

SPOOKS

Pilot

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ACT ONE

EXT. SAVIMBI SHIPPING COMPANY - DAY

CAPTION: *PORT OF LUANDA, ANGOLA, AFRICA*

At the edge of the harbor, a fence surrounds a collection of buildings, a hangar, and many rows of large shipping crates.

A dust cloud on the road outside signals the approach of a vehicle. PUNCH IN CLOSE and see a BLACK ROLLS ROYCE PHANTOM. It drives through the gates and FOUR ARMED MEN get out, followed by KASPAR SURIC, 45, barrel-chested and imposing.

BILLY (V.O.)
Step into my parlor...

INT. MILITARY TRUCK - SAME

Stuffed in the back of a dark truck with several ANGOLAN SOLDIERS, BILLY DRAKE, a 33 year old American, watches a MONITOR on which is a SATELLITE IMAGE of the Black Phantom.

BILLY (PHONE)
Okay, so Suric is here. Now where
is our buyer?

FROM A SPEAKER we hear a FEMALE VOICE. Her name is CLAUDIA.

CLAUDIA (O.S., SPEAKER)
Billy, we're seeing a helicopter
approaching from the north.

INTERCUT WITH:

INT. THE GRID (POTOMAC-12 HEADQUARTERS)- SAME

A sprawling space full of COMPUTER STATIONS, MONITORS and MAPS on walls, and PERSONNEL of various ages and stripes.

CAPTION: *THE GRID, POTOMAC-12 HQ, WASHINGTON, D.C.*

CLAUDIA BADIE, 27, talks to Billy on SPEAKER. Surrounding her are other members of the POTOMAC-12 TEAM.

Standing at the head of the table is ELIZABETH HEATH, 50, the DIRECTOR OF NATIONAL INTELLIGENCE. She turns to an ANGOLAN GENERAL on a LIVE VIDEO CONFERENCE.

ELIZABETH
General Neto, is that chopper one
of yours?

GENERAL NETO
No, it is not.

CLAUDIA (PHONE)
Billy, we think that's the buyer.

EXT. SAVIMBI SHIPPING COMPANY - SAME

A HELICOPTER touches down, the passenger climbs out, a deadly African named PIERRE UMBADAYE, 27, carrying a BRIEFCASE.

INT. MILITARY TRUCK - SAME

Billy is on the SAT-PHONE as he watches the monitor.

BILLY (PHONE)
You guys see who that is? Pierre Umbadaye! We hit the *daily double*.

EXT. SAVIMBI SHIPPING COMPANY - SAME

Suric's men swing open the rusty doors of a shipping crate, revealing a cache of SMALL ARMS WEAPONS inside.

SURIC
Want the rest, you show me payment.

Umbadaye opens the briefcase Full of DIAMONDS. Suric nods to his men, who lift a 3x3 GREEN BOX out of the Phantom's trunk.

BILLY (V.O)
Guys? What the hell is that?

INT. THE GRID - SAME

At a computer terminal behind Claudia, a heavy set man in a tie-dyed T-shirt, named KELVIN LEONARD, 55, calls out.

KELVIN LEONARD
Nothing on infra-red.

CLAUDIA
Billy, we can't penetrate it.

BILLY (SPEAKER)
Well, it's not a box of cupcakes.

ELIZABETH
General, we need to move in, now.

EXT. SAVIMBI SHIPPING COMPANY - SAME

As Umbadaye's men carry the box to his helicopter...

SURIC

I'm glad to be rid of this. It is
blood of demon.

UMBADAYE

You want to see blood of a demon?

Umbadaye pulls a knife out of his pocket. He looks at Suric and smiles as he DRAGS THE POINT ACROSS HIS PALM. He clenches his fist, crimson streaming down his forearm.

UMBADAYE (CONT'D)

That is the blood of a demon.

Even Suric winces as Umbadaye wraps his bleeding hand with a bandanna. Then... GUNSHOTS! The GATES smash open and the ANGOLAN MILITARY JEEPS pour in. Billy rides with them, the only one NOT SHOOTING.

BEHIND THE PHANTOM - Umbadaye smiles at Suric, as if he knows something Suric doesn't. He grabs the briefcase of diamonds and RUNS FOR THE CHOPPER. Suric knows he's been set up.

BACK WITH THE ANGOLAN SOLDIERS, who FIRE at Suric and his men but NOT at Umbadaye and the helicopter.

BILLY

Why aren't you firing at the
chopper?! Shoot him!!

Billy pulls out his own gun. The Colonel yells!

ANGOLAN COLONEL

You observe only! Do not fire!

BILLY (PHONE)

Elizabeth, I have the shot!

INT. SITUATION ROOM - POTOMAC-12 - SAME

She turns to the general on the monitor.

ELIZABETH

General, permission to engage.

GENERAL NETO

Director Heath, my government
expects you to adhere to the terms
of our agreement. Your agent is an
observer only and may not engage...

INT. SAVIMBI SHIPPING COMPANY - SAME

Billy can't let Umbadaye take off. Through a barrage of gunfire, HE RUNS TOWARD THE HELICOPTER, its blades whirring. He gets right up against the window, points his gun at Umbadaye's face. The Angolan colonel and his men yell at Billy, Elizabeth's voice is in his earpiece:

ELIZABETH (O.S. EARPIECE)

Billy, you are not to fire that
weapon! That is a direct order!

Billy glares at Umbadaye, just inches away from him, the gun pointed between his eyes. Umbadaye puts his lips together and BLOWS BILLY A KISS, as the chopper wobbles into the air.

INT. SITUATION ROOM - POTOMAC-12 - SAME

Elizabeth betrays no emotion whatsoever.

ELIZABETH

General, you have the thanks of the
United States government. We'd
further appreciate it if you could
expedite the processing of Kaspar
Suric and allow our agent to bring
him to Washington immediately.

She turns to Kelvin, who cuts the general's feed.

CLAUDIA

He's been bought.

ELIZABETH

Of course he's been bought.

EXT. SAVIMBI SHIPPING COMPANY - SAME

The bodies of Suric's men lay scattered about, dead and bloody. Suric sits against his Phantom, his arms covering his head, as the Angolan soldiers riddle the car with hundreds of bullets from the other side.

BILLY

Colonel, that's enough!

But the colonel ignores him. Billy looks over and sees one of the soldiers PULLING THE PIN FROM A GRENADE. Billy runs over and grabs the soldier's hand with the grenade in it, keeping him from arming it. As Billy shoves the pin back in, the other soldiers round both sides of the Phantom, their guns raised. THEY'RE GOING TO KILL SURIC.

SURIC
Don't shoot!

Billy runs, getting between the soldiers and Suric.

BILLY
I don't care how much Umbadaye paid
you to kill him, but our deal is he
goes back with me alive!

The colonel thinks it over. He's not so sure.

BILLY (CONT'D)
You shoot him, you shoot me!

The colonel orders his men to lower their guns.

SURIC
Thank you.

BILLY
Thank me again and I'll kill you
myself.

Billy lifts him to his feet and slaps on handcuffs.

KASPAR SURIC
Who are you? CIA?

BILLY
Not anymore. Potomac-12. What's
in the green box, Kaspar?

KASPAR SURIC
Potomac-12? One of Elizabeth
Heath's supermen.

He looks out at the chopper, still vanishing on the horizon.

KASPAR SURIC (CONT'D)
Too bad you can't fly, superman.

Billy glances out at the helicopter. It is too bad.

EXT. ODNI - DAY

A large granite building in the heart of Washington, D.C.

CAPTION: *OFFICE OF THE DIRECTOR OF NATIONAL INTELLIGENCE
- TWO DAYS LATER*

INT. ODNI - DAY

A male TOUR GUIDE walks a group through the large lobby.

TOUR GUIDE

The Office of the Director of National Intelligence is the very center of the U.S. Intelligence Community. It is also home to Potomac-12, the elite intelligence agency created by the DNI under the Clandestine Services Act of 2010...

Marching angrily past the tour group is DIRECTOR OF CIA CLIFF ROBBINS, 55. Alongside him is his deputy, HERB ARNOFF.

CLIFF ROBBINS

(to Arnoff)

Easy to call herself elite when she's stolen half the Agency.

INT. ELIZABETH HEATH'S OFFICE - DAY

Elizabeth sits quietly as Robbins peruses her office as if he owns it. Arnoff sits smugly in the corner.

CLIFF ROBBINS

Only ten miles from Langley, but you're a long way from home, Lizzy.

(beat)

Know what I was thinking about this morning? Fishing with Noriega.

She doesn't respond, so he tells the story to Arnoff.

CLIFF ROBBINS (CONT'D)

Back in '89, three weeks before we invaded, Noriega takes Elizabeth and me out on his boat. Catch about a dozen tuna. But all that chum brings up a surprise. A two hundred pound bull shark. Well, we finally get this monster up alongside the boat, when Noriega suddenly appears with a shotgun and blows the shark straight to hell.

(now to Elizabeth)

Say what you want about Manuel, but he knew if you're lucky enough to bring up a shark you don't let him bite you, and you don't let him go. Pierre Umbadaye is about as nasty a shark as you're gonna find.

Elizabeth calmly turns to Robbins' deputy.

ELIZABETH

Would you mind excusing us?

(Arnoff looks at Robbins)

Mr. Arnoff, I realize that politeness can be confusing. I wasn't making a request.

When Arnoff leaves, Robbins shakes his head condescendingly.

CLIFF ROBBINS

I warned you you were in over your head with this Potomac nonsense. You don't just start a new intelligence agency overnight. And you don't go after the biggest arms dealer in the world and not bring in the CIA. I want a briefing from your people. Today.

Elizabeth walks to the pitcher of water and pours herself a glass. She speaks firmly, never raising her voice.

ELIZABETH

First, the reason I didn't bring in the CIA is because the Angolan government forbids CIA activity inside its borders, and we both know why. Second, the loss of Umbadaye is troubling, yes, but we will find him, and whatever he bought from Suric. Finally, Cliff, I realize you're frustrated that I was appointed to this position instead of you. I've reported to you for most of my career and now our roles are reversed. I'm truly sorry if you find that awkward or embarrassing. That said, don't you ever address me in that tone again, don't ever presume to demand anything from me. And don't ever show up in my office again without an appointment.

She remains expressionless as he marches out, seething.

INT. HALLWAY, ODNI - CONTINUOUS

Elizabeth walks past one of her secretaries, VALERIE, 45.

ELIZABETH

Valerie, I'll be on the grid.

Elizabeth crosses her private office suite, approaching her PRIVATE ELEVATOR. She places her HAND on the PALM SCANNER.

INT. THE GRID - SAME

The elevator opens on the sprawling grid. Elizabeth's home.

INT. CONFERENCE ROOM, THE GRID - CONTINUOUS

Billy addresses his senior field operatives - Claudia and SAM KUNAR, a 27-year-old Indian-American. Billy is the tactical leader of his team, but Elizabeth is the ultimate authority.

CLAUDIA

Wait a minute. We're letting Kaspar Suric out on bail?!

SAM

This is unbelievable.

BILLY

A condition of his bail is that he can't leave the area. He already had his attorney rent him a house out in Bailey's Crossroads.

ELIZABETH

Look everyone, I don't like this any more than you do, but Suric is our best lead at finding our new problem. Pierre Umbadaye has been trying to take back his country ever since his father was deposed by US forces. He's already slaughtered thousands and whatever Suric sold him is certain to kill a lot more. Unless we stop him.

BILLY

Kelvin's guys will get the house wired. Claudia and Sam, you'll be in the van with me.

ELIZABETH

They can take first watch alone.
You're taking a day off to rest.
(before Billy can answer)
I'm not negotiating.

EXT. KASPAR SURIC'S COMPOUND, NORTHERN VIRGINIA - NIGHT

A large modern home sits, surrounded by a high wall, in the rural Virginia woods.

INT. KASPAR SURIC'S HOUSE - SAME

Kaspar Suric scratches his ankle where the ANKLE MONITOR chafes his skin. He sits with his attorney ROY SIROTA (45).

ROY SIROTA

The Justice Department wants information about Umbadaye and whatever it is you sold him. They're offering ten years. Otherwise, it's twenty-to-life.

KASPAR SURIC

There won't be any prison time.

ROY SIROTA

Kaspar, listen to my advice. I got you out on bail, didn't I?

KASPAR SURIC

I'm out on bail because that's what Elizabeth Heath wanted.

He lifts a lampshade, showing Roy a TINY MICROPHONE.

EXT. ROAD, SURIC'S COMPOUND - SAME

An old UTILITY VAN sits in the trees off the main road.

INT. SURVEILLANCE VAN - SAME

On a monitor is an INFRARED IMAGE of Suric and Sirota in the house. Claudia and Sam watch and listen to the surveillance audio, which suddenly bursts with LOUD HIP-HOP.

CLAUDIA

(into a microphone)
Kelvin? Are you on this?

INT. TECH ROOM, THE GRID - DAY

Kelvin is on with Claudia, listening to the same HIP-HOP. He turns to his 25 year old protege, ELLIOT.

KELVIN (PHONE)

Music? Who does he think he's dealing with? The FBI?

Kelvin taps a some keys and WAVEFORMS appear on his monitor.

EXT. WALL, SURIC'S COMPOUND - SAME

The music can be heard from inside the house and WE SEE Suric and Sirota through the window, entering the kitchen.

PULL BACK SLIGHTLY and we realize we're watching from the POV of a WOMAN in a BLACK BODYSUIT AND MASK. MOVING SWIFTLY and silently along the top of the property wall, camouflaged against the black sky. The woman's name is SASHA.

INT. TECH ROOM, THE GRID - SAME

Watching WAVEFORMS on his computer, Kelvin ISOLATES EACH FREQUENCY on the surveillance audio, as Elliot looks on.

KELVIN

Down goes the snare drum...

He pulls down a waveform and the SNARE DRUM fades.

KELVIN (CONT'D)

I mixed *Aoxomoxoa*, you know.

ELLIOT PRINGLE

Ox-a-what?

KELVIN

Ox-o-mox-ah. The third Grateful Dead album. Long, strange session.
(fades another waveform)
There go the cymbals...

As he pulls down each one, the track gets quieter.

KELVIN (CONT'D)

(singing)

Can you answer? Yes, I can. But what would be the answer to the answer, man? Trippy.

INT. KITCHEN, SOPHIE'S HOUSE - SAME

A TEXT MESSAGE ON A CELL PHONE READS: "HE MAY HAVE FOUND BUG. WILL KEEP YOU POSTED." PULL BACK to reveal Billy, standing in a clean, well-appointed kitchen in a suburban home.

A woman appears in the kitchen doorway. She's SOPHIE HERRIOT, 33, beautiful in a silky robe and a wine glass.

SOPHIE

Texting with your other girlfriend?

Billy flips closed the phone and smiles.

BILLY

Computer system down at a brokerage firm. I might need to go in.

She wraps her arms around his neck.

BILLY (CONT'D)

You're the one who's supposed to get called in the middle of the night, not me.

SOPHIE

Yeah, lots of 2am fertility calls.
Doc, I'm ovulating, what do I do?
 (kisses him)
 Tell them you have more important work to do.

BILLY

What kinda work we talking about?

She casually lets her robe drop to the floor. He takes her naked body in his arms.

INT. TECH ROOM, THE GRID - SAME

Kelvin pulls out the last of the music, leaving SILENCE.

ELLIOT

Where are they?

KELVIN

(points to infrared)
 Outside.

EXT. TREE, SURIC'S HOUSE - SAME

Sasha, the woman in the tree, watches as Suric and Sirota walk out into the backyard below.

SURIC

Americans only respond when scared or humiliated. So, I will do both.

ROY SIROTA

You should have told me you invited a reporter here. Any press must be done in concert with our overall legal strategy.

INT. SURVEILLANCE VAN - SAME

SAM

A car is pulling up to the gate.

Claudia turns to the monitor. A Prius pulls up to the callbox. They recognize the driver, MARISA BRYCE, mid-30s.

CLAUDIA
 Wait, is that Marisa Bryce? What
 the hell is she doing here?

INT. KITCHEN, SOPHIE'S HOUSE - SAME

Billy lifts Sophie up onto the counter, her legs wrapped around his waist. HIS CELL PHONE VIBRATES on the counter next to them. He looks down at it -- it says "SAM."

SOPHIE
 Don't answer it.

His eyes apologize as he picks up the phone.

INT. SURVEILLANCE VAN - SAME

SAM (PHONE)
 You'll never guess who just drove
 into Kaspar Suric's house.

INT. KITCHEN, SOPHIE'S HOUSE - SAME

Billy is on the phone. Sophie ties her robe back on.

SAM (PHONE, O.S.)
 Your ex-wife.

Billy is silent as he processes what he just heard.

SAM (PHONE, O.S.) (CONT'D)
 Billy? You there?

SOPHIE
 Matthew? Is everything all right?

Billy looks up at her, having almost forgotten where he was.

INT. SURIC'S HOUSE - SAME

Marisa walks tentatively through the house, music blaring.

EXT. BACKYARD, SURIC'S HOUSE - SAME

SURIC
 You worry like my mother, Roy.

ROY SIROTA
 I'm paid to worr...

PFFT! The sound of a SILENCER splits the air, BLOOD TRICKLES FROM ROY'S FOREHEAD. He slumps, dead, SHOT IN THE FACE.

Sasha turns her gun on Suric and pulls her mask off. She's beautiful.

Unseen by Sasha, IN THE DOORWAY OF THE HOUSE, Marisa steps out and FREEZES at the scene before her -- BLOOD DRIPPING from the fingers of a DEAD, slumped Roy, and Sasha pointing her gun at Suric.

Marisa backs up, terrified, and accidentally kicks a potted plant. Sasha turns, startled, giving Suric a moment. He pulls out a gun and SHOOTS, the bullet SLICING Sasha's side. Sasha spins and SHOOTS TWICE in his THROAT and HEAD.

She looks down at her own wound, but instead of blood, it's GREEN GEL OOZING from HER RUBBER BODYSUIT.

Sasha looks back to the door, but Marisa is gone. She can see her through the windows RUNNING THROUGH THE HOUSE. Sasha runs around the side of the house, to head her off in front.

INT. ICE CREAM TRUCK - SAME

SAM

Those were gunshots! Call it in!

Sam pulls his gun out and runs for the door.

INT. THE GRID - SAME

Kelvin and Elliot watch the infrared monitor as Marisa's figure runs through the house. Suddenly, ANOTHER FIGURE APPEARS - SASHA - running parallel to her, outside the house.

KELVIN

Where did that one come from?!

INT. SURIC'S HOUSE - SAME

Marisa runs, terrified, toward the front door, catching a horrifying glimpse of Sasha whipping past the window.

EXT. SURIC'S GATE - SAME

Sam uses an ELECTRONIC DEVICE on the callbox, which finds the gate code. A second later and the gate opens, just in time to see Marisa burst out of the front door of the house.

Before Sam can say or do anything, a SHOT IS FIRED from the darkness around the side of the house. Sam SHOOTS BACK, moving toward the source of the gunfire.

He waves Marisa past him, as he covers with gunfire. She runs out the gate and into the woods, just as Claudia runs up the road from the surveillance truck.

EXT. SURIC'S HOUSE - SAME

Sasha squats in the darkness. She watches Sam through the bushes as his eyes search for her. Off to her side, Marisa's Prius sits parked next to the property wall. Sasha makes a run for the car.

CLAUDIA

There!

From their POV they see Sasha's silhouette run. They FIRE, but don't hit her, as she jumps up on the roof of the car and VAULTS HERSELF UP AND OVER THE WALL.

EXT. FOREST - SAME

The branches slash Marisa's face, tears streaming. She looks back through the woods and sees Sasha darting in and out of the trees, stopping to AIM and FIRE! Marisa dives to the forest floor.

Sasha turns back and can see the silhouettes of Sam and Claudia entering the wood.

Sam and Claudia spread out in the eerie darkness, eyes scanning. Sam spots Sasha from behind, HE FIRES. The tree next to Sasha splits with the bullet as she ducks.

CLAUDIA (O.S.)

Sam! I have the girl! I repeat,
she is safe! Fire at will.

On Sam: He scans the woods, RACK FOCUS to Claudia. They share a look, she shakes her head slowly. She's BLUFFING.

Marisa - Deep in a dense bush, confused, but doesn't move.

Sasha - Calculating, stays low, moving swiftly... within inches of Marisa. Then, SHE HEARS SIRENS IN THE DISTANCE, realizes she can't stay here.

Sasha runs, emerging in a clearing. She sees a FARMHOUSE, and a MOTORCYCLE parked outside.

EXT. WOODS - SAME

Claudia and Sam hear the KICK-START of a MOTORCYCLE, then the sound of it ripping into the night. Sasha is gone.

CLAUDIA

Marisa?! It's Claudia Badie.
She's gone. You can come out now.

Marisa rises from her hiding spot, wet, filthy, and scared.

INT. LIVING ROOM, SAFEHOUSE - NIGHT

Billy walks in to find Marisa pacing. His 14 year old son, DANIEL, is asleep on the sofa. Billy hugs Marisa.

BILLY

Are you all right?

She nods. He gestures to the kitchen, which is still in sight of the living room where Daniel remains asleep.

BILLY (CONT'D)

How is he?

MARISA BRYCE

He wants to go home.

BILLY

That might be a while. How did Suric contact you?

MARISA BRYCE

I went through this with Claudia.

BILLY

Marisa, this wasn't some burglar. This was a professional. She's out there and she knows who you are.

MARISA BRYCE

Suric sent a message through our tip site, said he wanted to talk.

BILLY

That's all? The Post's top investigative reporter drives out to the sticks alone, on a dubious email that coulda been from anyone?

MARISA BRYCE

Wasn't dubious to me.

BILLY

You're not telling me everything.

MARISA BRYCE

Your Spidey-sense is wrong.

BILLY

It's my ex-husband-sense.

DANIEL (O.S.)

Amazing.

(steps in the doorway)

You're accusing her of lying?

BILLY

Daniel...

But Daniel walks out. Billy exhales deeply.

BILLY (CONT'D)

How do I get this kid to stop hating me?

MARISA BRYCE

He's not a case for you to solve, Billy. He's your son.

INT. BEDROOM, SAFE HOUSE - DAY

Billy finds Daniel on the bed with earbuds in his ears. Billy indicates to remove them, which Daniel does.

BILLY

Maybe there's a bright side to all this.

DANIEL

A bright side to being imprisoned in your spy house 'cause someone tried to kill mom?

BILLY

A bright side to you and I spending some time together.

Daniel puts the earbuds back in. He's gone.

INT. CONFERENCE ROOM, THE GRID - DAY

The core P12 team is gathered: Elizabeth, Billy, Claudia, Sam, Kelvin, and Elliot.

CLAUDIA

The fact that she wore a cold-suit means she knew we'd be watching.

KELVIN

And that we'd be using infrared.

SAM

She's gotta be working for Umbadaye. He already tried to have Suric killed by the Angolans.

BILLY

Why take the risk at this point?
He already has whatever's in that
green box and now he's on the run.

CLAUDIA

I'm with Sam, Suric's the only
person who knows what's in the box.

BILLY

No he's not. Someone else knows.

ELIZABETH

Whoever supplied it to Suric.

BILLY

Unfortunately, our only real lead
is Marisa. Kelvin, go through her
phone records and emails. And,
yes, I'm aware she's my ex-wife,
which is why I don't want to know
anything that isn't relevant to
this investigation. Unless she's
dating someone.

ELLIOT

I've already been monitoring calls
coming in to her office today.
Four messages from a woman named
Frankie Patterson. Marisa says
she's never heard of her.

BILLY

Sam and Claudia...

CLAUDIA

Frankie Patterson. We're on it.

BILLY

Elliot, bring the *face-breeder* over
to the safehouse, see if you can
put a face on our killer.

ELLIOT

Me? Are you sure?

BILLY

Now, Elliot.

Elliot, eager and excited, rushes out. Billy and Kelvin
share a smile.

INT. KITCHEN, SAFEHOUSE - DAY

Marisa sits at the kitchen table with Elliot, in front of his laptop navigating the *FACE-BREEDER SKETCH ARTIST SOFTWARE*.

ELLIOT
What about the lips?

MARISA BRYCE
I was running away from her, not making out with her.

His screen shows various versions of the same face, morphing in real time as Elliot adds various types of lips.

ELLIOT
Kelvin created this software when he was at NSA. The code is super elegant.

MARISA BRYCE
If I step out to have a cigarette, you promise not to tell my son?

ELLIOT
I don't need to remind you that smoking is the leading cause of...

Marisa walks out before he finishes his sentence.

INT. CLAUDIA AND SAM'S CAR - DAY

Claudia sits behind the wheel, talking through her earpiece.

CLAUDIA (EARPIECE)
Don't be ridiculous! I don't have a problem with you bringing a date home. My problem is that you told her I'm your housekeeper!

INTERCUT WITH:

INT. FRANKIE PATTERSON'S APARTMENT - DAY

PAN OFF OF FRANKIE PATTERSON'S framed diploma from Columbia School of Journalism to Sam snooping, flipping through a stack of Frankie's resumes, talking to Claudia in his earpiece.

SAM
What else should I have said?

CLAUDIA (EARPIECE)

I don't know, the truth, that I'm your roommate? And why exactly did that girl think you're in *Kings of Leon*?

SAM

That's my cover. I'm a drummer.

CLAUDIA (EARPIECE)

You're an infant. You don't need a cover to get laid.

SAM

This girl is clean.

CLAUDIA (EARPIECE)

Clean? She looked like a hooker.

SAM

Not her. Frankie Patterson. She's looking for a job at the Post and she's hounding her hero Marisa Bryce. This was a waste of time.

Claudia SEES a young WOMAN walk up to the apartment.

CLAUDIA

Uh-oh. You're about to meet her.

INT. FRANKIE PATTERSON'S APARTMENT - CONTINUOUS

FRANKIE PATTERSON, 25, cute, all-American girl walks tentatively to her OPEN APARTMENT DOOR.

SAM

Hi. You must be Frankie.
 (points to his "Mold Boys
 Network T-shirt)
 We found some toxic mold in the apartment above you. Your landlord let us in. Hope it's okay

FRANKIE PATTERSON

It's not.

Frankie is pissed, but Sam doesn't notice. She's beautiful.

FRANKIE PATTERSON (CONT'D)

You're creeping me out.

SAM

You're just not what I expected.

INT. CLAUDIA AND SAM'S CAR - SAME

CLAUDIA (EARPIECE)
Oh God. Really?

INT. FRANKIE PATTERSON'S APARTMENT - SAME

FRANKIE PATTERSON
Not what you expected? Based on what? Sleazing around my apartment? Time for you to go.

CLAUDIA (IN SAM'S EAR)
I agree with Lois Lane. Get out of there.

SAM
You are the same Frankie Patterson from Plainfield, New Jersey, right?
(off Frankie's look)
I knew it! I went to Cornell with your brother.

FRANKIE PATTERSON
You know Larry?

SAM
Tell him Archie says hi!

INT. CLAUDIA AND SAM'S CAR - DAY

Sam gets in, tosses the clipboard in the back seat.

SAM
How 'bout that save?

CLAUDIA
For the record, you can't contact her after this. Got it? *Archie?*

INT. KITCHEN, SAFEHOUSE - DAY

Billy walks in the kitchen, finds Elliot working.

BILLY
Where is Marisa?

ELLIOT
Didn't you pass her on your way in?
(whispers)
She went out to have a cigarette.

Billy immediately starts dialing his cell.

BILLY (PHONE)
 Kelvin, *red-flash* the team.
 Marisa's in the wind.
 (hangs up, to Elliot)
 She doesn't smoke.

INT. FRONT ENTRY, WASHINGTON POST OFFICES - DAY

Frankie Patterson argues with a GUARD.

WASHINGTON POST GUARD
 If you really knew Marisa Bryce,
 you'd have a guest pass.

FRANKIE PATTERSON
 Look, it's just samples of my work.
 I want to drop them off personally.

THREE PEOPLE flash IDs to another guard. One of them is Sam,
the "mold inspector?!" Frankie sees the GUN in his waist.

INT. NEWSROOM, WASHINGTON POST OFFICES - DAY

Billy, Sam and Claudia scan the sprawling newsroom. Billy spots Marisa, typing away on a computer. Billy approaches.

MARISA BRYCE
 I'm not sorry. I had to get this
 story out.

BILLY
 The story?! You have a son sitting
 in a safehouse right now!

MARISA BRYCE
 I left him with the only person on
 earth I know can protect him. You.

BILLY
 You said you didn't get any
 information from Suric, so what
 exactly are you planning to write?

MARISA BRYCE
 That I witnessed a man's murder.
 You don't believe it, arrest me.

Sam walks over with a piece of paper in his hand. On the paper is Marisa's story: "MYSTERY WEAPON HEADED TO U.S."

BILLY
 Arrest her.

END ACT ONE

ACT TWO**EXT. SAFEHOUSE - DAY**

Claudia and Sam exit her car and enter the safehouse. A BLOCK AWAY, Frankie gets out of the back of a taxicab.

FRANKIE PATTERSON (SOTTO)
Mold inspector, huh?

INT. LIVING ROOM, SAFEHOUSE - DAY

Claudia sits across from Marisa. Daniel sits in the corner, a pair of earbuds blaring from his iPod. Sam stands quietly.

MARISA BRYCE
Why am I not in jail?

SAM
Happy to take you there.

Claudia shoots Sam a look telling him to chill.

CLAUDIA
Billy was hoping to keep you out of the system.

SAM
He didn't want your son to see you locked up.

MARISA BRYCE
Why not? It's honest. Last year Daniel found Billy in the bathroom dressing a bullet wound. 'Til then, he thought the reason his father missed all of his birthdays was because he worked for an energy company. There are no more secrets in this family.

SAM
Yet you'll lie to get the story.

MARISA BRYCE
I don't lie to my son.

SAM
Then you've told him he's the target of a trained assassin?

CLAUDIA
Marisa, these people aren't surgeons.

(MORE)

CLAUDIA (CONT'D)
 When they come for you, they come
 heavy. Understand? You are not
 the only one whose life is at risk.

Marisa looks at Daniel, her smug expression finally fading.

INT. LOBBY, ELIZABETH HEATH'S OFFICE - DAY

Billy emerges from the elevator as his cell rings. It's
 Sophie. He exhales, then answers.

BILLY (PHONE)
 Hi. Sophie, I've been meaning...

INT. SOPHIE'S OFFICE - SAME

Sophie sits at her desk in her white coat, her DIPLOMAS and
 MEDICAL BOOKS on the walls around her.

SOPHIE (PHONE)
 I thought you might be dead.

BILLY(PHONE)
 I've been dealing with something.

SOPHIE(PHONE)
 Wanna talk about it over dinner?

INT. LOBBY, ELIZABETH HEATH'S OFFICE - SAME

Billy looks up to see Elizabeth approaching.

SOPHIE (PHONE)
 (off his silence)
 I guess not.

BILLY(PHONE)
 No. I mean, yes, I want to talk
 about it and I wish I could have
 dinner, but right now my boss is
 giving me the evil eye. Can I call
 you in a little while?

SOPHIE
 Of course.

Billy hangs up. Elizabeth waves him into her office.

ELIZABETH
 Have her vetted already. Let her
 in. It's time.

INT. ELIZABETH HEATH'S OFFICE - CONTINUOUS

He's not sold on the idea.

ELIZABETH

Billy, if you lose her because of who you are...

BILLY

It'll be the lie that ends it. No matter how many times I explain to my son that we were waiting until he was older to tell him about me, he only sees that his father didn't trust him.

ELIZABETH

You had no choice. He's a kid.

BILLY

How long did you wait to tell your husband what you did for a living?

ELIZABETH

Which husband?

They share a knowing and ironic look, both understanding the challenges of this life. He hands her a file marked "CODE WORD CLEARANCE - EYES ONLY."

BILLY

First page is the message Suric sent Marisa.

The message: "U.S. AGENTS FAILED TO STOP PIERRE UMBADAYE FROM OBTAINING DEADLY WMD. INTENDS TO USE ON U.S. SOIL."

ELIZABETH

Smart. Create a panic by throwing up the spectre of catastrophe, and then offer to help avert it.

BILLY

Think he could have been lying?

ELIZABETH

He was killed on the day he sent this. That's not a coincidence.

Next page is a COMPUTER-GENERATED SKETCH of Sasha.

BILLY

Meet Sasha Lenka. Also known as Sasha Vilinoya, and a few others.

ELIZABETH
She's Russian? FSB?

BILLY
A mercenary. A hired hand.
Who hired her is the question.

Elizabeth's assistant Valerie opens the door.

VALERIE
I'm sorry, Ms. Heath, you have a
caller requesting a secure line.

ELIZABETH
Who's the caller?

VALERIE
The Russian ambassador.

Elizabeth looks at Billy. Very interesting.

EXT. REFLECTING POOL - NIGHT

Elizabeth and NESTOR YELINOYEV, the RUSSIAN AMBASSADOR, walk
along the reflecting pool toward the Lincoln Memorial.

AMBASSADOR YELINOYEV
Officially, we are concerned about
disappearance of Russian citizen.

ELIZABETH
And unofficially?

AMBASSADOR YELINOYEV
If it is true what we believe, that
Kaspar Suric is dead, then someone
did us all a great service. He was
an embarrassment to Moscow.

ELIZABETH
What can I do for you, Nestor?

AMBASSADOR YELINOYEV
Bratva.

ELIZABETH
Bratva? You think the Russian
mafia is involved?

AMBASSADOR YELINOYEV
We know that is where much of
Suric's weapon supply came from.
(MORE)

AMBASSADOR YELINOYEV (CONT'D)

If you have a photo of the assassin, we would offer to help identify and capture. In exchange, we would ask to be present for interrogation.

ELIZABETH

Let me speak with my team. I'm certain we can arrange something.

AMBASSADOR YELINOYEV

Excellent. I like you better as ally, Elizabeth.

INT. JICC CONFERENCE HALL - DAY

A large oval conference table in a darkened room. Standing at one end, addressing the 22 grave faces, is Elizabeth.

CAPTION: *JOINT INTELLIGENCE COMMUNITY COUNCIL*

Seated are the SECRETARIES of STATE, TREASURY, DEFENSE, ENERGY, HOMELAND SECURITY, and various DIRECTORS of U.S. Intelligence agencies, including CIA Director Cliff Robbins.

On a monitor is a photo of AFRICAN DICTATOR TITO UMBADAYE.

ELIZABETH

We all remember his father, Tito Umbadaye, who died in prison at the Hague after we arrested him.

Next IMAGE shows an AMERICAN GENERAL WITH A HANDCUFFED TITO. That general is here at the table - GENERAL PETE BALLANTINE.

ELIZABETH (CONT'D)

General Ballantine was kind enough to join us today, even as he retires this week.

GENERAL PETE BALLANTINE

Tito was a blood-loving sonofabitch. After he executed his predecessor he cut out his heart and fed it to his son. Pierre was twelve. You wanna know how to build a psychopath? That's how.

ELIZABETH

Umbadaye may now be targeting the US with a potentially devastating weapon we have yet to identify.

The SECRETARY OF HOMELAND SECURITY, TOM BIVENS:

SECRETARY BIVENS

Have you established ties between Umbadaye and Suric's assassin?

ELIZABETH

Not yet. However, there may be a Russian component.

That gets everyone's attention, especially the woman in the sharp PANT SUIT on the other side of the table.

ELIZABETH (CONT'D)

The assassin is a Russian national named Sasha Lenka. The Russian ambassador reached out to me...

PANT SUIT

You met with Yelinoyev?

ELIZABETH

I wouldn't call it a meeting, Madame Secretary.

CLIFF ROBBINS

What would you call it then?

Bivens watches Robbins, not liking his tone.

ELIZABETH

A *playback op*.

PANT SUIT

I'm sorry, a *playback op*?

ELIZABETH

I apologize. It's *tradecraft*. Playback is simply the planting of false information in an attempt to glean accurate intel. The ambassador was probing, trying to find out what we knew.

PANT SUIT

The Russians are off limits for now. We're in the midst of a delicate negotiation.

ELIZABETH

Umbadaye represents a clear and present danger and if the Russians have relevant intel...

SECRETARY BIVENS

We'll find another way.

Bivens is asking Elizabeth to drop it, which she does.

CLIFF ROBBINS

The CIA stands ready to assist in any way, as we were for the Angola operation, had you requested.

ELIZABETH

Your support is always appreciated.

INT. JICC HALLWAY - LATER

The Secretary and Elizabeth walk.

SECRETARY BIVENS

Robbins reports to you now. You can't let him throw a punch in that room without hitting back.

ELIZABETH

The CIA can't operate in Angola for a reason, and he knows I can't talk about it.

SECRETARY BIVENS

Why can't you talk about it?

ELIZABETH

Aside from the fact that I'm the reason?

SECRETARY BIVENS

You were cleared of any wrongdoing in that investigation. Elizabeth, you were appointed DNI last year because we all knew you were the real talent at the Agency. And to maximize that talent, you and I created Potomac. We pulled the best of the best from forty-five intelligence agencies and made Potomac the first one with no jurisdictional limitations. This is the best means we've ever had to protect this country. People like Robbins want to prove us wrong. I need you to prove us right. Find Umbadaye and do it alone.

EXT. THE WINDWARD MOTOR YACHT - DAY

Bikini clad girls lay out on the deck of the giant yacht.

CAPTION: *PORT LUCAYA, BAHAMAS*

BAHAMIAN CUSTOMS AGENTS are greeted by the yacht's affable owner, ARES POPODOPOLOUS, 70. The UNIFORMED CREW lines up. A close look reveals one of them as Pierre Umbadaye.

Down in the luggage hold, the drug-sniffing dogs move right past the GREEN METAL-BOX.

EXT. SAFEHOUSE - NIGHT

Billy, Claudia and Sam talk as Billy relieves them for the night. From down the block, Frankie continues to watch.

SAM

How did you end up with Marisa?

BILLY

Two words - air conditioning. We met in Riyadh, middle of summer. I'd have married Osama Bin Laden for a single ice cube.

CLAUDIA

You guys were good together. I always liked her.

BILLY

What's not to like?

SAM

She's reckless.

BILLY

A word found all over your FBI personnel file and one of the reasons you're on my team. You don't like Marisa because she's just like you.

SAM

Why did you split up?

BILLY

Because she's just like me.

INT. KITCHEN, SAFEHOUSE - SAME

Billy leans on the counter as Daniel walks in and grabs a slice of pizza from the box on the coffee table.

BILLY

You can't stay angry at me forever.

DANIEL

Says who? The President?

BILLY
Congress, actually.

DANIEL
Congress says I should forgive you
for lying to me my whole life?

BILLY
There's a law that says I'm not
allowed to tell anyone what I do.

DANIEL
You told mom.

Daniel takes a bite of his pizza and leaves as Marisa enters.

MARISA BRYCE
Don't litigate. Talk to him.

BILLY
You lied about what Suric told you.

MARISA BRYCE
I know you want to fight with me...

BILLY
I don't want to fight with you.
I'm trying to keep you safe.

MARISA BRYCE
I honestly thought if I put it on
the front page there'd no longer be
a reason for them to silence me.

BILLY
So, this had nothing to do with
your career.

MARISA BRYCE
I would never put my son's life at
risk for my career! That said, the
People do have a right to know.

BILLY
The *People* have a right to be safe!
Creating a panic doesn't help that.
Nor does tipping off the bad guys.

MARISA BRYCE
Typical. Your job is always more
important than mine, isn't it?

BILLY
Yes, actually, it is.

MARISA BRYCE

The pen is mightier than the sword.

BILLY

If the pen is hiding a detonator.

EXT. UP THE STREET FROM SAFEHOUSE - CONTINUOUS

Frankie watches from a BASEMENT STAIRWELL as a CAR PARKS ON a perpendicular street, out of the view of the safehouse. She looks back to the safehouse and the guard outside. Then, FROM THE DARKNESS behind him, a FIGURE GRABS HIM, swiftly CUTTING HIS THROAT. The figure is Sasha, the assassin.

Frankie freezes, until the sound of the car doors opening across from her turn her head, as TWO ARMED MEN get out. She dials 911, as the attack squad enters the vestibule. She has to act now! She grabs a potted plant off the porch and runs, SMASHING THE POT INTO THE WINDOW OF A PARKED CAR.

INT. SAFEHOUSE - CONTINUOUS

Billy barely notices the CAR ALARM outside.

INT. SAFEHOUSE - HALLWAY - CONTINUOUS

The killers have removed the keypad from the wall. They glance up at the sound of the car alarm.

EXT. SAFEHOUSE - CONTINUOUS

Outside, Frankie grabs another potted plant from a porch and smashes another car window. A SECOND ALARM BLARES.

INT. SAFE HOUSE - CONTINUOUS

Billy HEARS the second alarm.

BILLY

Daniel! On the floor now!

Marisa steps out of the kitchen as Billy SMASHES THE LAMP on the table. He pushes her back into the kitchen, hitting the light switch, the room plunged in darkness, just as the front door BURSTS OPEN, and a TEAR GAS CANNISTER HITS THE FLOOR.

MARISA BRYCE

Daniel!

BILLY

(holding her back)

Stay down, Daniel! Eyes closed!

They can see Daniel hiding behind the sofa, TEAR GAS FILLING THE APARTMENT. Billy and Marisa struggle to see, their EYES WEEPING. He rips open the refrigerator, grabbing the MILK.

BILLY (CONT'D)
Pour this in your eyes!

She pours the milk in her eyes and then Billy does the same. He then glances at the STOVE, his EYESIGHT CLEARING. He quickly TURNS ALL THE STOVE'S DIALS, GAS RUSHING OUT. In the split second he turned away, Marisa runs for Daniel.

BILLY (CONT'D)
Marisa! No!!!

Sasha, wearing a gas mask, spots Marisa running. She coldly aims her weapon -- Billy dives on Marisa -- Sasha FIRES -- Billy and Marisa hit the floor. When Billy lifts himself to see Marisa, she's unconscious, BLEEDING from her rib cage.

DANIEL
Mom!

Billy looks up in time to SEE a GAS MASK coming toward him. In one swift move he rips the mask off the man's face and SNAPS HIS NECK. Billy quickly puts the mask on Daniel.

The ROOM ERUPTS in GUNFIRE as Sasha and the other attacker FIRE FULL MAGAZINES at Billy, who dives on the floor behind the sofa with Daniel as the sofa is SHREDED BY BULLETS.

BILLY
Fire escape is twelve feet to your left. You're gonna run on three!

DANIEL
What about mom?

BILLY
I've got her. Ready?! One...
two.... THREE!

Billy FIRES as Daniel RUNS for the fire escape. Billy throws Marisa over his shoulder, running for the fire escape, NOW SHOOTING AT THE KITCHEN STOVE.

Sasha's eyes go wide. She dives for the door...

EXT. SAFEHOUSE - SAME

Frankie stares up at the safehouse windows, flashing gunfire inside, and then -- THE ENTIRE FLOOR EXPLODES.

END ACT TWO

ACT THREE**INT. BILLY'S CAR - NIGHT**

Inside the chaotic car, Billy is on the phone with the team. In the backseat Daniel holds Marisa, bloody and unconscious.

BILLY (PHONE)
 Claudia, get down there. Lock it
 down, our people only, no Metro PD.
 Bodies go back to P12. Get me IDs!

INTERCUT WITH:

INT. THE GRID - SAME

The place is lit up with activity. The team huddles around the speakerphone, listening to Billy. Elizabeth arrives.

BILLY (SPEAKERPHONE)
 Kelvin get the surveillance tape
 and see if Sasha got out. Sam, I
 want to know how she found us!

EXT. BILLY'S CAR - CONTINUOUS

Billy's car turns off Washington Circle, approaching George Washington University HOSPITAL.

INT. BILLY'S CAR - CONTINUOUS

ELIZABETH (PHONE)
 Billy, it's Elizabeth. You need to
 go dark until we figure this out.
 Get somewhere safe.

Billy DROPS HIS CELL out the window and PASSES THE HOSPITAL.

DANIEL
 What are you doing?!

BILLY
 Just keep pressure on the wound,
 we're going to get help.

DANIEL
 We just *passed* help! Turn around!

BILLY
 Just do what I tell you.

The car passes the Lincoln Memorial and turns onto Arlington Bridge, heading over the Potomac. Billy tries to think, but Daniel isn't letting up.

DANIEL

We have to go to the hospital!!
You have to turn the car around!

BILLY

Don't tell me what I have to do,
Daniel! You're fourteen years old
and I'm your father!

DANIEL

When she dies it'll be your fault.

BILLY

When she dies it'll be her fault!

Billy regrets the words as soon as they leave his mouth, but he can't reel them back in. He looks at his son in the rearview mirror, trembling and crying, scared to death.

BILLY (CONT'D)

I'm sorry. I didn't mean that.
She's not going to die. Okay?
She's not going to die.

Billy presses his foot down on the gas.

INT. THE GRID - NIGHT

Elizabeth storms onto the grid as Sam briefs her.

SAM

Claudia is on-site with a Hercules
unit. Fire is out. Our guard is
dead, along with two of the
attackers. No sign of Sasha.
(beat)
There's something else...

On the big monitor, Kelvin plays the SURVEILLANCE VIDEO FROM THE safehouse. WE WATCH: *Sasha kills the guard and enters the vestibule with the other attackers.*

SAM (CONT'D)

Freeze it.

ON MONITOR: *In the background, Frankie holds a potted plant.*

SAM (CONT'D)

Roll it.

ON MONITOR: *Frankie smashes a car window.*

ELIZABETH

Who the hell is that?

SAM
Punch and adjust.

Kelvin obliges, zooming in to *FRANKIE'S FACE*.

SAM (CONT'D)
That's the girl we investigated
yesterday, the journalist.

Kelvin FAST-FORWARDS the video. Everyone in the room is somber as they watch the EXPLOSION.

ON MONITOR: *Billy comes down the fire escape, carrying Marisa, while guiding Daniel to the car. They drive off.*

Sasha emerges next, her clothing burned, limping slightly. She disappears off screen.

Frankie enters frame. She rushes to the body of the guard, getting dangerously close to the burning building, checks to see if he's alive. He's dead. She CHECKS HIS POCKETS.

ELIZABETH
What's she doing?

Frankie pulls out the guard's ID.

ELLIOT
Looking for us. She's here.

He indicates the LIVE SURVEILLANCE MONITOR FROM THE LOBBY OF THIS BUILDING. Frankie is arguing with the SECURITY GUARDS.

INT. INTERROGATION ROOM, P12 - NIGHT

Sam sits across a table from Frankie.

FRANKIE PATTERSON
A mold inspector who carries a gun?
Of course I followed you. Don't be
embarrassed. I'm good.

SAM
Did you see the shooter's car? It
wasn't in range of our cameras.

FRANKIE PATTERSON
First, I want the story.

SAM
That's not my call.

FRANKIE PATTERSON
Then let me talk to your boss.

SAM

He's not available right now.

FRANKIE PATTERSON

Trust me, you want what I have.

The door opens and Elizabeth steps in.

ELIZABETH

Miss Patterson, my name is Elizabeth Heath. I'm the Director of National Intelligence.

Frankie stands. She's nervous.

ELIZABETH (CONT'D)

The story is yours within certain parameters, but you don't leave this facility until I've established them. Is that satisfactory?

FRANKIE PATTERSON

I threw my cell phone in the back seat of the attacker's car. You can track it, right?

Sam looks at Elizabeth, stunned.

ELIZABETH

You're an interesting girl, Frankie.

Frankie shrugs. Elizabeth smiles. And Sam is in love.

EXT. SUBURBAN NEIGHBORHOOD - NIGHT

Billy's car skids to a stop in a quiet suburban neighborhood.

DANIEL

Whose house is this?

BILLY

A friend. I hope.

Billy gets out, AIMS HIS GUN in every direction, until he gets to the door and knocks. Moments later, Sophie answers, half asleep and shocked as SHE SEES HIM, his GUN, the BLOOD.

SOPHIE

Oh my God! Matthew...

Billy looks back at the car, where Daniel has just opened the door, his unconscious mother laying across his lap.

INT. SOPHIE'S HOUSE - KITCHEN - NIGHT

Sophie, in shock, pulls some kitchen KNIVES out of boiling water, as Billy sweeps everything off the kitchen table, urgently pouring bleach over its surface. Billy, keenly aware of Sophie, tries to calm Daniel first.

BILLY

You know what a flesh wound is?
It means it hasn't damaged any
major organs or blood vessels.

Billy lifts Marisa gently onto the table. Sophie steps up to the table, trembling.

BILLY (CONT'D)

Daniel, get some more washcloths,
put them in the microwave.
(when he's gone)
Sophie? Breathe.

SOPHIE

You were married?

BILLY

Yeah.

SOPHIE

And this is your ex-wife.

BILLY

You still have to save her.

SOPHIE

That's not funny. I help people
get pregnant! This woman needs a
surgeon!

BILLY

Sophie, you can do this. Please.

He puts a hand on her arm, which she pulls away. She takes a deep breath and gathers herself.

SOPHIE

Hand me the... paring knife.

INT. TECH ROOM, THE GRID - NIGHT

Elizabeth stands with Frankie as Kelvin and Elliot work. A bank of monitors show maps with thousands of moving BLIPS.

FRANKIE PATTERSON
Those blips are all cell phones?

ELLIOT
All the ones that are on.

FRANKIE PATTERSON
How do you find mine?

KELVIN
Finding yours is the easy part.

ELLIOT
I have it!

The map on the big monitor zooms in tight on one moving BLIP.

FRANKIE PATTERSON
What's the hard part?

ELIZABETH
Finding hers.

INT. SASHA'S CAR - SAME

Sasha turns off New York Avenue onto a darker side street.

INT. CLAUDIA AND SAM'S CAR - SAME

Claudia sits in the passenger seat, holding a tablet computer, watching the same MAP and BLIP as Kelvin.

CLAUDIA (EARPIECE)
Left at Mt. Vernon Square. We'll stay parallel to her.

INT. TECH ROOM, THE GRID - SAME

FRANKIE PATTERSON
Why don't you just grab her?

ELIZABETH
People like Sasha don't talk when they're captured. But if she turns her phone on and makes a call we might learn something.

FRANKIE PATTERSON
What do you need her to talk about? You have a witness. Me.

ELIZABETH
We're looking for something very important.

FRANKIE PATTERSON
 Something or someone?

ELIZABETH
 Both.

INT. CLAUDIA AND SAM'S CAR - SAME

Claudia continues to watch the BLIP and she and Sam talk.

CLAUDIA
 Of course you have to get her
 vetted first. She knows what you
 do.

SAM
 But that's my point. We only vet
 them before we tell them.

CLAUDIA
 No, you vet before they're in a
 position to possibly gain access...

SAM
 But she already has access!
 Elizabeth let her on the grid!

CLAUDIA
 Why do you need my permission to
 ask a girl out?

SAM
 Because I don't want you to be mad.

CLAUDIA
 Why would I be mad?

Sam thinks about that. Good question.

INT. SASHA'S CAR - SAME

Sasha checks her mirrors, glances side-to-side, while gripped
 in her hand is her CELL PHONE. Finally, she FLIPS IT OPEN.

INT. TECH ROOM, THE GRID - SAME

KELVIN
 Now we're in business!

A SECOND BLIP APPEARS travelling with the first.

ELLIOT
 Estimating the next tower...

As they work, Elizabeth explains to Frankie.

ELIZABETH
Her signal bounces off different
cell towers as she moves...

ELLIOT
Got it! On speaker... now!

WE HEAR SASHA'S VOICE ON SPEAKER, SPEAKING IN RUSSIAN.

FRANKIE PATTERSON
That's her?! What's she saying?

ELIZABETH
(translating)
*You didn't say anything about a
young boy...*

A MALE VOICE ANSWERS Sasha in RUSSIAN. Elizabeth's face
changes as SHE RECOGNIZES THE VOICE.

ELIZABETH (CONT'D)
Frankie, I'm going to have someone
take you upstairs now.

INT. RUSSIAN AMBASSADOR'S BEDROOM - SAME

Sitting up in bed, the Russian Ambassador speaks on his cell.

AMBASSADOR YELINOYEV (SUBTITLED)
Is the woman dead?

SASHA (PHONE, SUBTITLED)
I can not confirm.

EXT. SASHA'S CAR - SAME

Sasha pulls into an empty lot.

AMBASSADOR YELINOYEV (O.S., SUBTITLED)
You were dispatched to contain a
situation. Your mission remains
the same. Containment. They don't
know who you are. Make sure they
never do, no matter the collateral.

INT. CLAUDIA AND SAM'S CAR - SAME

CLAUDIA
Pull over. She stopped the car.

SAM
Should we get closer?

CLAUDIA
 If she hears us she'll run. Come
 on rockstar, show me whatcha got.

She smiles. He PULLS OUT HIS 9MM.

CLAUDIA (CONT'D)
 Now that's the man I love.
 (off his look)
 It's a figure of speech.

Sam's not so sure. Neither is Claudia.

INT. SASHA'S CAR - SAME

Sasha stares at her laptop, A BLIP blinks on a map - Billy and his family. From the corner of her eye she spots a SOFT GLOW in the back seat. She looks and FINDS A CELL PHONE.

EXT. STREET - SAME

Sam and Claudia move swiftly along a burned out factory building, Claudia watching the tablet and the flashing blip.

CLAUDIA
 She's right around that corner.

On the tablet, THE BLIP VANISHES.

CLAUDIA (CONT'D)
 Wait!

INT. THE GRID - SAME

Kelvin, Elliot and Elizabeth see the same thing. NO BLIP!

ELLIOT
 Where did it go?

EXT. STREET CORNER - SAME

Sam peers around the corner of the building.

CLAUDIA
 It's gone, just disappeared.

SAM
 It's not gone. It melted.

HIS POV - Sasha's car is ENGULFED IN FLAMES.

INT. SOPHIE'S HOUSE - KITCHEN - LATER

Having removed the bullet, Sophie is now dressing the wound.

SOPHIE
Do you know her blood type?

BILLY
A-B Negative.

SOPHIE
Do you realize how rare that is?

He looks out at the back porch at his son sitting quietly.

EXT. BACK PORCH, SOPHIE'S HOUSE - LATER

Daniel sits holding his mother's bloody coat. Billy appears.

DANIEL
Can we call an ambulance now?

BILLY
I know this is hard, but we don't know how they found us. We have to stay dark until your mom is stable and can be moved quickly. Right now she needs blood. She needs you, pal.

Billy puts a hand out. Instead of taking it, Daniel shoves Marisa's coat in Billy's hand. Something FALLS out of it. Her BLACKBERRY. Billy picks it up.

DANIEL
Is that how they found us?

BILLY
Nope. 4G. Can't track these yet.

When Daniel isn't looking, Billy pops out the CHIP and BREAKS IT. That was exactly how Sasha tracked them.

INT. KITCHEN, SOPHIE'S HOUSE - LATER

Sophie runs a tube from Daniel's arm to Marisa's. She puts a reassuring hand on his, then crosses to the sink. Billy steps up close, whispering.

BILLY
Sophie, I'm sorry.

SOPHIE
For bringing a dying woman into my house? Or for lying to me the entire time we've been together?

BILLY

I'm prohibited from telling anyone who I am until they've been vetted. And I can't have anyone vetted...

SOPHIE

Until you're sure? Nice.

DANIEL (O.S.)

I know exactly how you feel.

They both turn. Daniel can hear every word. He shrugs.

BILLY

Helluva wingman, kid. Sophie, I am sure, but I thought you'd hate me when you learned the truth. Do you? Hate me, I mean?

SOPHIE

Hate you? I don't even know you. Is Matthew even your real name?

Billy takes a deep breath. How does he answer this?

DANIEL (O.S.)

It's Billy.

BILLY

(shoots a look at Daniel)
Sophie, I was on an op when we met.

SOPHIE

Any other surprises... Billy?

He grimaces at the SOUND of a HELICOPTER approaching.

BILLY

I called in a Hercules unit.

SOPHIE

A what?

BILLY

I may have to replant that garden for you.

EXT. SOPHIE'S HOUSE - MINUTES LATER

COMBAT BOOTS pound across Sophie's garden, a CHOPPER thunders overhead, AS FLASHLIGHTS crisscross from the ends of MP5 ASSAULT WEAPONS. This is a Hercules Unit.

Billy and Daniel walk alongside Marisa on a gurney.

BILLY

You used to ask to come to work
with me. What do you think?

Daniel might not admit it, but looking at the sheer force
that arrived at his father's command is pretty awesome.

BILLY (CONT'D)

You saved mom's life, you know.

DANIEL

I didn't do anything.

BILLY

You did a lot.

TWO P12 AGENTS walk up to Billy.

BILLY (CONT'D)

Daniel, these men are going to take
you to a military hospital and...

DANIEL

What?! Where are you going?

BILLY

To find the people who did this.

DANIEL

The last time I was picked up by
guys in those jackets...

BILLY

That's not going to happen this
time. You have my word on that.

He puts out his hand to shake on it, but Daniel turns away
from Billy's hand once again, leaving with the two strangers
in P12 jackets. When he looks back, Billy sees the hurt, the
anger, and the fear all over again, and it breaks his heart.

Sophie is helped into the back of a car. Her eyes find
Billy's. He mouths, "I'M SORRY," but she gets in without
acknowledging. Billy climbs in the back of a waiting SUV.

POV - DOWN THE BLOCK - SASHA WATCHES FROM THE SHADOWS as they
drive away. She eases herself back into the darkness.

END ACT THREE

ACT FOUR**EXT. OCEAN - NIGHT**

The lights from the anchored Windward shimmer on the water. Far in the distance, a glow can be seen on the Florida coast.

INT. THE WINDWARD - BRIDGE - SAME

The captain sits alone, marking a chart, adjusting equipment.

INT. THE WINDWARD - SALON - SAME

Popodopolous and friends watch a movie, one of the girls runs her hands through the tufts of his gray chest hair.

INT. THE WINDWARD - CREW GALLEY - SAME

FOUR CREW MEMBERS, including the ship's navigator we met earlier, sit at the table, laughing and playing cards.

The navigator looks up, startled. Umbadaye stands before them in a HAZMAT SUIT. The navigator chuckles, slightly.

NAVIGATOR

Hell you dressed for? Halloween?

UMBADAYE

I am conducting experiment.

Their laughter turns nervous as Umbadaye just stares. Then - one of the men SQUEEZES HIS EYES IN PAIN. Then the others. The first man pulls his hands away and SEES BLOOD. He yells out. They all scream now as their EYES BURST WITH BLOOD.

Umbadaye remains motionless as he watches them curiously. They try to get to their feet but the BLOOD IS COMING FROM EVERYWHERE NOW, THEIR NOSES, THEIR EARS.

INT. THE WINDWARD - SALON - CONTINUOUS

Umbadaye calmly enters the salon to SCREAMING, BLOOD and TERROR. Popodopolous sees him through his blurred vision.

POPODOPOLOUS

What did you do to us?!!

He rushes at Umbadaye, who easily throws him to the floor.

EXT. THE WINDWARD - DECK - CONTINUOUS

Umbadaye looks up at the bridge, the captain slumped over.

EXT. BEACH RESORT - MORNING

BEACHGOERS lay down towels and umbrellas. KIDS swing bright plastic pails. A LIFEGUARD rubs white zinc on his nose.

CAPTION: *JUNO BEACH, FLORIDA, U.S.A.*

The sound of an OUTBOARD ENGINE causes heads to turn, as a skiff bounces over the breaking waves and slides up on shore.

LIFEGUARD

Dude, you can't bring your boat up here. This is the hotel's beach!

He marches toward the African man climbing out of the boat. Pierre Umbadaye doesn't give the Lifeguard a second look, as he walks up past the gawking tourists. The lifeguard looks in the boat and sees an odd GREEN BOX, OPENED AND EMPTY.

INT. ELIZABETH'S OFFICE - MORNING

Elizabeth looks up as Cliff Robbins appears in the doorway.

CLIFF ROBBINS

I see you still start your day before everyone else.

ELIZABETH

Thank you for coming, Cliff.
(offers him a seat)
Umbadaye.

CLIFF ROBBINS

Are you asking for my help?

ELIZABETH

I don't have to ask.

CLIFF ROBBINS

And yet you are, which I will take as an olive branch.
(grins)

The way I see it, Elizabeth, we can act like animals or we can act like family. I prefer the latter.

ELIZABETH

Umbadaye. What do you know?

CLIFF ROBBINS

We almost got him in Morocco in 2006. Missed him by five minutes.
(MORE)

CLIFF ROBBINS (CONT'D)

You know that picture from Time Magazine, the one of Ballantine walking Tito Umadaye out of the palace in handcuffs?

ELIZABETH

You found a copy in his apartment?

CLIFF ROBBINS

Not a copy. Nine copies. Taped to every wall. He's obsessed.

ELIZABETH

Dear God. The President is giving Ballantine the Medal of Honor on Friday. It's at the Iwo Jima Memorial. I'm supposed to be there.

CLIFF ROBBINS

I'd RSVP regrets on that one.

ELIZABETH

Cliff, if I hadn't asked you in here, what were you planning on doing with that information?

CLIFF ROBBINS

But you did ask me in.

(stands)

By the way, did you make any progress on the Russian component and our friend, the Ambassador?

ELIZABETH

No. It was a dead end.

She smiles as she stands to shake his hand and say goodbye.

EXT. U.S. BOTANIC GARDEN - DAY

A massive, stunning, *Lord & Burnham* greenhouse in view of the U.S. Capitol building.

INT. U.S. BOTANIC GARDEN, THE CONSERVATORY ROOM - DAY

A large dinner party is being set up in this giant greenhouse as a CELLIST REHEARSES on a stage. In the back row of empty chairs, Elizabeth and Billy talk with General Ballantine.

GENERAL PETE BALLANTINE

I'm on the retirement tour. One more prime rib dinner and I won't have to retire, I'll croak.

(MORE)

GENERAL PETE BALLANTINE (CONT'D)
Least they got my son playing at
tonight's shindig. Love watching
him rehearse. Always seems looser.

ELIZABETH
He's quite talented.

GENERAL PETE BALLANTINE
So, about this Medal of Honor
ceremony Friday...

ELIZABETH
We're not suggesting that you
cancel, General, just that the
event might be moved from the Iwo
Jima to the White House.

GENERAL PETE BALLANTINE
You run this by the chief?

ELIZABETH
The President was... reluctant.

GENERAL PETE BALLANTINE
His father was at Iwo along with my
father. Imagine the ghosts of our
daddies watching us run just cause
this Umbadaye shakes a stick.

BILLY
It's more than a stick, General.

GENERAL PETE BALLANTINE
You know that for a fact, son?
There are ten thousand threats to
the president every year. If his
schedule changed for each of 'em,
he'd never leave the house. Now,
I've protected our embassies in the
most vicious snake pits on earth.
You can protect the president in
his own capital, can't ya?

Elizabeth and Billy know he's not budging.

INT. THE GRID - DAY

The team is preparing. Billy addresses them.

BILLY
Okay guys, the goal here is to get
me alone with the ambassador. The
Russians will have extensive
surveillance on him.

(MORE)

BILLY (CONT'D)

We need to lose that surveillance.
That means all eyes on.

CLAUDIA

He'll be there in eighteen minutes.

Elizabeth walks to the exit with Billy.

ELIZABETH

How's your son?

BILLY

He'll stay with Marisa's sister
Susan 'til Marisa's discharged.

ELIZABETH

He's been through a harrowing
experience. He'll have questions
that Aunt Susan isn't equipped for.

BILLY

Not sure I'm equipped. I haven't
been very good at this father
thing.

ELIZABETH

Get good at it. Trust me, we don't
get a do-over. I had to read about
my daughter's engagement in the New
York Times. I'm not even sure I'm
invited to the wedding.

BILLY

I'm a little confused. Why are we
talking about this right now?

ELIZABETH

I want you to remember that you
have a family that needs you. I
want him in one piece, Billy.

BILLY

I'm gonna find out what we're up
against. That's all I can promise.

Elizabeth hesitates only momentarily, then steps aside.

EXT. THE SMITHSONIAN INSTITUTION - DAY

Billy stands beside the Smithsonian crypt outside the iconic red-brick Castle. The Washington Mall is in the background.

CAPTION: *THE SMITHSONIAN INSTITUTION, WASHINGTON D.C.*

All around Billy are P12 AGENTS - the HOT DOG VENDOR, a FAMILY strolling into the gardens, a man in a WHEELCHAIR.

INTERCUT WITH:

INT. THE GRID - DAY

Claudia, Kelvin and Pringle work the system back on the grid. On a monitor, Billy can be seen approaching the Ambassador.

EXT. THE SMITHSONIAN - SAME

BILLY

Mr. Ambassador. Thank you for agreeing to meet me.

AMBASSADOR YELINOYEV

Billy Drake, I presume. You said you've identified Suric's assassin?

Billy gestures toward Jefferson Drive and the south edge of the mall. The ambassador walks alongside him.

INT. THE GRID - SAME

Claudia, Kelvin and Elliot stare at the bank of monitors, different angles of Billy's route.

CLAUDIA (HEADSET)

Billy, skateboarder on your right.

EXT. JEFFERSON DRIVE - SAME

Billy looks - ZOOM IN TIGHT and see the EARPIECE in the SKATEBOARDER'S EAR. Billy moves the Ambassador into the crowd as a "BICYCLIST" RUNS right into the SKATEBOARDER.

BILLY

Mr. Ambassador, do you know where the word *freelancer* comes from? A medieval soldier whose lance was sworn to no king. A free-lance.

AMBASSADOR YELINOYEV

And why do I get this lesson in English etymology?

Now deep in a crowd of tourists, Billy turns swiftly, pulling the ambassador in tight, whispering in his ear.

BILLY

Sure you want me to answer that while your people are listening?

In one move, Billy YANKS THE WIRE out from under the ambassador's shirt and presses a GUN into his ribs.

INT. FSB HEADQUARTERS - SAME

RUSSIAN INTELLIGENCE AGENTS erupt in SHOUTING as they realize they've lost audio on the ambassador and Billy.

INT. THE GRID - SAME

CLAUDIA (HEADSET)
Team three. Starbucks. The man
with the newspaper.

On the monitor a "COUPLE" approaches the NEWSPAPER MAN and pretend to ask for directions. He tries to move them so he can follow Billy, who moves swiftly with the ambassador.

INT. SMITHSONIAN METRO STATION - SAME

Crowds gather on the platform as LIGHTS along the floor signal the COMING TRAIN. An abnormal SCREECHING OF BRAKES is heard in the tunnel, followed by BLACK SMOKE and an ALARM.

METRO STATION LOUDSPEAKER
*Please find the nearest exit and
evacuate the premises immediately.*

EXT. SMITHSONIAN METRO STATION - SAME

Billy and the ambassador approach the station as crowds of people pour out, smoke now billowing from the exits.

RUSSIAN AMBASSADOR
Here? But there's a fire!

Billy makes brief eye-contact with a POLICE OFFICER moving the crowd -- That officer is Sam.

INT. FSB HQ - SAME

The Russians scramble to find their ambassador in the crowd. On the monitor their agents are blocked by *Sam-the-cop*.

INT. SMITHSONIAN METRO STATION - CONTINUOUS

Billy and the ambassador descend onto the smoky platform as the EMPTY TRAIN PULLS IN from the tunnel.

INT. ELIZABETH'S OFFICE - SAME

Elizabeth is on a VIDEO CONFERENCE on her computer with the METRO TRANSIT AUTHORITY CHIEF.

ELIZABETH

Your help is much appreciated,
Chief. Of course, details of this
training exercise are protected by
the National Security Act...

INT. METRO CAR - SAME

Billy and the ambassador are now on the train alone as it
moves through the tunnel.

BILLY

You were in business with Suric.

AMBASSADOR YELINOYEV

You are making a mistake!

BILLY

When he was caught you sent an
assassin to cover your ass. She
was sloppy though and left a
witness. Too bad for you that
witness is the mother of my son.

AMBASSADOR YELINOYEV

I must speak to Elizabeth Heath!

BILLY

We ID'd the bodies of the two
mercenaries you sent with Sasha to
kill my family.

(grabs his throat)

My family?! That's what you call
containment?!

The ambassador's eyes open wide.

BILLY (CONT'D)

That's right, we were listening.

AMBASSADOR YELINOYEV

I have diplomatic immunity!

BILLY

Not from me.

Billy CRACKS HIS FOOT DOWN on the ambassador's KNEE, dropping
him to the floor. Billy's points a GUN at him.

AMBASSADOR YELINOYEV

We don't know where Umbadaye is.
That is what you want to know, yes?

BILLY
What's in the green box?!

Billy steps on his broken leg. The ambassador SCREAMS.

INTERCUT WITH:

INT. THE GRID - SAME

The entire scene on the train can be seen on the monitor from a surveillance camera. Elizabeth enters the Grid.

BILLY (ON MONITOR)
You went after my family. You think I won't pull this trigger?

CLAUDIA
Elizabeth, he's going to kill him!

ELIZABETH
Let's hope not.

AMBASSADOR YELINOYEV
Containment, yes! That also means we are trying to stop Umbadaye!

BILLY
You expect me to believe that?!

AMBASSADOR YELINOYEV
He said he wanted weapons for use in his country only. I swear it!

BILLY
What did you sell to him!!

Billy SHOTS the window behind the ambassador, shattering it. The Ambassador SHAKES VIOLENTLY with fear, WEEPING now...

ELIZABETH
Here it comes...

AMBASSADOR YELINOYEV
Novichok-6!

BILLY
What did you just say?

Elizabeth is as shocked as Billy.

ELIZABETH
Dear God...

CLAUDIA
Novichok-6?

KELVIN
It doesn't make sense. The Soviets
abandoned Nova-6 because
weaponizing it was impractical.
The only real delivery method is to
vaporize it, which requires high
humidity and an enclosed space.
The Iwo Jima Memorial is outdoors.

ELIZABETH
But the Botanic Garden isn't.
Umbadaye wants Ballantine to watch
his own son die. Get Billy off
that train, now!

INT. U.S. BOTANIC GARDEN - EVENING

CLOSE on MISTING TUBES hissing VAPORIZED WATER over luscious
flowering vines of Jasmine and Bouganvillia. We descend with
the mist above SEVERAL HUNDRED PEOPLE facing a stage where
Ballantine's son plays the CELLO.

In the last row, one Marine corporal stares bullets at
General Ballantine up in the front row. From under the visor
of the corporal's white hat, we see it's Umbadaye. He stands
up and disappears into the darkness of the indoor jungle.

END ACT FOUR

ACT FIVE**INT. SAM'S CAR, SIREN BLARING - EVENING**

Sam drives, Billy next to him, Kelvin on speaker.

KELVIN (SPEAKER)

The event is taking place in the main greenhouse, called the Conservatory. The only way in or out is through one of three smaller greenhouses that extend out from it like spokes on a wheel.

INT. THE GRID - SAME

Kelvin is staring at a large monitor with a SCHEMATIC that looks like a wagon wheel - the conservatory in the center surrounded by THREE rectangular greenhouses.

KELVIN (PHONE)

To distribute the Nova-6, Umbadaye will have to use the misting system.

INT. BASEMENT, U.S. BOTANIC GARDEN - SAME

Umbadaye descends the stairs into the large pump room.

KELVIN (V.O.)

The pumps are located in the basement, which is under the Jungle House.

A cluster of pipes runs along the ceiling, which he follows until they make a turn. That's where they meet the large, chugging PUMP. On the outside of the pump is a CONTROL BOARD with FOUR LED READOUTS, one for each greenhouse. Umbadaye produces a small jar of BLUE LIQUID from his pocket.

EXT. U.S. BOTANIC GARDEN - EVENING

The car screeches to a halt in front.

ELIZABETH (O.S. PHONE)

Billy, you're going to arrive ten minutes before the Herc unit gets there with the hazmat suits.

BILLY (EARPIECE)

Understood.

He and Sam share a look as they run in.

INT. SAVANNAH HOUSE, BOTANIC GARDEN - CONTINUOUS

Billy and Sam rush in. The misting tubes are OFF - phew!
They run through the desert fauna, open the large glass doors
and burst into the...

INT. CONSERVATORY, BOTANIC GARDEN - CONTINUOUS

BILLY AND SAM
Federal agents! Evacuate the
facility immediately!

Billy looks up at the misting tubes. No mist. He turns and
sees Ballantine.

BILLY
General, he's here!

GENERAL PETE BALLANTINE
(to his son on stage)
Peter!

BILLY
(to Sam)
Get them out the way we came in.
I'm going to the basement.

SAM
(to the crowd)
Everyone walk quickly this way,
through the Savannah House!

INT. JUNGLE HOUSE, BOTANIC GARDEN - SAME

Billy enters carefully. He looks up, sees the misting tubes -
OFF. He runs toward the sign for the BASEMENT.

INT. BASEMENT, U.S. BOTANIC GARDEN - CONTINUOUS

Billy runs down the stairs into the utility room. GUN in
hand, he walks along the row of pipes over his head. He
follows them until they turn. He whips around the corner,
SHOCKED to find his GUN POINTED at... SASHA.

SASHA
We are too late.

On the ground is the empty jar, drops of BLUE LIQUID where it
was poured into the machine.

SASHA (CONT'D)
The sequence has started and he
disabled the shut-off.

BILLY
What sequence?

SASHA
It's a zone system. The main room
is Zone Four. It is about start
Zone Two.

BILLY
Which room is Zone Two?

She points to the control board. Zone Two says THE SAVANNAH.
A TIMER on ZONE ONE has TWELVE SECONDS LEFT!

INT. THE SAVANNAH HOUSE - SAME

Sam is directing hundreds of people through the Savannah to
the exit. In his earpiece, Billy shouts!

BILLY (O.S., EARPIECE)
Sam! Get them out of that room!

SAM (EARPIECE)
But...

BILLY (EARPIECE)
Now, Sam! Move!!

SAM (EARPIECE)
Everyone back inside!! Back inside
quickly! Run!

GENERAL PETE BALLANTINE
Young man, get my son out of here!

SAM
Back, General! Now!

Sam SHOOTS AT THE CEILING. Everyone screams, runs back into
the conservatory. The general runs with his son back inside.

INT. BASEMENT, U.S. BOTANIC GARDEN - SAME

Billy continues to hold his gun on Sasha.

BILLY (EARPIECE)
Sam, take them out through the
Jungle House! All other exits are
compromised.

SASHA
There is not much time. It is only
four minutes per zone. We have to
leave now.

POV - WE WATCH THEM FROM THE EYES OF A THIRD PERSON LURKING IN THE SHADOWS.

BILLY

You tried to kill my family.

Sasha gestures with a light two claps of her hands, like a blackjack dealer at the end of a shift -- *It is done.*

Before Billy can respond... POW! A GUNSHOT ricochets off the metal water tank. He and Sasha dive to the floor.

Umbadaye runs toward the stairs. Billy shoots but misses, Umbadaye disappearing up to the jungle house above.

INT. CONSERVATORY - SAME

As Sam moves the crowd quickly toward the door of the jungle house, A SHOT IS FIRED FROM INSIDE. The crowd screams. Sam sees General Ballantine stagger, holding his bloody stomach. Umbadaye appears in the door of the jungle house, his gun pointed. Sam can't get a good shot, too many people between him and Umbadaye.

UMBADAYE

Nobody leaves!

He closes the doors and disappears inside the jungle.

INT. BASEMENT, U.S. BOTANIC GARDEN - SAME

SASHA

He's not letting them leave. One of us has to kill him and one of us has to get the power off.

Billy looks at the EXIT SIGN.

BILLY

How do I know you won't just run?

SASHA

Then you stay. I'm happy to be the one who kills him.

The ZONE TWO CLOCK READS 2 MINUTES and COUNTING DOWN.

SASHA (CONT'D)

You can shoot me later.

BILLY

I'm gonna hold you to that.
(running for the stairs)
Get that power off!

INT. JUNGLE, BOTANIC GARDEN - CONTINUOUS

Billy slips out of the basement door and enters the darkness of the indoor rainforest. The jungle sounds are loud here, birds and other animal sounds blasting from loudspeakers.

SAM (IN BILLY'S EAR)
Billy? Talk to me.

BILLY (WHISPERING)
Not a good time....

A GUNSHOT SPLINTERS the glass behind Billy. Billy ducks behind a tree trunk and FIRES BACK at the WHITE UNIFORM RUNNING through the dense green.

INT. CONSERVATORY, BOTANIC GARDEN - SAME

The crowd is only more terrified by the sound of the gunshots. Sam is tending to the general's wound.

INT. JUNGLE HOUSE, BOTANIC GARDEN - SAME

Billy looks at the tree he's hiding behind. It's a diagonally leaning trunk, the kind a panther could run along if this were really the Amazon.

INT. BASEMENT, BOTANIC GARDEN - SAME

CLOSE ON THE CLOCK - 1 MINUTE AND COUNTING DOWN.

Sasha runs beneath the RED STEEL power conduit, tracing it along the ceiling as it snakes through the basement. It finally descends a wall until it disappears into a hole near the floor. She scans the room for something, anything... then she sees it - A GLASS CASE WITH A FIRE AXE INSIDE.

INT. JUNGLE HOUSE, BOTANIC GARDEN - SAME

Umbadaye rips his uniform jacket off, the black T-shirt underneath a much better camouflage.

RACK FOCUS just a few feet BEHIND UMBADAYE -- BILLY LOWERS HIMSELF slowly, silently from the tree trunk above.

INT. BASEMENT, BOTANIC GARDEN - SAME

The CLOCK READS 7 SECONDS.

Sasha SWINGS THE AXE against the conduit, but doesn't break the metal casing. She's exhausted. She SCREAMS OUT in frustration.

INT. JUNGLE HOUSE, BOTANIC GARDEN - SAME

Hanging by one hand now, Billy raises his gun in the other. Umbadaye senses something, turns to find Billy's GUN POINTED AT HIM. They stare at each other for a second and then...

Billy BLOWS HIM A KISS and FIRES INTO HIS CHEST. Billy looks up at the sound of the MISTING TUBES SPITTING as they TURN ON. He runs toward the Conservatory door.

INT. CONSERVATORY, BOTANIC GARDEN - SAME

Billy runs in, closing the doors behind him. Sam runs up to him.

BILLY
Umbadaye's dead. But there is no way out.

SAM
How long do we have?

BILLY
Four minutes, unless she's able to get the power off.

SAM
She being...

BILLY
Sasha.

INT. BASEMENT, BOTANIC GARDEN - SAME

Sasha holds the axe steady. She swings it back behind her. She spins her body with all her might, the AXE CRACKING AGAINST THE CONDUIT -- SPARKS EXPLODING OUT!

INT. CONSERVATORY, BOTANIC GARDEN - SAME

The LIGHTS GO OUT. Billy breathes a sigh of relief.

INT. JUNGLE HOUSE, U.S. BOTANIC GARDEN - SAME

CLOSE ON UMBADAYE. On the floor, his EYES OPEN, his face lit by the glow of an exit sign. He stares up at the vapor silently falling all around him. Then, HIS EYES WELL WITH RED and the first drop of BLOOD traces its way to the floor.

EXT. CONSERVATORY, BOTANIC GARDEN - LATER

A HERCULES UNIT and EMERGENCY CREWS swarm, attending to the crowd. HAZMAT SUITS walk inside the building. Billy looks through the crowd and sees Sasha in the distance.

They share a look. He gently claps his hands together twice -
- *It is done.* She nods, then turns and disappears.

A black SUV shows up and Elizabeth and Claudia get out. Claudia scans the crowd, her eyes landing on Sam. He looks at her and shrugs - *we made it.* She smiles.

INT. HOSPITAL ROOM - DAY

Billy stands next to Marisa's hospital bed. She's outraged.

MARISA BRYCE

After everything I've been through,
you're saying I can't write it?!

Billy looks over at Daniel, sitting in the corner with his headphones on, oblivious to all of this.

BILLY

Elizabeth gave an exclusive.

MARISA BRYCE

What?! To who?!

BILLY

She also wanted me to tell you that she'd be very grateful if you could give this person a job.

MARISA BRYCE

You have got to be freaking kidding me! And who is this genius?

BILLY

Just the girl who saved your life.

Billy turns to Frankie, standing in the doorway. Frankie walks in, nervously. Billy encourages her forward.

BILLY (CONT'D)

Marisa Bryce, meet Frankie Patterson. She's a big fan.

Marisa gives him a look. He smiles. He looks at Daniel and motions for him to come with him.

INT. HALLWAY, HOSPITAL

Billy and Daniel walk down the hallway together.

DANIEL

Where's Aunt Susan?

BILLY
I thought you might want to hang
out with me instead.

DANIEL
Hang out?

BILLY
Stay with me. What do you think?

Daniel shrugs.

BILLY (CONT'D)
Yeah? Great. That's great.

They start to walk together down the hallway. Then Billy stops, puts a hand on Daniel's arm, turning him toward him. He stares at his son for a long moment.

BILLY (CONT'D)
I want to be better at this.

DANIEL
Better at what?

BILLY
Come here.

Billy pulls his son in tight, wrapping his arms around him. Daniel stiffens, then relaxes... and hugs his father back.

INT. ELIZABETH HEATH'S OFFICE - DAY

Elizabeth sits with Secretary Bivens.

TOM BIVENS
The Kremlin insists the ambassador acted without their knowledge. The Secretary of State has ordered his expulsion to Moscow.

ELIZABETH
What about Sasha?

TOM BIVENS
The Russians claim they've never heard of her.

ELIZABETH
I'm guessing we haven't seen the last of her.

INT. CLINIC - SAME

A RECEPTIONIST is on the phone.

RECEPTIONIST (PHONE)
Yes, I heard you. I'm just not
sure I understood.

INT. LOBBY, ELIZABETH HEATH'S OFFICE - CONTINUOUS

Billy waits in the lobby, a cell phone to his ear.

BILLY (PHONE)
Please, just give her the message.
Word for word.

INT. CLINIC - SAME

The receptionist hangs up and turns to Sophie, next to her.

RECEPTIONIST (PHONE)
He said to tell you he's ovulating.
And what should he should do.
Sounds like a real whack job.

SOPHIE
You have no idea.

Sophie walks down the hallway toward her office. At the last moment before she turns, we catch a smile.

INT. LOBBY, ELIZABETH HEATH'S OFFICE - SAME

Elizabeth walks out to find Billy waiting.

ELIZABETH
Valerie, we'll be on the grid.

Elizabeth and Billy head toward the elevator.

ELIZABETH (CONT'D)
Guess what? My daughter invited me
to the wedding.

Billy looks at her. She shrugs and smiles.

INT. THE GRID - SAME

Elizabeth and Billy step out onto the sprawling grid, joining Sam, Claudia, Kelvin, Elliot, and countless other members of their team, already onto the next.

END PILOT