

UNTITLED CHAIKEN AND SCRIVNER LOVE

"PILOT"

Written by

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Directed by

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UNTITLED CHAIKEN AND SCRIVNER LOVE

"PILOT"

2nd YELLOW PAGES

4/8/18

CAST LIST

SUPERVISORY SPECIAL AGENT CECILY OTIS (LOCAL WOMAN)

LARRY OTIS

GENERAL MOSES FANNON

FBI ASSISTANT DIRECTOR CHASE CONNOR

SAM GERARD

SPECIAL AGENT SARA HENSON

SPECIAL AGENT VINCENT SOTO

SPECIAL AGENT JOE TORRES (IRISH JOE)

CHELSEA OTIS

CATHERINE OTIS

MAXINE POWELL

EMMA POWELL

CONGRESSMAN VERNON LOCKHART

*

SENATOR JACKSON FAULKNER

TERRELL CLARK

LAWRENCE O'DONNELL

BRET BAIER

MARIA ELENA SALINAS

SOLEDAD O'BRIEN

DANIEL COHEN

SHELBY PARKER

HOLLY RUBIN

DUSAN KRESOVIC

CONGRESSMAN EARL SHANK

SENATOR GARY GERARD

VALET

ASSISTANT

MOM #1

MALE REPORTER

FEMALE TV REPORTER

B SCOTT

POWERFUL-LOOKING MAN

SHOPPER #1

SSA ART KORN

DESK CLERK

HOTEL MANAGER

CIA AGENT

UNTITLED CHAIKEN AND SCRIVNER LOVE
"PILOT"
2nd YELLOW PAGES
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CAST LIST (CONTINUED)

NON-SPEAKING

BARTENDER
CHILDREN ON THE PATIO
SALLY (KIRBY'S ASSISTANT)
GRACIE (DOG)

UNTITLED CHAIKEN AND SCRIVNER LOVE

"PILOT"

2nd YELLOW PAGES

4/8/18

SET LIST

INTERIORS

FAIRFAX, VA

DOWNTOWN RESTON BAR
VIRGINIA ISLAMIC DEVOTION CENTER
ALLEY/VAN
LARRY'S CAR
MAXINE POWELL'S HOUSE
OTIS HOUSE
FOYER
MASTER BEDROOM
FAMILY ROOM
KITCHEN
SEABROOK SCHOOL

*

*HALLWAY

SAM'S CAR
VIRGINIA'S BEST COFFEE SHOP
CECILY'S CAR/FBI VAN
LOGAN CIRCLE HOTEL
LOBBY
RESTAURANT
HOTEL SUITE
SARA'S APARTMENT
FOYER/LIVING ROOM
RAYBURN HOUSE
REP. EARL SHANK'S OFFICE
SANAA'S GROCERY STORE

WASHINGTON, D.C. (CONT'D)

REFRAIN D.C. CRISIS MANAGEMENT
LOBBY/CORRIDORS

PRAGUE

BLACK SITE
GLASSED-IN INTERROGATION ROOM
PRAGUE ASTRONOMICKY DISKO
PRAGUE HOTEL
HALLWAY

WASHINGTON, D.C.

FBI WFO
OPERATIONS CENTER
THREAT RESPONSE TASK FORCE
A-DIC CONNOR'S OFFICE
CONFERENCE ROOM
WOMEN'S BATHROOM
HALLWAY ROOM
IRISH JOE'S CUBBY
CECILY'S CUBBY
PARKING GARAGE

UNTITLED CHAIKEN AND SCRIVNER LOVE

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SET LIST

EXTERIORS

FAIRFAX, VA

VIRGINIA ISLAMIC DEVOTION CENTER

ALLEY/VAN

FAIRFAX COUNTY TOWN SQUARE

DOWNTOWN RESTON BAR

LARRY'S CAR

MAXINE POWELL'S HOUSE

OTIS HOUSE

FRONT YARD

BACK YARD

*

*

*

SAM'S CAR/DOWNTOWN FAIRFAX

COUNTY

CECILY'S CAR/COUNTY ROAD/FBI VAN

OTIS HOUSE

BACK YARD

SHAW NEIGHBORHOOD

SARA'S APARTMENT

BASKETBALL COURTS

WASHINGTON, D.C.

FBI WASHINGTON FIELD OFFICE

D.C. STREET

PRAGUE

PRAGUE ASTRONOMICKY DISKO

UNTITLED CHAIKEN AND SCRIVNER LOVE
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4/8/18

DAY/NIGHT BREAKDOWN

Scenes	Day/Night
1	DAY 1
2	DAY 2
3	DAY 1
4	DAY 2
5-9	DAY 1
10	DAY 2
11-12	EVENING 2
13-18	MORNING 3
19	OMITTED
20-23	DAY 3
23A	FLASHBACK
24-25	OMITTED
*26-28	DAY 3
*29-29A	*OMITTED
*30	*DAY 3
31-32	NIGHT 3
32A	OMITTED
32B	FLASHBACK
33	OMITTED
34	NIGHT 3
35-37	FLASHBACKS
38	NIGHT 3
39	DAY 4
40	NIGHT 4
41-46	DAY 5
47	OMITTED
48	DAY 5
49	EVENING 5
50-52	NIGHT 5
53	FLASHBACK
54-56	NIGHT 5
57-58	OMITTED
59-62	DAY 6
63	NIGHT 6
64-65	OMITTED
66-67	NIGHT 6

5 **EXT. VIRGINIA ISLAMIC DEVOTION CENTER - ALLEY - DAY 1** 5

FBI AGENTS IN WINDBREAKERS swarm the van. **SPECIAL AGENT JOE TORRES A/K/A IRISH JOE**, 50s, at once street AF and surprisingly earnest, hustles **SPECIAL AGENT BOMB TECHS** past yellow security tape--

6 **INT. DOWNTOWN RESTON BAR - DAY 1** 6

Clark looks askance at the Local Woman savoring her drink. It'd be an understatement to say she's out of his league, but--

TERRELL CLARK
Wanna know what today is?

LOCAL WOMAN
Not really.

7 **I/E. VIRGINIA ISLAMIC DEVOTION CENTER - ALLEY/VAN - DAY 1** 7

INSIDE THE VAN, the SABTs do their "ticking clock" thing. After a tense moment, one leans out and nods to Irish Joe, who then speaks into a mic in the collar of his windbreaker--

IRISH JOE
Disarmed. We're good to go.

8 **EXT. DOWNTOWN RESTON BAR - DAY 1 - SAME TIME** 8

SPECIAL AGENT SARA HENSON, 40, snarky, in SWAT gear, and **SPECIAL AGENT VINCENT SOTO**, 30s, fidgety and antisocial, approach the bar. Vincent listens in his earpiece, turns--

VINCENT
Good to go.

Sara speaks into a mic in the collar of her windbreaker--

SARA
All clear and good to go.

9 **INT. DOWNTOWN RESTON BAR - DAY 1 - SAME TIME** 9

Clark sneers as he takes out his CELLPHONE--

TERRELL CLARK
Today's the day I become an
American hero. Bitch.

--and starts to PUNCH IN A NUMBER.

LOCAL WOMAN
Oh-four-oh-eight-fifteen.

Clark looks up. She just called out the numbers he's tapping.

LOCAL WOMAN (CONT'D)
Cute code for a remote detonator.
David Duke's birthday. Your dog,
David Duke that is. Not the ex-KKK
grand wizard.

(off his confusion)
Unfortunately for you, the IED's
already been disarmed. By the way,
did you just call me a bitch?

She pushes her barstool back, reaches inside her blazer and
PULLS A GUN. Clark steps back as--

TERRELL CLARK
Who are you?

--with her other hand, **FBI SUPERVISORY SPECIAL AGENT CECILY
OTIS** flips open her wallet to reveal an FBI BADGE.

CECILY
You know me as Boris, your pal on
the Dark Net that told you how to
program that thing after you
spilled your plans to rid the
country of Kikes and ragheads. I'm
also Frogman, who sold you the van
that you paid me for in bitcoin.

Clark picks up his barstool and swings it at her. She deftly
sidesteps, knocks the stool from his hands and grabs him up
in a military style combat hold--

CECILY (CONT'D)
You're under arrest. Turn around,
put the phone on the bar and put
your hands behind your back.

An FBI SWAT TEAM busts in, led by Sara. She and one other
SWAT member restrain Clark as Cecily claps handcuffs on him.

CECILY (CONT'D)
You're not an American hero,
Terrell. You're a terrorist. And
you're going to prison.

GO WIDER TO REVEAL Cecily, standing a few feet behind Connor.
Next to her, Sara, Irish Joe, Vincent and other N/D agents.

CONNOR

The citizens of Fairfax County and members of the mosque were never in danger during the operation.

APPLAUSE from the small local crowd. Cecily and her team high five one another. Connor turns and, facing away so the audience doesn't exactly hear him, shakes her hand.

CONNOR (CONT'D)

Well done, Otis.

As Connor goes to talk to more IMPORTANT MEN, Cecily's husband **LARRY**, and their daughters **CHELSEA**, 14, and **CATHERINE**, 10, come up and give her a group hug.

LARRY

Great work, babe.

CHELSEA

We're proud of you, mom.

CECILY

Chelsea, honey, you know that means more to me than anything else.

Larry and Sara hug with friendly familiarity.

SARA

As usual, Cece did all the work and Connor took all the credit.

CATHERINE

But that's not fair, Aunt Sara.

CECILY

I don't need credit, sweetie. All I need is the unconditional love of my husband and children.

CATHERINE

I love you soooooooo much, Mommy.

It's a family joke. Cecily looks at Chelsea, who rolls her eyes as only a teenage girl can. Larry turns to Irish Joe.

LARRY

Cece says she never could have broken this case without all of you, Irish Joe.

IRISH JOE

She's just trying to keep that low
profile, Larry.

(turns to Chelsea)

(MORE)

10

CONTINUED: (3)

10

IRISH JOE (CONT'D)

If you ever find yourself alone in a bar with your mother and a barstool, watch out--

CHELSEA

Don't worry, Irish Joe. I wouldn't be caught dead in a bar with my mom-

CECILY

--or in a bar with anyone before you're twenty-one.

That merits another eye roll. As we start to CRANE UP...

CATHERINE

Are you still coming for pierogies Aunt Sara?

*

SARA

I wouldn't miss it, Catherine. Did your mom ever tell you girls about our pierogi parties when we were college roommates...?

*
*
*
*

As Cecily balks to warn Sara against telling that story to her daughters, we PRELAP...

*
*

CECILY (PRELAP)

I've got to tell you, Lar--

11

I/E. LARRY'S CAR/MAXINE POWELL'S HOUSE - EVENING 2

11

A line of upscale cars dispatches well-heeled parents and children to a stately Kalorama mansion. Larry drives the family SUV. The Otises are dressed to the nines. Cecily reapplies her mascara in the visor mirror--

CECILY

--I don't think I can mingle much past nine tonight--

LARRY

--Copy that. Same code?

She pulls on her earlobe in an exaggerated way.

CHELSEA

Can you two please stop it?!

LARRY

Stop what? Cece, what are we doing?

CECILY

Being geeky parents. We've got to come up with a cooler signal.

LARRY

How about--

Larry turns, wiggles his fingers on his nose. Catherine giggles madly. Chelsea rolls her eyes again, but the Otises are all laughing as the VALET opens the car door--

VALET

Seabrook School fundraiser?

CHELSEA

Mom, can Emma sleep at our house tonight? Her mom always lets her when she has parties--

CECILY

It's fine with me if it's okay with Emma's mom. I'll talk to her.

The Otises get out and head toward the house, holding hands, perfect picture of a perfect family. Larry whispers loudly-

LARRY

I see why Emma likes sleeping at our house. This place is a dump.

11

CONTINUED: (2)

11

An ASSISTANT stands at the door with a clipboard.

ASSISTANT
Names please?

LARRY
Larry, Cecily, Chelsea and
Catherine Otis--

SUDDENLY, THE SCREEN GOES BLACK FOR A BRIEF SECOND, AND --
-- PING! a message pops up:

u shld check ur twitter feed

Picture resumes, and the Otises continue inside.

12

INT. MAXINE POWELL'S HOUSE - EVENING 2 - A LITTLE LATER

12

D.C. power parents mingle over champagne and oysters. **EMMA POWELL**, 14, grabs Chelsea as soon as they enter. Catherine scampers after them. Larry and Cecily join a group of parents. MOM #1 surveys the priceless objets d'art, gossips --

MOM #1
Maxine really made out in that
divorce. She could fund the entire
school on her own with that one.

Cecily grimaces, covering her distaste for Mom #1, when **MAXINE POWELL**, 40s, formidable, swans over.

MAXINE
Cecily! You're the very person I've
been wanting to talk to. Larry, can
I borrow her?

LARRY
As long as you give her back,
Maxine.

Chelsea and Emma wave to their mothers as they dart up the sweeping staircase, with Catherine trailing after them.

MAXINE
I'm so pleased about that
friendship. Chelsea's a good
influence on Emma.

(CONTINUED)

CECILY

Chelsea asked if Emma can spend the night at our house tonight--

MAXINE

Of course. So, did you discuss my proposition with Larry?

CECILY

He thought it was flattering, but he's not sure I have the temperament to be a Congresswoman--

MAXINE

Another husband that doesn't want to be outshone by his wife--

CECILY

No, Larry's very supportive of me. Frankly, I don't know if I'm qualified, first of all, but also, I'm a very private person and--

MAXINE

Nonsense. With your FBI bona fides and your military background -- what was your rank --? Lieutenant Colonel! We need women, *young* women, to run for Congress as Republicans. You're more than qualified, Cecily. You're *perfect*, and the RNC would 100 percent --

Suddenly, a POWERFUL-LOOKING MAN bellows loudly --

POWERFUL-LOOKING MAN

Holy crap!

He pockets his phone and rushes out as, around the room, more phones PING. We hear GASPS. Then chatter: "...major security breach!" "...an affair?!" "...the National Security Advisor" "Not Fannon!?" Maxine hurries to a HUGE, WALL-MOUNTED TV. Guests gather around, and THE SCREEN GOES BLACK FOR A BRIEF SECOND, AND --TZZZT. MSNBC NEWS pops up, with a PHOTO OF FOUR STAR GENERAL MOSES FANNON in his beribboned uniform --

LAWRENCE O'DONNELL

--scandal broke just hours ago, when the President was called into a meeting by his Chief of Staff--

-- TZZZT. CLICK, to FOX NEWS --

(CONTINUED)

BRET BAIER

-- The President's National Security Advisor General Moses Fannon allegedly confirmed the details after being confronted with video surveillance footage of--

-- TZZZT. CLICK, to THE REAL STORY --

MARIA ELENA SALINAS

--el general, casado desde hace 26 años a su novia de la escuela secundaria Elise, se alega que reveló secretos secretos, clasificados--

-- TZZZT. CLICK, to MATTER OF FACT --

SOLEDAD O'BRIEN

--the General, married for 26 years to his high school sweetheart Elise, is alleged to have disclosed top secret, classified--

SILENCE. A TWITTER scroll: *CLASSIFIED INFORMATION... STUPID TREASONOUS SCUMBAG... SORDID... ALL FOR SEX SEX SEX... VIXEN... HOME WRECKER... WHO'S THE SKANKY SLUT THAT...?!*

-- TZZZT. The LOVE B SCOTT video logo BOOMS at us, and we're with B SCOTT, who snarks --

B SCOTT

--the General's Mistress supposedly is some lady that works at the FBI. Supervisory Special Agent Cecily Otis. She must be very special--

Suddenly, we're BACK IN MAXINE POWELL'S LIVING ROOM. Everyone -- Larry, Maxine, the children with their faces pressed between the stair rails, every single person in the house, slowly turns and STARES AT CECILY, and we SMASH TO:

News vans, reporters, cameras and gawking neighbors line the street in front of the Otis's usually quiet and quaint suburban home, shouting: "*Cecily...*" "*Mrs. Otis...*" "*Anybody seen her?*" "*Has she shown her face yet...?*"

Super: THE NEXT MORNING

14 **INT. OTIS HOUSE - FOYER - MORNING 3 - SAME TIME** 14

Chelsea and Catherine stand by the door in their school uniforms. Larry paces. He looks like he hasn't slept.

15 **INT. OTIS HOUSE - MASTER BEDROOM - MORNING 3 (INTERCUT)** 15

Cecily stares at herself in the bathroom mirror, makeup half done, wrecked. Distraught and angry with herself, she walks away from the mirror, paces, talking to herself --

15

CONTINUED:

15

CECILY

Look, you did this. Just fix it.

She returns to the mirror, determined --

16

INT. OTIS HOUSE - FOYER - MORNING 3 - MOMENTS LATER

16

Chelsea calls out --

CHELSEA

Mom! We're late for school!

Cecily appears at the top of the stairs, miraculously pulled together. She descends. Larry gives her the once-over, sneers-

LARRY

Don't you look nice.

She focuses on Chelsea and Catherine, tender but firm.

CECILY

Okay, now listen to me very carefully. This is a complicated situation that has nothing to do with you. Whatever they say, it's not your responsibility to defend me --

CHELSEA

-- Fine. Can we go?

CATHERINE

Can you take us to school, Mommy?

CECILY

Sweetheart, Mommy has to get to the office for an important meeting. Daddy's going to take you, and--

Larry looks up from his phone.

LARRY

Charlie just texted me. My network sent a crew. They're all out there. I say we slip out the storm door--

CATHERINE

Who's out there, Daddy?

CECILY

Reporters. And they aren't going away. But we're not either. What have I always told you?

(CONTINUED)

16

CONTINUED:

16

CATHERINE

If we face our problems it helps
them go away.

She turns to Chelsea.

CECILY

Unless you're not okay with it.

CHELSEA

No, I'm good. Let's just go.

As Cecily reaches for the door, we see -- but her family
doesn't -- just the slightest flicker of fear. Then --

17

EXT. OTIS HOUSE - FRONT YARD - MORNING 3 - CONTINUOUS

17

The Otises step outside and are besieged. One FEMALE TV
REPORTER goes LIVE ON CAMERA to inform the public --

(CONTINUED)

17

CONTINUED:

17

FEMALE TV REPORTER

The General's Mistress just emerged from her house looking very stylish and pulled together.

Cecily and Larry grapple through the throng, shielding the girls as REPORTERS shout questions: "How long has the affair been going on?" "How did you and General Fannon meet?" "What was the top secret information?" At first, Cecily keeps her head down, but when a MALE REPORTER shoves a mic at her--

MALE REPORTER

Is it true you and Fannon had sex at the Pentagon?

--she grabs the mic and gets in his face, low and fierce.

CECILY

What's wrong with you? Do you see my children right there? Back off!

Cecily resumes, helps Larry get the kids into the car. As he drives away, BEEPING angrily, she tries to get to her FBI SEDAN, but the hoard swarms her like vultures on carrion. She sees a path to the house and makes a tactical decision to retreat. She ducks inside --

18

INT. OTIS HOUSE - FOYER - MORNING 3 - CONTINUOUS

18

--but one scrappy, scruffy blogger, DANIEL COHEN, jams his foot in the door. She tries to push him out --

DANIEL

Cecily. Daniel Cohen. Can I just ask one question?

CECILY

No.

DANIEL

You do know it was the Russians that set you up. You and Fannon --

CECILY

Actually, I'm pretty sure it was Ted Cruz's father, acting on orders from Lee Harvey Oswald.

And she SLAMS the door in his face. Leans back against it and almost collapses from the ordeal. Then she makes a phone call--

CECILY (CONT'D)

Moses, it's Cecily. Please contact me. I need to talk to you.

19 **OMITTED** 19

20 **EXT. FBI WASHINGTON FIELD OFFICE (WFO) - DAY 3** 20

A mess of an UBER CAR pulls up, and, cautiously, Cecily gets out. For a moment, all seems normal. Then someone spots her, and reporters converge, shouting questions. She puts her head down and pushes through, ignoring the litany of shaming.

21 **INT. FBI WFO - OPERATIONS CENTER - DAY 3** 21

A sprawling communications center brimming with work stations. Monitors scroll a steady stream of maps, data and news feeds. The DOORS OPEN, and Cecily enters -- it's as if all the air was sucked out of the room. Coworkers literally back away. She girds herself and WALKS THE GAUNTLET, trying to keep her head up --

22 **INT. WFO - THREAT RESPONSE TASK FORCE - DAY 3 - CONTINUOUS** 22

A glassed-in office with ID plaque: THREAT RESPONSE UNIT, CECILY OTIS, SUPERVISORY SPECIAL AGENT. Just outside, the task force hunkers down at a work table. There's Sara, Irish Joe, Vincent, and a few others. Cecily approaches.

CECILY
Vincent, did you find any intel about when the #9 Battalion -- ?

Vincent looks sheepish. He mumbles --

VINCENT
I can't talk to you about it.

Cecily is stunned. She turns to --

CECILY
Irish Joe--?
(notices his ROSARY BEADS)
Are you-- ?

IRISH JOE
Praying for you, ma'am.

He's kind and earnest, but he won't make eye contact. Sara is the only one that will. She gets up, hugs Cecily, whispers --

22

CONTINUED:

22

SARA

Connor's waiting. Stay strong.

23

INT. WFO - A-DIC CONNOR'S OFFICE - DAY 3

23

As fancy a corner office as you can get at the FBI. Connor is at his desk, on the phone.

CONNOR

I don't like the optics either, Bert. Just give me-- Bert, I'll call you back.

(as Cecily ENTERS)

I was just talking about you.

CECILY

Isn't everybody?

(before he can respond)

Look, Chase, I know this is a mess, but I'm going to power through it and stay focused. Clark wanted to bomb that mosque to impress a group called the #9 Battalion. They're planning an attack of some kind, we don't know what exactly but we know it's going to strike at the heart. My contact is about to connect me to a witness who--

CONNOR

Otis!

(she goes quiet)

You won't be meeting with any witnesses. You're going to turn your contact over to the new SSA.

CECILY

The new-- ?

(selling hard)

The #9 is an imminent threat, Chase. A white supremacist terrorist hate group that's ready for their close up. We can't afford to wait for you to find a qualified replacement--

At that precise moment, Connor spots **SAM GERARD**, 32, preppy and privileged, walking towards his glassed-in office. He summons him in.

CONNOR

Just fill Sam in. He's all set to hit the ground running.

(CONTINUED)

SAM

Sam Gerard. Looking forward to working with you, Cecily.

CONNOR

Sam's joining us from the Baltimore Field Office, where he was --

CECILY

-- a senator's son, whose father used influence to get him a central office job until he crossed ethical lines and got reassigned --

CONNOR

-- and now he's joining us. As your replacement.

(truly anguished)

Cece, I've always been your biggest champion. You know that. I tried to make the case that we should take our time and not do anything rash --

CECILY

But I'm being replaced. Because of one transgression --

CONNOR

That's correct.

CECILY

-- by an unqualified man who made more mistakes in a year than I've made in my entire career. The lives of American citizens are at stake, maybe hundreds of lives --

CONNOR

And your face is splashed on every TV screen, newspaper, and magazine in the country! I might as well put an FBI badge on Monica Lewinsky.

Cecily is taken aback by his outburst. Cecily recovers as Connor ushers Sam out of the office. Turns back to --

CECILY

At Chelsea's christening -- your blessing for my daughter was that she'd inherit my ability to weather any storm. I'll weather this one.

CONNOR

You're the best agent I have, Otis--

(CONTINUED)

23

CONTINUED: (2)

23

CECILY

And I've delivered for you time and again. When have I ever let you down?

CONNOR

When I chose you to go to Prague with General Moses Fannon.

23A

INT. WFO - CONFERENCE ROOM - DAY - FLASHBACK

23A

Connor and 12 FBI senior agents at the conference table. Cecily is the only woman. All stand as GENERAL MOSES FANNON enters. This is the first time Cecily's met him in person. He's intense and commanding. He sits, and they all follow.

SUPER: 1 YEAR AGO

FANNON

Here's the deal. Every one of you is the best of the best and I'm looking for the best of you. I need someone that thinks and acts outside the box. I need a stealth weapon in human form. You're gonna accompany my team to a summit in Prague, and while I'm hobnobbing in one of those bespoke suits I have to wear in my fancy new job, you'll be closing in on a major asset--

Fannon's AIDE brings up a PHOTO on the screen behind him. It's DUSAN KRESOVIC, 30s, Serbian, angry and arrogant.

FANNON (CONT'D)

A Serbian national with information we wanna convince him to share with us.

Connor starts pitching his people--

CONNOR

S-A-C Rich came to us from the WMD Directorate. He has extensive experience with foreign bad actors--

CECILY

*If I may, A-DIC Connor.
(turns to Fannon)
That's Dusan Kresovic. He was Milos Dragovic's driver.*

FANNON

(impressed)

Exactly. We know Dragovic crossed into Croatia. We believe he's hiding out on a private island near Dubrovnik. If we get Dragovic, Bosnia gives us our air base.

CECILY

All due respect, sir, Kresovic might well know where his boss is holed up, but Grebeni is much more isolated than Sarajevo.

Notably, her accent is perfect. Fannon is intrigued.

FANNON

You've spent time in Bosnia?

CECILY

I was stationed at Eagle Base in Tuzla, sir. As a translator. Later I served in Afghanistan on an FET.

FANNON

Do you speak Serbian?

Before she can answer, Connor tries to redirect Fannon to SSA ART KORN.

CONNOR

SSA Art Korn was legal attaché to Copenhagen in '09. He has--

FANNON

I want her.

He points to Cecily. Connor covers his pique--

CONNOR

SSA Cecily Otis heads our Threat Response Unit. The only reason I haven't put her forward is she's the mother of two young ladies.

FANNON

I see. What about you, Korn?

KORN

Sir?

FANNON

Do you have children?

KORN

Two boys and a girl. 11, 9 and 3.

Cecily looks down at the table to hide her smirk.

ACT TWO

27 **FRAME SPLITS AMONG VARIOUS SMART PHONE SCREENS --** 27

-- and the accompanying BEEPS, PINGS and personalized sound FX of text, Snapchat and Instagram posts, all rife with the latest teen-specific acronyms: *HER MOM... BAG THAT BITCH... TBR NOT A MILF... LIKE MOTHER LIKE THOT...*

28 **INT. SEABROOK SCHOOL - HALLWAY - DAY 3** 28 *

Chelsea looks stricken as she reads the mean messages on her phone. Holding back tears, she looks around, finally spots Emma with a group of girls and heads over -- *

CHELSEA
Oh my god, Emma, I don't know what they think I'm supposed to -- *

Emma abruptly turns away. Stunned, Chelsea calls after her -- *

CHELSEA (CONT'D)
Emma!

EMMA
My mom says I'm not allowed to hang out with you anymore. *

CHELSEA
You're kidding. Why? I'm not the one that-- *

EMMA
Your mother's a traitor.

Chelsea charges at Emma and tackles her to the ground. As Emma struggles to get out from under, other students start snapping iPhone pics and videos-- *

CHELSEA
Take it back. My mom's not a traitor! Take it back! *

29 **OMITTED** 29 *

29A **OMITTED** 29A *

29B **INT. WFO PARKING GARAGE/SAM'S CAR - DAY 3** 29B

Sam gets into his car and is startled to find Cecily already sitting in the passenger seat.

SAM

What the hell are you -- ?

CECILY

Chase said you're the only one that makes contact with the target. He didn't say I couldn't ride along. I'm going to prep you.

30 **I/E. SAM'S CAR/DOWNTOWN FAIRFAX COUNTY - DAY 3** 30

Sam drives. Cecily rides shotgun.

CECILY

Her name is Shelby Parker. She lives out on the #9's compound in Prince William County. The women are kept extremely isolated. She's only here for a dentist appointment-

SAM

So why do we think we can turn her?

CECILY

My contact is an undercover NARC who sells drugs and weapons to the #9. He says Shelby wants out. I trust him. She was dropped off at 2:30. Her ride gets back at 4, so she'll be waiting outside alone for roughly 20 minutes.

SAM

That's all the time I have--?

CECILY

--to approach her, gain her trust, and make a plan to break her out if and only if she agrees to become an informant for the FBI.

(glances out the window)

That's her in the pink Kitten Kuties sweatshirt.

POV, ACROSS THE STREET -- SHELBY PARKER, 24, exits a BUILDING and takes a seat on a bench in the square, pulls out a phone and starts playing a cat-centric video game. After a moment, Sam strolls up and casually sits on the same bench. He glances at her sweatshirt and her phone.

SAM

You're into cats huh?

Shelby angles the phone away and ignores him.

SAM (CONT'D)

Last Sunday the Farmer's Market pet adoptions had this big, fluffy-- I think it was a Persian--

Shelby gets up and moves to another bench. Sam follows her.

SAM (CONT'D)

Shelby.

SHELBY

How do you know my name?!

(CONTINUED)

SAM

Don't be scared. I want to help you.

(now she's listening)

The group you're part of, the #9 Battalion, is a criminal organization. You could be in a lot of trouble unless you agree to--

SHELBY

I don't belong to any group. You got the wrong girl. My boyfriend's gonna be here any minute.

She's about to make a run for it. Sam panics, grabs her arm.

SAM

Shelby, don't-- ! Look if you don't cooperate, you'll go to prison!

Shelby spots an old PICKUP TRUCK heading down the street, and-

SHELBY

GET OFF ME! LET ME GO! HELP! GET THIS CREEP AWAY FROM ME! HELP!

TWO BIG GUYS jump out and start toward Sam, when-- Cecily runs out from a building, holding a compress on her face that obscures her identity, and putting on a redneck accent--

CECILY

Louis, you turd bag! I'm in the damn dentist chair getting my damn roots canalled and I see you out the window macking on some girlie. You're a scum sucker Louis--

She SLAPS his face, and drags him off, berating him.

Lower third banner: BREAKING NEWS, FANNON STEPPING DOWN. It's a familiar scene. Cameras click away as General Moses Fannon faces the press, his wife ELISE by his side. Fannon is composed and in charge. He's not asking for pity or forgiveness, but his remorse is sincere and powerful.

FANNON

I'm humbled to have my wife Elise by my side. She and our children know, as does anyone who knows me, that serving my country has been and always will be my driving passion and my enduring pride--

32

INT. OTIS HOUSE - FOYER/FAMILY ROOM - NIGHT 3

32

Cecily enters, spent. Hears the TV and walks into the--

FAMILY ROOM, where Larry's in sweats, doing CURLS with 30 lb BARBELLS while drinking a scotch and watching the press conference. Cecily's eyes are drawn to Fannon--

FANNON (ON TV)
*--and I assure you I did not reveal
a shred of classified information
to the woman in question.*

LARRY
The woman in question. He's talking
about you, babe!

Cecily takes the remote, CLICKS OFF the TV.

CECILY
Where are the girls?

LARRY
Upstairs in their rooms.

CECILY
Did they have dinner?

LARRY
Catherine did. Chelsea wasn't
hungry.
(Cecily STARTS OUT)
Leave her alone. She doesn't want
to see you.

A gut punch. Cecily reels. Larry keeps doing reps, panting--

CECILY
I'm sorry, Larry.

She takes the weights, pretending they're so heavy she can barely manage. That makes him smile, but he tamps it down.

LARRY
I thought we were good.

CECILY
We are good.

LARRY
Then why -- I mean--

(CONTINUED)

CECILY

I don't want to make excuses. I
just-- shouldn't have--

She reaches out, her eyes filling with tears that she won't give in to. His impulse is to comfort her, but he can't quite bring himself to.

LARRY

We could sue. I mean, he was your superior. The whole #MeToo movement would get behind you--

CECILY

It wasn't like that.

LARRY

He didn't hit on you first? So it was mutual, or--
(as he pictures it)
Wait, did you seduce him? Oh, man, I know how seductive you can be. With those eyes. I used to think I was the only one you ever looked at like that. Do you remember when I got on my knees and begged you to never look at anyone else with those eyes? Or did he replace that with a new better memory?

CECILY

Larry please. Don't.

LARRY

Don't what? I haven't done anything.

Obviously not true. She tries to turn it to her advantage.

CECILY

Well since you mentioned it, we have worked through things before--

LARRY

Oh, this was payback for Vanessa--

CECILY

No--

LARRY

That was so different.

CECILY

Different how? Different because she was only 26? Or because you slept with her in our own bed when I was camping with the girls--

LARRY

Different because she wasn't the National Security Advisor to the President of the United States and I didn't humiliate you in front of the entire world.

CECILY

SHHH! The girls...

Larry pours himself another scotch and collapses into a chair. She goes to him, takes him in her arms, comforting him in the way that he couldn't bring himself to comfort her.

32A

OMITTED

32A

32B

INT. BLACK SITE/INTERROGATION ROOM - NIGHT - FLASHBACK

32B

A bare-bones military bunker. A team of US INTELLIGENCE AGENTS and few soldiers. All eyes are glued to the far side of the bunker, where--

--inside a GLASSED-IN INTERROGATION ROOM, Cecily is interrogating DUSAN KRESOVIC, the arrogant Serb we saw in the photo. As she hands him a cigarette and flicks a lighter to light it for him--

32B

CONTINUED:

32B

SUPER: PRAGUE, NINE MONTHS AGO

--the soldiers suddenly snap to. General Fannon has just entered, dressed in a tux and tie, accompanied by his aide.

FANNON

This better be good. I just bailed on a reception at the Czech Prime Minister's Villa.

The CIA AGENT starts to fill him in--

CIA AGENT

She's got Kresovic. She's been working him over for--

Fannon holds up his hand to quiet him. He steps closer to the glass, watching Cecily, laser focused on her every move.

33

OMITTED

33

34

INT. OTIS HOUSE - FAMILY ROOM - NIGHT 3

34

Larry looks at Cecily. He's full of regret.

LARRY

I know I broke our trust, but Vanessa never meant anything--

CECILY

It still hurt.

LARRY

Yeah right, you said in therapy -- You kept it together for the girls. Well I'm doing my best, okay?

CECILY

I know you are, Lar, and I--

LARRY

I'm not trained for it like you. Everything under control. Never snap under pressure. Just name, rank and serial number.

He just crossed the line. It makes her furious.

CECILY

Uh uh. No. Every day I put my life at risk. You don't get to use that against me.

35

INT. BLACK SITE - INTERROGATION ROOM - AS BEFORE

35

Fannon observes from behind the glass as Dusan slaps the cigarette onto the floor and stomps it out. Fannon reaches for the door. The CIA Agent tries to stop him--

CIA AGENT

Sir, you shouldn't go in there. You can't be associated with--

Fannon ignores him and slips quietly into the room with Cecily and Kresovic. [She is speaking Serbian, SUBTITLED.]

(CONTINUED)

CECILY (SUBTITLED)

Prestani s igrama. Dovala sam nekoga da te vidi. [Stop playing games. I brought someone to see you.]

She gets up and goes to Fannon. Whispers--

CECILY (CONT'D)

He's on the verge. It's a good time for you to have a chat with him.

Fannon nods. He takes off his tux jacket and tosses it on a chair as he approaches Dusan. Cecily stands right behind him, and they go to work together. Cecily translates for Fannon--

FANNON

Do you know who I am?

CECILY (TRANSLATING) (CONT'D)

Znas? li ko sam ja?

Dusan shrugs. Fannon rolls up the sleeve of his crisp white shirt, revealing a TATTOO -- seven straight lines.

FANNON

Each one represents a body. These are just the men I killed with my bare hands. This one here--

*(as Cecily translates)
--was your uncle. He planted the landmine that blew up three of my buddies. I got a bronze star for that kill.*

CECILY (TRANSLATING) (CONT'D)

Svaka od ovih predstavlja jedno telo. Ovo su samo ljudi koje sam ubio golim rukama. Ova tu -- bio je tvoj ujak. Postavio je nagaznu minu koja je raznela troje mojih drugara. Za ovo ubistvo (smaknu?e) dobio sam bronzanu zvezdu.

DUSAN

El Shaddai.

Kresovic starts to tremble. Cecily looks at Fannon, just a little shocked.

FANNON

My nickname. It was Moses's nickname in the bible. It means--

CECILY

God's Destroyer. I know.

Fannon resumes, to Kresovic --

FANNON

That was me. Back then, I thought killing was the answer. But I know better now, Sergei. I've come to value life. Help us find Milos Dragovich and I'll guarantee the lives of you and your family.

CECILY (TRANSLATING) (CONT'D)
Bio ja. U to vreme, mislio sam da je ubijanje odgovor. Ali sada sam pametniji, Dus?ane. (Ali sada znam vis?e./ Ali sada znam bolje). Sada cenim z?ivot. Pomozi nam da prona?emo Milos?a Dragovi?a i garantujem ti z?ivot, tvoj i tvoje porodice.

But Kresovic has shut down again. He looks defiant. Until she SAYS SOMETHING TO HIM THAT WE DO NOT SUBTITLE--

CECILY (NOT SUBTITLED) (CONT'D)

On zna gde je tvoja ljubavnica. Ako mu ne pomognes?, prereza?e joj grkljan/grlo; zakla?e je.

KRESOVIC (IN SERBIAN, SUBTITLED)

Odves??u vas do njega. [I will lead you to him.]

EXT/INT. PRAGUE - ASTRONOMICKY DISKO - NIGHT - FLASHBACK 36

Fannon's whole team is there, celebrating a job well done. The CIA Agent is making a fool of himself doing a karaoke version of BUST A MOVE. Cecily is across the table from Fannon. He pours shots for them. It's not the first round.

FANNON

What exactly did you say to him?

CECILY

That if he didn't help us, you would kill his mistress. Cut her throat, to be precise... Sir.

FANNON

And this weird bar. This is where you found the mistress-- ?

CECILY

A girlfriend of hers told me she's a karaoke freak, and apparently Flashdance is her favorite movie. So I broke the ice by doing a song from the movie--

Fannon is delighted by that.

FANNON

You realize you're going to have to perform it for us now.

CECILY

No, absolutely not. Sir.

He laughs. She does too. Their rapport flourishing. The other Agent finishes his karaoke number, and Fannon jumps up and grabs the mic from him, walks over and whispers to the karaoke master and starts back toward Cecily. She's about to object -- thinking he's going to try again to get her to perform -- when he starts to croon --

FANNON

JUST A STEEL TOWN GIRL ON A SATURDAY NIGHT / LOOKING FOR THE FIGHT OF HER LIFE / IN THE REAL TIME WORLD NO ONE SEES HER AT ALL / THEY ALL SAY SHE'S CRAZY /

None of the agents can believe this is happening. Especially not Cecily. Utterly charmed, laughing, she gets up and joins him. And they do a duet, complete with Flashdance-style running in place silly dance moves. Cecily finishes with a flourish -- grabbing a water bottle from a nearby table and pouring it over her head and shaking her hair, spraying water over Fannon and the others, like Alex in the movie.

37

INT. PRAGUE HOTEL - HALLWAY - NIGHT - FLASHBACK

37

End of the night. The rest of the team walks a little ahead of Cecily and Fannon. Fannon chuckles to himself.

FANNON

Do you want to know what I was told about you when I had you vetted?

CECILY

I'm not sure. Do I?

The others get into the elevator. It's full, so Fannon waves them on and punches the call button for another car--

FANNON

You're ambitious, relentless, self-certain, sharp-elbowed--

CECILY

Aloof and unreadable?

FANNON

A damn ice queen.

(then)

Each of those qualities goes to making you the best of the best. Cecily, you're one of the most impressive women -- scratch that -- one of the most impressive people I ever met, and I'm just -- blown sideways by you.

That takes her breath. The elevator arrives. She starts to get in. He puts his hand in the door to prevent it from closing all the way. They're very close --

FANNON (CONT'D)

I should let you go-- Right?

She nods, because she can't find her words. Finally, he lets go of the DOOR. It closes, and he too catches his breath.

38

INT. OTIS HOUSE - FAMILY ROOM - NIGHT 3

38

Cecily is sitting on the ottoman, at Larry's feet. Supplicant. Just short of begging.

CECILY

Larry, we ended it. It's been over for a while. If I could erase it -- if I could rewind the clock and make it never happen -- I would.

LARRY

That's good. I'm glad to know that.

CECILY

Never for a moment did I forget that you're my husband. My everything. I'll do whatever it takes to save our marriage and our family. Nothing in the world is more important to me than you, Chelsea and Catherine.

That seems to be what he needed to hear. He just has one last question--

LARRY

Are you in love with him?

Cecily hesitates a second too long, and in that second, a sleepy Catherine wanders in.

CATHERINE

Mommy my tummy hurts.

CECILY

Come here, sweetie. Let Mommy make it better.

As Catherine climbs into her lap, Larry stands abruptly and walks out. Cecily sighs, looks down at her baby, already sound asleep in her arms.

CECILY (CONT'D)

Mommy made a bad mistake, but she loves you so much.

For the first time, she lets the tears flow. Silently, so as not to wake Catherine. No heaving and sobbing. Just deep, profound, complicated sadness, pain and regret.

END OF ACT TWO

ACT THREE

39

INT. WFO - WOMEN'S BATHROOM - DAY 4

39

Cecily and Sara pee in side-by-side stalls. Whispering, Sara slides a folder underneath the stall. Cecily picks it up--

SARA

The FISA warrant came through. Vincent and I are pulling emails from Known Associates of the #9.

CECILY

And I spent all morning on the phone with a lady that wants the FBI to investigate who poisoned her rooster.

(but much worse--)

Chelsea's not talking to me.

SARA

Don't all 14 year old girls turn on their mothers at some point?

CECILY

Chelsea's never been like that.

She exits the stall and goes to the sink. She won't let herself cry. Sara comes out after a moment.

CECILY (CONT'D)

I'm hiring a crisis management firm, Sara.

SARA

I know what they're gonna tell you because, as you know, I've been there. They're gonna tell you, when sex is involved, women lose.

CECILY

Sounds like something my mother would say. She called me--

SARA

How are Bill and Carol handling all this?

CECILY

Mom quoted Eleanor Roosevelt-- *A woman is like a tea bag; you never know how strong she is until she gets in hot water.*

(CONTINUED)

SARA

I do love your mother.

CECILY

My father punched the television. He was so upset about the way they were talking about me. They only have that one TV, and Dad's hand was bleeding, and he cried. I've never seen my father cry--

Cecily turns on the hand dryer for sound cover. Sara whispers-

SARA

Sam told Connor Shelby was a bum lead.

CECILY

She wasn't.

SARA

And he told us not to waste our time going through tedious domestic emails about stuff like dog walking schedules, post office runs, grocery shopping lists--

Sara takes the GROCERY LIST FROM THE FOLDER. CECILY scans it--

CECILY

It has Sanaa Speculoos Cookie Butter, so we know where they shop. Each list was sent on a Tuesday night around 11 PM, so Wednesday is shopping day-

SARA

Oh wow. You're gonna defy Connor.

CECILY

I'm just going shopping.

The same two guys that almost beat the shit out of Sam are standing near the checkout booths, watching as --

Shelby pushes a cart DOWN AN AISLE, checking her list. A "soccer mom" in Lululemons and a baseball cap rolls up.

CECILY

Have you tried the Cocoa Swirl kind? It's off the chain.

SHELBY

Oh, believe me. I get three of each and it's gone in two days. Pigs--

CECILY

Gosh, you must have a big family.

SHELBY

They're not my family.

CECILY

Oh sorry, are you the housekeeper?

SHELBY

If I was, I'd quit.

And she pushes her cart along, thinking the conversation is over. Without looking at Shelby, Cecily says quietly--

CECILY

If you tell me to, I'll get out of your face right now, but I give you my word, I can get you out safely.

Shelby hesitates. Checks to make sure the sentries aren't paying attention, and moves a little closer to Cecily--

SHELBY

How?

Cecily doesn't notice TWO WOMEN SHOPPERS nearby, staring at her, holding a TABLOID. They too move closer, and squeal--

SHOPPER #1

It is her! What's your name again? You're the General's Mistress! You lucky bitch, that man is hot!

Shelby flees as the woman attempts a SELFIE with Cecily. Cecily pushes her aside and hurries after Shelby. She finally finds her in the DAIRY AISLE. Shelby snaps.

SHELBY

Get out of my face.

Shelby grabs a carton of chocolate milk, two tubs of sour cream, Cool Whip. Cecily watches for a moment, then--

CECILY

You don't want to still be with the #9 when you have that baby.

SHELBY

How did you--! I don't know what you're talking about.

CECILY

Three tubs of chocolate ice cream, chocolate milk, pickles-- I mean--

SHELBY

Nobody knows! Not even Master C, and he has to be the first to know everything.

CECILY

Master C-- ?

SHELBY

He'll figure out why I didn't tell him and he'll kill me. Literally, he'll have me killed.

CECILY

Master C is the leader of the #9 Battalion?

SHELBY

And he wants to start a race war. And he's my baby's father.

Cecily reacts; Shelby is an even bigger fish than she had realized. She whispers, rapid fire --

CECILY

Listen to me very carefully, Shelby. I'm going to get in the checkout line behind you. Drop your shopping list, and I'm going to pick it up and hand it back to you. With a note. Put them in your purse, make sure nobody sees the note, and do exactly what it says.

Cecily rolls over to the cold cuts and starts loading up, seconds before one of big guys appears to check on Shelby.

43

CONTINUED:

43

CECILY

Can you recommend another agency?

Holly makes a big show of thinking about it.

HOLLY

Geez, there are one or two other decent firms, but I can't imagine any of them are gonna go up against Fannon. You're 100% toxic, hon.

44

INT. WFO - CONFERENCE ROOM - DAY 5

44

Sam is doing his best with Shelby, but it's not going well.

SAM

Shelby, Agent Otis was very clear in the note she wrote you--

SHELBY

I did exactly what she said, memorized everything on Master C's desk and wrote it down. It's all on that napkin I gave to that man--

Vincent enters. He has THE NAPKIN.

VINCENT

There's not a lot here, but the numbers are DMS coordinates for an office building on Blagden NW.

He shows them the building and location on his computer--

VINCENT (CONT'D)

It's a market research company.

SAM

Why would the #9 bomb a market research company? No diplomats, no heads of state, very few innocent civilians--

(snaps at Shelby)

The deal was you would tell us why, when and where the attack's set to take place.

(CONTINUED)

44

CONTINUED:

44

IRISH JOE

Shelby does Master C ever talk about hurting people? His enemies?

SHELBY

I don't know. He hates that black civil rights guy. Shaw or Shank or whatever.

Shelby looks around. She's surrounded by strangers and she doesn't trust any of them. She turns back to Sam.

SHELBY (CONT'D)

Let me go back.

SAM

Won't they ask where you've been?

SHELBY

It's cool. I'll tell them I fainted... woke up in the hospital and a nice man offered to give me a ride. Look, now that I understand what you need, I can get you the information. I promise!

Sam isn't sure. He looks at Sara and Irish Joe.

45

EXT. DC STREET - DAY 5 - MOMENTS LATER

45

Cecily is hurrying down the street. Suddenly, she whips around and confronts Daniel Cohen, the Russian conspiracy touting blogger that accosted her outside her house. He looks terrified--

CECILY

I need a coffee. You get five minutes.

46

INT. VIRGINIA'S BEST COFFEE SHOP - DAY 5 - A LITTLE LATER 46

Cecily knocks back an espresso, looks askance at Daniel Cohen as he drops a pat of butter into his coffee and whips it with his fork.

DANIEL

Emulsification. Slows down the caffeine delivery for extended release, and augments brain power.

CECILY

You're just full of theories.

(CONTINUED)

DANIEL

I'm a seeker of truth, Cecily. I made one little mistake--

CECILY

Publishing an entirely fabricated 10,000 word interview with Kim Jong Un isn't a little mistake.

DANIEL

Every word was true. Anyway, now you and I have something in common.

CECILY

How's that?

DANIEL

We've both been shamed. Pilloried in the public square, set upon the cucking stool, raked over the coals. We're pariahs.

CECILY

Apparently I'm 100% toxic.

DANIEL

We're both just collateral damage. Pawns in some much bigger game--

CECILY

Look, I'm not trying to become a crazy conspiracy theorist. I screwed up and I got caught.

DANIEL

Did you? FBI Special Agent in Charge of Stopping Major Bad Things before they happen? And the four star General that outsmarted Putin. Nah, those two don't just "get caught." Is it true Fannon divulged classified information to you?

(then)

I don't expect you to tell me. My point is, he trusted you. He must have needed you to know something.

(off Cecily's look)

What? I'm making sense, right?

CECILY

No. I'm not going there with you.

DANIEL

Because I'm a crazy conspiracy theorist. I know. But soon it's gonna dawn on you that being a pariah is strangely liberating.

CECILY

I look forward to becoming enlightened.

She tosses money on the counter and starts out.

(CONTINUED)

46

CONTINUED: (3)

46

DANIEL

Wait! Can I ask you one more question?

CECILY

No.

DANIEL

Did you know there's no male equivalent to the word mistress?

CECILY

Actually, yeah, I did.

As she's about to exit, her FBI phone buzzes. She answers --

CECILY (CONT'D)

I'm on my way, Sara. Make sure Sam waits until I get there before he talks to Shelby--

(shocked and horrified)

He what -- ?

HARD CUT TO:

47

OMITTED

47

48

I/E. COUNTRY ROADS/FBI VAN/CECILY'S CAR - DRIVING - DAY 5 48

-- AN FBI VAN pulls up on the side of the road. Shelby in the back with Sam. He smiles reassuringly. Opens the door for her.

-- Cecily driving like a maniac on a rural Virginia road. She sees that pickup truck approaching.

-- Shelby gets out of the van and starts toward the truck. She waves and smiles at the driver. Then suddenly she breaks right, into the woods, RUNNING AWAY. RUNNING FOR HER LIFE.

-- INSIDE THE VAN, Sam splutters--

SAM

Shelby what the hell -- ?!

-- INSIDE HER CAR, Cecily shouts--

CECILY

Shelby, no--!

A RIFLE pokes out the front of the pickup. BLAM! Shelby crumples to the ground.

END OF ACT THREE

ACT FOUR

49

INT. WFO - ASSISTANT DIRECTOR CONNOR'S OFFICE - EVENING 5 49

Cecily and Sam stand before Connor. Cecily is bereft. Connor lays into Sam, who seems surprised by the dress-down.

CONNOR

This is the first time I've ever had an agent drive an asset to her death. Maybe you should get a job as a taxi driver, Gerard.

CECILY

We were supposed to save that poor girl's life. She trusted me. She was pregnant --

CONNOR

And now she's dead because you stepped out of line.

CECILY

No! I was responsible for getting her to cooperate. But Shelby got killed because he sent her back in--

SAM

I did everything by the book. Shelby volunteered to go back. Now Agent Otis is going through a lot and it's understandable she would be emotional, but--

At that, Cecily's anger erupts--

CECILY

Bless your heart, Agent Gerard, but you don't know your ass from your elbow. I've seen a mother of five step on a forgotten landmine in Bosnia. I've seen children burn to death before my eyes. And I've heard pithier sexist remarks from 7th graders. This isn't about my emotions or my personal transgressions. It's about the fact that a cooperating witness died because you're in over your head, and now we have no plan to stop an attack we know is coming.

50

EXT. OTIS HOUSE - BACK YARD - NIGHT 5

50

Cecily climbs over the fence from the neighbor's yard, her footing sure from years of military obstacle courses. She stops when she sees Larry sitting on their back stoop.

LARRY

We need to be on the same page about things. A united front.

CECILY

Yes, please--

Cecily sits. Tentatively, she takes his hand.

CECILY (CONT'D)

Something happened today. A young woman, my witness, lost her life --

LARRY

Oh that's terrible. So sad.

Cecily leans against Larry. For a second, he reciprocates. They fold together.

CECILY

You're my rock. I love you. And--

LARRY

Cece.

His tone gives her pause. She looks at him.

LARRY (CONT'D)

I want you to move out. It's the best thing for the girls--

Cecily is blind-sided by that.

CECILY

The best thing for the girls is for them to see us standing together, side by side. I take responsibility for my actions. I do. But I want them to see that I won't be shamed. There really is a double standard, you know--

LARRY

Oh, I know. But honestly, it's as confusing for me as it is for you. As a man, I don't even know how I'm supposed to behave anymore--

(CONTINUED)

Her response is a little sharp.

CECILY

How about if you just behave like
someone who has my back? As a man.
(already regretting that)
I'm sorry, Larry. I'm just on edge--

LARRY

A reporter stopped Catherine
outside school today and asked her
what she thought about the whole
world calling her mother a whore.

Cecily deflates.

CECILY

Okay--

LARRY

It's not forever. Just until the
vultures stop camping out in our
front yard. Then you can come home
and maybe we can -- I don't know --

CECILY

No, we can. We can go back to
counseling. Or maybe see my pastor
if you're open to it.

MAXINE

Oh it takes gall for someone like that to show her face someplace like this.

And Maxine and her entourage veer INTO THE RESTAURANT. Cecily continues to the FRONT DESK.

DESK CLERK

Good evening, ma'am. Checking in?

CECILY

I have a reservation. Cori Jacobs.

The Desk Clerk checks his computer.

DESK CLERK

We have you in a Standard King with-

The HOTEL MANAGER hurries up to the Desk Clerk and whispers something in his ear.

HOTEL MANAGER

I'm sorry, Ms... Jacobs, but I'm afraid the hotel is overbooked. You're going to have to find someplace else to stay.

Cecily realizes what's happening. She's livid.

INT. HOTEL SUITE - DAY - FLASHBACK

Cecily and Fannon are in bed, still nibbling from a ROOM SERVICE TRAY with all kinds of indulgent goodies.

CECILY

Did I tell you Maxine Powell asked me to run for Congress?

FANNON

She's relentless. That woman's been hitting on me since the last Obama inauguration.

(then)

You would make an excellent Congresswoman, Cece.

CECILY

You know we'd have to quit this--

FANNON

Piece of cake. That's not a problem for me.

She takes a strawberry. He leans over and eats it from her mouth, then kisses her breathless. When they finally break--

CECILY

You know, all my life I've followed the rules. Not because I was afraid of getting caught--

FANNON

I get it. Integrity actually means something to us--

(then)

Your grandfather was a pastor, right?

CECILY

How did you know that?

(then)

Never mind. Stupid question.

FANNON

Now we've both compromised our integrity. And I don't think another single person in the entire world would understand what a damn tough thing that is for either one of us--

(then)

Look, I'm going to take a shower.

He gets up, knocking a folder off the bed before he walks to the bathroom.

CECILY

You dropped something.

FANNON

No, I didn't.

The bathroom door closes behind him. We hear the shower start. Cecily picks the FOLDER up off the floor. It's marked "Classified." She opens it. It contains a list of names - among them, "Vernon Lockhart." She pores over it, still not sure what it is or why he's sharing it.

54

INT. LOGAN CIRCLE HOTEL - RESTAURANT - NIGHT 5

54

Maxine and her cohorts are savoring the amuse bouche when Cecily approaches a paunchy man of 60. VERNON LOCKHART.

CECILY

Congressman Lockhart, I just wanted to say hello. Cecily Otis.

LOCKHART

Aren't you -- ?

CECILY

The General's Mistress? That's me. It's why Maxine had me blackballed from this hotel. Though in truth that probably had less to do with morals than with her wanting to get her own hands around Moses Fannon's well-formed biceps.

(to Maxine)

All the time you were talking about his guns-- silly me, I thought you meant his weapons collection.

MAXINE

You might want to watch your mouth.

CECILY

You mean because, according to the rules, I'm supposed to just hang my head in shame and disappear now? I know for a fact that several of the men at this table have cheated on their wives. Did Maxine ask you gentlemen to watch your mouths? No, what am I saying? She asked you out to dinner.

(then)

Congressman Lockhart, I'll bet my life we're going to meet again.

She strides away, at first relishing her own gall. But then it hits her... the shame... never stops, and it's... awful.

END OF ACT FOUR

ACT FIVE

55 **EXT. SHAW NEIGHBORHOOD - SARA'S APARTMENT - NIGHT 5** 55

A decidedly funky part of town. Cecily rings the bell on a carriage-house door. After a moment, Sara opens the door.

SARA

It'll be just like freshman year...
except no bunk beds.

56 **INT. SARA'S APT. - LIVING ROOM - NIGHT 5 - A LITTLE LATER** 56

Cecily peruses her LAPTOP amid Sara's arty, eclectic clutter. Something makes her groan. Sara hands her a mug of tea and peers over her shoulder. She reads aloud--

SARA

*"Colleagues describe her as
ambitious, ruthless, flirtatious --
constantly bragged about her
military training -- an excess of
cleavage" -- Stop reading this!*

CECILY

If someone told me two days ago I'd
be sleeping on your couch instead
of tucking my girls into bed, I'd
have thought they were crazy.

SARA

If someone told me two days ago
that my boss and best friend, the
straightest woman on earth, was
having a hot affair with General
Moses Six Pack, I'd have known they
were crazy.

But Cecily it too angry for girl talk--

CECILY

What if I lose my job? I can't--
(then)

This was not supposed to happen to
me. I followed the rules. I went
above and beyond. I completed the
100 Hours of Hell before women were
even allowed to serve in combat
units--

Sara sits down on the sofa next to her.

(CONTINUED)

SARA

You were so awesome that you actually never experienced the misogynist double standard before. It sucks, doesn't it?

CECILY

It sucks!
(then)
Larry thinks his humiliation is worse than mine, because he cheated in private. I wasn't humiliated. I was heartbroken--

SARA

Oh believe me, girl, I remember.

CECILY

I didn't do this to get back at him, Sara--

SARA

Then why did you?

Cecily hesitates. Even to Sara, it's hard to admit--

CECILY

I think -- or thought I was in love with him.
(then)
But it's no excuse. Feelings may be beyond our control, but I should have been able to control whether or not I acted on mine. I should have been stronger.

SARA

Stronger than General Fannon?

CECILY

One of us should have been.

SARA

What do you want, Cece? How can I help?

56

CONTINUED: (2)

56

Cecily thinks. And she doesn't have an answer. Sara pats the sofa, and her pit bull, GRACIE, jumps up and flops her jowls down on Cecily's lap.

SARA (CONT'D)

Well Gracie and I are here for you.
We'll help you figure it out.

Sara puts her arm around her. Cecily leans on Sara.

57

OMITTED

57

58

OMITTED

58

59

INT. FBI WFO - IRISH JOE'S CUBBY - DAY 6

59

Cecily approaches. She looks over her shoulder, then --

CECILY

Irish Joe--

Irish Joe hurriedly clicks out of whatever he was looking at.

IRISH JOE

Ma'am! I was just-- my wife likes
to send me little love notes--

Irish Joe makes sure nobody is watching, then brings up case information on his computer: SHELBY'S SCRAWLS on the PAPER NAPKIN, photos of the MARKET RESEARCH BUILDING, etc. Cecily leans down to look.

CECILY

What surrounds the building?

Irish Joe clicks around on Google Maps.

IRISH JOE

Chicken Shack to the left,
basketball court to the right. Get
your fix, work it off.

She takes his mouse, clicks back to the PHOTOS OF THE BUILDING, stares for a moment, then traces a line with the CURSOR, from the SIXTH FLOOR WINDOW to the basketball court.

CECILY

They're not blowing up anything --

She sees Connor down the hall, talking to Sam. Calls out--

CECILY (CONT'D)

Chase! Come here!

IRISH JOE

Ma'am, I'm not supposed to share
any case-related information with
you--

Freaked out, Irish Joe CLICKS OUT of the PHOTOS, and we now see what he was looking at when she approached: A tabloid headlined: "Federal Floozie Wrecks War Hero's Home," with a PICTURE OF CECILY IN PRAGUE, ON THE KARAOKE STAGE, HAIR WILD, CLOTHES REVEALING, DOING HER DUET WITH FANNON, DANCING LIKE A SHAMELESS HUSSY. It's clear from Cecily's expression that this is the first time she's seen this photo. The first time Connor's seen it too.

CONNOR

What the hell is that?

CECILY

It's a vantage point.

CONNOR

You don't say.

(CONTINUED)

Cecily ignores the snark, clicks back to the BUILDING PHOTO.

CECILY

The building isn't the #9's target.
Shelby was telling the truth--

CONNOR

Otis, unless you're looking to make
more headlines today--

CECILY

Better me than the members of
Congress who play basketball at
that court across the street from
the market research company.

At that, Sam looks more closely at the images.

SAM

She's right. My dad's there today
practicing for a game against the
Congressional Black Caucus --
(realizing)
Shelby said Master C hates the
black civil rights guy, Shaw or
Shank--

IRISH JOE

Earl Shank. Head of the CBC.

SAM

I know who Earl Shank is!

Cecily again pulls up the PHOTOS and traces the trajectory
from the building window to the basketball court.

CECILY

The building isn't a target. It's
the vantage point for a sniper.
(to Connor, pointed)
It isn't a bombing. It's an
assassination.

CONGRESSMAN EARL SHANK, 70, narrows his eyes at Sam.

SHANK

I've never heard of the-- Number
Nine Battalion.

SAM

They're new, apparently.
(MORE)

60

CONTINUED:

60

SAM (CONT'D)

Master C, their leader, wants to start a race war. And we believe he wants to start it by assassinating you. Which is why we'd like you to cancel your practice session--

SHANK

If you're going to make the charges stick, you need to catch Master C in the act of assassinating me. Or preferably, *trying but failing* to assassinate me.

SAM

Congressman, we can't put you at risk--

SHANK

Son, I've been stabbed, beaten, and shot because of the color of my skin. Do you really think a white supremacist with a name he stole from a 90s rapper is going keep me from practicing for my game? Now tell your daddy my caucus is going to whip his teams' honky asses next week. Especially that pissant sack of privilege Jackson Faulkner.

61

INT. FBI WFO - OPERATIONS CENTER - DAY 6

61

Cecily has stopped to watch a CNN interview on one of the monitors: Sen. Faulkner stands in front of a CHAINLINK FENCE.

FAULKNER

I'm tired of the fake media making villains of the so-called alt right when violent black militants are the real problem this county faces.

Vincent walks up next to her. She indicates the TV.

(CONTINUED)

CECILY

He wants to take us back to the antebellum era. He actually called me a Jezebel.

VINCENT

He's on to something.

CECILY

Excuse me?

VINCENT

Not with the Jezebel thing. The black militants--
(hands her a report)
The serial numbers you had me run are from weapons used in that officer-involved shooting in Dallas last May by a black militant group.

CECILY

The Mambasa Nation--
(wheels spinning)
Why would the #9 Battalion buy weapons from the Mambasa-- ? Unless-

VINCENT

(off her train of thought)
Shelby said Master C wanted to start a race war--

CECILY

And what better way to start a race war than to murder one of the most beloved racists in America?
(urgent)
We've got to go!

62

EXT. BASKETBALL COURTS - DAY 6

62

UNDERCOVER AGENTS discreetly survey the perimeter while Sam chats with his father, SEN. GARY GERARD, a silver-haired Master of the Universe.

SENATOR GERARD

This was Earl Shank's idea wasn't it? Disrupting our practice to give his team an unfair advantage.

SAM

I assure you, Dad, I'm not that gullible.

(notices on the court)

Faulkner's not too bad.

Then Faulkner airballs a layup. Sam and his dad both grimace.

SENATOR GERARD

Faulkner was a pity pick.

(beat)

Kind of like you.

Ouch. Sam wants to retort, but before he can --

Cecily runs toward them, Sara, Irish Joe and Vincent a few meters behind. She shouts as she tears past Sam.

CECILY

It's not tomorrow! It's today! It's now!

SAM

Shank isn't even here--

CECILY

Shank's not the target.

(calls back to Irish Joe)

Get the shooter!

She races onto the court and, with no warning, tackles Jackson Faulkner to the ground. He's apoplectic--

FAULKNER

Someone get this brazen hu--

--when A GUNSHOT whizzes through the air where he just was a second ago. Cecily saved his life. Sam jumps into action.

SAM

Everybody down!

(CONTINUED)

62

CONTINUED:

62

MORE SHOTS. Sara dives for another SENATOR as a BULLET caps him in the knee. OTHERS hit the concrete as MORE SHOTS ring out. The FBI AGENTS return fire, aiming for the sixth floor window of the adjacent OFFICE BUILDING. SIRENS wail, getting closer. Cecily doesn't move, her body shielding Faulkner. Doing her job.

63

INT. FBI WFO - OPERATIONS CENTER/CECILY'S CUBBY - NIGHT 6 63

It's after hours. Connor stops by with Sam to see Cecily.

CONNOR

Good work today, Otis. I hope you understand why I had to keep your name out of the media. But it's all in the report. The #9 purchased weapons that were registered to the Mambasa Nation because Master C wanted to frame them for Faulkner's murder. You did good.

He pats her shoulder. Exits. Sam lingers behind.

SAM

I wanted to say thank you. You saved a lot of lives today.

(off her look)

I know I got all the credit. But you can't be the face of the FBI right now, with all the things people are saying about you--

CECILY

-- Good night, Agent Gerard.

She starts out, when--

SAM

Otis-- The task force picked up a new case. A girl at the University of Virginia, possible jihadist--

(struggling with this)

(MORE)

(CONTINUED)

63

CONTINUED:

63

SAM (CONT'D)

I realize I've still got a lot to learn. I'd appreciate your help.

His eyes, so full of insecurity, are imploring her--

CECILY

I'll think about it.

64

OMITTED

64

65

OMITTED

65

66

INT. OTIS HOUSE - FAMILY ROOM - NIGHT 6

66

Cecily, Larry and Catherine hunker on the sofa, tucking into Bosnian takeout. Chelsea enters. Stops when she sees Cecily.

CHELSEA

I didn't know you were staying for dinner.

Cecily smiles, trying to keep things light and cheery.

CECILY

I went to Borovica. Amar threw in an extra order of cufte. Let me make you a plate.

CHELSEA

I'm just gonna grab a perogi. I have a lot of homework.

And she grabs one and exits. Cecily covers, turns to Catherine.

CECILY

It's time for someone else to brush their teeth and get ready for bed.

CATHERINE

You'll come tuck me in?

CECILY

You know I will.

Catherine scampers out. Larry sees that Cecily is stricken.

LARRY

Don't worry. She'll come around.

Cecily nods, holding back tears, when Chelsea RUNS BACK IN, hugs her mother tight, tight, tight, then runs back out, all without saying a word. Larry takes Cecily's hand. It actually feels like maybe things are going to be alright...

Sara opens the door. Cecily has a bag of takeout --

CECILY

It's cold but I can heat it up--

Sara interrupts her. Upset.

SARA

I wanted to call and warn you but he wouldn't let me. Please don't kill me.

CECILY

What--?

--when, behind Sara, Moses Fannon appears. Sara grabs the takeout bag and disappears into the kitchen. Cecily doesn't move. Fannon takes a step towards her.

FANNON

I know I shouldn't be here, but I had to see you.

(off her silence)

I want you to know that not a day -- not a moment -- has gone by that I haven't thought about you. I hope you understand why I've had to keep my distance. It's a very fraught situation.

CECILY

Oh, I'm well aware--

But he wasn't talking about the scandal.

FANNON

There are powers at play here, Cecily. Powers much greater than you or me. We're just pawns.

That has a familiar ring.

CECILY

What are you saying?

Moses shows her his CELL PHONE with the same PHOTO Irish Joe was looking at online earlier -- the two of them performing karaoke, looking at one another with barely concealed lust.

FANNON

Who took this and why?

CECILY

I've been wondering the same thing.

FANNON

And why did this story break when it did, just as I was about to--

He stops himself.

CECILY

About to what?

He does a quick scan of Sara's apartment with his eyes.

(CONTINUED)

FANNON

Not here. I'll be clearing out my office on Tuesday. Then I'm going to spend a few days at my cottage in Hilton Head. I'll be on my own Thursday if you can get away.

(she says nothing)

You don't need to decide now. I'll be there. I hope you come.

He starts for the door, but then he turns.

FANNON (CONT'D)

Cecily--

(she waits)

When I'm not with you, I'm alone.

For a long moment, they're locked in one another's eyes. Fannon breaks first. He exits, leaving Cecily standing there, trying to catch her breath.

END OF PILOT