

GRIGORI'S DIARY

Written by

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FADE IN:

INT. CHIEF OF STATION OFFICE - DAY

The private office of CIA's Brussels Chief of Station Marcus JONES (45). Jones sits at his desk opposite his deputy, Chief of Operations Gary MILLER (40). Several stressful days have left both men depleted. They exchange comments while watching live CCTV video of a polygraph interview displayed on a wall-mounted TV.

Disorganized papers and folders are piled haphazardly on Jones's desk. The disarrayed office and torn phone cord draped on the desk suggest a story yet untold.

MILLER

Think he's telling the truth?

JONES

Nobody could make up this shit.

MILLER

Think about it, Marcus. No one ditches home team surveillance and goes black for three days.

INT. BRUSSELS CIA STATION CONFERENCE ROOM - DAY

The conference room of the CIA Brussels Station has been hastily converted into a temporary interview room. CIA Operations Officer Alan COOPER (35) sits alone in a chair strapped to the sensors of a polygraph. His hair is unkempt and face unshaven by several days.

POLYGRAPH TECH (35) sits at the conference table monitoring equipment while asking questions.

JONES (V.O.)

Patience. Either way we'll know soon.

The polygraph technician probes Cooper while monitoring his instruments.

POLYGRAPH TECH

Who does Abu Shams work for?

(BEAT)

A, Iranian Ministry of Intelligence;

B, Al Quds Force;

C, Sarmoung Brotherhood;

D, Republican Guard.

COOPER
E, None of the above.

INT. CHIEF OF STATION OFFICE - CONTINUOUS

Jones and Miller watch glued to the TV as the interrogation proceeds. Miller's cell phone rings. He answers.

MILLER
Miller, here.
(BEAT)
I'm with Marcus now. No, his phone
isn't working.
(BEAT)
Sure. I'll let him know.

Miller hangs up and addresses Jones.

MILLER (CONT'D)
The DDO is on line two.

JONES
(despondent chuckle)
Tell Linda I'll take it in your
office.

INT. CCTV VIEW BRUSSELS CIA STATION CONFERENCE ROOM - DAY

Full screen CCTV video of Cooper's interrogation.

MILLER (V.O.)
What are you gonna tell him?

JONES (V.O.)
The fuckin' truth, Gary. Got a
better idea?

INT. BRUSSELS CIA STATION CONFERENCE ROOM - CONTINUOUS

The polygraph tech appears unamused by Cooper's remark. He speaks inaudibly to Cooper as Jones answers the phone. The sound of a phone receiver picked up and button click.

JONES (V.O.)
Jones, here. This is a secure line.

DDO HARRIS (PHONE)
This is Deputy Director Harris.
Let's hear it, Marcus. I want it
straight from the beginning.

POLYGRAPH TECH
Let's try this again, Mr. Cooper.

CLOSE UP - COOPER'S FACE

POLYGRAPH TECH (CONT'D)
Who is Abu Shams?

Cooper smiles to himself as if privy to an inside joke.

BLACK SCREEN

SUPER: "2 Months Earlier"

EXT. U.S EMBASSY BUILDING, BRUSSELS - MORNING

Cars arriving and screening activity at the front gates.

SUPER: "CIA Station, Brussels, Belgium, 05 October"

JONES (V.O.)
Grigori Vadimovich Ivanov, huh?
What's his crypt?

INT. CHIEF OF STATION OFFICE - CONTINUOUS

Chief Jones heads a meeting in his office joined by Miller, Russia House's Ed YOUNG (45), and Persia House's Mike RHONDELL (40).

Young and Rhondell are respectful to one another, but body language suggests a concealed dislike.

YOUNG
DQ-HERMES. Now a professor at VUB.
Moved here from London in mid-August.

Jones looks at a photograph.

JONES
How do we know he's operational?

CLOSE UP - GRIGORI'S PHOTOS

YOUNG
He found his way onto MI-5's radar
a few years ago while teaching at
the London School of Economics.

INT. MI-5 INTERVIEW ROOM - CONTINUOUS

Interview room of MI-5 Counterintelligence. Two officers in British Army uniforms sit talking at a table opposite an MI-5 officer in suit & tie. Another MI-5 officer stands silently behind his colleague. Several photos rest on the table.

YOUNG (V.O.)

Two military officers reported unusual contacts with a Russian later identified as Sergei Volkov, a known GRU officer.

The two military officers nod to each other and indicate the same photo. The seated MI-5 officer looks at his colleague.

INT. CHIEF OF STATION OFFICE - CONTINUOUS

The meeting continues.

YOUNG

The only thing they shared in common was attending Ivanov's classes.

JONES

Okay, so we think he's a talent spotter for the Russians.

YOUNG

Yes, but only suspected at that point.

EXT. LONDON SUBURBAN PARK - DAY

Summer day at a quiet park in a London residential neighborhood. A few children play in the background.

YOUNG (V.O.)

Then on 22 August, London station received a handler's report from a GRU source describing concern about reliability of an agent who missed a meet.

GRU Officer Sergei VOLKOV (55) sits on a park bench with a newspaper. He checks his watch and looks around as if patiently waiting for someone.

RHONDELL (V.O.)

To be more specific, the agent was scheduled for a meeting in July. No show. No communications.

Volkov gets up and begins walking away.

EXT. TURKISH HOTEL - MORNING

The driveway of a small Turkish hotel. Professor GRIGORI Ivanov (40) collects his baggage from the open trunk of a taxi cab and pays the driver.

YOUNG (V.O.)

GRU checked his travel records and discovered he flew to Turkey a few weeks prior, checked into a hotel for a night, then vanished.

INT. CHIEF OF STATION OFFICE - CONTINUOUS

The HERMES briefing continues.

YOUNG

Several weeks later he pops up back in London as if nothing happened.

JONES

All right, I get why Russia Ops is here. So Mr. Rhondell, why is Persia House interested in this guy?

RHONDELL

The report states he was traveling with an Iranian national named Abu Shams, probably a nom de guerre. Both checked out together the next day.

YOUNG

And the report says he lied to his handler about it. Told them he was on vacation in Italy.

JONES

Did they mention his name in the report? Ivanov?

YOUNG

No. Pseudo. But Langley ran a list of all suspected GRU assets in the UK at the time. Sure enough, one guy traveled to Istanbul on the date in the report.

JONES

Our boy, huh?

MILLER

So he's an access agent, maybe playing two teams. But what's the urgency?

Young and Rhondell look at each other unsure who should explain. Young passes Jones and Miller a multi-page document.

EXT. ETTERBEEK TRAIN STATION - CONTINUOUS

Grigori exits the Etterbeek Train Station attired for class and shouldering a heavy laptop bag.

YOUNG (V.O.)

Ivanov's laptop caught an Umbrage bug last month. We found nothing of direct operational interest. Mostly papers, lesson plans, usual stuff.

EXT. STREET - CONTINUOUS

Grigori continues along the street navigating pedestrians en route to work.

YOUNG (V.O.)(CON'T)

But they did find one unusual file.

RHONDELL (V.O.)

A diary.

EXT. STREET - CONTINUOUS

Grigori approaches the campus of Vrije Universiteit Brussel. He nods to several students while passing.

YOUNG (V.O.)

More like diary of a fuckin' mad man. It's pretty bizarre.

INT. LECTURE HALL - CONTINUOUS

Grigori unpacks his bag near the lectern. Students shuffle through the room locating their seats.

JONES (V.O.)
 So if there's no intel value,
 what's the big deal? Policy's
 pretty clear about doing business
 with crazy people.

Grigori surveys the hall. Late arrivals climb around classmates in search of seats.

RHONDELL (V.O.)
 Aside from a strange diary, there's
 nothing else off about the guy. No
 history of mental illness.

Grigori's eyes trail briefly as an attractive coed passes.

RHONDELL (V.O.) (CON'T)
 He's one-hundred percent high
 functioning from all we can tell.

INT. CHIEF OF STATION OFFICE - CONTINUOUS

Miller and Jones scan the journal document.

MILLER
 Why's the diary so important?

RHONDELL
 You'll see when you read it. It's a
 recruiter's wet dream.

Young glares at Rhondell with subtle annoyance.

YOUNG
 If I may interrupt, Russia House
 doesn't believe--

RHONDELL
 --Ed, let the station decide--

YOUNG
 --Let me finish. Persia House's
 interest in HERMES is clear. Russia
 House doesn't believe there's
 enough to justify an assessment.

(BEAT)
 But you're the Station Chief and
 he's on your turf.

JONES

Do we have a psych on him?

RHONDELL

We requested one last week. Should have a report sometime soon.

JONES

All right, gentlemen. Give us some time to properly assess this guy. And forward the psych report when it's ready.

Everyone rises. Rhondell, Young, and Miller begin to leave.

JONES (CONT'D)

Gary, one moment.

(to RHONDELL and YOUNG)

Guys, please close the door.

EXT. STREET - CONTINUOUS

Cooper walks along a street in a residential-business neighborhood. Sound of door closing.

JONES (V.O.)

Who are you assigning to the case?

EXT. GROCERY STORE STREET - CONTINUOUS

Cooper approaches a small grocery store and enters.

MILLER (V.O.)

Cooper. Are you fine with that?

INT. GROCERY STORE - CONTINUOUS

Cooper peruses the shelves while carrying a shopping basket filled with groceries.

JONES (V.O.)

Yeah, Cooper's good. Where's he now?

MILLER (V.O.)

Fetching a package from Simone. He should be back later.

JONES (V.O.)
Brief Alyssa in the meantime and
get her started. She can assist in
sorting all this.

As Cooper navigates past shoppers, a woman (35) passes and discreetly drops a pack of gum in Cooper's basket. Cooper continues as if nothing occurred.

EXT. ALLEY - DAY

Cooper walks down an empty alley carrying grocery bags. As he approaches a small parked car, he juggles a wireless key unlocking the doors. Cooper opens the driver door, slings the bags onto the passenger seat, and gets into the car.

INT. CAR IN ALLEY - CONTINUOUS

Cooper takes a peek in the rearview mirror. No one in sight.

Cooper removes the gum package from his pocket, opens the package, and removes a mini-USB drive. He places the USB drive back in the package and returns it to his pocket.

As Cooper starts the engine, his phone buzzes. He checks. A text message from Kim:

"Call me. We need to talk."

Cooper contemplates for a moment, then puts the gear into drive.

EXT. CAFE - NIGHT

Quiet cafe on a Brussels side street. Miller is seated alone at an outdoor table drinking a beer. People inside the cafe are visible through the windows, but no one is nearby. Young approaches and quickly takes a seat without invitation.

MILLER
So where's your buddy?

YOUNG
Probably packing for the flight.

MILLER
Let me guess, you want to discuss
FISHTAIL?

YOUNG

No. HERMES. And what it could mean for FISHTAIL if your station isn't careful.

MILLER

Relax. Marcus isn't the reckless type.

YOUNG

Yeah, I hear you. But Persia's driving hard to get this underway. The idea of poaching a Rus-Iranian double has them giddy right now. But they don't know what's at stake.

MILLER

What's the crisis? We run assets from the same shop all the time.

YOUNG

Do you have any idea how rare it is we land a GRU officer? Much less one at FISHTAIL's rank. And with Moscow sniffing around right now--

MILLER

--So you think he's a grenade?

(BEAT)

Well if you guys are so concerned, why did you initiate the request in the first place?

YOUNG

We weren't until Persia caught wind about the Iranian and rushed the ball. We needed to ensure we're the one's framing the narrative.

MILLER

I get it. But why are we meeting outside the office?

YOUNG

Right now we have the high ground since the only thing confirmed about HERMES is affiliation with the Russians. But you, Gary, need to make sure this doesn't advance.

MILLER

Me, huh?

YOUNG

Look, you're a hero back at Langley
for the recruitment on FISHTAIL.
Don't blow that. Make sure Marcus
makes the right decision.

As a waitress approaches, Young waives her off and exits
without further word. Miller continues drinking his beer.

INT. COOPER APARTMENT - NIGHT

The unkept apartment of a busy CIA officer with no life. A
small living room and tiny kitchen in the background. On the
coffee table, a bottle of scotch sits like a centerpiece
accompanied by a dirty glass, TV remote, and laptop computer.

Cooper sits down on the couch, turns on the TV, and flips to
the news. He loosens his tie and pours a scotch. After a sip,
he picks up his laptop and logs into a gmail account.

He opens a saved email from Kimberly Cooper:

"Alan,

I'm sorry. I know you don't believe
it, but I love you deeply.

If you want a divorce, I'll agree.
But not because I don't love you.
As for Alex, we should talk.

Love, Kim"

Cooper begins typing a reply:

"Kim,

I love you too, but I just can't--"

Cooper pauses mid-sentence. After a moment of contemplation,
he deletes the draft email message as unsent and closes the
laptop. Lonely Cooper sips his scotch.

INT. THE BULLPEN - DAY

A cramped, shared office for the Brussels station's team of
case officers. Several desks are arranged in a horseshoe
configuration. Cooper and Operations Officer Alyssa POWELL
(30) sit at desks topped with computers and scattered
documents. Miller is meeting with a case officer in his
office visible through a glass window behind the Bullpen.

Cooper's feet are propped on a chair as he flips through a report. Both look like they've been reading for some time.

COOPER

Man, sometimes I wish I was Russian. Or Israeli.

POWELL

What do you mean?

COOPER

The honey trap, my dear. This guy's a pussy hound. Listen to this, "I observe Grigori feeling guilty that he wants to have sex with Samantha, a married woman." Then on page twelve, "I observe Grigori's eyes constantly lured to women. He has no control of it."

POWELL

Well you'll love page thirty-eight then. "I feel like I have no choice. Grigori's desires possess me. Tonight I observed myself recalling a girl I met. As these thoughts emerged, the beast took control of my hands."

COOPER

You're at page thirty-eight already? Where is that?

POWELL

Let me finish. "There was no choice. The beast commands my actions. Attraction to her seemed pure, but Grigori's desire seized upon that."

COOPER

Interesting. Sex is obviously a motivator. Maybe I should get our man out for a good time.

Powell glares scornful caution. The case officer in Miller's office is visible leaving in the background.

COOPER (CONT'D)

Don't give me that look. I'm not talking blackmail. You know, just loosen him up a bit.

POWELL

Forget it, Alan. Marcus would never approve.

COOPER

Maybe. I think it's all in the pitch.

Cooper's phone rings. Cooper answers.

COOPER (CONT'D)

Cooper speaking.

(BEAT)

Sure. Be there in a minute.

Cooper hangs up and glances at Miller's windowed office. Miller looks back while hanging up the phone.

INT. MILLER OFFICE - DAY

The walls are lined with bookshelves and a map of the Benelux region. Family pictures sit on a bookshelf. Secure file cabinets and a safe dominate one corner of the room. The only window in the room overlooks the Bullpen.

Miller and Cooper review activities while sitting opposite each other at Miller's desk.

COOPER

No new reports, but she did include a folder full of memos. She also says she's being transferred.

MILLER

Did she say where?

COOPER

Foreign Affairs Council.

MILLER

Good. Finish your report on Simone before getting too wrapped up in this HERMES business. Let's keep our priorities straight.

COOPER

I take it you're not excited about HERMES?

MILLER

It's a distraction, Cooper. We've got more important work right now.

COOPER

Persia House seems to think it's important.

MILLER

We don't take orders from Iran Ops. Our directives come from the man at the end of the hallway.

COOPER

Sure. But just curious, you don't think the opportunity to hook a GRU-VAJA double is worth the effort?

MILLER

You're assuming he is. Truthfully, the Iranian connection's weak.

COOPER

What do you mean?

MILLER

Read the report, Cooper. GRU makes no mention of a passport when this Abu Shams guy checked into the hotel with Ivanov. It states the desk clerk believes the guy was Iranian. GRU's taking it at faith. Apparently that's enough for Persia House too.

INT. GRIGORI'S CAMPUS OFFICE - DAY

The cramped second floor office of Professor Ivanov. The walls are lined with shelves featuring history and political affairs books. Grigori's desk is surrounded by paper stacks. The only book on his desk is Pasternack's "Doctor Zhivago." A vase of fresh camomile flowers sits on the window sill.

Grigori enters and hangs his coat.

MILLER (V.O.)

Either way, I expect HERMES is a dead subject once we get the psych report.

Grigori spots the flowers near the window and approaches. He pulls a card from the vase and reads:

"Congratulations on your new job. Love, Sophia."

Grigori pauses for a moment and looks out the window.

INT. / EXT. GRIGORI'S OFFICE WINDOW - DAY

Grigori looks out the window and spots Volkov, wearing a flat cap hat, sitting on a bench peering back at his direction.

EXT. CAMPUS COURTYARD OUTSIDE GRIGORI'S OFFICE - DAY

Volkov stands and slyly tips his cap toward Grigori while smiling. With greetings gestured, the spy walks away.

INT. THE BULLPEN - DAY

New day. Cooper and Powell are seated at their desks conferring again over the HERMES documents.

COOPER

Ego's the best angle. Got a bunch of references here.

(BEAT)

How many pages is this thing anyway?

POWELL

Seventy-eight. Last entry was fourteen September, shortly after he arrived in Brussels. First entry was twenty-eight July.

COOPER

Twenty-eight July? If I'm right, that was while he was still in Turkey.

POWELL

Correct. HERMES returned to London on one August.

COOPER

So he goes off grid for three weeks. Returns to London and lies to his handler. Meanwhile starts keeping a journal.

POWELL

Um-hum. And right after that quits LSE and accepts a new position in Brussels.

Cooper stands and starts pacing while thinking.

COOPER

Let's walk that through. Is that a step up or down? As a professor, I mean.

POWELL

Step back for sure. But it would make sense from an access perspective. VUB's a popular campus for EU personnel. Nice assignment for a talent spotter.

COOPER

Yeah, but it's low hanging fruit. The EU high-flyers are at the College of Europe in Bruges. Besides, assets don't make major life decisions based on access opportunities.

POWELL

What's your point?

COOPER

It doesn't add up.

(BEAT)

It's possible Langley got it wrong. Maybe he is an officer.

POWELL

Could be. But that's a pretty big assumption.

COOPER

(frustrated)

Bottom line, we don't have enough to do shit right now. The journal's great, but look at the date on that last entry. What about emails or social media?

POWELL

He has Facebook and LinkedIn profiles, but hasn't updated anything since arriving in Brussels. Persia House is still going through his email and Gary cabled HQ for a phone dump.

Frustrated Cooper starts collecting his things.

COOPER

Do me a favor and get a marker board started.

(MORE)

COOPER (CONT'D)

Break down his motivators. Check his financial records too. The VUB move may be a step down, but maybe he's getting a pay boost from someone.

POWELL

Sure.

COOPER

Thanks for your help, Aly.

(BEAT)

I gotta get out of here before I read one more "I observe Grigori--"

POWELL

Wait till you get to the demons. That all starts on page forty-two.

COOPER

Splendid. Meantime I'm gonna put some eyes on our guy and see if we can establish some routines.

POWELL

Why? Just ask Gary for a team.

COOPER

He says they're maxed out 'til next week.

POWELL

Don't be stupid, Alan.

COOPER

Relax. I just want to get a feel for the guy. What time does Ivanov finish class today?

Powell checks a paper schedule.

POWELL

Today is Policymaking in Contemporary Russia. Finishes at four forty-five.

COOPER

Perfect.

INT. METRO CAR - AFTERNOON

Grigori sits in a metro car packed densely with tired commuters.

Cooper, shouldering a backpack, stands in rear of the car shielded behind passengers. As the car slows on approach to the station, Grigori gets up and makes his way to the center doors. Cooper mirrors position at the rear exit.

The train arrives in the Arts-Loi station. Grigori hastily exits with a group of passengers while Cooper follows.

EXT. STREET - LATER

A quiet street lined with small residential buildings. Grigori proceeds up the sidewalk and approaches an apartment building. Cooper shadows from a distance across the street.

As Grigori enters the building, Cooper steps into a nearby doorway, opens his backpack, and swaps his jacket for a windbreaker. He then dons a pair of glasses and hat and sits on a door stoop while looking at his phone.

EXT. STREET - EVENING

Dusk has descended on Grigori's neighborhood. The door of Grigori's apartment building opens and Grigori exits. He proceeds down the sidewalk across from Cooper's position. Cooper resumes surveillance.

INT. METRO CAR - EVENING

Metro car moving in the direction of Hermann-Debroux. Grigori stands holding a railing near the rear car door amongst a small group of passengers. Cooper stands near the other door watching the passing tunnel.

The train arrives at Bruxelles-Schuman station. Grigori exits with a small group. Cooper shadows Grigori toward the platform escalator.

EXT. SCHUMAN CIRCLE - CONTINUOUS

Grigori exits Bruxelles-Schuman station followed by Cooper. Grigori proceeds past the Berlaymont building and EEAS headquarters with Cooper in tow.

EXT. SCHUMAN BAR - CONTINUOUS

As Grigori approaches a row of cafes, he is greeted at a roadside table by several after-hours business types.

Relaxed suits and drinks on the table suggest they've been there for a while. The group pulls up an empty chair and welcomes Grigori to join them.

Cooper continues past the table and enters a cafe next door.

INT. THE BULLPEN - DAY

The Bullpen now features a new white board with a breakdown of Grigori's motivators. Under each heading are hash marks:

"Ego: 27," "Money: 3,"
"Disaffection: 19"

Powell is reading a document with a highlighter hanging out of her mouth. DAVIDSON (35) and another case officer are on their way out as Cooper enters. Miller's office is darkened.

Cooper hangs his coat and grabs coffee from a nearby pot.

COOPER

Well look who's busy this morning.

POWELL

Mildly stated. I've been dissecting this thing all night. Persia's right, there's a bunch of angles for developing Ivanov here.

(BEAT)

How'd your night go?

Cooper sits and scans to ensure no one is within earshot.

COOPER

Productive. After class he went back to his apartment for an hour or so and then up to Schuman.

POWELL

The European Quarter?

COOPER

Yeah. Met a group at some bar near EEAS. They all seemed to know him.

POWELL

Alan, you need to be careful. If Marcus finds out you're staking out alone on the circle, he'll have your head.

COOPER

I didn't stay long. But you're missing my point. The guy's definitely active. All the bars in that area are after hours haunts for the institutions.

POWELL

But if he's got access at the university, why risk compromise around Schuman? Any Russian hanging out around there is going to catch somebody's interest.

COOPER

Maybe he's aggressive. Who knows?

POWELL

Just seems risky.

(BEAT)

Anyway, found some interesting stuff.

COOPER

Let's hear it.

POWELL

I think we found a reference to his old handler in London, Volkov. Right here, "I observe Grigori blaming S. for making him betray people he likes." It's vague, but Volkov's first name is Sergei.

COOPER

What else?

POWELL

Right after that, "I observe Grigori blaming himself for blaming S. He has an ideal he should be free from blame."

COOPER

Maybe there's something there. Granted he's writing about Volkov. What's the date on that?

POWELL

Twelve August. Two days before the GRU report was written. Could be coincidence, but the timing's interesting.

COOPER

Maybe there's an angle there. If he's disillusioned with GRU, maybe we can spin that to our advantage.

(BEAT)

Anything in there about our mystery man in Turkey?

POWELL

Abu-Shams? Nothing.

INT. CHIEF OF STATION OFFICE - DAY

Jones is sitting at his desk reviewing a report as Miller knocks and opens the door. Jones puts away his document and gestures Miller to sit.

JONES

Whatcha need, Gary?

MILLER

I just want to discuss HERMES for a moment.

JONES

So what's on your mind?

MILLER

For the record, I think we're making a mistake.

JONES

What? Assigning Cooper?

MILLER

No. I'm fine with Cooper. I'm talking about HERMES.

JONES

What's the issue?

MILLER

Well, I can't pinpoint it, but something's off. For one, the guy's a loon. Have you taken a moment to read that diary? Second, the Russians don't trust this guy and he's their source. No one knows what game he's really playing.

JONES

Those can be dealt with, Gary.

MILLER

But you're forgetting about
FISHTAIL. He's been a fountain
lately and we're gonna risk
jeopardizing that over some Moby
Dick shit--

JONES

--How does FISHTAIL figure into
this?

MILLER

Come on, Marcus? He's GRU and right
here in Brussels.

(BEAT)

Let me ask you. Have you thought
for a moment that maybe this guy's
too good to be true?

JONES

What are you saying?

MILLER

The guy laid out everything for us.
Secret desires, fears, you name it.
Persia said it well in the meeting,
it's a recruiter's wet dream.

JONES

So you think he's a dangle?

MILLER

Maybe. It's too coincidental. If he
is and we get snapped, FISHTAIL's
in jeopardy.

JONES

I think you're overestimating the
blowback risk. But I get your
concern. Don't worry. We're not
advancing without a solid plan.

Miller nods silently. Obedient, but displeased.

EXT. BRUXELLES CENTRAL STATION - EVENING

Grigori exits Bruxelles Central station in casual attire and
walks past the Hilton Grand Place toward the tourist
district. Cooper emerges from the train station moments later
slinging a backpack and wearing a sweatshirt, hat, glasses,
and goatee beard. He proceeds in Grigori's direction.

EXT. STREET - CONTINUOUS

Grigori stands amidst a small crowd watching a group of street performers at the Fontaine Charles Buls. Music fills the air. Restaurant tables surrounding the square are filled with lively tourists. Cooper stalks the rear of the vibrant crowd while maintaining eyes on Grigori.

EXT. BRUSSELS GRAND PLACE - NIGHT

Grand Place is illuminated in all of its nighttime glory. Restaurants on the plaza are sparsely filled with the last of the evening's crowd. Grigori sits contentedly alone at an outdoor table smoking a cigar and drinking a brandy.

Cooper, now wearing different glasses and a fluffy jacket and scarf, observes while seated outdoors at a nearby restaurant.

EXT. STREET - NIGHT

Dim street lights illuminate the Boulevard Roi Albert II and the long park dividing the street. Intermittent cars pass as Grigori walks alone on the sidewalk. All is quiet. Cooper follows from a distance along the shadowed side of the park.

EXT. STREET - CONTINUOUS

Grigori continues on a darkened street past Gare du Bruxelles-Nord station. A handful of rowdy youth loiter near the entrance. They call out in a harassing manner as Grigori passes. Grigori waves and keeps walking in stride. Cooper, now wearing a sweater, no goatee, and different hat, keeps a loose following distance.

EXT. RED LIGHT DISTRICT - CONTINUOUS

It's an off-night at a small red light district. Two police officers seated in a patrol car watch a handful of lonely men as they shop the brothel windows. All is quiet.

Cooper stands alone across the street and watches Grigori slowly pace back and forth between windows. Half naked girls enticingly beckon Grigori as he passes undecided. After a few moments, Grigori changes his mind and begins walking back toward Cooper and the train station.

As the only person conspicuously standing in the area, Cooper turns away from the approaching Grigori. At that moment, Cooper's phone rings shattering the silence.

Cooper briskly walks away while searching his pocket for the phone.

Cooper silences the phone and breaks off on a side street away from Grigori's direction.

INT. METRO CAR - NIGHT

After a long night, Cooper sits alone in an empty metro car. He retrieves his phone and checks the screen. Missed call from Alex. An additional text message from Alex reads:

"Got some good news. Haven't heard from you in a while. Love you."

Cooper puts his phone away and sits back solemnly thinking while staring out the window.

INT. CAFE - DAY

Cooper sits alone in a cafe drinking a cappuccino. He appears exhausted and subdued. Drizzling rain is visible through the nearby window underscoring his mood. Several patrons eat and talk at surrounding tables oblivious to the weary spy.

Powell enters the cafe, spots Cooper, and sits.

POWELL

I knew I'd find you here. Gary's been looking for you all morning.

COOPER

Got to sleep late.

POWELL

You look like shit. Did our boy keep you out last night?

COOPER

No. Got a call from Alex. Had a rough time getting to sleep.

POWELL

What did he say?

COOPER

I missed his call. Just got a message.

POWELL

You didn't call him back? Can I give you my two cents?

(MORE)

POWELL (CONT'D)

Don't ignore the kid because of Kim. He's your son, Alan.

(BEAT)

Anyway, anything exciting last night?

COOPER

He spent most of the night hanging around Grand Place. Once the bars closed, he went to the north station for some fun.

POWELL

(amused)

No shit. Did he get some action?

COOPER

Didn't stay to find out. My phone went off just as he was walking toward me. I must have rubbed it off vibrate or something.

POWELL

Did he make you?

COOPER

No. Don't think so. I disengaged and called it a night.

POWELL

Well, the email and phone package arrived. I started on it this morning. Langley says we should have the psych report tomorrow.

EXT. U.S EMBASSY BUILDING, BRUSSELS - LATE AFTERNOON

SUPER: "CIA Station, Brussels, Belgium, 14 October"

INT. BRUSSELS CIA STATION CONFERENCE ROOM - DAY

Jones, Miller, Cooper, and Powell sit in the windowless conference room. A speakerphone rests in the center of table surrounded by scattered papers and folders.

MILLER

He's calling us. We still got a few minutes yet.

JONES

Did you guys review the updated package from Langley?

COOPER

Started. We read the psych report and Alyssa's making her way through the emails and texts.

POWELL

We haven't had time to dig into the new journal translation. It just arrived overnight.

COOPER

Marcus, after the call I'd like to discuss an approach. I think we have some--

The speakerphone rings interrupting Cooper. Miller answers.

MILLER

Miller here. This is a secure line. Who am I speaking with?

DR. KERRY (PHONE)

Doctor James Kerry.

JONES

Dr. Kerry, this is Marcus Jones, Chief of Station. Thanks for taking the time to speak. I also have Gary Miller, Alan Cooper, and Alyssa Powell with us.

DR. KERRY (PHONE)

Good morning, everyone. Sorry, I guess it's good afternoon over there. Have you had a chance to read my report?

JONES

Cooper?

COOPER

Thanks, Dr. Kerry. We did. But it would be helpful if you could recap for Marcus and Gary. They haven't read the report yet.

INT. PERSIA HOUSE CONFERENCE ROOM - CONTINUOUS

DR. KERRY (60) sits alone in large conference room. A freestanding U.S. Flag stands next to a wall-mounted CIA emblem. The sign above it reads 'Iran Operations Division.' Dr. Kerry references a printed report while speaking.

DR. KERRY

Sure. Well, this was an interesting case. Normally we aren't called in to conduct an assessment based solely on personal writings. Anything I say should only be regarded as opinion, not diagnosis.

JONES (PHONE)

Understood. Go ahead, doctor.

DR. KERRY

Several characteristics of Ivanov's writing suggest DDPD, depersonalization-derealization disorder. Some of the symptoms include feeling as an outside observer of one's own thoughts, often accompanied by a feeling of no control over actions.

INT. BRUSSELS CIA STATION CONFERENCE ROOM - CONTINUOUS

Back to Jones, Miller, Cooper, and Powell.

MILLER

Excuse me, doctor. What brings you that? We were thinking Schizophrenia.

DR. KERRY (PHONE)

No, he's not schizophrenic. DDPD. It's evident in several aspects. For one, Ivanov's frequent use of third-person language to describe himself.

JONES

All right.

DR. KERRY (PHONE)

Many entries also suggest feelings of having no control over his behavior and alienation from his thoughts. One good example is on page forty-two. Do you have a copy of the journal handy?

POWELL

Where on page forty-two?

DR. KERRY (PHONE)

Second paragraph.

INT. PERSIA HOUSE CONFERENCE ROOM - CONTINUOUS

Back to Dr. Kerry.

POWELL (PHONE)

You mean here? "I observe a constant struggle to remain present, but Grigori's thoughts drag me back. It's a hall of mirrors. He walks into his reflection. Then, again. How do I get out?"

DR. KERRY

Yes, exactly. Similarly, on page forty-three, he writes: "It's like a matryoshka. I see one shell for what it is. Then another shell is revealed beneath. It's endless. The voice never stops speaking."

INT. BRUSSELS CIA STATION CONFERENCE ROOM - CONTINUOUS

Back to Jones, Miller, Cooper, and Powell.

KERRY (PHONE)

There's a number of other similar entries suggesting disassociation and distrust in his thoughts.

COOPER

Doctor, what do you think he means by, "Where is peace? What is truly real?" Just below the matryoshka paragraph.

DR. KERRY (PHONE)

I suspect he knows his symptoms are illusory. That's actually a positive sign and probably why he's able to function well despite his condition.

JONES

Look, Dr. Kerry, this is all interesting. But is this guy mentally ill or not? We have strict rules about this.

DR. KERRY (PHONE)

No. Not clinically speaking. It's touchy, but I believe you're on safe ground to proceed.

JONES
Thank you, doctor.
(to group)
Questions, anyone?
(BEAT)
All right. Thanks, Dr. Kerry. This
has been helpful

INT. PERSIA HOUSE CONFERENCE ROOM - CONTINUOUS

Back to Kerry.

DR. KERRY
Glad to assist. Feel free to call
me with any questions.

PAN TO RHONDELL

Dr. Kerry looks at Rhondell seated at the conference table,
previously out of view. Rhondell silently nods 'good job.'

INT. BRUSSELS CIA STATION CONFERENCE ROOM - CONTINUOUS

Back to Jones, Miller, Cooper, and Powell.

COOPER
Marcus, do you have a minute to
discuss an approach?

JONES
Let's talk in my office. Gary, I'd
like you in on this too.

Everyone begins packing up.

INT. CHIEF OF STATION OFFICE - LATER

Cooper is seated. Standing in the doorway, Jones waits for
Miller to enter and closes the door. All sit.

COOPER
I think Alyssa and I have a good
plan for approaching HERMES. We've
been studying his routines and I
think we've nailed some good venues
for initiating contact.

JONES
Let's talk about that.

COOPER

Well, we know Ivanov's a big cigar fan. There's a smoking lounge--

JONES

--Before we discuss that, how did you ascertain his habits?

MILLER

You want to be very careful how you answer this, Cooper.

Momentary pause as Cooper assesses the situation.

COOPER

Sorry, Marcus. We were working with nothing. Gary explained we didn't have any survey assets--

MILLER

--What I told you was to be patient.

COOPER

I know that's no excuse, but for what its worth, I made sure to--

JONES

--That's not the point. You lied to us, Alan.

COOPER

I didn't lie. I just didn't--

JONES

--A lie of omission nonetheless.

(contained anger)

Let's get something abso-fuckin-lutely straight, Cooper. You lie to your sources. Not me. Do it again and you're in the penalty box. Are we clear?

COOPER

Yes. Of course, Chief.

MILLER

Cooper, make no mistake. We like line-steppers. They get shit done. But you were a line-crosser.

JONES

Do you have any idea why I'm so pissed?

COOPER
Violation of protocol?

JONES
More than that. It was stupid!
You're one of the few in this
office with a clean cover. That's
golden around here.

MILLER
(pissed)
Not because you're special, but
because you're still fucking new.
No one knows who you are yet.

JONES
After this meeting is over, you're
going to write a full report on
your off-book activities.

MILLER
Make some fresh coffee. You're not
going home 'til it's done.

INT. CIA BRUSSELS STATION HALLWAY - NIGHT

The work day is over and the time is late. Jones walks down a quiet and darkened hallway wearing a coat and carrying a slung satchel. As he passes the Bullpen, he peers inside the open door and observes Cooper at a computer. A single lamp at Cooper's desk illuminates the room. The weary Cooper stretches and resumes typing. Jones smiles to himself and silently continues down the hallway.

INT. CHIEF OF STATION OFFICE - MORNING

New day. Jones, Miller, and Cooper are seated around Jones' desk.

JONES
All right. Now explain this
approach to me.

EXT. THE BELGA QUEEN - NIGHT

Hard rain pounds the pavement as Cooper approaches the entrance of the Belga Queen restaurant. Despite carrying an umbrella, Cooper looks wet and miserable. Passing traffic splashes puddles as he approaches.

COOPER (V.O.)
The Belga Queen over on Rue du
Fossé aux Loups.

JONES (V.O.)
I know the place.

COOPER (V.O.)
They have a smoking lounge in the
sublevel. He's usually there when
it's raining or cold outside.

INT. THE BELGA QUEEN - CONTINUOUS

Standing in the foyer of the Belga Queen, Cooper shakes off the wet and speaks inaudibly to the Maitre de. The Maitre de points toward the back of the restaurant and takes Cooper's coat and umbrella.

MILLER (V.O.)
So you're planning on camping out
and waiting for him to show.

COOPER (V.O.)
Exactly. It's perfect. Dingy place
with poor ventilation, but Ivanov
seems to like it. It's always empty
too.

INT. CHIEF OF STATION OFFICE - CONTINUOUS

Back to Jones, Miller, and Cooper at Jones's desk.

MILLER
What's your cover?

COOPER
Just an American consular officer
with a taste for good Cubans.

JONES
All right. I'm good with it. But at
this stage you're only collecting
assessment details. Sure he hasn't
seen you during your escapades?

COOPER
Yes, absolutely.

MILLER
Never say absolutely.
(BEAT)
Do you know cigars?

COOPER
A little. I've smoked a few.

MILLER
Well, you're about to smoke a few more. Get with me after this and I'll bring you up to speed.

COOPER
Thanks, Marcus. Again, I'm really sorry about--

JONES
--Don't mistake my approval for forgiveness. The only thing saving your ass is an intelligence star for your work in Tunisia.

COOPER
I understand.

JONES
One word of caution. Remember, you're covered as an embassy employee. If Ivanov's looking for talent, there's a damn good chance he might be assessing you too.

COOPER
I thought of that. Guess that could get interesting.

JONES
Indeed. If he starts working on you, we may need to pause and reassess this whole strategy.

INT. SMOKING ROOM - NIGHT

A subterranean cage enclosed by smoke-stained glass and wood-paneled walls. The room is attired by seating arrangements composed of leather chairs and mahogany furniture. Reproduction Renaissance paintings attempt an atmosphere of old world aristocracy. A humidor with glass doors near the entrance displays a selection of cigars. The air is mildly clouded by lingering smoke.

Cooper sits in a high-back occupied by his phone and nursing a long Churchill. A scotch rests on the table next to him. Two businessmen seated at a nearby sofa talk lowly. Their glasses are empty and cigars ashed near the end.

Grigori enters escorted by a restaurant manager. They stop near the humidor and Grigori picks out a selection.

Grigori settles into a chair several feet from Cooper and pats his pockets for a cutter. Cooper ignores for several moments, then looks up and offers the professor a cut.

COOPER
Avez-vous besoin d'un coupe?

GRIGORI
Merci. Sorry, I don't speak French very well.

Grigori borrows Cooper's cutter and slices his cigar.

COOPER
Neither do I. Need a light?

GRIGORI
No. Thanks. Just forgot my cutter.

COOPER
What are you smoking?

GRIGORI
Partagas. One of my favorites.

COOPER
Good taste. I'm more of a Ramon Allones guy. Has a similar profile.

As Grigori fires up his cigar, Cooper repositions into a chair next to Grigori. They shake hands.

COOPER (CONT'D)
Name's Alan.

GRIGORI
Grigori. Good to meet you.

COOPER
Let me guess, Russian?

GRIGORI
Does my accent give it away?

COOPER
Moshetbit. But don't worry. Your
English is much better than my
Russian. Moi ruski tak sebye.

GRIGORI
You speak Russian?

COOPER
Enough to start a conversation I
can't finish. Had a Russian
girlfriend years ago.

GRIGORI
Russian girlfriend?

COOPER
Long time ago. Before my wife.

GRIGORI
Well, you know what they say.
Inside every Russian woman is a
volcano waiting to explode.

COOPER
Ochen pravda, moi droog! The story
of our last year together!

Cooper and Grigori laugh and clink glasses. Both drink.

INT. CHIEF OF STATION OFFICE - AFTERNOON

Jones, Cooper, and Miller sitting at Jones's desk.

MILLER
Maybe the guy's just lonely.

COOPER
Maybe. But I've seen him talking
with people all over town. He's a
social butterfly, but I don't see
any close friends.

JONES
So you think that makes him an
officer?

COOPER
Not conclusively, no. But would
make sense if he was an illegal.

MILLER

Keep in mind, the guy's only been here for a few months.

JONES

Gary's right. It's too early to read anything into that. What else did he speak about?

COOPER

We talked about marriage a bit. As we knew, he has an ex-wife, Katarina. He also talked a bit about moving and starting at VUB.

JONES

Did he talk about London?

COOPER

Only mentioned it as related to his divorce. His wife had a hard time adjusting to the UK.

MILLER

Anything about why he left the London School?

COOPER

No. He didn't speak much about LSE or any reasons for moving.

JONES

Did you bring up working in the Embassy?

COOPER

I dropped it out there, but he didn't seem too interested.

JONES

Circle back on that. If HERMES is a double agent, we want him coming to us. All we're going to do is offer him a branch.

COOPER

I kept the discussion light. Just breaking the ice at this point.

JONES

No, you did well. That's the right approach.

MILLER

So what's your take on the guy?

COOPER

Like I said, social butterfly. The guy loves conversation.

JONES

Any crazy talk?

COOPER

No. No third person Grigori business. But--

JONES

But what?

COOPER

It's hard to describe. He seems happy and relaxed, but has an intense look sometimes. Would be unnerving if the guy didn't smile so much.

MILLER

Was he drinking?

COOPER

Yeah, but didn't seem drunk. It's just his personality. Seems a little strange.

JONES

Anyway, sounds like a good first approach. Just remember who's in charge. When's your next planned contact?

COOPER

I'm going to give him a few days and then start staking out the lounge again.

JONES

All right. Put it all in writing and let's keep the ball rolling. Anything else, Gary?

Miller shrugs shoulders and shakes head "no."

EXT. COOPER'S APARTMENT BUILDING - MORNING

Cooper exits his apartment building dressed for work and walks down the street.

EXT. STREET - CONTINUOUS

As Cooper proceeds on the sidewalk, a car slowly approaches alongside. Window rolls down. Rhondell leans toward the open window and calls to Cooper.

RHONDELL

Hey, Alan. Let me give you a ride.

Cooper scans the area for a moment and walks to the car. He addresses Rhondell through the open window.

COOPER

What are you doing?

RHONDELL

Giving you a lift. Come on, I just need a few minutes.

Cooper opens the door and gets inside.

INT. RHONDELL CAR - CONTINUOUS

Rhondell drives while speaking with Cooper. Rush hour congestion is visible outside the windows.

RHONDELL

You're heading to work, right?

COOPER

Yes. But don't drop me off at the embassy. Drop me off on Rue Belliard and I'll walk.

RHONDELL

Sure.

COOPER

So let's have it. Why aren't we meeting at the office?

RHONDELL

Relax. This is a friendly visit.

COOPER

You've got five minutes.

RHONDELL

Russia House is doing their best to close down HERMES. Your boss Miller is aiding them.

COOPER

I know Gary's not a fan, but why don't you just speak to Marcus? You're talking to the wrong guy.

RHONDELL

Marcus is in the middle. He's trying to be objective, but he trusts Miller. We wanna make sure you don't get shut down without a proper chance to assess HERMES.

COOPER

So what are you asking?

RHONDELL

Just keep me looped. We're in a position to help.

COOPER

You know, just talking to you like this puts me in jeopardy.

RHONDELL

This is all off record.

(BEAT)

Look, Alan, Persia's behind you. We want you to be successful.

COOPER

You came all the way out here to tell me this.

RHONDELL

No. I was nearby on other business.

(BEAT)

So how did your approach go with HERMES?

COOPER

Fine. Just read the report.

(BEAT)

Drop me off right over there.

EXT. STREET RUI BELLIARD - CONTINUOUS

Rhondell's car pulls over. As Cooper gets out, Rhondell leans over and extends his business card.

RHONDELL

Alan, here's my card. Call me if you need anything.

Cooper takes the business card and cautiously acknowledges. He closes the door and Rhondell drives off.

INT. SMOKING ROOM - NIGHT

Another evening at the Belga Queen. Grigori and Cooper are sitting in leather chairs positioned closely together. Their drinks are near empty and cigars ashed at 1/3rd. A group of five men nearby are smoking and speaking loudly in French. The room is exceptionally smokey tonight.

GRIGORI

I'd been thinking about moving for some time. A headhunter for VUB reached out earlier this year when they lost their professor of Russian studies.

COOPER

So what prompted the final decision?

GRIGORI

Spent a lot of time thinking while on vacation this summer. There really wasn't a good reason to stay in London. Besides, the food is much better in Brussels.

COOPER

Agreed. And women too.

GRIGORI

Oh, yes. Brussels does have some beautiful women.

COOPER

So where did you go on vacation?

GRIGORI

Anatoliya.

COOPER

Central Turkey, right?

GRIGORI

Close. More like Southern Turkey.

COOPER

Huh, I took you to be a Cyprus kind of guy.

(BEAT)

So why Turkey?

GRIGORI

Some friends have a place out at Lake Beysehir.

(BEAT)

Why Cyprus?

COOPER

Just guessing. Seems popular with Russian ex-pats.

GRIGORI

You've been to Cyprus?

COOPER

Paphos. Several years back when I was assigned in Rome.

GRIGORI

How long were you in Rome?

COOPER

About three years. Was my first posting. Then Tunis.

WAITER (25) braves the dense smoke to check on Grigori and Cooper. The other group shows no sign of leaving soon.

WAITER

Would you gentlemen like another drink?

COOPER

Grigori, have you been to the Dominican nearby? They have a heated courtyard. Let's grab some smokes and I'll buy you the next round there.

EXT. STREET - NIGHT

Grigori and Cooper exit the Belga Queen and begin to cross the street. Little traffic. Mostly quiet.

GRIGORI

How long have you worked for the State Department?

COOPER
About seven years now.

EXT. STREET - CONTINUOUS

Grigori and Cooper continue down a narrow road lined with closed businesses and cafes.

GRIGORI
Interesting. Perhaps you can give me some insight on US foreign policy. Seems no one can keep up with your government lately.

COOPER
If it helps, I'm American and I don't understand our policy these days.

INT. DOMINICAN HOTEL COURTYARD - NIGHT

The outdoor patio is illuminated by table candles and light radiating through the surrounding glass facade. A bustling upscale bar is visible indoors through the glass wall. Several table and chair arrangements are positioned near glowing outdoor heaters.

Cooper and Grigori are seated at a small table, smoking cigars and enjoying drinks.

GRIGORI
Life of a foreign services officer sounds difficult. The moving and all. Must be tough being married.

COOPER
Kim accompanied me at my first post. She loved Rome. But when I got reassigned to Tunis, she decided to stay with her Mom in the states.

GRIGORI
She didn't go to Tunisia?

COOPER
No. And I don't blame her. Things were heating up. That was right after the Bardo Museum attack.

GRIGORI
Is she with you now? In Brussels?

COOPER

No.

GRIGORI

Why not? Brussels is a great city.

COOPER

It's complicated. So how about you, Grigori? You told me about Katerina. So are you dating now?

GRIGORI

No. Not at the moment.

COOPER

Come on, man. The university's got to be crawling with women.

GRIGORI

It is. No doubt.

COOPER

Maybe you and I should go out one night.

GRIGORI

Your wife would be okay with that?

(BEAT)

Don't worry, I'm not judging or anything.

COOPER

We're separated right now.

GRIGORI

What happened, if you don't mind my asking?

COOPER

Being in Tunisia for three years was rough.

GRIGORI

Are you still in love?

COOPER

Yeah, of course.

GRIGORI

Maybe I said that wrong. Better question is, are you still loving her?

COOPER
Not sure what you mean?

GRIGORI
Maybe I'm being intrusive.

COOPER
Go on. You asked the question.

GRIGORI
Well, we speak about love like it's
a thing. A noun. Maybe it's more
like a verb.

COOPER
Not following you.

GRIGORI
When relationships suffer, seems
it's often because we're largely
loving our expectations. Not the
other person.
(BEAT)
There's a big difference.

COOPER
Wow. Not sure how to respond.
(BEAT)
But what about you? Where does
Grigori find love these days?

GRIGORI
Everywhere, my friend.

COOPER
See, now that's my man! You and I
do need to go out one night!

Grigori laughs. Cooper toasts.

INT. THE BULLPEN - DAY

Cooper and Powell sit across desks comparing notes. The white board in background with motivators has new hashmarks under each heading in a different color indicating new references to Grigori's motivations.

POWELL
Let me get this straight, you
discussed your home situation with
Kim? Are you nuts?

COOPER

Keep in mind, I'm under official cover. If he's working for Moscow, my personal life's an open book. Besides, it was great for establishing rapport.

POWELL

I hope you know what you're doing.

COOPER

Just trust me on this.

(BEAT)

Anyway, what was so exciting earlier?

POWELL

I think we got our first real lead on Abu Shams. Ivanov wrote some guy named Samir back in May.

Powell retrieves a paper and reads.

POWELL (CONT'D)

Says "Samir, I have been thinking about our discussion. Tell your uncle I am taking him up on his offer. I need to finish the summer term, then I'll be free for travel in July. Ma Salaama."

(BEAT)

He makes no mention of Turkey or Abu Shams, but Istanbul was the only trip HERMES took in July.

COOPER

Makes sense. Anything else? Do we know who Samir is? Any replies or other emails to that account?

POWELL

No. But Persia put in a request to NSA. If there's any activity on that account, we'll know soon.

COOPER

Did they check for any cut-outs named Samir?

POWELL

I'm sure they did. When's your next meeting with Ivanov?

COOPER

I gave him my card. If he doesn't call in a few days, I'll initiate another encounter at the cigar lounge.

EXT. ZAVENTEM AIRPORT OUTDOOR DEPARTURES AREA - MORNING

Cars and taxis drop off passengers outside the departures area of Brussels Zaventem Airport. Young exits the airport terminal and walks toward the car drop off area. His crinkled suit, loosened neck tie, and small roller bag suggest arrival from a long overnight flight.

A car approaches and flashes its headlights. Young briskly walks to the car, puts the roller bag on the floor of the front seat, squeezes in, and closes the door.

INT. CAR - MORNING

Miller drives as Young straps on his seat belt.

YOUNG

I only have three hours before my next flight.

MILLER

I'm just going to do a short loop on the E-forty. So what's the word on FISHTAIL's request?

YOUNG

I got approval for another payment. His files on operations at NATO was a huge hit.

MILLER

I'm sure he'll be happy, but that's not where his head is right now.

EXT. E40 HIGHWAY - CONTINUOUS

Miller's car drives down the highway. Zaventem airport is visible in background.

YOUNG (V.O.)

He's still pushing for an exit?

MILLER (V.O.)
He's been polygraphed twice
recently. But it's not just him.
Everyone in the rezidentura.

INT. CAR - CONTINUOUS

Return to interior of Miller's car.

YOUNG
Yeah, they definitely smell a rat.
What did you tell him?

MILLER
That we're working on it, but we
need more to sell it upstream. He
knows the game. But he is getting
anxious.

YOUNG
Don't push him at the moment. Tell
him to hibernate until this blows
over. Our focus is on the long
game.

(BEAT)
So what's the story on HERMES? Is
Marcus gonna kill this bullshit or
what?

MILLER
Marcus has a mind of his own. I
just need to plant enough seeds so
he realizes it was his idea.

EXT. E40 HIGHWAY - CONTINUOUS

Miller's car exits the highway at an off-ramp. The car does a
U-turn under an overpass and back onto the E40.

YOUNG (V.O.)
Don't fuck around, Gary. My boss
wants this closed.

MILLER (V.O.)
I told you, I've got it.

INT. CAR - CONTINUOUS

Return to interior of Miller's car.

YOUNG

You didn't mention anything about the C.O., Cooper.

MILLER

Cooper's got a hardon right now. But he's lost major points with Marcus. Cooper's going to need a magic proposal to get this further than assessment.

YOUNG

If it helps, we have our own psychologist working up a report on HERMES. I'm sure our guy will help nix this.

EXT. ZAVENTEM AIRPORT OUTDOOR DEPARTURES AREA - DAY

Miller's car pulls back into the departures drop off area. Young exits with his roller bag and closes the car door. Miller drives away.

INT. GRIGORI'S APARTMENT - NIGHT

While juggling several grocery bags, Grigori unlocks the apartment door and enters. He's surprised to see Sergei Volkov sitting in a living room chair next to a shopping bag. Volkov, wearing reading glasses, holds an open book on his lap. Volkov takes off his glasses and smiles at Grigori.

VOLKOV

Zdrazvoi, Grigori Vadimovich!

GRIGORI

Speak English. You're breaking your own rules.

Grigori sets the groceries on a table and hangs his coat on a rack. Volkov closes the book and looks at the cover.

VOLKOV

(reading the cover)

William Blake. The Marriage of Heaven and Hell.

(BEAT)

I didn't know you were a fan of English literature.

GRIGORI

Mostly proverbs of Hell. I bought it in anticipation of our meeting again.

VOLKOV

Grigori, don't be angry at me. I apologize for missing your messages. I've been very busy.

GRIGORI

My messages, huh?

Grigori walks into the kitchen with the groceries. Volkov grabs the shopping bag on the floor and follows.

INT. GRIGORI'S KITCHEN

Grigori begins shelving groceries while giving Volkov the cold shoulder. Volkov is undeterred.

VOLKOV

This is a very exciting time. We're glad to hear about your new friend.

GRIGORI

I have a lot of new friends.

VOLKOV

Yes, I know. I'm talking about the American. Cooper. After all, he's CIA. You've done very well.

Grigori stops and looks directly at Volkov.

GRIGORI

And your point?

VOLKOV

Please, there's no need for anger.

(BEAT)

Has he approached you yet?

Grigori stares. Volkov continues without missing a beat.

VOLKOV (CONT'D)

If not, he will soon. Play hard to get. Feel him out in the meantime. It's unlikely he'll come to us, but you never know. He does have financial and marital problems.

GRIGORI
You're wasting your time.

VOLKOV
Please. If anyone can bring him in,
it's the great Doctor Ivanov.
(BEAT)
Here, let's try this then.
(slowly with mild sarcasm)
I observe Grigori writing a report
about Alan Cooper.

Grigori's face suggests veiled anger before resuming a peaceful smile. Volkov sets the bag on the kitchen table.

VOLKOV (CONT'D)
Privacy is a luxury most can't
afford, Grigori. But as
consolation, a little gift. And a
new communication plan.
(BEAT)
Stay in touch.

Volkov exits the kitchen. Grigori waits for the sound of the apartment door closing denoting Volkov's departure. He looks in the shopping bag and flips open the lid on a box of cigars. Inside is a folded paper.

EXT. STREET-SIDE CAFE - EVENING

A lively outdoor cafe filled with an evening dinner crowd. Grigori is seated at a table speaking with RENE (25) and EMMA (20). All glasses are empty. Dirty appetizer plates on table. Grigori spots Cooper as he approaches.

GRIGORI
You got my message! Great, come
join us.
(to Rene and Emma)
Rene, this is Alan. He works at the
US Embassy.

Cooper shakes Rene's hand and sits.

COOPER
Good to meet you.

RENE
Likewise.

GRIGORI
We were just discussing Rene's
thesis.
(MORE)

GRIGORI (CONT'D)

Rene's a psychology major, but
taking one of my courses this term.

COOPER

Why's a psychology major taking a
Russian studies course?

RENE

Just an elective. Plus Emma here is
one of Grigori's assistants.

GRIGORI

Rene was just telling me about the
effects of emotional stress.

RENE

My thesis is on general adaptive
syndrome.

GRIGORI

(to Rene)

But as I was asking, why do we even
have emotional stress in the first
place?

RENE

It's just a natural response to a
perceived threat. The sympathetic
nervous system in turn triggers the
release of adrenaline and--

GRIGORI

--Yeah, I understand the
physiology. But what's the purpose?

RENE

Well, survival. Energy for fight or
flight.

GRIGORI

No. I mean the stressful emotions.
What do they accomplish? Like
guilt. Does feeling guilty make the
past change or somehow make the
present any better?

RENE

(chuckling)

It's just a basic human emotion,
Grigori.

GRIGORI

Yeah, but we're taking that at face
value. What's the purpose?

EMMA

Warning, Alan. Grigori loves debating this stuff.

GRIGORI

Shh. I want Alan's opinion on this too.

(to Cooper)

Alan, did guilt or resentment ever fix a situation for you? What's your take?

COOPER

I plead the fifth.

GRIGORI

The fifth?

EMMA

An American expression. He isn't answering your question.

RENE

On that note, we gotta get going.

All stand. Emma exchanges kisses with Grigori. Rene shakes hands goodbye.

GRIGORI

(to Cooper)

Let me get the check. Then let's go get something to eat.

EXT. RUE GRETRY RESTAURANT ROW - EVENING

On a narrow pedestrian street lined door-to-door with small open air restaurants, animated restaurateurs direct passersby to their menus. Tourists abound, eating and surveying the menu options. The street is alive and vibrant.

Grigori and Cooper walk together.

COOPER

Before I forget, these are for you.

Cooper hands Grigori a few cigars in a ziplock bag.

GRIGORI

Wow, thanks.

COOPER

So what was that business about?

GRIGORI
What business?

COOPER
The emotions thing.

GRIGORI
I just find it amazing that we
never question the value of
negative emotions.

COOPER
You don't feel negative emotions?

GRIGORI
Sometimes. But I see them
differently now. Obsolete. Sort of
an like an appendix for the human
soul.

COOPER
Appendix?

GRIGORI
Sure. Serve no useful function and
only make us sick when inflamed.

EXT. RUE GRETRY RESTAURANT - EVENING

Grigori leads Cooper toward an open door restaurant. They
step around the tight outdoor table arrangement.

GRIGORI
Here. This is the place.

Grigori and Cooper enter. A host guides them inside.

INT. RUE GRETRY RESTAURANT - NIGHT

Cooper and Grigori look contentedly full while nursing the
remaining wine in their glasses. Dirty dishes fill the table
in front of them.

COOPER
So the move to Brussels, that must
have been a hit financially I'm
guessing?

GRIGORI
A little, but Brussels is cheaper
than London and pay is decent at
the university.

COOPER

Yeah, but I'm guessing you won't be buying a Mercedes anytime soon.

GRIGORI

I'm fine. But how about you, Alan? I imagine it's expensive supporting a family at home and living abroad.

COOPER

No one gets rich on civil servant pay.

GRIGORI

I imagine.

COOPER

On a different note, I'm curious about your opinion on the new Cold War between Russia and the West?

GRIGORI

Well, Russia's always been a country of nationalistic pride. We lost that after the Cold War. The current regime capitalized on that, promised a return to greatness, and the nation just followed.

COOPER

But what's your take, personally?

GRIGORI

Personally? I see a country of people with no choice but to do what they're doing.

COOPER

You're implying it's a dictatorship?

GRIGORI

No, I just mean they have no choice.

EXT. RUE DE L'ECUYER - NIGHT

Grigori and Cooper stroll along the Rue De l'Ecuyer. Their footsteps echo along the quiet street.

COOPER

So what did you mean about the Russian people having no choice?

GRIGORI

I wasn't just speaking about Russians. It's everybody. Everyone believes they have choice, when in reality nothing could be further from the truth.

COOPER

That's nonsense, Grigori. Of course we have choices.

GRIGORI

Do we really? Let me ask you, have you ever just sat back and quietly listened to the voices in your head?

COOPER

What do you mean, voices?

GRIGORI

The voices. One's telling you to do this. A moment later, another contradicts.

COOPER

Isn't that called decision making? We do it all the time.

GRIGORI

Maybe, but make no mistake. What we call decision is often just the outcome of an unconscious brawl.

INT. GARE CENTRAL STATION - NIGHT

Cooper and Grigori arrive at the terminal of Gare Central station. The ticket kiosk is closed for the night.

COOPER

You're a fascinating guy, Grigori.

GRIGORI

(gently smiling)

You mean I ramble a lot.

Two people rush for the stairs to catch a train on the platform below. Cooper waits a moment until they're gone. Cooper's tone is serious and quiet now.

COOPER

You know, Grigori, my government is always looking for people with unique knowledge and connections. Your understanding of the Russian government would be valuable to us.

GRIGORI

(joking)

You might change your mind if you attended one of my classes.

COOPER

Seriously, Grigori. I think you know what I mean.

(BEAT)

Just something to think about. We should talk again soon.

INT. CHIEF OF STATION OFFICE - DAY

Jones, Miller, and Cooper sit at Jones's desk reviewing Cooper's progress.

MILLER

This is a waste of time.

JONES

Let Cooper finish.

COOPER

He's got the bait now. He knows we're here. We just haven't figured a perfect angle for developing him.

MILLER

That's because there is no angle. The guy's nuts.

COOPER

He's not nuts. He mentioned voices in his head, but I think he was just talking about thoughts.

MILLER

Voices? You've read the diary, Cooper. Still think Kerry made the right call?

(to Jones)

Marcus, it's your reputation if we make a bad decision here.

COOPER

That's just his way of speaking.
When you talk with the guy, he
seems more like a doctor of
philosophy than poly-sci.

JONES

What's his general state?

COOPER

I don't know. The guy seems pretty
relaxed, but also has this kind of
nihilistic side.

MILLER

What do you mean?

COOPER

Just some stuff he said about life
and all. Choice and whatnot.

JONES

Well, maybe there's an angle there.
If Ivanov's disenchanted, we just
need to find him the right
inspiration.

COOPER

Understood.

MILLER

Any indication he's assessing you?

COOPER

Good question. The guy's pretty
candid, but often seems to be
navigating me to speak.

JONES

Best walk this in slowly.

(BEAT)

Get with Alyssa in the meantime.
She's been reviewing his updated
diary and emails.

INT. THE BULLPEN - DAY

Davidson is working at his computer in the background. Powell
is busy at her desk. Cooper walks in excitedly and sits.

COOPER

Shit, why didn't you call me?
Marcus just told me we got a new
journal update.

(BEAT)

Does he mention me?

POWELL

No. Doesn't say anything about you.
But his writing is changing.

COOPER

What do you mean?

POWELL

He's still talking about demons,
but now God's in there.

COOPER

God now, huh?

POWELL

Here, "Grigori's demons crawl all
over my soul. They infect every
thought. Sometimes all I can do is
watch as they rampage while waiting
for God to set me free."

COOPER

So what's new? Sounds like the same
shit.

POWELL

No, it's different. Try this. "I
feel something new, a space between
me and the demons. They hide and
become quiet when I'm watching.
Maybe God is stepping in."

COOPER

Interesting. But nothing about our
contact? What was the date on the
last entry?

POWELL

Twenty-six October.

COOPER

That would have been just after our
first meeting. No "I observe
Grigori talking to Alan?"

POWELL

No. That's not his style. But this might be a reference to Abu Shams. "I've embraced death. Just as A.S. said. But Grigori's demons hang on."

COOPER

Did you just say "embraced death?" What the fuck does that mean?

POWELL

Your guess is as good as mine.

COOPER

Don't show that to Miller. I can just see him using that to paint HERMES as an Al Quds suicide bomber.

POWELL

Well, he might have a point. After all, Abu Shams is Iranian.

COOPER

You're fuckin' kidding me?

POWELL

Of course I'm kidding.

COOPER

See if you can find anything he hasn't revealed to me. Miller's just begging for an opportunity to cock block us.

POWELL

I'll let you know if I find anything.

(BEAT)

Just one favor

COOPER

Shoot.

POWELL

Don't say the term 'cock block' anymore.

EXT. SABLON CAFE - MORNING

A quiet Sunday morning at an outdoor cafe near the Notre-Dame du Sablon. Slightly overcast sky. View of the Église Notre-Dame is visible in background. Occasional cars and passersby.

Grigori and Cooper are seated under a wall-mounted heater side-by-side on a bench. Their feet propped up on chairs, blankets on laps, smoking morning-gars and drinking coffee.

COOPER
So why this place?

GRIGORI
I love hanging out here on Sunday mornings and reading. Great view of the cathedral and park.

A waiter delivers another round and two crepe suzzettes.

GRIGORI (CONT'D)
And the crepes here are delicious.

Both enjoy a bite.

COOPER
So what do you read?

GRIGORI
On weekends, mostly poetry.

COOPER
You're a poetry fan? I was expecting something like Foreign Affairs magazine.

GRIGORI
No. I get enough of that during the week.

COOPER
What kind of poetry?

GRIGORI
Persian at the moment.

COOPER
Is that your interest? Persian culture?

GRIGORI
Not particularly. Just the poetry.

COOPER
Ever visit Iran?

GRIGORI
No. Why?

Pause as both eat for a moment.

COOPER
Have you thought about our
discussion at the train station?

GRIGORI
A little.

COOPER
And?

Church bell rings loudly nearby.

GRIGORI
Let's get the check. This place is
going to get crowded shortly.

EXT. RUE DE LA RÉGENCE - MORNING

Cooper and Grigori walk along the Rue de la Régence toward
the Parc de Bruxelles.

COOPER
You didn't answer me earlier.

GRIGORI
About the train station?

COOPER
Yes. My offer.

GRIGORI
It's interesting. But right now I'm
more interested in Alan Cooper.

COOPER
Sure, Grigori. So what's the
question?

GRIGORI
A few weeks ago you told me about
your wife and the separation. What
happened, if I may ask?

COOPER
Truthfully?
(BEAT)
If you really want to know, she had
an affair.

GRIGORI
An affair? That's rough.

COOPER
Yeah. I suppose it's not uncommon
when someone's gone for so long.

GRIGORI
I assume you are blaming her now
and can't get over that. Am I
right?

COOPER
Sure. I don't exactly swallow that
pill well.

GRIGORI
I get that. But let me ask you,
Alan. Do you want to feel angry and
resentful right now?

COOPER
No. But she made that choice when
she climbed into bed with a guy.

GRIGORI
Well, that's what I was saying the
other day about will. You didn't
choose to feel this way.

EXT. PARC DE BRUXELLES - CONTINUOUS

Grigori and Cooper stroll through the Parc De Bruxelles. The
overcast sky is giving way to sunshine.

COOPER
So you're saying she decided for me
through her actions?

GRIGORI
You just said it yourself.
(BEAT)
Contrary to what people believe, we
don't choose how we experience
things. In reality, things just
happen and we react.
(MORE)

GRIGORI (CONT'D)

Sometimes it's quote-unquote good,
sometimes quote-unquote bad.

COOPER

That's called life, Grigori.

GRIGORI

Okay. But how is there will when
most of our decisions are dictated
by circumstance? And how we
interpret it with these blind urges
to gain and escape stuff.

COOPER

Well, that is our will. Gain the
good shit and escape the bad.

GRIGORI

Is it? Look around, Alan.
Circumstance and suggestion rule
our lives.

COOPER

Suggestion?

GRIGORI

Sure. Words people say to us.

COOPER

You're saying other people's words
control me?

GRIGORI

Exactly. And visa versa. Funny
thing is we all know this and use
it every day to our advantage. But
when it comes to us personally,
we're blind.

COOPER

You're saying we're Pavlov's dog?

GRIGORI

Watch, my friend. Advertising, news
media, politics, relationships.

(BEAT)

I know people who built their
entire careers manipulating people
through suggestion. And I suspect
you do too.

Cooper glances at Grigori. Both are momentarily silent.

GRIGORI (CONT'D)
Bottom line. Find the right buttons
to push and you can get a man to do
anything.

COOPER
Maybe.

Grigori stops walking and looks directly at Cooper.

GRIGORI
Don't believe me? Check it out for
yourself. I'll bet a box of your
favorite Cubans you can't make up
your mind for a day.

COOPER
So how does this work?

GRIGORI
Simple. When you wake up tomorrow,
make up your mind to be happy all
day. No one can push your buttons.
I bet a box of cigars that by late-
afternoon you're going to be
twisted like a pretzel.

COOPER
Like a pretzel, huh?
(BEAT)
All right, professor. Game on.

INT. COOPER APARTMENT - NIGHT

Cooper's living room is cleaned up a bit. Cooper pours a
scotch and sits down on the couch with his laptop. He logs
into his personal email account.

New email from Kim Cooper:

"Alan,

Alex is trying to reach you. Don't
punish him because you're angry at
me. Call him.

Love, Kim."

Cooper stares at the screen and downs the rest of his glass.

EXT. CIA HEADQUARTERS - DAY

Aerial view of CIA Headquarters.

SUPER: "CIA Headquarters, McLean, Virginia, 17 November"

INT. RUSSIA HOUSE SCIF MEETING ROOM - DAY

Miller, Young, and three Russia House staff members have just concluded a meeting in a Secure Compartmented Information Facility (SCIF) conference room. The small SCIF room has a drab appearance with a low ceiling, metal frame and fabric paneled walls, and metal door. The meeting table and chairs are squeezed together in a claustrophobic manner.

Miller sits watching as other staff members stand and collect their things. As Young packs up, Miller finally speaks.

MILLER

Ed, you didn't mention anything
about HERMES?

Young gestures to wait. As the last Russia House staff member exits and the door closes, Young sits back down.

MILLER (CONT'D)

Be honest, why is Persia House so
locked onto this guy?

YOUNG

It's not Iran Ops, Gary. It's Mike
Rhondell. He's got his eye on one
mission. Promotion to SIS-Two. If
HERMES was an Iranian double, it
would be a jackpot.

MILLER

Did we get the new psych report?

YOUNG

Yes. We got the report.

MILLER

Why haven't you sent it yet?

YOUNG

It supports our case, but not
exactly as intended.

MILLER

What does that mean?

YOUNG

I cabled your station this morning for a meeting. Just trust me. It's best if we address this in person.

INT. CHIEF OF STATION OFFICE - DAY

Jones is sitting at his desk occupied on his computer as ASSISTANT enters with a cup of coffee and a sheet of paper. Assistant sets both down quietly to avoid disturbing Jones.

JONES

Thanks. What's that?

ASSISTANT

A cable from Russia House.

As Assistant departs, Jones pauses to read the message:

"[Header]

Psychologist's assessment of DQ-HERMES is complete. Center for Russia Operations requests meeting to discuss findings on the week of 26-30 November.

Action Required:

Confirm date and time for schedule.

[Footer]"

INT. THE BULLPEN - DAY

White board in the background now has big circles drawn around the columns for ego and disaffection. On side of the board is written, "Abu Shams???"

Cooper is busy typing at his computer. Powell reads a report and speaks out loud. Cooper listens and answers as he types.

POWELL

Here, four weeks ago Ivanov wrote about an article in some journal, "I observe Grigori wanting to tell his colleagues about his new paper. It feeds his desire for attention, approval, and importance."

COOPER
I'm telling you, Aly, he's not
responding to the ego appeal.

POWELL
(jokingly)
Maybe you just haven't found the
right buttons to push.

COOPER
(unamused)
Very funny.

Cooper's phone rings. He answers with speaker button.

COOPER (CONT'D)
Speaking.

ASSISTANT (PHONE)
Alan, Marcus is looking for you.

COOPER
Thanks. Be right there.

As the phone hangs up, Cooper gives Powell a curious look.

INT. CHIEF OF STATION OFFICE - DAY

Jones is wrapping up a phone call as Cooper knocks on the door and enters. Noticing Jones on the phone, Cooper begins to leave. Jones gestures to stay and sit. Jones wraps up the call as Cooper sits.

JONES
Thanks, General. Call me back after
your meeting.

Jones hangs up and directs his attention to Cooper.

COOPER
You asked for me?

JONES
How did the meeting go with HERMES?

COOPER
I'm finishing my report now. In
summary, I'm gaining his trust.
That's pretty evident from--

JONES
--Anything about our offer?

COOPER
He's considering it.

JONES
You know, Cooper, I'm a pretty patient guy. But Gary might be right on this.

COOPER
For what it's worth, he reached out about meeting again next week.

JONES
We'll play along for now. But Russia House scheduled a meeting on the twenty-seventh to discuss the psych report. We'll review the status of everything then.

COOPER
They're just commenting now on Kerry's report?

JONES
No, Russia House requested a second evaluation of Ivanov's diary. Didn't Gary tell you?

COOPER
No. No one said a word.

JONES
Must have been an oversight.
(BEAT)
Anyway, get ready to disengage. If we don't make progress soon, we're going to leave your card and move onto other business.

Cooper gets up to leave.

JONES (CONT'D)
Alan, did I assign the right officer to this case?
(BEAT)
You arrived here with an all-star reputation, but I'm not getting that all-star feeling right now.

The statement freezes Cooper. There's no response.

INT. GEN-Y BAR - NIGHT

A nighttime haunt for the Brussels Generation Y crowd. The atmosphere is active and celebratory, except for one dead man sitting quietly at the bar. Cooper is deep in thought while nursing a scotch. His red eyes resulting from a toxic marriage of booze and frustration.

Powell enters and navigates the room searching for Cooper. She finds him at the bar.

POWELL

I got your text. Why didn't you come back after the meeting with Marcus?

COOPER

(despondent)

It doesn't matter, Aly. The case is over.

POWELL

What do you mean?

COOPER

(angry-lightly slurred)

Gary. That son of a bitch! Russia's doing their own psych on our guy. What do you think it's gonna say?

POWELL

(quietly)

Shh. Don't speak so loud. Let's go outside.

EXT. GEN-Y BAR - NIGHT

Cooper and Powell exit a door onto a dimly-lit patio. A small group is sitting at a table smoking and talking in French. Powell guides Cooper away from the others.

POWELL

Alan, you need to get your shit together. What's going on?

COOPER

It's everything. Gary and Russia House are doing their best to shut HERMES down. Grigori's jerking me off. Marcus has no faith and truthfully, I don't blame him. Then there's Kim and Alex too.

POWELL

Alan, you've been drinking and you're not seeing things clearly.

COOPER

Am I drunk? Sure. But I see very clear. It's all fucked.

POWELL

You should go home.

COOPER

Why? So I can lay in bed and think about life?

POWELL

Alan.

COOPER

No, seriously. What the fuck, Aly?

(BEAT)

I loved the Agency when I joined, but now? What's it cost me? I live alone. Have no real friends. My marriage is--

POWELL

--You have friends, Alan.

COOPER

You, of course. But who else? Shit, Grigori acts more like a friend than anyone at the shop. You know, it's pretty fucked when you feel closer to your assets than--

POWELL

--Alan, you should get some sleep and think about this tomorrow.

(BEAT)

What were you saying about Russia House doing a report on HERMES?

COOPER

Just as I said.

(BEAT)

Did Gary ever say anything to you about a second psych report?

POWELL

No. Does Iran Ops know?

COOPER

Don't know. Don't think so.

Powell chuckles to herself.

COOPER (CONT'D)
What's so funny?

POWELL
Nothing. I'll tell you tomorrow
when you're sober.

COOPER
Go on.

POWELL
Just thinking you might want to
stop at the cigar store before your
next meeting with HERMES.

COOPER
Huh?

POWELL
Ivanov's bet?
(BEAT)
Sorry, wasn't meaning to tease you.

Cooper nods understanding, yet unamused.

POWELL (CONT'D)
Look, Alan, I'd love to stay and
babysit. But I have dinner plans
tonight. Are you going to be okay?

COOPER
Sure. Go on, Aly. I'm fine.

Powell kisses Cooper on the cheek.

POWELL
Alan, please don't do anything
stupid tonight. Just go home.

Powell exits back into the bar.

After Powell departs, Cooper extracts his phone and Rhondell's card with drunken dexterity. Cooper opens WhatsApp and begins typing a message to Rhondell.

EXT. MECHELEN NEKKERSPOEL STATION - DAY

The sky over the Mechelen Nekkerspoel train station ominously promises rain. There's light pedestrian activity around the two-railed outdoor train station.

A train arriving from Brussels opens its doors. Cooper exits the train car carrying a bag. He spots Grigori sitting on a bench bearing a paper bag and a few umbrellas. Cooper approaches Grigori and shakes his head.

COOPER

So what, you couldn't pick a more remote place for lunch?

Grigori stands and greets Cooper with a smile.

GRIGORI

You must be hungry after the trip.

Grigori offers Cooper the paper bag and an umbrella. Cooper opens the bag. A stale-looking pretzel inside. Both laugh.

COOPER

Nice.

(BEAT)

In reciprocation.

Cooper hands Grigori a bag. Grigori opens the bag and partially pulls out a box of cigars.

GRIGORI

Much appreciated.

(BEAT)

Let's go for a walk.

EXT. EDGARD TINELLAAN STREET - CONTINUOUS

Cooper and Grigori stroll a sidewalk on the south-side of the Dijle River. Intermittent traffic on the four lane Edgard Tinellaan pass as they proceed.

COOPER

Are you ready to discuss my offer?

GRIGORI

Soon, perhaps. Right now I just want to talk with my friend Alan.

COOPER

Okay. So what are your plans, Grigori?

GRIGORI

What do you mean?

COOPER

Well, what's your big ambition at this stage?

GRIGORI
No big ambition. Truthfully, I
don't think about it much.

COOPER
No big plans?

GRIGORI
Not really. Plans are overrated.

EXT. KAZERNE DOSSIN - CONTINUOUS

Grigori and Cooper approach the outer walls of Kazerne Dossin. A drab, gray three-story building with several flags in front. Two cyclists pass on the plaza outside.

GRIGORI
Here, this is the place.

EXT. KAZERNE DOSSIN YARD - CONTINUOUS

Cooper and Grigori proceed through the graveled yard adjacent to Kazerne Dossin. They stop near an old train car.

GRIGORI
Do you know what this place is?

COOPER
No.

GRIGORI
It was formerly the Mechelen
Transit Camp. Twenty-five thousand
Jews and Roma were processed
through here on their way to
Auschwitz.

Cooper looks around silently for a moment.

COOPER
(somber)
Pretty fucked up.

GRIGORI
Yeah. Not exactly one of humanity's
finest moments.

COOPER
So why are we here?

GRIGORI
You said you were a history fan.
Well, let's go inside and see some
of Belgium's history.

INT. KAZERNE DOSSIN EXHIBIT HALL - DAY

Long exhibit hallway. The 'Death and Extermination' Exhibit Wing. Walls adorned with pictures of Holocaust victims.

Cooper and Grigori walk silently while looking at photos.

INT. KAZERNE DOSSIN EXHIBIT HALL - CONTINUOUS

Exhibit wall with Höcker collection of Nazi SS photo prints. Cooper and Grigori arrive at a photo of Joseph Mengele. Mengele appears jovial in the picture.

GRIGORI
Most people would never guess that
smiling face was Joseph Mengele.

COOPER
Not even a hint of remorse.

EXT. KAZERNE DOSSIN COURTYARD - DAY

Cooper and Grigori walk through the courtyard toward the exit of the Kazerne Dossin Courtyard. Open umbrellas shield them from light rain. They stop and look at the train car again.

COOPER
I could never understand how so
many people could participate in
such evil.

GRIGORI
Perhaps they weren't much different
than you and I.

COOPER
How do you figure?

GRIGORI
Well, at end of the day, seems
we're all driven by the same
things. Beliefs and ideals of some
type.

COOPER
Yeah, but there's a big difference.

GRIGORI

As for which ideals, sure. But keep in mind, a machine is just a machine.

(BEAT)

Let me ask you, Alan, what do people want in life?

COOPER

Love? Family? What?

GRIGORI

How about simply being fulfilled in some manner and all other people to stay out of the way. Some are nicer about it than others, but everyone's basically the same.

Cooper and Grigori resume walking toward the plaza.

COOPER

Sure. Isn't seeking happiness what it's all about?

GRIGORI

Is it really?

(BEAT)

Seems life doesn't care what makes us happy or upset. As long as that's our purpose, everything we experience is at the mercy of fate.

COOPER

But how does any of this justify the extermination of an entire--

GRIGORI

--Are you hungry, Alan? I'm starved. Let's get something to eat.

INT. RESTAURANT AT GROTE MARKT - EVENING

Restaurant on the Mechelen Grote Markt. Grigori and Cooper sitting at a table near a window. Rain is visible outside the glass panes. Few people eat at nearby tables.

GRIGORI

You asked me my plans earlier. So what's the plan for Alan Cooper?

COOPER

Not sure. Like I said the other day, no one gets rich working for government.

GRIGORI

So you're thinking about leaving the State Department?

COOPER

Some day. Plenty of better opportunities out there.

GRIGORI

Is that what's important to you right now? Money?

(BEAT)

Have you discussed this with your family?

COOPER

We haven't spoken in a while.

GRIGORI

Your son too?

Cooper is silent.

GRIGORI (CONT'D)

No worries, Alan. I'm not very big on the word 'should' these days.

COOPER

What are you getting at, Grigori?

GRIGORI

Maybe there's more going on than you're seeing right now. Maybe you're just sensing a wall.

COOPER

A wall?

GRIGORI

Many feel it at some point in life. A point when things just aren't working anymore.

COOPER

No, you misunderstand me.

GRIGORI

There's no shame, Alan. Recognizing the wall is a big first step.

Moment of silence as they both consider.

GRIGORI (CONT'D)

For what it's worth, maybe you
don't need to leave your job to
find what you're looking for.
But it's ultimately your choice.

COOPER

I thought you said we don't have
choice, professor.

GRIGORI

Generally, no.

(BEAT)

And maybe there's an opportunity
here. That is, of course, if you're
interested.

COOPER

What are you suggesting, Grigori?

GRIGORI

Perhaps something to discuss
another time soon. It's been a long
day.

INT. TRAIN CAR - NIGHT

Lights from passing buildings flash across the rain washed
windows of the train car. Cooper and Grigori sit silently
across from each other viewing the darkened landscape as the
train proceeds through the outskirts of Brussels.

Grigori looks fascinated by the landscape. Cooper appears
mildly unsettled.

EXT. BRUXELLES-CENTRAL STATION - NIGHT

Entrance to Brussels Central station. No one in sight. Hard
rain pounds the ground as Cooper and Grigori stand in refuge
under the cover of a vestibule. Cooper shakes Grigori's hand.

COOPER

Thanks for everything. I gotta
catch my train in a minute. Just
let me know when you're ready to
discuss my offer.

GRIGORI

Sure. Just something to maybe
ponder, Alan.

(MORE)

GRIGORI (CONT'D)

(BEAT)

You identify yourself as an embassy officer, husband, father, etcetera. Those things are just roles. Part of the story.

(BEAT)

Maybe there's something greater under the identity of Alan Cooper.

COOPER

Interesting question. More importantly, who are you Grigori?

GRIGORI

You're going to miss your train. We'll talk again soon.

Grigori opens an umbrella and walks away.

INT. CHIEF OF STATION OFFICE - DAY

Jones, Miller, and Cooper are seated in Jones's office.

MILLER

He's developing you, Cooper.

JONES

Gary's right. And we don't play double agent games. What they'd learn from you by establishing bona fides would outweigh any benefit.

MILLER

It's time to disengage.

COOPER

Yeah, but I never said outright I was Agency. He might be assuming--

JONES

--It doesn't matter. He's grooming you, Alan.

MILLER

The case is closed.

(to Jones)

Should I call everyone, Marcus?

JONES

No. Keep the meeting for the twenty-seventh just in case HERMES pops back up.

MILLER
As you wish.

JONES
Smile, Alan. This wasn't a loss. If
he decides to jump ship, we'll be
there to greet him.

EXT. U.S EMBASSY BUILDING, BRUSSELS - MORNING

U.S. Embassy building. Cold exhaust erupts from the tail
pipes of arriving cars. Dawn peeks through the barren trees.

SUPER: "25 November"

INT. THE BULLPEN - MORNING

Another day in the Bullpen. As Cooper arrives, Powell is
looking intently at her computer. Davidson is looking over
Powell's shoulder at her computer screen.

COOPER
What's going on?

DAVIDSON
Molodyetz, Alan! Your boy finally
heard from Samir.

COOPER
What are you talking about?

Cooper tosses his coat and pushes his way to Powell's desk to
see for himself.

DAVIDSON
Yeah, your cut-out finally peeked
his head up.

POWELL
Abu Shams is coming in this week.

Cooper reads the email message displayed on Powell's screen:

"Grigori,

How are you? My uncle sends
greetings. He is hoping you have
time on 27 or 28 November. He will
be staying with Mohammed. He
promises more discussion about the
way of intelligence.

Ma Salaama, Samir"

COOPER
Did Grigori reply?

POWELL
Yes. On the nineteenth. He said
he'd wait to hear from Mohammed.

COOPER
Shit! That was a week ago. Has
Marcus or Gary seen this?

POWELL
I showed it to Gary just before you
arrived. We have more too. Persia
House just forwarded a new journal
update.

COOPER
You mean Russia House.

POWELL
No, Iran Ops. Looks like they've
assumed the IOC tasking.

COOPER
No surprise. And what does Grigori
say?

POWELL
Well, not much to comment. Your
buddy isn't writing much now.

COOPER
Let me see that.

Cooper grabs a bound report from Powell's desk and sits in
his chair reading.

POWELL
Don't get too comfortable. Marcus
wants us for a meeting at ten.

INT. CHIEF OF STATION OFFICE - DAY

Jones, Miller, Cooper, and Powell are gathered in Jones's
office.

JONES
There was nothing about where he's
meeting Abu Shams?

POWELL

No. Just that Ivanov would be contacted by a Mohammed.

JONES

I want a team on HERMES effective immediately. Where is he now?

COOPER

I'll check this morning at the university.

JONES

No. I don't want you anywhere near him. Alyssa, you check on Ivanov.

MILLER

Marcus, I don't have the assets to assign a team today. The earliest would be Friday. I could call the Dutch.

JONES

No. This needs to be a unilateral team. Cable HQ.

COOPER

What about Iran Ops? They can probably have a stateside team here tomorrow.

JONES

Good thinking. Gary, cable Persia House for support.

POWELL

Do you want to reschedule the Russia House meeting?

MILLER

Absolutely not. A lot of people went through trouble to get that scheduled.

JONES

Gary's right. There's no need to cancel the meeting. Plus Persia's flying in today with Doctor Kerry.

MILLER

Yeah, I still want to know how Rhondell got invited.

JONES

Speak to your man at Russia House,
Gary. That all happened at Langley.
Besides, at this stage it's best if
we get all stakeholders to the
table.

MILLER

Understood.

JONES

Okay, let's get to work.

Powell and Cooper get up and depart. Miller lingers until the
two operations officers have left. Miller closes the door so
he can speak privately with Jones.

MILLER

Marcus, why are we wasting time
putting a surveillance on HERMES?
We agreed the case is closed.

JONES

What's the first thing Rhondell's
going to ask about when he gets off
that plane today?

MILLER

Abu Shams.

JONES

Correct. This is their big chance
to I.D. the guy and it's our job to
facilitate.

EXT. U.S EMBASSY BUILDING, BRUSSELS - EARLY MORNING

U.S. Embassy building. Early morning.

SUPER: "27 November"

MILLER (V.O.)

They can't find him anywhere.

EXT. COOPER'S APARTMENT BUILDING - EARLY MORNING

Cooper exits his apartment building and starts walking down
the street.

JONES (V.O.)

Alyssa was right. We should have
postponed the Russia House meeting.

MILLER (V.O.)
Too late now. Everyone's in town.

EXT. STREET - CONTINUOUS

As Cooper turns at the street corner, a car pulls alongside. Window rolls down. Rhondell is driving. Cooper notices and walks toward the car.

COOPER
Again?

RHONDELL
Get in. It's important.

Cooper gets in the car with Rhondell.

INT. CAR - CONTINUOUS

Cooper gets settled as Rhondell begins driving.

COOPER
Let's hear it.

RHONDELL
HERMES never showed at his apartment last night.

COOPER
What do you mean?

RHONDELL
Our team was staked out to pick him up when he got home. He was a no show.

COOPER
Shit! And no track on his phone?

RHONDELL
No. He's completely black.

Cooper's phone begins to buzz with an inbound text message. He checks and notices a message from Grigori:

"Ready for serious discussion. Can we meet 2PM at Le Roy?"

Cooper shows his phone to Rhondell. Rhondell's eyes open.

RHONDELL (CONT'D)
Fuckin' 'A!' Answer him.

Cooper begins typing a text reply.

EXT. STREET - CONTINUOUS

Rhondell pulls the car over and parks in an open space.

INT. CAR - CONTINUOUS

Cooper finishes typing a text reply to Grigori.

RHONDELL
What did you tell him?

COOPER
Told him I'd meet him at fourteen-hundred.

RHONDELL
I'll call my guys now. We'll have them in place before HERMES arrives.

COOPER
Shit. Russia's meeting is scheduled at one.

RHONDELL
This is more important. I'll tell Marcus--

COOPER
--No. Don't say a word. I'll call Aly.

Cooper opens the car door to exit. Rhondell leans over.

RHONDELL
Alan, do you have a weapon in your stash?

Cooper nods.

RHONDELL (CONT'D)
Bring it then. Just to be safe.

Cooper gestures acknowledgement and closes the door. Rhondell drives off as Cooper briskly walks away.

INT. EMBASSY INDOOR SECURITY ENTRANCE - DAY

Security officers are processing the after lunch return of employees and visitors. People cueing for entry place coats and possessions in x-ray inspection trays before walking through metal detectors. A marine embassy guard stands watching nearby. Young and DR. NICHOLS (55) stand in line.

YOUNG

Remember what I said. Let me do the talking. Just follow my lead.

INT. BRUSSELS CIA STATION CONFERENCE ROOM - DAY

Jones, Miller, Young, Rhondell, Dr. Kerry, Dr. Nichols, and Powell settle in at the conference table. Rhondell, Dr. Kerry, and Powell sit on one side. Miller, Young, and Dr. Nichols on the opposite. As the arbiter of this affair, Jones sits dominantly at the head of the table. Dr. Nichols sits distant from Jones next to Young.

JONES

All right, I assume everyone heard the news. Ivanov went black last night and reached out to Cooper for an urgent meet.

RHONDELL

Under the circumstances, I think it would be best if we postponed. The C.O. should be here for this.

MILLER

No need. Powell's here on Cooper's behalf.

JONES

All right. Let's get started.

(BEAT)

What's your assessment, Dr. Nichols?

Dr. Nichols begins to speak. Young steps in.

YOUNG

Dr. Nichols' assessment confirms Russia House's concerns. HERMES is incompatible and further attempts to recruit him at this stage promise greater risk than reward.

RHONDELL

What are you basing that on?

YOUNG

His psychological profile and our internal assessment of Cooper's meeting reports.

MILLER

That was our conclusion as well.

POWELL

If I may, that's not exactly true. Alan and I still believe there's an opportunity to develop Ivanov based on the motivations detailed in his journal.

Jones listens, but is briefly distracted by thought about Cooper's meeting. He leans toward Miller.

JONES

(low to Miller)

What time is it?

MILLER

Almost two.

EXT. LEY ROY RESTAURANT - DAY

Cooper sits alone at a table on the outdoor patio of Ley Roy Restaurant. Tourists eating at nearby tables and strolling Grand Place are oblivious to the operation underway.

Cooper sips his coffee. A Cohiba cigar tube sits in front of him as a gift for his new asset. Cooper checks his watch.

EXT. GRAND PLACE - CONTINUOUS

FOXTROT ONE (30), dressed as a tourist, sits at a cafe on the plaza. Cooper is visible nearby at Ley Roy. Foxtrot One keys a push-to-talk switch in his sleeve and speaks into a hidden microphone.

FOXTROT ONE

Foxtrot One, eyes on.

FOXTROT THREE (RADIO)

Foxtrot Three, in position.

FOXTROT TWO (RADIO)

Foxtrot Two, eyes on.

EXT. RUE DE L'EVEQUE - CONTINUOUS

A car is parked alongside the Rue De l'Eveque with its engine running.

VICTOR ONE (RADIO)
Victor One, in position.

INT. CAR - CONTINUOUS

VICTOR TWO (female, 25) is seated behind the wheel in another parked car. She has a tablet open displaying a GPS map.

FOXTROT ONE (RADIO)
Foxtrot One to Victor Two, radio
check.

Victor Two keys her radio in response to Foxtrot One.

VICTOR TWO
Victor Two, in position.

INT. BRUSSELS CIA STATION CONFERENCE ROOM - CONTINUOUS

The meeting continues.

POWELL
If you look at pages fifty-one to
fifty-five, he makes a full list of
ego motivations. He even outright
says, "I observe Grigori feeling
superior to most people he knows."

DR. KERRY
I agree with Ms. Powell. However,
we're not taking his DDPD into
proper account.

RHONDELL
Doctor Kerry has a good point. What
we need is an improved approach to
developing HERMES.

YOUNG
(to Rhondell)
Need I remind you, Russia House
initiated this meeting. You're just
a guest, Mike.

RHONDELL
A guest?

MILLER
Nothing's been established
justifying a voice for Iran Ops.

RHONDELL
Did you forget about Abu Shams?

MILLER
Come on, Shams is a phantom of
Persia's imagination.

RHONDELL
(agitated)
Phantom?

JONES
Time out, everyone.
(BEAT)
Mr. Rhondell, has Persia House
found anything about any Abu Shams?

RHONDELL
Well, Abu Shams was a nom de guerre
for a JRA terrorist back in the
eighties. There's a few other two-
oh-one's on record with that kunya,
but no Iranians.

POWELL
You're forgetting about Colonel
Saminejad with the Republican
Guard.

RHONDELL
He commands a line unit. That's not
our guy.

YOUNG
Just reinforces my point.

Jones glances at Dr. Nichols. Dr. Nichols appears bored as he
quietly jots notes on a yellow pad.

EXT. LEY ROY RESTAURANT - CONTINUOUS

Cooper continues to sit alone awaiting the arrival of his new
source. As he checks his watch, Cooper's phone buzzes with a
text message from Grigori:

"Head north through the alley next
to the City Museum."

Cooper looks toward Foxtrot One, places a 20 Euro bill on the table, and begins walking away from the restaurant.

EXT. GRAND PLACE - CONTINUOUS

Foxtrot One observes Cooper as he exits the patio and begins walking across the plaza. Foxtrot One keys his radio.

FOXTROT ONE
Rabbit's on the move.

EXT. ALLEY (RUE DES HARENGS) - CONTINUOUS

Cooper proceeds through the narrow passage next to the Brussels City Museum. Several tourists pass. Foxtrot Two is visible at the entrance to the alley near Grand Place.

FOXTROT TWO (RADIO)
Eyes on. He's heading North.

EXT. HOTEL ARIS - CONTINUOUS

Cooper stands on Rue du Marché aux Herbes in front of the Hotel Aris looking around for Grigori. Cooper's phone buzzes with another text message:

"Go east toward the square"

Cooper continues East on Rue du Marché aux Herbes. Foxtrot One is visible at a distance.

FOXTROT ONE (RADIO)
Foxtrot One, eyes on. Victor Two,
reposition two blocks east.

INT. BRUSSELS CIA STATION CONFERENCE ROOM - CONTINUOUS

Back at the station, debate is in progress.

DR. KERRY
That's not true, Mr. Young. Many
reliable sources demonstrate
characteristics of personality
disorder.

RHONDELL
Come on, guys. Assets by nature
have personality flaws or they
wouldn't be assets in the first
place.

POWELL

Adding to Doctor Kerry's point, Alan's been meeting with HERMES for a few months now. There's nothing about his behavior that suggests mental illness.

MILLER

Regardless, he's unpredictable and unpredictable means dangerous.

RHONDELL

That can be managed with correct handling. Doctor Kerry?

DR. KERRY

If your man is successful today, I recommend a field interview with an operational psychologist as the next step.

YOUNG

An operational psych isn't going to tell us if we're being played.

JONES

No, Mr. Young. That's what a flutter box is for.

YOUNG

I respect your opinion, Chief. But if Ivanov's GRU-trained, he probably knows how to pass a polygraph.

MILLER

Ed's got a good point.

RHONDELL

(pissed)

Jesus! That's what bona fides are for, people. What the hell is wrong with you guys? Russia House has as much to gain here as we do!

JONES

Calm down, Mr. Rhondell.

(BEAT)

Alyssa, have you and Alan started a plan for establishing bona fides?

POWELL

We discussed it. But it would be helpful if Russia House assisted.

EXT. LES GALERIES ROYALES SAINT-HUBERT - CONTINUOUS

Cooper continues walking on Rue du Marché aux Herbes. As he begins to pass the entrance of the Les Galeries Royales Saint-Hubert, he receives another text message from Grigori:

"Enter the galleries and walk."

Cooper pauses and turns into the Galeries.

INT. LES GALERIES ROYALES SAINT-HUBERT - CONTINUOUS

The interior of the nineteenth-century arcade is dense with people shopping upscale stores and eating at open air restaurant tables under an enclosed canopy of tall skylights. Cooper navigates the crowd searching for Grigori.

Foxtrot Two follows Cooper into the Galeries. A group of tourists under the direction of a guide obstruct his movement. As he struggles to navigate the sea of tourists, Foxtrot Two loses view of Cooper.

Cooper continues past a crowd waiting in line for seating at a cafe. As Cooper passes through the line, SAMIR (25) stealthily emerges from the crowd and grabs Cooper's arm.

SAMIR

Come with me.

Samir holds firmly onto Cooper and shuttles him quickly through the door of the cafe.

EXT. ALLEY BEHIND LES GALERIES - CONTINUOUS

Cooper and Samir emerge from an exit door into an alley. A small car is parked nearby with the engine running. MOHAMMED (25) stands outside the open driver's door.

SAMIR

Quick. Give me your phone.

COOPER

Where's Grigori? What's going on?

SAMIR

There's no time. Mohammed's going to take you to Doctor Ivanov.

COOPER

Forget it.

SAMIR

Please. No one is going to hurt
you. You can trust us.

Cooper looks at Samir and Mohammed with caution. Samir's
expression of friendliness and sincerity wins Cooper's trust.

As Cooper hands Samir his phone, Mohammed quickly assumes
position behind the wheel. Cooper opens the passenger door
and sits next to Mohammed.

COOPER

You're not going to ask for my gun?

SAMIR

No. Keep it if it makes you feel
safe.

Samir closes Cooper's door and raps the hood of the car.

SAMIR (CONT'D)

Allez! Allez!

Mohammed's car speeds down the alley away from the Galleries.

INT. BRUSSELS CIA STATION CONFERENCE ROOM - CONTINUOUS

The Russia House meeting has fully heated up now.

YOUNG

(emphatic)

May I remind everyone, this is our
target request.

RHONDELL

(escalated)

Fine, Ed. If you don't want him any
more, we do.

DR. KERRY

Why are we even arguing? The ship
has sailed. Cooper is meeting with
Ivanov as we speak.

MILLER

Stick to your expertise, doctor.
Cooper's meeting is an operational
matter.

POWELL

Marcus? This is your call.

Everyone pauses and looks to Jones. Jones surveys the table and observes Dr. Nichols quietly writing in his note pad.

JONES

Doctor Nichols, what's your assessment?

YOUNG

We've already discussed his findings.

JONES

No, we didn't. I'd like to hear it from Dr. Nichols.

Dr. Nichols glances at Young for direction. Young shrugs and differs to Jones' authority.

DR.NICHOLS

You want my honest opinion?

JONES

Please.

DR.NICHOLS

Well, with respect to everyone present, this recruitment was botched since the beginning.

Rhondell and Dr. Kerry begin to speak. Jones quiets them.

JONES

Shh. Let the doctor speak.

DR.NICHOLS

First, Doctor Kerry's diagnosis is completely wrong. Ivanov doesn't have DDPD and trying to appeal to his inner voices is stupid.

DR. KERRY

Seriously. You don't see the symptoms?

DR.NICHOLS

Your diagnosis is off, doctor. Ivanov describes nothing about out-of-body experiences, no evidence of physical symptoms, phobias, nothing.

DR. KERRY

Wait. You didn't catch where he writes about hearing high pitched auditory sounds and visual distortions?

DR.NICHOLS

Where?

Dr. Kerry flips through a bound document.

DR. KERRY

One example's on page sixty-four. "When silence appears, everything becomes vivid and alive. When it disappears, the camera slips out of focus again."

DR.NICHOLS

I'm pretty sure he's just talking about attention. And Ms. Powell, you're wrong too. You can't appeal to Ivanov's desires.

MILLER

That's what I've been trying to say.

DR.NICHOLS

Are you, Mr. Miller? Truthfully, you and Russia House are so eager to close this case you can't see the forest through the trees.

JONES

What are you saying, doctor?

DR.NICHOLS

Look at the changes in his journal. Especially the last few entries. They're completely different.

DR. KERRY

In what respect?

DR.NICHOLS

Here. "While teaching class today, Grigori vanished and love became me. Every atom was animated by love in a universe expanding like an infinite sea." And look at the timing of his new entries too. Days apart and nothing in the last week.

JONES

So what's your assessment?

DR.NICHOLS

It's obvious. HERMES can't be recruited. Whoever Ivanov was when he started that diary, he's not the same man today.

As Dr. Nichols finishes, Miller's phone rings followed a second later by Jones's phone. They look at each other. Miller answers. Jones gestures for everyone to be silent.

MILLER

Miller, here.

A moment passes as Miller listens on the phone. Miller glances at his boss and barks to the caller.

MILLER (CONT'D)

You're fucking kidding me. Find his ass now!

EXT. ALLEY BEHIND LES GALERIES - CONTINUOUS

Foxtrot One and Foxtrot Two rush into the alley behind the Gallerie. No one is in sight except a delivery man off-loading boxes from a truck at the end of the alley.

Foxtrot One pauses to check his tablet for a GPS track on Cooper's phone. The GPS signal indicates the phone is two blocks away. Foxtrot One quickly radios the team.

FOXTROT ONE

All units, grid search west toward Grand Place! He's on the move.

Both men run down the alley.

EXT. CHOCOLATE STORE STREET - CONTINUOUS

Samir rushes from around the corner of an alley and onto a busy pedestrian shopping street. He looks around briefly and quickly dodges into a chocolate store.

EXT. ALLEY NEAR CHOCOLATE STORE - CONTINUOUS

Foxtrot One and Foxtrot Two are paused momentarily in an alley. Out of breath, Foxtrot One rechecks the GPS signal on his tablet. Foxtrot One points to the end of the alley and both operators resume pursuit.

EXT. CHOCOLATE STORE STREET - CONTINUOUS

Foxtrot One and Foxtrot Two emerge from the same alley as Samir before them. They stop for a second as Foxtrot One rechecks the GPS track on Cooper's phone.

FOXTROT ONE
He's inside. Cover the back.

Foxtrot Two runs back into the alley. Foxtrot One calmly enters the chocolate store.

INT. CHOCOLATE STORE - DAY

Foxtrot One walks through the entrance of a Gourmet chocolate store. Several store clerks tend shoppers at the glass display cases and cash register. All appears ordinary.

As Foxtrot One slowly walks through the store, a chocolate box on a display table begins to vibrate. Foxtrot One glances at nearby bystanders. With no one noticing, Foxtrot One opens the box. Inside are Cooper and Grigori's phones. Cooper's phone is vibrating with an incoming call from "Office."

Foxtrot One picks up the phone and answers.

FOXTROT ONE
Oui.

Foxtrot One listens for a moment as a caller inaudibly speaks.

FOXTROT ONE (CONT'D)
No, Mr. Miller. Your guy's in the wind.

INT. MOHAMMED'S CAR - DAY

Cooper sits silently as Mohammed drives. Farm fields and forest are visible in the passing landscape. A road sign indicates they are on the E19 highway heading toward Mons.

Cooper turns to Mohammed.

COOPER
No blindfold?

Mohammed shrugs.

MOHAMMED
Pardon?

Cooper gestures with two fingers traced across his eyes.

COOPER
Blindfold?

Mohammed shakes his head.

MOHAMMED
Pas de bandeau.

Cooper resumes silently looking out the window.

INT. CHIEF OF STATION OFFICE - DAY

Jones looks pensive as he stands listening on a telephone. Miller sits in front of Jones's desk waiting for his boss to finish the call.

JONES
Thanks. Call me the moment you get anything.

Jones hangs up and sits. He rubs his face.

MILLER
Story on Cooper?

JONES
Gone. They don't have a clue.

Jones stares into the distance, calmly frozen in thought. Then without warning, he explosively lashes an arm across the desk scattering a stack of papers and his desk phone across the room. Miller jumps out of the way.

EXT. FARM ESTATE - DAY

Mohammed's car turns off a rural road and onto a gravel driveway.

INT. MOHAMMED'S CAR - CONTINUOUS

Cooper sits silently as Mohammed drives down the gravel road. The car vibrates from rough road surface. As they pass a grove of trees, an old farmhouse appears at the end of the road. The house appears maintained, but age has taken its better years. Chickens meander the lawn.

Grigori exits the front door of the house and walks toward the car as it approaches.

EXT. FARM HOUSE - DAY

As Cooper and Mohammed exit the car, a young boy and girl run out of the front door of the house and rush past Grigori toward the car. Mohammed greets the children and shuffles them toward the back yard of the house.

MOHAMMED
Venez! Venez!

Grigori approaches Cooper with a huge smile.

GRIGORI
Good to see you, my friend.

COOPER
(cautious)
Wanna tell me what's going on?

GRIGORI
Please, come inside. I have someone
I want you to meet.

Cooper hesitates as Grigori begins to walk toward the house.

GRIGORI (CONT'D)
Please, come. There's nothing to
fear.

INT. FARMHOUSE KITCHEN - DAY

Grigori and Cooper enter the door into the kitchen. The kitchen is illuminated by sparse light shining through the windows. Walls are unfinished. Old pots and pans are mounted above a large gas stove.

ABU SHAMS (70) stands at the stove tending a large cezve over a gas flame. A tea pot whistles on another burner. The old Persian is dressed in loose-fitted trousers, a Los Angeles Dodgers sweatshirt, and sandals. He speaks with gentle voice.

ABU SHAMS
Greetings, Alan. Would you like
coffee or tea?

COOPER
Coffee, please.

ABU SHAMS
I hope Türk kahvesi is fine. Have
you had Turkish coffee before?

COOPER
Is it like Arabic coffee?

ABU SHAMS
Yes. Different beans, but similar
grind.

(BEAT)
Do you like it sweet?

COOPER
Sure.

ABU SHAMS
Please, go inside and get
comfortable. I'll be there in a
minute.

INT. FARMHOUSE LIVING ROOM - DAY

Grigori and Cooper enter the living room adjacent to the kitchen and take a seat on a sofa covered with a large quilt. The Spartan motif of the kitchen extends through the house.

Sounds of ceramic cups and saucers are audible in the background. Cooper leans over and speaks to Grigori.

COOPER
(whispering)
Wanna tell me what the fuck is
going on?

GRIGORI
Don't worry, Alan. You're in the
company of friends.

COOPER
(whispering)
Friends don't kidnap friends,
Grigori.

GRIGORI
We just needed privacy. Your other
friends in Brussels have big ears.

Abu Shams emerges from the kitchen carrying a tray with coffee for three. He hands Grigori a cup.

ABU SHAMS
Forgive me for not introducing
myself in the kitchen, Alan. My
name's Rahim Najafi.

Abu Shams gives Alan a cup and saucer.

ABU SHAMS (CONT'D)
But friends call me Abu Shams.

Abu Shams sits in a chair opposite Grigori and Cooper.

GRIGORI
I told Abu Shams about our
conversations. I hope you don't
mind.

ABU SHAMS
Grigori told me about the wall
you're feeling, Alan.
(BEAT)
Well, maybe it's kind of like a
cow.

COOPER
A cow?

ABU SHAMS
When I was a boy, my grandfather
once pointed out a man tied by rope
to a cow. He asked me, "Whom is
bound to whom, Rahim?"
(BEAT)
What do you think I replied?

COOPER
I don't know. The cow is bound to
the man?

ABU SHAMS
Of course. After all, man is the
master.

COOPER
And?

ABU SHAMS
Without explanation, my grandfather
took a knife and cut the cow free.
You should have seen how angry the
man was as he chased after his
fleeing beast.
(chuckling)
My grandfather laughed, "Now you
see who is the master. The cow is
not interested at all in this man."

COOPER
I'm not getting your point.

ABU SHAMS

And this is the case with all of us, Alan. We live life bound to a cow.

COOPER

You didn't bring me all the way out here to speak in riddles. So lay it on the table. What do you want?

ABU SHAMS

Want?

Abu Shams looks at Grigori for a moment.

ABU SHAMS (CONT'D)

Nothing. We're not asking anything of you, Alan.

COOPER

Nothing? Seems like an awful lot of trouble for nothing.

ABU SHAMS

Not really. If you're ready to hear, the effort is worth it.

COOPER

So what's the pitch?

ABU SHAMS

Pitch?

(BEAT)

No. No games, Alan. We're only here to offer you something. If you're interested, of course.

COOPER

I'm listening. So what?

Grigori leans toward Cooper and looks him eye-to-eye. Grigori has a gentle smile and speaks slowly.

GRIGORI

A knife for your cow.

INT. THE BULLPEN - DAY

The HERMES whiteboard is now gone. Cooper's polygraph is over. He's tired, unshaven, and clothed as per the first scene. He sits alone typing on his computer. A file box rests on his desk.

Powell enters the room with two cups of coffee. She sets a cup next to Alan and sits on the edge of his desk. Cooper continues punching away at the keyboard as they speak.

POWELL

I heard you passed the polygraph.

COOPER

Of course. I told the truth.

POWELL

What the hell were you thinking, Alan? Disappearing for three days?

COOPER

I guess I wasn't. Just following intuition.

POWELL

Finishing the HERMES report?

COOPER

No. I finished it last night. Gary instructed me to transfer my cases before leaving tomorrow.

POWELL

Well, what did you expect? Going off grid like that is a guaranteed ticket to the penalty box.

COOPER

So it is.

POWELL

So all this was basically for nothing?

(BEAT)

A one year suspension back at HQ for some former GRU asset and his sufi buddy in a Yankees sweatshirt.

COOPER

Dodgers.

POWELL

Did they tell you your new assignment at Langley?

COOPER

No. I'm supposed to report to HR when I get back.

POWELL
So what's your plan now?

Cooper finishes typing and stands. He picks up the box from his desk and looks at Powell.

COOPER
I don't know, Aly.
(BEAT)
Maybe plans are overrated.

Powell smiles and gives Cooper a kiss on the cheek.

POWELL
Good for you, Alan. I'm going to miss you.

INT. GRIGORI'S APARTMENT - NIGHT

Volkov picks the lock on Grigori's apartment and quietly opens the door. Grigori, located behind the door, catches him by surprise and presses what appears to be a gun against the back of Volkov's head. He leans in closely and speaks ominously in Volkov's ear.

GRIGORI
(quiet, yet forceful)
Get lost. Come back again and you are dead. Repeat this. I observe Grigori is officially retired. Go ahead and say it.

Grigori presses the gun harder. Volkov winces in pain.

GRIGORI (CONT'D)
Say it!

VOLKOV
I observe Grigori is officially retired.

Grigori keeps the gun pressed as Volkov slowly backs out the doorway. Grigori closes the door. In his hand is not a gun, but a cigar lighter. He smiles. Grigori Ivanov is a free man.

INT. AIRPLANE - DAY

Cooper sits in a coach-class window seat with an open sun shade. Morning light gleams through the window. Cooper is dressed casually and has a short, trimmed beard. KIM (35) is seated next to him. ALEX (10) is seated in the aisle seat.

Cooper writes in a journal book.

After a few moments, the seat belt light comes on and the pilot announces their approaching arrival. As the pilot speaks, Cooper stops writing and puts the journal away.

Cooper peers out the window and turns to Kim and Alex. He says something inaudible to Alex. Alex eagerly crawls over his mother and father's lap to look out the window. Cooper and Kim laugh at Alex's excitement.

EXT. ATTATURK AIRPORT - DAY

Aerial view of Istanbul Attaturk Airport.

SUPER: "Attaturk International Airport, Istanbul, Turkey, 28 February"

EXT. ATTATURK ARRIVALS AREA - DAY

Cooper, Kim, and Alex exit the arrivals terminal dragging several suitcases. The area is bustling with arriving passengers, drivers waiving signs, and porters wheeling carts of baggage. Organized chaos. Cooper scans the area and spots Grigori, Abu Shams, and Samir standing near a car parked in the arrivals car lane.

Grigori sees his friend and excitedly waves to the family. Abu Shams smiles and waves. As the Cooper family approaches the car, Samir opens the trunk and begins helping Cooper in loading the family's bags.

Abu Shams greets Kim. Grigori gives Cooper an emphatic hug. Samir shakes young Alex's hand.

FADE OUT.