection and drives around Green's crashed scooter.

Green unbuckles the Lady's seat belt and quickly pulls the Lady out of her SUV.

Malava accelerates towards Green and the SUV.

Green takes off the sniper rifle from his back, throws it onto the passenger seat then jumps in.

Malava calmly speeds past the stationary SUV.

Malava locks her scooter's front brake and in a controlled slide spins her Vespa around in the street to face back towards the SUV.

Malava calmly takes out her Desert Eagle and fires twice at the engine grill of the SUV.

INT. SUV - DAY

Green ducks down in the SUV as Malava shoots a third time at the engine of the SUV.

Green accelerates the SUV directly at Malava.

EXT. SA MAISON STREET INTERSECTION - DAY

Malava puts her Desert Eagle into her jacket then drives in between two parked cars to avoid being hit by the SUV.

Green drives away from Malava down the street, steam coming from the SUV's engine bay.

Malava backs up her Vespa from between the parked cars. Malava power slides her white Vespa around and drives after Green.

Malava sees Green in the distance, speeding through a left hand kink in the road.

Malava cuts through a gap in the fence to her left and into the Sa Maison Gardens.

EXT. SA MAISON STREET FOOTBRIDGE - DAY

Green speeds the SUV through the gap beneath an overhead stone footbridge over the road.

Green slides the SUV through a right handed curve. Green cuts the corner to the wrong side of the road to control the SUV.

A Large Truck coming the other way swerves to not crash into the SUV and crashes into a wall on the other side of the road.

INT. SUV - DAY

Green looks ahead of him and sees the water, a small ferry terminal and a sharp left hand bend.

EXT. END OF SA MAISON STREET - DAY

Green speeds down the road towards the water.

Green turns left where the road turns when it meets the water of Pieta Creek.

Green drives along the edge of the Sa Maison Gardens.

EXT. SA MAISON GARDENS - DAY

Malava bounces her Vespa across a dirt track through the middle of the Sa Maison Gardens as two startled PARK LOVERS leap up and run out of her way.

Malava looks through the trees of the garden at Green driving the SUV along the road ahead of her but on her right.

Malava will intercept Green when she arrives at the road. Beyond is the water of Pieta Creek.

INT. SUV - DAY

Green glances left and ahead through the trees and sees Malava in the park racing towards the road ahead of him.

EXT. PIETA CREEK ROAD - DAY

Green swerves around a Slower Car in front of him and accelerates the SUV down the road beside the water.

EXT. SA MAISON GARDENS - DAY

Malava keeps her right hand on the throttle and takes her Desert Eagle out of her jacket with her left hand.

EXT. PIETA CREEK ROAD - DAY

Malava bursts from the park on her Vespa, over the footpath and onto the road beside the SUV.

Malava shoots the front left tire of the SUV, causing it to blowout, and this causes the SUV to swerve to the left.

INT. SUV - DAY

Green fights to control the SUV as it pulls to the left.

EXT. CURVE IN PIETA CREEK ROAD - DAY

Green drives the SUV on the wrong side of the road to the right as the road curves around the end of the Pieta creek.

Green swerves around several Oncoming Cars and drives onto Marina street.

EXT. MARINA STREET - DAY

Green drives the SUV the wrong way down Marina street. There are many Motor Boats parked against the stone wall at the side of the road on the right.

Surprised Drivers swerve their Cars out of Green's way.

Malava on her Vespa comes up fast behind the SUV and points her pistol at the SUV's rear left tire.

INT. SUV - DAY

Green looks at the Cars of the Surprised Drivers swerving out of his way on the narrow road.

Green looks in his rear view mirror and sees Malava shoot his rear left tire.

The SUV vibrates violently and Green fights the steering wheel to control the SUV.

EXT. MARINA STREET - DAY

Green drives the SUV down the road with no left side tires, the metal rims grinding on the road, the SUV swerving from side to side.

Speeding Cars pull out of the way as Green fights to control the SUV.

Malava accelerates towards the front of the SUV.

INT. SUV - DAY

Green looks through his side window and sees Malava beside him with the Desert Eagle in her left hand.

Green looks ahead and sees an Oncoming Car heading at him.

Green turns the SUV towards the Oncoming Car.

EXT. MARINA STREET - DAY

Malava is pushed by the SUV towards the Oncoming Car.

Malava looks ahead and sees the Oncoming Car heading towards her.

Malava slows her Vespa slightly and moves to pull in behind the SUV to avoid the Oncoming Car.

INT. SUV - DAY

Green looks in the rear view mirror of the SUV and sees Malava pull in behind him.

Green slams hard on the brakes of the SUV.

EXT. MARINA STREET - DAY

The SUV suddenly slows.

Malava's Vespa crashes into the back of the SUV.

Malava leaps off the Vespa as it bounces back off the SUV.

Malava grabs hold of the roof rack on the SUV with her right hand, the Desert Eagle pistol still in her left hand.

Malava pushes off from the rear bumper of the SUV with her feet and swings herself onto the roof of the SUV in a gymnastic style movement.

INT. SUV - DAY

Green hears Malava land on the roof of the SUV as he struggles to control the damaged vehicle.

Green looks forward to his right and sees low hanging trees, a pedestrian pathway, a stone wall and many small Motor Boats moored in the creek near the stone wall.

Green puts on his seat belt, glances at the "Air Bag" sign on the wheel then swerves the SUV towards a space between two large trees where there are many low laying branches.

EXT. MARINA STREET - DAY

Malava is holding onto the roof rack of the SUV with her right hand while holding her Desert Eagle pistol in her left hand.

Malava looks up and sees the trees ahead of her and several low laying branches that are about to hit her hard.

Malava jumps up to a squatting position on her feet then does a gymnastic back flip off the SUV just before it goes through the trees.

Malava drops her Desert Eagle pistol as she lands on the ground on her feet, her momentum sending her into a tumble.

Malava puts both her hands forward onto the ground to control her tumble, turning the dangerous tumble into a harmless gymnastic style forward roll.

INT. SUV - DAY

Green slams on the brakes of the SUV and swerves it away from the stone wall as it bursts onto the pathway that runs along the side of the creek.

EXT. STONE WALL - DAY

Several PEDESTRIANS dive out of the way as Green crashes the SUV sideways into the stone wall at the side of the creek.

INT. SUV - DAY

The airbags activate as the SUV comes to an abrupt halt.

Green pushes away the airbags then leans forward and grabs the sniper rifle from the passenger side floor of the SUV.

EXT. STONE WALL - DAY

Green jumps out of the SUV.

Green glances back at Malava through the trees.

Malava gets up off the ground, and looks back at her Desert Eagle pistol that is a few meters behind her.

Green leaps over the small stone wall and jumps into a Motor Boat that is moored there.

Green throws off the tie rope, releasing the Motor Boat.

Green goes to the controls of the Motor Boat.

EXT. MARINA STREET - DAY

Malava sees the SUV crashed into the stone wall ahead.

Malava looks back at her Desert Eagle pistol on the ground.

Malava runs back to her Desert Eagle pistol and picks it up.

EXT. IN THE MOTOR BOAT - DAY

Green pulls five wires down from behind the steering wheel console and short circuits them randomly together. Two of the wires short circuit and the motor starts.

Green twists the two wires together then slams the throttle into reverse. Green speeds the Motor Boat backwards away from the shore past several other motor boats.

EXT. STONE WALL - DAY

Malava runs through the trees and up to the stone wall.

The Pedestrians who are there are shocked to see Malava with a pistol and run away in fear.

Malava sees Green turn the Motor Boat around in a tight circle and speed the Motor Boat forward away from her.

EXT. IN THE MOTOR BOAT - DAY

Green looks back and sees Malava at the stone wall pointing her Desert Eagle pistol at him.

Malava shoots twice at Green, but he is out of range and the bullets land in the water between him and Malava.

EXT. STONE WALL - DAY

Malava lowers her pistol and stares at Green.

A slight smile flashes across Malava's face.

EXT. IN THE MOTOR BOAT - DAY

Green looks back at Malava.

Green sees Malava stare at him for a few seconds.

Green sees Malava turn and walk away.

Green looks back to where the Motor Boat is going.

EXT. DUKE OF YORK ROAD - DAY

Jean and Suzie are at the open driver's door of the CIA Van comforting a blood covered Jimmy who sits there in shock. Harry lays dead in the driver's seat. Bill stands nearby.

Raul and Michael arrive on their scooters.

Raul gets off and walks over to Jean. Raul looks at Jean with wild eyes, excited about the gun fight with Green.

Raul sees Harry and the excitement leaves his face.

RAUL

Green did this?

BILL

No, it was somebody else. A girl.

Jean looks at Bill, then back at Harry and Jimmy.

EXT. FLORIANA - NIGHT

An aerial view of the old town of Floriana in Malta.

EXT. OLD BAKERY STREET FLORIANA - NIGHT

Green walks up the old street. Behind him is the distinctive Dome of the Carmelite Church.

Green looks at the number on the building near him: '326'.

Green glances across the street and sees the building in the photo of Banov, Victor and Dashenko. No lights are on.

Next to a heavy wooden door at the front of the building is the red and white Maltese cross. Below the cross is '333'.

Green looks both ways, then crosses the road and walks down a dark lane near 333 Old Bakery Street.

EXT. REAR OF 333 OLD BAKERY STREET - NIGHT

Green comes out of the dark lane into a back lane.

An Old White Scooter is parked against a wall across from a wooden door at the back of 333 Old Bakery Street.

Green looks at the white scooter then goes to the wooden door.

Green sees a heavy padlock on the door. Green takes out his lock pick tool and tries to open the padlock. It is an ancient padlock and his tool is way too sophisticated to open it.

Green pulls at the old padlock and it opens. Green looks around the street concerned then back at the old padlock.

Green takes off the old padlock, pulls open the wooden door and goes inside 333 Old Bakery Street.

INT. BACK STAIRCASE - NIGHT

Green takes out a large Flashlight and shines it down steep stone steps. The stairs open into a room at the bottom.

Green slowly and quietly pulls the wooden door closed behind him, then goes quietly and carefully down the stairs.

INT. SMALL ROOM - NIGHT

Green comes into a small room. On the other side of the room in the stone wall is a huge stainless steel door.

Green shines the flashlight on the huge stainless steel door. There is no lock or handle.

Green walks over to the door and listens. Silence.

Green leans against the door and it moves slightly despite its size. Green stops and thinks to himself.

Green leans hard against the door and it opens a crack.

Green points his light away from the crack so it does not shine into the room beyond.

Green lets his eyes adjust to the semi-darkness, then looks through the crack. Through the crack is a large dark chamber.

There is nothing in the chamber except for seven brick pillars that hold up the roof.

Green pushes hard on the door and it opens up enough for him to step through the door.

INT. THE CHAMBER - NIGHT

Green enters a large dark chamber.

Green shines his flashlight around the room which is empty except for the seven brick pillars holding up the roof. There are no windows or doors in the chamber.

Green looks for a light switch on the wall. Nothing.

Green shines his light across the stone floor. It is smooth and empty. Then the light of something small on the floor in the middle of the room flickers back at him.

Green moves slowly across the chamber, shining his flashlight around the chamber, his footsteps echoing out on the stone.

Green slowly comes up to an empty squashed cigarette packet on the floor, the inner metal wrapper occasionally reflecting his flashlight beam back at him.

Green picks up the cigarette packet and looks at it. It is a Donskoy Tabak brand from Russia.

Green turns the cigarette packet over. On the back is a small tobacco tax stamp from Abkhazia.

Green hears a faint noise and spins around.

Malava is in the doorway, her Desert Eagle is in her hand, but it is pointing down at the floor, not at Green.

MALAVA

You took your time.

Malava walks into the chamber. She is wearing a red jacket.

Green looks at the pistol in her hand pointing to the floor. He knows she could have killed him if she wanted to.

MALAVA

Do you remember this place?

Green looks at Malava intensely. Then a flashback hits him...

A flash back – rapid images:

- The chamber is lit up, mats on the floor, weapons on the walls. It is filled with HALLMARK ASSASSINS training in the martial art known as Escrima. Some of the Hallmark Assassins Green has battled against in the past. They are called VADA, MR GLASSES, ROMBER, and Crosky.

- In another part of the chamber, Malava is fighting hand to hand with Green. Malava flips Green over her shoulder onto his back on the mats and immediately strikes for his throat.

Green grabs Malava's hand in flight and twists it, flipping her onto the mat. Green leaps on top of her pinning her to the mat in a submissive yet sexual position.

- Green stands with a single wooden stick in his hand in front of an OLD FILIPINO MAN who is holding two wooden sticks. The Old Filipino Man does the same dual move that Green used to kill Movic.

The Old Filipino Man stops his movement when he is holding one of the wooden sticks against Green's jugular.

- Crosky faces Green in hand to hand combat, surrounded by a ring of Hallmark Assassins. Also watching them is Victor with Lilly next to him. Crosky gestures for Green to come to him and fight. Green moves slowly towards Crosky.

INT. THE CHAMBER - NIGHT

Back in the present.

Green is momentarily disorientated by the flashbacks. Malava is now standing a few feet from Green, her fit upper body revealed by a tight white top. Her red jacket and pistol are on the floor by the door, a long way from her.

MALAVA

Do you remember that we...

Malava stops talking and moves closer to Green. Green looks at Malava confused.

GREEN

What?

Malava moves forward, with her head tilted up, and kisses Green. Green pushes Malava away from him.

GREEN

What are you doing?

Malava moves in again to kiss Green, then suddenly grabs the flashlight from Green's hand and steps back.

MALAVA

How much do you remember, Robert?

Lights off - Malava turns off the flashlight. Total darkness in the chamber. There is the sound of Malava running through the chamber on the smooth stone floor.

Lights on - Malava is behind Green. She slams her boot down on his inner knee and he drops to the ground.

Lights off - The sound of Malava running, then silence.

Lights on - Malava is in front of Green. She slams Green in the Adams Apple with her fist.

Green grabs his throat and struggles to breathe.

Malava walks slowly around Green looking at him. She suddenly runs straight at Green. At the last second she turns the flashlight off.

Lights off – The sound of Green grunting then the sound of Malava running. The sound of Green running.

Lights on – Malava stands alone. Green has vanished.

Malava shines the flashlight around the chamber.

Malava walks over to the nearest brick pillar and slowly circles around it. The movement of the light gives Malava's position away to anyone hiding behind the pillar.

Malava comes around the pillar. Green is not there.

Malava approaches the next pillar. Malava circles slowly around the pillar keeping some distance from it.

Malava comes all the way around. Malava stops annoyed.

MALAVA

Come on Robert. Come out and fight.
This is boring.

Malava turns around suddenly to the pillar behind her and takes a few steps towards it.

Green suddenly runs from the pillar that Malava had just turned away from and runs at her back.

Malava spins around just as Green slams his palm up into Malava's nose, breaking it.

Malava drops the flashlight and it rolls on the floor.

Green punches Malava in the solar plexus and she doubles over, struggling to breathe.

Green smashes his boot down onto Malava's inside knee and she drops down to the floor.

Green goes quickly over to the door and picks up the Desert Eagle pistol, then comes back to Malava and points the gun at her forehead.

Malava looks past the gun into Green's eyes.

GREEN

Where is Victor Hallmark?

Malava struggles to breathe. She speaks patronizingly, mimicking Green's words but in a childish tone of voice.

MALAVA

(childishly)

"Where is Victor Hallmark?"

GREEN

Where is he?!

MALAVA

Waiting for you.

GREEN

Answer me, or I swear to God I'm going to kill you.

MALAVA

(childishly)

"I swear to God I'm going to kill you." Can you hear how pathetic you have become?

Malava slowly stands up and aims herself at Green, ready to run towards him.

GREEN

Don't do this.

MALAVA

I don't have a choice.

Malava takes a deep breath, then runs at Green.

Green shoots Malava in the leg and she falls to the ground.

Malava does not scream. Her leg is grazed by the bullet. She is not seriously injured.

Green stands over Malava, pointing the pistol at her.

MALAVA

You win, again.

Green takes the cigarette packet from his pocket and looks at it. Then he looks down at Malava.

GREEN

This ends. Now.

MALAVA

I preferred the old you. Less talk,
more action.

Green points the pistol at Malava's head.

INT. HALLMARK BASE OFFICE - NIGHT

Victor is sitting behind his desk looking at the giant computer monitor. Lilly and Crosky are standing to one side of Victor, also watching.

In the middle of the computer screen is a large image of Elizabeth, Barton and Earl in the dark ancient room of The Knights of Malta.

Around that image are moving web cam videos of Green from the last three years. They include:

- Green on top of the old building in Moscow.
- Green arriving in Malta on the fishing boat.
- Green shooting at Raul in Freedom Square.
- The SUV having crashed into the stone wall.
- Green fighting Malava in the dark chamber.
- Green fighting with Romber in a house in Warsaw.
- Seen from a distance, at a farm house in Italy, Green with a shotgun in his hand, running through a field of wheat towards Mr Glasses, while black birds fly overhead.
- Green fighting against Vada in an apartment in London.

Earl speaks to Victor from the monitor.

EARL

Did he find the cigarette packet?

VICTOR

Yes.

ELIZABETH

Then it is only a matter of time.

Elizabeth clicks a button and the image goes blank.

Victor clicks the blank image with his mouse and a video comes on the screen to replace it. It is a video of Malava in the chamber. She is laying on the chamber floor half unconscious, but is moving slightly.

INT. THE CHAMBER - NIGHT

Malava is laying on the floor of the chamber, the flashlight next to her, shining away from her, lighting up the chamber.

Malava has a large bleeding bruise on her forehead. Her red jacket has been wrapped around her gun shot wounded leg stopping the blood from flowing out.

Malava opens her eyes, looks around quickly, then slowly stands up on her good leg and limps over to the door.

EXT. REAR OF 333 OLD BAKERY STREET - NIGHT

Malava comes out of the wooden door and into the back street. The Old White Scooter is against the building wall.

Malava looks around, then limps over to the Old White Scooter.

Malava looks under the Old White Scooter and sees a small metal box stuck to the bottom of the Old White Scooter.

Malava pulls off the small metal box and throws it into a nearby drain. Malava gets onto the Old White Scooter and drives off down the narrow street.

EXT. MALAVA'S APARTMENT - NIGHT

Malava arrives at a normal apartment building.

Malava parks her Old White Scooter among several Scooters at the front of the building, looks around concerned, then she hobbles to the front door of the building.

INT. MALAVA'S APARTMENT BATHROOM - NIGHT

Malava is in her underwear sitting on the edge of the bath tub. She is stitching up the bullet hole in her leg. The large bullet only grazed her leg, taking out a bloody chunk of flesh on the side of her thigh. There is blood in the bath.

A loud bang from outside the bathroom. Malava leaps up and runs out of the bathroom, ignoring her pain.

INT. MALAVA'S APARTMENT HALL - NIGHT

The front door to Malava's apartment has been smashed open and Dashenko Guard #1 and Dashenko Guard #2 run in with assault rifles aimed ready to shoot Malava.

Malava runs from the bathroom across the hallway into the kitchen as Dashenko Guard #1 and Dashenko Guard #2 run in.

INT. MALAVA'S APARTMENT KITCHEN - NIGHT

Malava limps to her refrigerator as Dashenko Guard #1 and Dashenko Guard #2 run into the small kitchen and charge towards her from behind.

Malva opens the refrigerator but Dashenko Guard #1 slams the refrigerator door closed with his large body.

Malava spins around to see Dashenko Guard #2 pointing his assault rifle directly at her head.

Malava grabs the assault rifle of Dashenko Guard #2 and tries to twist it out of his grip.

Dashenko Guard #1 smashes Malava in the temple with the butt of his assault rifle and she is momentarily stunned but still holds onto the assault rifle of Dashenko Guard #2.

Dashenko Guard #1 smashes Malava in the temple a second time and she lets go of the assault rifle of Dashenko Guard #2.

Malava turns and tries to open the refrigerator again.

Dashenko Guard #1 sweeps Malava's feet out from under her and she falls to the ground, then rolls over onto her back.

Dashenko Guard #2 aims his assault rifle at Malava's head.

INT. MALAVA'S APARTMENT HALL - NIGHT

Malava is dragged by her hands from the kitchen and down the hall by Dashenko Guard #1 and Dashenko Guard #2. Malava is bound at her hands and feet by tape, is gagged and barely conscious, but her eyes are open and she is looking around.

As Malava is dragged towards the front door she looks up to see Green standing in the corridor beyond the front door.

Green ignores Malava as she is dragged past him and out into the corridor by Dashenko Guard #1 and Dashenko Guard #2.

Dashenko Guard #2 glances at Green as they pass with a look of appreciation for delivering the killer of their boss.

Green watches them leave, then closes the front door as best as he can, given that the lock was just destroyed.

INT. MALAVA'S LIVING ROOM - NIGHT

Green comes into the living room and throws his black bag on a coffee table then places a black box tracking device and the large Desert Eagle pistol next to it.

Green looks around the room and sees a framed Painting on the wall. It is plain and unimportant.

Green goes over to the Painting and takes it off the wall.

Green turns the Painting over and lays it down on the coffee table back side up.

Green takes out a hunting knife from his pocket, and opens the wooden backing of the painting.

Inside are two passports. Green takes out the two passports and looks at them quickly.

One passport is a Maltese passport for Malava. Green opens it up and flicks through the passport. Green sees many stamps from travel in Europe, North Africa and the Middle East.

Green looks at the second passport. It is a Russian passport, also for Malava. Green flicks through the passport and sees several stamps for Adler airport in Russia, and also entry visas into the independent republic of Abkhazia.

INT. MALAVA'S KITCHEN - NIGHT

Green opens Malava's refrigerator and takes out a 9 mm pistol from the top shelf.

Green opens the freezer box and takes out a plastic bag that is wrapped up tightly, the bag obscuring its contents.

Green puts the plastic packet on the sink, grabs a sharp kitchen knife and cuts the packet open. Inside is a large whole frozen fish.

Green uses the kitchen knife to cut the fish open. Inside is a hard white plastic box.

Green pulls the plastic box out of the fish and opens it. Inside the plastic box are three 1 kilogram bars of gold.

Green puts the gold bars in his pocket then leaves the room.

INT. MALAVA'S BEDROOM - NIGHT

Green goes to the bedroom dresser. He pulls out the second bottom draw of the bedroom dresser.

Green empties the clothes out on the bed.

Green takes out his hunting knife and jams it into the bottom of the draw and pulls up hard. A false bottom opens up.

Inside the hiding place are fresh bundles of money which Green shakes out onto the bed. There are high value Euros, American Dollars, British Pounds, Russian Rubles and currency from Mediterranean rim countries like Turkey, Egypt, Morocco.

Green takes the money, puts it into his pockets and leaves.

INT. MALAVA'S BATHROOM - NIGHT

Green comes into the bathroom. He sees blood in the bath and the sewing kit that Malava was using on the sink.

Green opens a mirror fronted cupboard over the sink to reveal a drugs cabinet. He takes out a plain bottle of pills with a black and white label. Green looks at the bottle closely for a moment, then slips it into his pocket.

EXT. MALTA AIRPORT RUNWAY - DAY

Dashenko's private Jet is parked near the runway, the morning sun shining across the runway behind it.

Next to the Jet is a MALTA PASSPORT OFFICIAL, Dashenko Guard #1 and Dashenko Guard #2.

Dashenko Guard #1 hands an envelope to the Malta Passport Official who takes it and puts it inside his jacket.

Dashenko Guard #1 and Dashenko Guard #2 walk up the steps and into the Jet.

Dashenko Guard #2 pulls up the stairs and the door closes.

Dashenko's Jet moves towards the runway.

INT. DASHENKO'S JET - DAY

Dashenko Guard #1 and Dashenko Guard #2 sit in comfortable seats in the private jet.

Green is sitting opposite them looking out the window. His black bag sits next to him.

Dashenko Guard #1 leans across and whispers to Dashenko Guard #2 in Georgian, with a very slight smile on his face.

DASHENKO GUARD #1
(in Georgian)
He's a god damn one man slaughter
house.

INT. APARTMENT ON LAZARETTO CREEK - DAY

Suzie, Bill, Jean, Raul and Michael stand at a table in the middle of the apartment looking at images from traffic cameras and photographs from the Malta police.

They are subdued, still in shock at Harry's death.

The images on the table include:

- Malava at the van shooting Harry.
- Malava driving behind Green on the scooters.

- The SUV crashed against the stone wall.
- The attendant's booth filled with bullet holes.
- Harry dead in the CIA Van.

Raul's cellular phone rings and he answers it.

RAUL
Yes?... When?... Where is it
going?... Where?... Ok, I will call
you back.

Raul hangs up the phone then talks to Jean.

RAUL
Dashenko's jet left Malta for Russia.

Jean thinks for a moment.

JEAN
Is Dashenko's body still in the
morgue?

RAUL
Yes.

SUZIE
Then who's on that jet?

JIMMY
Green.

Jean looks at Jimmy surprised, then impressed.

BILL
Green's not on that jet.

JEAN
Call Langley. I want to know where
they land. And get our jet ready.
We're following that jet.

BILL
What about Director Miles?

JEAN
Tell him we're looking for Green.

EXT. ADLER AIRPORT RUNWAY - DAY

Dashenko's Jet sits in the private jet parking area of the large Russian airport near Sochi.

Near to Dashenko's Jet is a private jet client office and a car park. Beyond that is a road on the outside of the airport.

Two PASSPORT OFFICERS stand at the bottom of the open steps of Dashenko's Jet. Dashenko Guard #2 stands with them.

Green comes out with his black bag over his shoulder and comes slowly down the stairs.

Green shows his Russian passport to a Passport Officer but looks down with respect.

The Passport Officer looks carefully at the passport then at Green. He then stamps the passport and hands it back to Green.

PASSPORT OFFICER
(speaking Russian)
Welcome home.

GREEN
(speaking Russian)
It feels good.

Green takes a step forward but the Passport Officer holds out his hand to stop Green, then gestures for Green to hand him the black bag.

Dashenko Guard #2 steps forward to the Passport Officer.

DASHENKO GUARD #2
(speaking Russian)
No.

Dashenko Guard #2 gestures for Green to leave.

Green walks quickly over towards the private Jet client office as the Passport Officer turns to Dashenko Guard #2.

EXT. ADLER AIRPORT - DAY

Green comes out of the private jet office, and onto a road outside of the airport, his black bag over his shoulder.

Green looks to a fenced off car park and sees the Expensive Black SUV of Crosky among other expensive vehicles.

Green walks along the outside of the airport down the road.

Green sees A RUSSIAN DRIVER getting out of an old Niva SUV.

Green goes up to the Russian Driver and talks to him.

Green pulls some Russian rubles out of his pocket.

EXT. RUSSIAN ABKHAZIA BORDER - DAY

An old Soviet style checkpoint with wooden boom gates across the road and many BORDER GUARDS armed with AK47's.

Green drives the old Russian Niva SUV to the check point.

A Border Guard with an AK47 rifle slung over his shoulder slowly and seriously approaches the vehicle.

Green winds down the window of the Niva SUV.

BORDER GUARD
(speaking Russian)

Papers.

Green hands over his fake Russian passport to the Border Guard who opens it up. Inside are many Russian rubles, a bribe.

The Border Guard looks at Green, then inside the Niva SUV. In the back seat is Green's black bag.

The Border Guard looks back at Green who is looking forward, not making eye contact.

The Border Guard takes the money out of the passport and hands it back to Green.

Green takes back his passport without making eye contact.

BORDER GUARD
(speaking Russian)

Go.

The Border Guard steps back and waves Green through the border post. Green puts the Niva into gear and drives slowly towards the wooden boom gates.

ANOTHER BORDER GUARD raises the wooden boom gate and Green drives out of Russia into Abkhazia.

The Border Guard walks to the control booth while watching Green drive off into the distance.

The Boarder Guard reaches into the open window of the control booth and picks up a Cellular Phone that sits next to an old rotary phone.

EXT. KHEIVANI - DAY

Green drives the Niva through the Abkhazian town of Kheivani.

Poor ABKHAZIAN PEOPLE suspiciously watch Green drive through their small town.

EXT. COAST ROAD - DAY

Green drives along a road between the Black Sea and the mountains on the coast of Abkhazia.

INT. LADA NIVA SUV - DAY

The Niva SUV rounds a bend in the road. At the sea on a cliff is the old building of the Hallmark base.

Green looks over briefly at the base as he drives past.

EXT. HALLMARK BASE - DAY

There are four black Jeep SUV's parked in the compound. There are many surveillance cameras on the building.

Hallmark Guard #1 and Hallmark Guard #2 stand inside the gate with modern assault rifles on their shoulders. The three Rottweiler Dogs walk back and forth.

EXT. NARROW SIDE ROAD - DAY

Green turns off the coast road and up a dirt side road.

EXT. MOUNTAIN PARKING SPOT - DAY

Green parks the Niva SUV so that it is hidden amongst trees.

Green gets out and opens the back door.

Green takes out his bag and takes out the sniper rifle that he took off Crosky in Malta. It has been disassembled.

Green swiftly assembles the sniper rifle.

Green slings the sniper rifle over his shoulder.

Green puts his bag over his other shoulder.

Green runs up a winding mountain path and into the forest.

EXT. HALLMARK BASE COURTYARD - DAY

Crosky's Expensive Black SUV arrives at the large secure gates of the Hallmark base.

The three Rottweiler Dogs run back and forth as Hallmark Guard #1 and Hallmark Guard #2 walk over to the gates.

Hallmark Guard #1 and Hallmark Guard #2 open the gates and the Expensive Black SUV drives inside.

EXT. MOUNTAIN RIDGE - DAY

Green is laying on the ground on a mountain ridge above the Hallmark Base camouflaged by thick bushes all around him.

Green is looking through the scope of the sniper rifle. Next to him on the ground he has a smart phone with a GPS app open showing his GPS location, and a large Satellite Phone.

EXT. HALLMARK BASE - DAY

Through Green's sniper scope:

- There is a Hallmark Helicopter on the roof.
- HALLMARK GUARD #3 and HALLMARK GUARD #4 stand near by the Hallmark Helicopter.
- The three Rottweiler Dogs run back and forth.
- Hallmark Guard #1 and Hallmark Guard #2 quickly close the gates and lock them.

- Crosky's Expensive Black SUV parks near the front door of the building.
- Crosky gets out of the Expensive Black SUV.
- The Expensive Black SUV is between Green and Crosky, making him a hard target.
- Green aims the crosshairs of the scope to Crosky's head as he walks up a few stairs to the front door of the building.

EXT. MOUNTAIN RIDGE - DAY

Green moves his trigger finger against the trigger of the sniper rifle, then stops as he imagines killing Crosky.

Green takes his hand off the sniper rifle.

With a slow movement Green presses the screen on the smart phone with a GPS app and the screen illuminates.

Green slowly picks up the Satellite Phone from the ground next to him and dials a number.

Green puts the phone to his ear and looks down at the smart phone with the GPS app.

INT. CIA JET - DAY

Jean, Bill, Suzie and Jimmy are in a small CIA private jet flying to Moscow from Malta. The jet has an efficiently designed interior, rather than a luxury interior.

Bill is talking on a phone attached to his seat.

BILL

Thank you.

Bill puts the phone into a holder then looks at Jean.

BILL

Green landed at Adler airport. It's next to Sochi, where they had the winter Olympics.

JIMMY

It's also next to Abkhazia.

JEAN

Abkhazia?

JIMMY

It's a small independent country,
though Russia doesn't agree...

The phone imbedded in Jean's airplane seat rings.

Jean looks at the phone surprised then takes the call.

JEAN

Hello?

INT. CIA JET COCKPIT - DAY

The CIA PILOT is talking on a phone attached to a console at his side. The CIA COPILOT is reading a magazine. The plane is flying on autopilot.

CIA PILOT

We have a rerouted call for Jean
Rogers. Coming from your Langley
office. Priority blue.

The CIA Pilot presses a button on the phone and puts the phone back on its console at his side.

INT. CIA JET - DAY

Jean is holding the airplane phone to her ear.

JEAN

Jean Rogers.

EXT. MOUNTAIN RIDGE - DAY

Green speaks into the satellite phone while looking over at the Hallmark Base.

GREEN

What did you find on Victor Hallmark?

INT. CIA JET - DAY

Jean looks to Bill.

JEAN

Green?... Wait.

Jean opens a briefcase beside her seat and rummages through a series of folders, looking at their covers.

Jean takes one of the folders out, puts it on her desk and opens it up.

Jean flicks through some papers and photos showing Peter Brown and Victor Hallmark together in military uniforms in Vietnam.

JEAN

Peter Brown... your father... and Victor Hallmark were in the Vietnam War together.

Jean looks at other page of the file showing a CIA report on Peter Brown and Victor Hallmark.

JEAN

Then they worked for the CIA after the war. Top secret medical research. Then your father quit. Victor's file ends after your father died. It says he retired. Nobody knows where Victor is now.

EXT. MOUNTAIN RIDGE - DAY

Green speaks into the satellite phone.

GREEN

Write this down.

INT. CIA JET - DAY

Jean picks up a pen then closes the folder on her desk and prepares to write on the cover of the folder.

GREEN (OS)

43, 21, 52, 26.

Jean writes the numbers on the file cover in big numerals.

JEAN

What are they?

EXT. MOUNTAIN RIDGE - DAY

Green reads more numbers off the GPS Device.

GREEN
40, 06, 25, 26.

INT. CIA JET - DAY

Jean writes the second set of numbers on the paper.

JEAN
Green? What are these numbers?

EXT. MOUNTAIN RIDGE - DAY

Green turns off the GPS Device.

GREEN
They are Victor Hallmark.

JEAN (OS)
Hallmark?

GREEN
If you want answers then that is
where you will find them. But you
will need to send commandoes.

INT. CIA JET - DAY

Jean has the phone at her ear.

JEAN
Commandoes? That's impossible.

EXT. MOUNTAIN RIDGE - DAY

Green looks through the sniper scope again.

GREEN
Ok Jean, your the boss.

Green hangs up the satellite phone and places it next to him.
Then Green looks through the sniper scope again at the
Hallmark Base.

INT. CIA JET - DAY

Jean looks at the phone then puts it back to her ear.

JEAN

Green?

Jean hangs up the phone.

Jean turns the file on her table for the others to see.

JEAN

They are numbers. What are they? He said they were Victor Hallmark.

BILL

It's some kind of code.

JIMMY

They are co-ordinates. Latitude and longitude.

Jean looks at Jimmy impressed.

Jimmy pulls out his Tablet Computer. Jimmy opens up the mapping program and types in the coordinates.

Jimmy shows Jean his Tablet Computer. The map shows a location in Abkhazia on the coast.

JIMMY

Abkhazia.

Jean looks at Bill.

JEAN

Abkhazia. Victor Hallmark. This is what we have been looking for.

BILL

You want to send commandoes?

JEAN

Green will need backup.

BILL

What are you thinking?

JEAN

We will send in some Navy Seals. We need to know what is there.

BILL

You can't do that Jean.

Jean looks at the file on Victor Hallmark and Peter Brown.

JEAN

We need to trust Green.

BILL

It's Russia. You can't just invade Russia.

JIMMY

It's Abkhazia, it's not Russia.

Jean looks at Jimmy.

JEAN

Where is our nearest US base?

JIMMY

Incirlik Air Force Base, Turkey.

Jean picks up the phone on her seat, presses a button on the phone.

CIA PILOT (OS)

Yes?

JEAN

Redirect to Incirlik Air Force Base in Turkey.

CIA PILOT (OS)

Yes Ma'am.

Jean puts down the phone.

BILL

Are you sure you want to do this?

JEAN

We need to know what's there.

BILL

You could lose everything. Director Miles won't...

JEAN

I'm not telling Miles!

Jean picks up the airplane phone again and starts to make another phone call.

Jimmy looks at Suzie and then at Bill excited to be doing something that is most likely illegal.

EXT. NAVY CRUISER - NIGHT

A US Navy Cruiser is sailing in the Black Sea at night.

A Navy Transport Helicopter comes in to land on the foredeck of the Navy Cruiser.

SIGNAL MAN #1 guides it in to land with glowing lanterns.

SIGNAL MAN #2 watches him carefully.

COMMANDER BERGEN and Navy Seal OFFICER WILL watch as the Navy Transport Helicopter lands on the foredeck of the Navy Cruiser.

Jean, Bill, Jimmy and Suzie get out of the Navy Transport Helicopter.

COMMANDER BERGEN guides them to a nearby doorway.

COMMANDER BERGEN

This way.

INT. NAVY CRUISER BRIDGE - NIGHT

NAVY SHIP OFFICERS and NAVY SAILORS stand at the sophisticated electronic controls of the Navy Ship, driving it through the dark waters of the Black Sea.

The bridge is dark so that the CREW can see out into the night. A single light shines down on a map table.

A SONAR MAN watches a sonar scope that scans the dark waters underneath the Navy Ship.

A RADAR WOMAN watches a radar scope that scans the air around the Navy Ship.

A RADIO OPERATOR looks at his Radio Equipment.

At the map table stand Jean, Bill, Jimmy, Suzie, Commander Bergen, Officer Will, NAVY SEAL #1, and NAVY SEAL #2.

The group are looking at black and white aerial images of Dashenko's Jet at Adler Airport in Moldovka, Green leaving the airport and buying the old Niva SUV. There is a satellite image of the coast of Abkhazia.

Commander Bergen points with authority at a satellite image of the city of Kheivani.

COMMANDER BERGEN

We tracked your man to here. We will have another satellite passing over in fifteen minutes. Then we will try to find him again.

JEAN

Try this location.

Jean hands Commander Bergen a piece of paper with the coordinates from Green written on it.

COMMANDER BERGEN

What is it?

JEAN

It's the strike zone.

Commander Bergen locates this latitude and longitude on the satellite map of the area.

COMMANDER BERGEN

That's Abkhazia.

JEAN

We need to know what is there.

COMMANDER BERGEN

The Russians still think it's Russia. They are going to come for us. We're only going to have a few minutes.

JEAN

It's not going to be pretty, is it?

COMMANDER BERGEN

I don't think so.

Commander Bergen hands the coordinates to Officer Will.

COMMANDER BERGEN

Time to go.

OFFICER WILL

Yes Sir.

COMMANDER BERGEN

Be careful.

OFFICER WILL

Always Sir.

Officer Will salutes Commander Bergen, who salutes back. Several of the other Navy Ship Officers and Navy Sailors salute Officer Will.

Officer Will glances at Jean and nods slightly.

Jean and her Team watch as Officer Will, Navy Seal #1 and Navy Seal #2 leave the Bridge.

INT. HALLMARK BASE OFFICE - NIGHT

Crosky comes into Victor's office. Victor is standing behind his desk looking at the giant computer screen that covers most of the wall opposite his desk. Crosky looks at the screen.

In the middle of the screen is an image from an infrared camera showing Green hiding in the bushes with the sniper rifle. Green is looking through the scope at the base.

Victor looks at Crosky.

Victor clicks on a blurry red image on the side of the screen. It blows up to fill the screen. The image is an infrared satellite view of the Navy Cruiser.

On the aft deck are Assault Helicopter #1, Assault Helicopter #2 and Assault Helicopter #3 with their rotors spinning.

VICTOR

Green has stopped working alone.

CROSKY

Why?

Thirteen red blobs representing 12 Navy Seals and Officer Will run towards red blobs that represent 3 Assault Helicopters.

VICTOR

He must have learned it from you.

Crosky thinks for a moment.

CROSKY

What do we do?

VICTOR

We leave.

EXT. NAVY CRUISER - NIGHT

On the aft deck of the Navy Cruiser are Assault Helicopter #1, Assault Helicopter #2 and Assault Helicopter #3.

The Helicopters just fit into the space available for them. Their position is made more precarious because of the ship rolling back and forth in the Black Sea, threatening to throw them off the ship's deck. Their rotors are spinning fast, ready to take off.

12 heavily armed NAVY SEALS get on board Assault Helicopter #1, Assault Helicopter #2 and Assault Helicopter #3.

NAVY PILOT #1, NAVY PILOT #2 and NAVY PILOT #3 watch from their cockpits as the Navy Seals get onboard the Helicopters.

Beside the three Navy Pilots sit NAVY CO-PILOT #1, NAVY CO-PILOT #2 and NAVY CO-PILOT #3.

Signal Man #1 and Signal Man #2 stand by watching, pointing their lanterns down, indicating to the 3 Navy Pilots to keep the 3 Assault Helicopters on the deck of the ship.

Once all the Navy Seals are on board, Officer Will gets on board Assault Helicopter #1. Officer Will sits down at the open door of Assault Helicopter #1 looking out at the ship.

Officer Will clips a safety strap to his waist. Officer Will holds his assault rifle in his lap.

Officer Will spins his finger in the air at Signal Man #1.

Signal Man #1 and Signal Man #2 raise their lanterns up and rotate them around.

Assault Helicopter #1 takes off from the deck as the ship rolls around in the heavy seas.

INT. HALLMARK BASE OFFICE - NIGHT

Crosky is kneeling down at a cupboard under the giant computer screen on the wall. Inside the cupboard is a computer with three removable hard drives. Crosky is undoing locking screws on the three removable hard drives.

Above Crosky on the screen is a blurry red image of Assault Helicopter #2 flying away from the US Navy Cruiser. Victor is behind his desk on a Cellular Phone.

VICTOR

They will be here soon.

Victor hangs up the phone.

Crosky flicks a switch and the computer shuts down. The images on the screen go blank and the room becomes darker.

Crosky pulls out a removable hard drive from the computer under the screen.

Victor opens his desk draw and takes out a pistol, a syringe and a set of army dog tags.

Victor puts the dog tags over his head.

Victor comes from behind his desk and walks over to Crosky.

Crosky has the three removable hard drives out of the computer. He puts them into a black bag.

Crosky stands up.

Victor walks out of the office.

Crosky follows Victor out of the office.

INT. ASSAULT HELICOPTER #1 - NIGHT

Officer Will, Navy Seal #1, Navy Seal #2 and Navy Seal #3 sit quietly as they fly low over the water. They each wear helmets with a camera on the side and a microphone near their mouth.

INT. NAVY CRUISER BRIDGE - NIGHT

Jean, Jimmy, Bill, Suzie, Commander Bergen and three NAVY SEAL COMMANDERS are looking at a monitor showing the view from each of the helmet cameras of the 12 Navy Seals and Officer Will.

- Some of the images are of the Navy Seals sitting opposite. They have serious faces painted in black camouflage paint.

- Six images are of the water from the Navy Seals that are sitting at the open Helicopter doors looking out with their weapons ready.

- A few images show an assault rifle in the lap of a Navy Seal as they look at their weapon contemplating the seriousness of the mission.

On another large computer monitor is a satellite overhead image of the Hallmark base at night showing Hallmark Guard #1 and Hallmark Guard #2 in the courtyard and Hallmark Guard #3 and Hallmark Guard #4 on the roof.

COMMANDER BERGEN

Two in the yard, two on the roof. Ten minutes on the ground.

OFFICER WILL (OS)

Two in the yard, two on the roof. Ten minutes on the ground.

COMMANDER BERGEN

Roger.

Commander Bergen looks at Jean.

COMMANDER BERGEN

Where's your man?

JEAN

We don't know.

COMMANDER BERGEN

Well let's hope we don't kill him.

JIMMY

You won't.

EXT. MOUNTAIN RIDGE - NIGHT

Green is looking through the scope at the Base.

Sniper Scope view:

- The Hallmark Helicopter on the roof of the Base.
- Hallmark Guard #3 and Hallmark Guard #4.
- Victor and Crosky come out of a door onto the roof.

EXT. HALLMARK BASE ROOF - NIGHT

Victor and Crosky go quickly to the Hallmark Helicopter.

Crosky puts the bag of hard drives on the back seat.

Victor gets into the passenger seat and Crosky gets in the pilot's seat.

Crosky starts up the Hallmark Helicopter's engines and the rotor blades spin slowly.

EXT. HALLMARK BASE COURTYARD - NIGHT

The Rottweiler Dogs run back and forth agitated.

Hallmark Guard #1 and Hallmark Guard #2 look up at the sound of the Hallmark Helicopter on the roof.

Hallmark Guard #1 and Hallmark Guard #2 look at each other concerned, then back up at the helicopter.

EXT. MOUNTAIN RIDGE - NIGHT

Green is looking through the scope at the Hallmark Base.

Beyond Green is the Base and the Hallmark Helicopter on the roof, with its rotors spinning.

The Hallmark Helicopter lifts off from the roof and flies away from the Base, away from the sea towards the mountains beyond the road, with Victor and Crosky inside.

Sniper Scope view:

- Green follows the Hallmark Helicopter in flight. The crosshairs of the scope are on Crosky in the cockpit.

- Green drifts his crosshairs from the cockpit along the Hallmark Helicopter to the rear rotor blades.

Regular view of Green on the mountain ridge:

Green fires and the sniper rifle jerks back into his shoulder.

EXT. HALLMARK BASE - NIGHT

The Hallmark Helicopter's rear rotor blades shatter.

The Hallmark Helicopter spins around out of control.

INT. HALLMARK HELICOPTER - NIGHT

Crosky fights for control as the Hallmark Helicopter spins towards the mountain forest that is beyond the road.

EXT. MOUNTAIN RIDGE - NIGHT

Green ejects the spent cartridge from the sniper rifle and loads another bullet into the rifle.

Green sees the Hallmark Helicopter spinning out of control down towards the forest just below him on the mountain ridge.

Green jumps up and throws the sniper rifle over his shoulder.

Green picks up his black bag and takes out the large Desert Eagle pistol he took from Malava.

Green puts the black bag over his shoulder.

Green looks out to sea and sees 3 Assault Helicopters flying in the darkness of the night sky towards the Hallmark Base.

Green runs through the trees down the mountain to where the Hallmark Helicopter will most likely crash.

INT. HALLMARK HELICOPTER - NIGHT

Crosky fights for control of the Hallmark Helicopter.

The Hallmark Helicopter crashes hard into the forest.

EXT. HELICOPTER CRASH SITE - NIGHT

The Hallmark Helicopter crashes between two large trees and into the ground. The windscreen smashes.

The rotor blades spin fast, smashing themselves to pieces on the trees around the Helicopter. After a few seconds the engine stops running and the rotors stop spinning.

INT. ASSAULT HELICOPTER #1 - NIGHT

Navy Seal #1 sits in the opposite door of the Assault Helicopter to Officer Will. He lifts up his assault rifle to his shoulder and looks down the sight, ready to shoot.

Officer Will looks over the road and sees the Hallmark Helicopter crashed in the forest on the other side of the road, with smoke rising up from the trees.

OFFICER WILL

Helicopter down. Not ours. Theirs. On the ridge across from the target.

INT. NAVY CRUISER BRIDGE - NIGHT

Jean looks at the monitors that show the views from the helmet cameras of the 12 Navy Seals and Officer Will.

- The Hallmark Base is directly below them.

- One of the video feeds shows the view from Officer Will who is looking over at the crashed Helicopter in the trees.

OFFICER WILL (OS)

Engage target or helicopter?

COMMANDER BERGEN

Target. Target. Engage the target.

- Officer Will in the video fires down at Hallmark Guard #1 and Hallmark Guard #2 in the courtyard.

- On the other side of the courtyard is Assault Helicopter #2. Navy Seal #5 sits in the doorway shooting down at Hallmark Guard #1 and Hallmark Guard #2 who stand in the courtyard.

The sound of automatic fire comes over the loud speakers.

INT. ASSAULT HELICOPTER #2 - NIGHT

Navy Seal #5 shoots down at Hallmark Guard #1 and Hallmark Guard #2 who stand in the courtyard.

On the other side of the courtyard is Assault Helicopter #1 with Officer Will shooting down at Hallmark Guard #1 and Hallmark Guard #2 who run for cover.

EXT. HALLMARK BASE COURTYARD - NIGHT

The Rottweiler Dogs run around in fear.

Hallmark Guard #1 and Hallmark Guard #2 are shot dead in a hail of assault rifle fire from above them.

The Rottweiler Dogs stop running around.

INT. ASSAULT HELICOPTER #1 - NIGHT

Officer Will targets the Rottweiler Dogs but does not shoot.

INT. NAVY CRUISER BRIDGE - NIGHT

Jean looks at a monitor that shows the view from Officer Will's helmet camera.

- Hallmark Guard #1 and Hallmark Guard #2 dead on the ground and the three Rottweiler Dogs cower in the corner.

OFFICER WILL (OS)
Courtyard clear. Going to ground.

NAVY SEAL #9 (OS)
Taking fire from the roof.

Jean looks at another mission video feed.

- Navy Seal #9 and Navy Seal #10 shoot their assault rifles down at Hallmark Guard #3 and Hallmark Guard #4 on the roof.

- The Hallmark Guards hide behind an air conditioning unit and shoot their assault rifles up at the Navy Seals.

The Radio Operator looks over at Jean.

RADIO OPERATOR

We have a call from Langley for Jean Rogers. CIA Director Phil Miles.

Jean is shocked, then makes a serious face to hide it.

Commander Bergen looks at Jean curiously for a moment, then looks at the Radio Operator.

COMMANDER BERGEN

Put it on the loud speaker.

RADIO OPERATOR

Yes sir.

The Radio Operator flicks a switch on his console and Phil Miles's voice comes over some loud speakers.

MILES (OS)

Are you there Jean?

JEAN

I'm here.

INT. CIA MEETING ROOM - NIGHT

Miles sits with seven SENIOR CIA CHIEFS at a table with a speaker phone in the middle. Behind them on a wall is a set of giant computer monitors showing a live satellite image of the US Navy Cruiser in the Black Sea.

The slight sound of the gun battle at the Hallmark Base comes through the speaker phone.

MILES

Jean, it's Phil Miles here. I'm with the Group. What are you doing in Abkhazia?

INT. NAVY CRUISER BRIDGE - NIGHT

Jean looks at the mission video feeds.

- Navy Seal #9 and Navy Seal #10 have killed Hallmark Guard #3 and Hallmark Guard #4 on the roof of the building.

JEAN

It's Green. He said this place is Hallmark. I'm finding out what that means.

INT. CIA MEETING ROOM - NIGHT

Miles looks at the images on the screen. The Senior CIA Chiefs are watching Miles.

MILES

Green initiated this mission?

The Senior CIA Chiefs look at Miles in shock.

INT. NAVY CRUISER BRIDGE - NIGHT

Jean shows brave confidence.

JEAN

I'm trusting Green.

Commander Bergen looks at Jean confused and concerned.

INT. CIA MEETING ROOM - NIGHT

The Group is silent. Miles thinks for a moment then speaks.

MILES

You need to abort the mission.

INT. NAVY CRUISER BRIDGE - NIGHT

Jean looks to Commander Bergen.

JEAN

It's a little late for that.

MILES (OS)

Are you sure you want to do this?

JEAN

It's already done.

INT. MILES'S OFFICE - NIGHT

Miles stands up, clearly angry.

The seven Senior CIA Chiefs are watching him.

MILES

This is the end Jean.

The seven Senior CIA Chiefs watch Miles in silent agreement.

INT. NAVY CRUISER BRIDGE - NIGHT

Jean looks to Bill.

JEAN

I understand.

The phone call ends as Miles has hung up.

The Radio Operator flicks a switch on his console, taking the call off the loud speaker, cutting the sound.

Commander Bergen looks to Jean.

COMMANDER BERGEN

Does that mean we abort?

JEAN

No. It means we get inside that building. We need to get in there.

EXT. HALLMARK BASE COURTYARD - NIGHT

Assault Helicopter #2 hovers low over the compound in front of the building as Navy Seal #5, Navy Seal #6 and Navy Seal #7 rappel down on ropes to the compound ground. Navy Seal #7 has a large automatic shotgun as well as an assault rifle.

Navy Seal #8 remains in the Assault Helicopter #2 aiming his assault rifle at the compound below.

Assault Helicopter #1 hovers higher over head, Officer Will pointing his assault rifle down at the building.

Hallmark Guard #1 and Hallmark Guard #2 are dead. The three Rottweiler Dogs stand in the corner barking loudly.

Navy Seal #5, Navy Seal #6 and Navy Seal #7 run up to the front door of the Hallmark Base.

Navy Seal #7 repeatedly shoots his a large automatic shotgun at the door lock, destroying it.

Navy Seal #7 slings shotgun on his shoulder and gets his assault rifle ready.

Navy Seal #6 kicks the door open.

Navy Seal #5, Navy Seal #6 and Navy Seal #7 go through the front door of the Hallmark Base.

EXT. HALLMARK BASE ROOF - NIGHT

Assault Helicopter #3 lands on the helipad on the roof.

Navy Seal #9, Navy Seal #10 and Navy Seal #11 come out of Assault Helicopter #2 and run past Hallmark Guard #3 and Hallmark Guard #4 who are laying dead on the roof.

Navy Seal #12 remains in the Assault Helicopter, sitting in the doorway, his assault rifle aimed at the doorway that leads into the Base.

Navy Seal #9, Navy Seal #10 and Navy Seal #11 cautiously go through the doorway into the Hallmark Base.

The sound of automatic gun fire comes from inside the Base.

Assault Helicopter #1 circles above the Hallmark Base with Officer Will and Navy Seal #1 sitting at its open doors with their assault rifles pointing down at the Hallmark Base.

EXT. HELICOPTER CRASH SITE - NIGHT

Green runs through the forest next to the Hallmark Helicopter crashed between two large trees. The sound of the assault rifles and Assault Helicopters is in the distance.

Green drops the sniper rifle and slowly approaches the Helicopter with the Desert Eagle pistol in his hand.

Inside the Crashed Helicopter Crosky lays in the pilot seat, seriously injured and in pain, unable to move. Crosky is trapped in the wreckage of the mangled Helicopter.

Green walks over and shoots Crosky in the stomach through the windscreen of the Crashed Helicopter.

Crosky looks at Green in extreme pain but does not scream.

Victor releases his safety belt and reaches down towards his pistol on the floor of the Crashed Helicopter.

Green shoots Victor in the shoulder through the broken windscreen of the Crashed Helicopter.

Victor looks at his shoulder and sees that he has been shot but shows no sign that he feels any pain.

Victor reaches for the pistol with his other hand.

Green shoots Victor in the other shoulder.

Victor looks at his other shoulder and sees that he has been shot but again shows no sign that he feels any pain.

Green opens the door and pulls Victor out of the Crashed Helicopter and onto the ground.

Green glances at the black bag with the hard drives that is on the floor of the back seat of the Helicopter.

Crosky watches as Green pushes Victor to his knees and puts the Desert Eagle to Victor's forehead.

GREEN

Why did you kill my father?

Victor looks up at Green so that the Desert Eagle is pointing directly between his eyes.

VICTOR

He wouldn't let me have you.

GREEN

Have me for what?

Victor tries to stand up but Green pushes him down again with the large muzzle of the Desert Eagle pistol, while keeping Victor at a safe distance.

VICTOR

For your program.

Green shakes his head as a stream of past memories rush into his conscious mind.

A flashback of memories without their own sound, but with the faint sound of gunfire from the Hallmark base:

- Peter Brown's funeral. Many MOURNERS dressed in black. Green approaches Victor and talks to him about something serious.

- Green walks to the entrance of the CIA building in Langley. Victor is waiting there. Green leads Victor into the building. Green and Victor are known by the CIA GUARDS who work there.

- Green in an interrogation room at 125, East 18th Street Chicago. He hands over his army dog tags to DR MORSTEIN, who is a man that helped Green join the Hallmark assassin program and eventually lose his memory.

- In the lounge of the giant luxury yacht of a South American dictator called BARBOSA, who Green is about to kill. Green is in the darkness of a side corridor, wearing black commando clothes. Green is watching Barbosa who is laying on the sofa with three of BARBOSA'S CHILDREN sleeping near him. Green opens a small ziplock bag and pours out 30 tablets directly into his mouth. Green drinks from a small black water bottle, swallowing the large number of tablets. Green drops the bottle and the bag, takes out a silenced pistol, then steps out of the darkness of the side corridor prepared to kill Barbosa.

Back in Reality: Green stares at Victor, surprise on his face. There is a long moment where Green does nothing.

GREEN

What do you want from me?

VICTOR

It's not me that wants you. It is the Knights that want you.

GREEN

Who?

Victor moves his injured arm in a jerky motion, pulling a syringe from his jacket pocket.

As Green moves forward Victor flicks off the needle cover and injects himself in the upper thigh.

Green drops the Desert Eagle, grabs the syringe and pulls it out of Victor's thigh and looks at it. The syringe is empty.

GREEN

What have you done?

Victor smiles at Green, his first ever honest smile.

VICTOR

I have ended it.

Victor has several muscular spasms then drops to the ground.

Green stares down at the dying Victor Hallmark who is looking up at Green.

VICTOR

Peter... I... lo...

Victor spasms twice more then ceases to breathe.

Green looks at Victor, then looks up quickly at Crosky, who is still alive, then looks back at Victor again.

Green glances at Crosky again, then pulls open the back door of the Helicopter.

Green looks around for a moment, then takes the bag with the hard drives from the floor of the Helicopter.

Green picks up the Desert Eagle pistol from the ground, then goes back to Victor and looks down at him. Victor is not breathing. Green steps back calmly and shoots Victor twice in the chest, then once in the throat, just as his father Peter Brown was shot and killed in the past.

Green looks at Crosky, who is still alive but seriously injured and trapped in the helicopter.

GREEN

You always have a choice.

Green shoots Crosky once in the head, as Rosie was shot in the head by Crosky when Crosky killed her in the past.

Green walks over to the sniper rifle and picks it up.

Green looks around briefly, then runs off into the forest.

INT. HALLMARK LABORATORY - NIGHT

Navy Seal #9 steps over the body of dead HALLMARK SCIENTIST #1 in the doorway of a Laboratory and moves into the room.

Navy Seal #10 walks into the room, covering Navy Seal #9.

Navy Seal #11 stands guard at the doorway.

Navy Seal #9 sees a Hallmark Computer on a table.

Navy Seal #9 pulls out the cables and takes the Hallmark Computer with him.

Navy Seal #9 looks around the room and sees a table with many small vials of chemicals on it. Navy Seal #9 goes over to the table and looks at the chemicals closely.

INT. NAVY CRUISER BRIDGE - NIGHT

In the Navy Cruiser bridge Everyone is looking at the monitors showing videos from the Navy Seals:

- Navy Seal #5, Navy Seal #6, Navy Seal #7 are in battle with HALLMARK GUARD #5 and HALLMARK SCIENTIST #2 in a corridor.

- Navy Seal #5 shoots his assault rifle around a corner into the corridor, while Navy Seal #6 and Navy Seal #7 run forward from this positions of cover to an alcove down the hallway.

- In the Laboratory, Navy Seal #9 is looking closely at the labels of the many small vials of chemicals. This gives the CIA a video record of their compound names.

- Navy Seal #10 goes to a plexiglass and metal box on a table.

- Through the plexiglass Navy Seal #10 sees a DEFORMED BABY inside an incubator.

- The Deformed Baby looks up at the video camera, becoming large on the video screen. Suddenly the Deformed Baby growls at Navy Seal #10, revealing sharp animal-like teeth.

Everyone looks at the computer monitor in shock.

NAVY SEAL #10 (OS)
There is a baby in here.

JEAN
Bring it.

NAVY SEAL #10 (OS)
It's...

COMMANDER BERGEN
(yelling)
Bring it!

NAVY SEAL #10 (OS)
Yes Sir.

A Radar Woman sitting at a Radar Control Console is looking in horror at the Deformed Baby on the monitor.

The Radar Woman glances back at her radar screen.

The Radar Woman sees two dots approaching the Hallmark Base from within Russia. The Radar Woman turns to Commander Bergen and yells out loudly.

RADAR WOMAN
(yelling)
Incoming. Two MIG Jets. Probably
Russian. Five minutes.

COMMANDER BERGEN
Extract! extract! Russian jets.

OFFICER WILL (OS)
Extract now! Extract now!

EXT. HALLMARK BASE ROOF - NIGHT

Assault Helicopter #3 is on the roof with its blades spinning fast ready for takeoff.

Inside Navy Pilot #3 and Navy Co-Pilot #3 look around nervously. Navy Seal #12 sits in the open doorway of the helicopter, aiming his assault rifle at any possible threat.

Assault Helicopter #1 circles overhead.

Navy Seal #9, Navy Seal #10 and Navy Seal #11 come running out of the doorway that leads onto the roof. Navy Seal #9 has the Hallmark Computer in his hands.

Navy Seal #10 has the Deformed Baby in his hands. The Deformed Baby is trying to bite Navy Seal #10 and trying to get free of his grip. It's hands and feet are bound by flexi-cuffs.

Navy Seal #11 drags along a scared HALLMARK SCIENTIST #3 as a hostage, his hands bound by flexi-cuffs.

Navy Seal #9, Navy Seal #10, the Deformed Baby, Navy Seal #11 and Hallmark Scientist #3 get into Assault Helicopter #3.

Navy Seal #12 points his assault rifle at the door, ready to kill anyone who might come after them.

NAVY SEAL #12
(yelling)
Take off! Take off! Take off!

Assault Helicopter #3 shoots up from the roof at alarming speed, its blades already spinning at maximum velocity.

Assault Helicopter #3 banks slightly, then tilts forward and heads out to sea at full speed.

EXT. HALLMARK BASE COURTYARD - NIGHT

Assault Helicopter #2 lands in the Courtyard.

Navy Seal #8 sits in the door of the Helicopter pointing his assault rifle at the front door of the Base.

From the front door runs Navy Seal #5, Navy Seal #6 and Navy Seal #7. With them is a concerned HALLMARK SCIENTIST #4. She has her hands bound by flexi-cuffs.

Navy Seal #5, Navy Seal #6, Navy Seal #7 and Hallmark Scientist #4 get into Assault Helicopter #2.

Assault Helicopter #2 lifts off abruptly from the courtyard, goes around the Hallmark Base and flies off out to sea.

EXT. HALLMARK BASE - NIGHT

Assault Helicopter #1 makes a fast banking turn over the forest, taking it near to the crashed Hallmark Helicopter.

Officer Will sits in its open doorway looking down at the crashed Hallmark Helicopter site.

EXT. MOUNTAIN TRACK - NIGHT

Green runs along a dark forest track, then looks up through the trees to see Assault Helicopter #1 flying above him.

Green stops and takes the sniper rifle from his back.

INT. ASSAULT HELICOPTER #1 - NIGHT

Officer Will looks down at Green, who is aiming the sniper rifle up at him. Officer Will has his assault rifle ready.

OFFICER WILL
Ms. Rogers, is that your man?

JEAN (OS)
Yes.

OFFICER WILL
Do we extract him?

INT. NAVY CRUISER BRIDGE - NIGHT

Jean looks at the video from Officer Will's helmet camera showing Green aiming the sniper rifle up at Officer Will.

Commander Bergen looks at Jean concerned.

JEAN
No... He will find his own way home.

INT. ASSAULT HELICOPTER #1 - NIGHT

Officer Will looks down at Green who is visible through the trees, aiming the sniper rifle up at him.

OFFICER WILL
Base, base, base. Let's go home.

Navy Pilot #1 turns Assault Helicopter #1 away from Green and it speeds off towards the Black Sea.

EXT. MOUNTAIN TRACK - NIGHT

Green watches Assault Helicopter #1 fly low over the Black Sea and starting to disappear from view in the dark sky.

Green stands still for a moment, watching Assault Helicopter #1 disappear into the darkness. He is remembering what it felt like to be a part of a loyal military team.

Green slings the sniper rifle on his back and runs fast along the ridge of the mountain away from the Hallmark Base.

Green has a great purpose in his movements. For the first time in many years Green is running towards something, not running away from something.

Green disappears into the darkness among the trees.

INT. NAVY CRUISER BRIDGE - NIGHT

Commander Bergen looks from the screens to Jean.

COMMANDER BERGEN

Ma'am. That's a hell of a man you've got there.

Jean looks at Commander Bergen in silent contemplation.

EXT. AMARILLO TEXAS - DAY

An aerial view of the town of Amarillo Texas at Sunrise.

EXT. AMARILLO TEXAS MAIN STREET - DAY

Green drives a tired looking 1960's American muscle car down the main street of the town of Amarillo Texas.

INT. AMERICAN MUSCLE CAR - DAY

Green drives an American muscle car down the main street of Amarillo in Texas.

Next to Green on the passenger seat is the New York Times newspaper. The heading on the front page says: "CIA Agent Jean Rogers Busts Rogue Russian Spy Ring."

There is a photograph of Jean Rogers talking to WASHINGTON REPORTERS at an official CIA press conference.

A subheading says "Congress pushing for Jean Rogers to be next CIA Director."

EXT. WENDY BROWN'S HOUSE - DAY

Green drives the tired old muscle car down Wendy Brown's street.

Green pulls up at Wendy's house.

Green gets out of the car.

The front door bursts open, surprising Green.

Nadia runs out of the door and down the stairs.

NADIA

Mike! Mike!

Nadia runs up to Green, hugs him tightly, then pulls back slightly and looks at him in the eyes.

Green looks at Nadia lovingly.

Nadia kisses Green softly on the lips.

Green kisses her back, letting himself love her.

Wendy comes to the door and looks down at Green and Nadia who are still kissing.

Green stops kissing Nadia and looks at Wendy.

WENDY

Mike.

Wendy is calm as she smiles at Green.

Green smiles back up at her, his first true smile in years.

Nadia breaks the hug and pulls Green up the stairs to Wendy.

The song "Oh Yeah" by Yello plays as the view pulls up and away from the house, from Green, Nadia and Wendy, from the street, from the small town of Amarillo Texas and into the blue sky.

FADE OUT