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Network Revisions

SNOW WHITE

"Pilot"

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March 31, 2021

Jake Coburn Productions, Inc.
Nicholas Wootton Productions
My So-Called Company

TEASER

OVER BLACK:

The voice we hear is clear, focused, haunted. ELENA. She's a woman with a past forged in fire.

*ELENA (V.O.)
I have a little story to tell you,
a fairy tale.*

*CHYRON: UKRAINE - SIX MONTHS AFTER THE COLLAPSE OF THE
U.S.S.R.*

1 *EXT. SVITIAZ LAKE (UKRAINE) - DAY* 1

A GIRL (11) flies a kite. Her FATHER watches from the shore.

*ELENA (V.O.)
It's about a little girl who loved
her father.*

*BINOCULAR POV: watching the two on the beach. The binoculars
are lowered, revealing, from a hidden vantage, an icy TEENAGE
GIRL (15), her PAPA (50) behind her.*

2 *EXT. SVITIAZ LAKE (UKRAINE) - LATE DAY* 2

*The teenager and her papa watch the father putting his
sleeping daughter in the back seat of an SUV.*

*ELENA
He was her hero. She was his
princess.*

3 *EXT. ROAD - LATE DAY* 3

Tree lined. Lovely. The SUV is the only car on the road.

*ELENA (V.O.)
But this is a story about the day
the little girl... grew up.*

*The SUV is struck by a ROCKET PROPELLED GRENADE. It's
engulfed in a FIREBALL, topples, and slides to a stop.*

4 *EXT. ROADSIDE WOODS - SAME TIME* 4

*Hidden, the smoking barrel of an RPG is lowered, held by the
icy teenage girl. Her papa behind her.*

*PAPA (SUBTITLE)
Today my sweet, you are all grown
up.*

He kisses the teenager on the forehead. She's breathing hard, adrenaline pumping. Intense.

*ELENA (V.O.)
It's a different kind of fairy
tale.*

CHYRON: PRESENT DAY

5 EXT. SKY - DAWN 5

A blacked out C17 troop carrier flies over the Atlantic, accompanied by two American fighter jets.

6 INT. C17 JET - DAWN 6

Five FBI Hostage Rescue Team guard a steel shipping container. They're armed and in tactical gear like Navy Seals. They watch the container like hawks.

LOUDSPEAKER (O.S.)
Prepare to land.

7 EXT. HIGHWAY - DAWN 7

The steel container, tarped, rides on a military transport. Blacked out SUVs roll in front and behind.

8 EXT. FORT TOTTEN - DAWN 8

The transport is waved past a check-point by an FBI Agent, and pulls onto the grounds of the abandoned Civil War military base, now patrolled by FBI agents and HRT.

The FBI on the ground watch the container enter. This is a moment they've been preparing for.

9 INT. FORT TOTTEN - ASSEMBLY ROOM - DAWN 9

The container, on casters, is wheeled by HRT into the decrepit assembly room, where three suits await: DIRECTOR OF HOMELAND SECURITY, JOAN BRADBURY, the U.S. ATTORNEY GENERAL HENRY KAWAMOTO, and FBI DIRECTOR REED WELLS.

Wells dismisses the HRT, who take up positions at the exits. He places his hand in the container's biometric lock. It unseals. From inside, a light, then...

Footsteps. Slow. Then, at the door to the container, ELENA FEDEROVA (35) appears. A tiger at the mouth of the cage. Eyes down, she wears an elegant evening gown. Her hands are cuffed, attached to a chain at her middle.

She's shown to a chair at a table. She remains standing. AG Kawamoto moves forward, the other brass hang back --

AG KAWAMOTO
Miss Federova, I'm U.S. Attorney
General Henry Kawamoto.
(nods toward)
Joan Bradbury, Director of Homeland
Security, FBI Director Reed Wells.

Elena tips up her head to take them in. Her eyes dart around the room. Surveying, like a soldier.

DIRECTOR WELLS
Sit.

ELENA
(re: shipping container)
I've been sitting awhile.

Hers is the voice telling our fairy tale.

AG KAWAMOTO
(niceties over)
You were brought here today --

ELENA
Kidnapped.

DIRECTOR WELLS
Expelled into our custody.

AG KAWAMOTO
To discuss one hundred and five
federal criminal charges against
you and your organization, *Christyy
Belyy Tsvet*.

Bradbury flips through an indictment, hundreds of pages --

HOMELAND DIRECTOR BRADBURY
Violation of the Arms Export
Control Act, supplying known
combatants of the United States,
piracy --

ELENA
(shakes her head)
I'm just a businesswoman.

DIRECTOR WELLS
You're a mercenary. You run an army
for hire. You've dodged a lot of
international law enforcement.

(MORE)

DIRECTOR WELLS (CONT'D)

Always one step ahead. But that's over now.

Bradbury drops the indictment on the table. BOOM, it echos like a brick in a cavern.

AG KAWAMOTO

Charges haven't been filed yet. We thought it might benefit all concerned to discuss a plea.

ELENA

In return for?

Wells steps forward, more lawman cowboy than the other two --

DIRECTOR WELLS

Oh, how about your contacts in Angola? Location of warlord Samoud Khan?

(this one rankles him)

The return of one hundred U.S. surface to air missile launchers stolen in April of --

ELENA

And if I decline?

HOMELAND DIRECTOR BRADBURY

You and your prom dress sit in Supermax solitary 23/7 until your mind rots. You don't want to go there. Literally.

AG KAWAMOTO

And no one knows you're here. We've got all the time in the world.

Wells drops a pad and pen on the table. Elena finally sits.

ELENA

(fucked)

Things look very bad for me...

10

INT. ACCESS TUNNEL - MORNING

10

WE SLAM TO: TWO MEN moving purposefully down an empty, dank access tunnel somewhere under New York. They stop. One of the men LOUIE (40), Black, places a brick of plastic explosive on an X on the wall. Both pull on masks.

(The masks are a human face, but pixilated. To fool facial recognition AI.)

Louie checks his watch, then counts down on his fingers 5-4-3. The other man holds a trigger device.

11 INT. BOWERY SAVINGS BANK - DAY 11

Expansive, beaux arts. Business as usual. BOOM! Patrons scream. FOUR GUNMEN inside pull on pixilated masks. A SECURITY GUARD goes for his weapon - instantly a GUNMAN'S pistol is at his head. The security gates are dropped over the windows and doors within seconds, timed to perfection.

12 INT. FORT TOTTEN - ASSEMBLY ROOM - DAY 12

Elena writes. The brass trade a look. This is going smoothly.

13 INT. BOWERY SAVINGS - DAY 13

Louie enters the bank moving fast, points to a BANK EMPLOYEE.

LOUIE

Pen, paper!

Hands shaking the employee gives Louie paper and pen. Louie writes, moves to a surveillance camera, holds up the paper.

14 INT. FORT TOTTEN - ASSEMBLY ROOM - DAY 14

Elena is writing, hunched over the paper as though hiding it. Director Wells's cell rings. He steps away from the others.

15 INT. WAR ROOM - CONTINUOUS 15

Tattered remnants of maps on the walls. Windows look into the Assembly Room. Wells enters --

DIRECTOR WELLS (TO PHONE)

What is it?

16 INT. A.D.I.C. DOAK'S OFFICE - FBI OFFICE - NYC - DAY 16

FBI Assistant Director in Charge (ADIC) JONATHAN DOAK (50), consummate politician, is on the phone. Through the window wall is the bustling FBI New York Field office --

DOAK (TO PHONE)

Director, Bowery Savings just got hit by six gunmen. They sent a message. To you personally. I emailed a screen cap.

DIRECTOR WELLS (TO PHONE)

Just tell me what it says, Doak.

DOAK

"Director Wells. Bow to the Queen."

WTF? Wells checks his email.

17

INT. FORT TOTTEN - ASSEMBLY ROOM - SAME TIME

17

Elena folds her paper, hands it to Kawamoto. He opens it: in flowery letters it says, "CHECK YOUR COAT POCKET."

AG KAWAMOTO

What the hell? What does it mean?

She stares. He checks his coat pocket, stunned to find a small envelope. Director Wells charges in from the War Room --

DIRECTOR WELLS

I think she orchestrated a bank takeover in lower Manhattan.

(re: email)

Is this your little message, lady?
What's the play?

Elena just stares at Kawamoto, who's feeling his guts drop --

AG KAWAMOTO

How did you know this was here?
How'd it get there?

Elena, sitting five feet away, and handcuffed shrugs coolly. "Wasn't me." AG Kawamoto slides a card from the envelope --

DIRECTOR WELLS

Who's the Queen?

AG Kawamoto catches his breath. The card reads, in Elena's flowery script: "I'M THE QUEEN." Elena has a cold smile.

ELENA

As this day goes on one thing will become very clear: you have messed with the wrong woman. By midnight tonight, you will be begging for mercy.

In case anyone thought this was going to be easy, they were sorely mistaken. This is a woman you do not fuck with.

MAIN TITLES

END OF TEASER

ACT ONE

18 EXT. ROAD - UKRAINE - DAY - FLASHBACK 18

The SUV burns. The TEENAGER and her PAPA pull up, survey the carnage, see the charred man behind the wheel.

ELENA (V.O.)
This little girl grew up in a world
of great cruelty. But to her
father, she was a treasure.

But the backseat is empty.

PAPA
The kid...

They scan the surrounding woods. The teenager points --

TEENAGER
There.

A trail of broken blades of long grass. Blood.

ELENA (V.O.)
They did everything together. Thick
as thieves.

PAPA
Good girl.

Papa and the teenager follow the trail.

19 INT. FORT TOTTEN - ASSEMBLY ROOM - PRESENT DAY 19

Elena watches the brass, through the window of the war room --

20 INT. WAR ROOM - SAME 20

Wells, Bradbury and a furious Kawamoto, hold the card --

AG KAWAMOTO
This didn't just appear. One of
your people on my security detail
is in her goddamn pocket.

HOMELAND DIRECTOR BRADBURY
Let's table the panic attack.
Reset.

Wells agrees. As a TECH wheels in a large monitor. Turned on, it displays four video sources from EXTERIORS OF BANK #1.

21 INT. FEDERAL PENITENTIARY - VISITOR'S AREA - MORNING 21

Waiting at a picnic table is a woman in a dark suit, VALERIE TURNER, Val, (35).

A BUZZER. A gate opens allowing in jump suited prisoners. Val sees convict ELGIN TURNER (35), Black. He carries a manila envelope. Her heart breaks a little.

Elgin approaches reluctantly, but when he's in front of her he can't help but smile.

VAL
Hey, baby.

ELGIN
Hey.

They embrace, but he turns away from a kiss. She's on alert.

VAL
What's up?

He sits, can't get to it. She watches him intently.

ELGIN
How's your mom?

VAL
(indicates the envelope)
This about the appeal?

He instinctively pulls it back a little --

ELGIN
Can I just get a little news of the
outside world?

VAL
Her hip's better. Elgin? Talk to
me.

He takes a breath. Then --

ELGIN
How long have you been my girl?

That's not a good sign.

VAL
Since the swing set at P.S. 15.

ELGIN

(aching)

Then you've got to know I'd never do anything to hurt you. And I need you to consider that doing this is helping you.

Hands her the papers --

VAL

You're scaring the hell out of me.

She checks the envelope: from a lawyer. She opens it. The words we see are: "Dissolution of marriage." Her heart drops.

VAL (CONT'D)

No, no way.

ELGIN

It's best for us.

VAL

We said we'd see the sentence through to the end.

ELGIN

We said we'd re-evaluate year to year. It has been a year.

VAL

You're filing an appeal --

ELGIN

Which will fail. And a Federal Agent taking drug money does all ten years of his sentence. You know that.

VAL

So you just decided? Instead of a discussion you'd retain a
(checks the envelope)
-- thousand dollar an hour firm, which I don't know how the hell you pulled that off --

ELGIN

It's for the best.

He rises to go back in. It takes the fight out of her.

VAL
 No, come on.
 (he keeps walking)
 Elgin...

He heads back inside, leaving her gut-punched.

22 INT. FEDERAL PENITENTIARY - PROPERTY DESK - DAY 22

The PROPERTY CLERK returns a tray holding a purse, a walkie, an FBI badge and a gun in a holster. Val, stunned, signs for them --

PROPERTY CLERK
 Have a good one, Agent Turner.

VAL
 (rueful)
 Yeah. I'll do that.

She puts the gun on her hip, turns on the radio --

RADIO
*All units, 91 new takeover, 130
 Bowery --*

Val boxes up her emotions and moves out --

23 EXT. BOWERY SAVINGS BANK - DAY 23

Crime Scene tape is going up. NYPD is pushing onlookers away from the scene.

AGENT ANTHONY FLOWERS (30), Black, buttoned up, in an FBI windbreaker, is coordinating with an NYPD UNIFORM SERGEANT --

AGENT FLOWERS
 Forward Command Post is setting up
 on Grand. ESU can stage there.

The Sergeant heard what he was after, heads off. Val's pulled up, pulling on her FBI windbreaker, all business --

VAL
 Bank Squad? Robbery Crew?

AGENT FLOWERS
 On their way. And the Task Force is
 canvassing for any surrounding
 surveillance footage. Command Post
 is setting up this way.

Where he tries to lead, but she heads the opposite direction. Purposefully. He follows.

VAL
The explosion?

AGENT FLOWERS
It was set off under the bank. In an old electrical access tunnel that Con Ed didn't know existed anymore. It's totally imploded.

VAL
So, the bad guys aren't getting out that way. Getaway car?

AGENT FLOWERS
Looking for it. So far, nothing.

Val, taking in the surroundings, steps into mentor mode --

VAL
Six gunmen? No discernible way out. On a Wednesday? What day's their delivery?

AGENT FLOWERS
Head of bank security said they get their cash on Friday.

VAL
So, right now there's probably no more than thirty grand in there. Six gunmen blew their way in for five grand apiece?

AGENT FLOWERS
(shrugs)
Not sure any of them are named Einstein.

VAL
(another thought)
Maybe the safe deposit?

AGENT FLOWERS
We can look into that. From the Command Post.

She eyes him.

VAL
Stop trying to drag me away, Anthony.

AGENT FLOWERS

The boss is on his way, you two aren't interacting well, and... I sense you're running a little hot this morning?

Val has to concede this.

AGENT FLOWERS (CONT'D)

So, if we're out of sight, like, at the Command Post, maybe we can avoid some tension.

VAL

If he stays out of my face, we can.

AGENT FLOWERS

He's allowed to give you orders.

VAL

And I can call him dangerously stupid, if that's what I see --

AGENT FLOWERS

Not anymore. When you were a supervisor, yes. But that's over.

(conciliatory)

I get that you're adjusting, settling into this different role --

VAL

This demotion, Anthony. Call it like it is.

AGENT FLOWERS

It's been a year --

Said as an FBI car pulls up --

AGENT FLOWERS (CONT'D)

Oh, man...

ASAC ATILIO VILLALOBOS (45) gets out. Villalobos sees them. Not thrilled. Approaches. Gets in close to Val.

ASAC VILLALOBOS

You two, leave. Work it from the office.

He moves off. Val takes the punch. Flowers' head drops.

Val with Flowers, driving back to the office. Awful quiet.

AGENT FLOWERS

Who could have seen that coming.
 (she drives, silent)
 I know I'm supposed to keep my
 mouth shut, watch and learn, but
 dammit, all I'm learning is how to
 get sent home early from active
 scenes.

More silence.

VAL

He filed for divorce.

Shows the envelope. Flowers sags, feels terrible. But...

AGENT FLOWERS

You know what? Good.

She puts a finger up to him.

VAL

Anthony. Do not.

Silence.

25

INT. FORT TOTTEN - ASSEMBLY ROOM - DAY

25

Bradbury stands in front of Elena. Diplomatic.

HOMELAND DIRECTOR BRADBURY

This may have begun a little too
 one sided.

ELENA

(cold smile)
 Unless you were also brought here
 in a box.

AG KAWAMOTO

Maybe we weren't clear that
 cooperation from you gets
 cooperation in return.

HOMELAND DIRECTOR BRADBURY

We can start with something easy.
 In the "course of doing business"
 in Afghanistan, your organization
 appropriated US assets.

ELENA

Half a billion. CIA cash.

HOMELAND DIRECTOR BRADBURY
 A big step in the right direction
 would be to return it.

Elena "checks her pockets."

ELENA
 I don't have it on me.

Wells now steps up, jaw tight.

DIRECTOR WELLS
 NYPD and FBI have the bank
 surrounded. Your people will not
 get out. The stunt fell flat.

ELENA
 (shrugs)
 Maybe the next one will have the
 punch I'm looking for.

Next one? The brass are cold.

26

INT. CITIBANK - 34TH + BROADWAY - DAY

26

A pleasant morning. RONA (35), Caribbean, with a feline energy, fills out a deposit slip, but her eyes are on the Bank Manager, ROBERT LAWTON (50), white, walking out two customers, DAWN and ROMULUS ELLINWOOD (35), Black.

LAWTON
 ("contrite")
 See, whether it's a glitch in the
 autopay or you actually neglected
 to pay the bill --

ROMULUS
 (containing his fury)
 It was on autopay --

LAWTON
 All the credit company sees is a
 missed car payment. Our hands are
 tied.

DAWN
 Over one payment?

Lawton shrugs. Rona watches him drop their paperwork in the trash. He likes this. A man enters, DIEGO (25) sweaty, face like a ferret. Rona makes eye contact. He nods, but her face shows some concern. He's awfully twitchy. Her phone buzzes.

RONA (TO PHONE)

Hi mom.

27 INT. BOWERY SAVINGS BANK (HEREAFTER BANK #1) - SAME TIME 27

Louie is actually the caller. He's in the SAFE DEPOSIT ROOM with one other team member, who is setting up the arc torch.

LOUIE (TO PHONE)

10, 9, 8 --

28 INT. CITIBANK - 34TH + BROADWAY - SAME 28

Rona listens to the countdown, making eye contact with Diego. And another WOMAN entering the bank.

29 INT. VAL'S CAR - DAY 29

Still silent. Then --

AGENT FLOWERS

I'm just saying, maybe it's an opportunity to move on.

VAL

(sharp)

You don't "move on" from someone you're connected to in your bones.

AGENT FLOWERS

Have you considered maybe that's why he confessed? Because he feels the same and wanted to give you a way out?

VAL

We've been together since we were five.

AGENT FLOWERS

-- he also knows he's the reason you got busted down to street agent, knows the job will never believe you weren't involved as long as you're still married.

VAL

They can go to hell.

AGENT FLOWERS

But they won't. You will, though. One demotion after another, until you can chart a spiral from --

(hand high)

(MORE)

AGENT FLOWERS (CONT'D)

-- first Black female supervisor in
the criminal branch of the New York
office --

(hand lower)

-- to field agent to, eventually --

(hand low)

-- "lady in the basement who can
show you where the staples are."

She fumes. PRELAP: RAATATATATATAT!!!

30 INT. CITIBANK - 34TH + BROADWAY - (HEREAFTER BANK #2) - DAY 30

A SNOW WHITE MASKED GUNMAN charges in, sprays the ceiling
with GUNFIRE. Diego, the WOMAN and Rona pull on masks.

RONA

Everyone, hands where we can see
them!

The bank is locked down with the precision of Bank #1. Rona
scans, doesn't see who she's looking for --

31 INT. LAWTON'S OFFICE - DAY 31

Rona surveys the room. No one.

UNDER THE DESK: Lawton hides, terrified, sliding out a side
desk drawer to access the one beneath it. He quietly removes
a BURNER PHONE, puts it in his pocket. POWPOW!!! TWO BULLETS
RIP THROUGH the desk top. Lawton scampers out --

LAWTON

Don't shoot! Don't shoot!

32 INT. VAL'S CAR - DAY 32

Silence. Then --

VAL

I am an honest goddamn agent. Did I
hide Elgin's identity when he
popped on that wire? No, I went to
my ASAC within the hour, reported,
"my husband may be involved in my
case." And for that, they want to
muscle me out?

AGENT FLOWERS

No one can fathom doing the right
thing, like that.

VAL

So, I must be hiding something. Nonsense. Ever hear of the old time bootlegger Luther Darnell? I grew up next door to his grandkids. Nice guys. Stone criminals, like their grandfather. Next door to them, the Baileys. Dad was a Captain in the Three-nine precinct. And my dad was Uniform patrol in Queens thirty years. Cops, Criminals. Down every block in my neighborhood. So, I know crime, but made a choice to go the other way. Elgin did too... but he slipped. I still don't know exactly why. Until I do, he does not get to dump this marriage. And until the Bureau accepts my word they will get the street fighter side of my upbringing. If that hampers your precious career, get the hell out of the car right now.

Softly, the RADIO sounds.

AGENT FLOWERS

Val, this is just me being honest --

SHE SLAMS THE BREAKS, SPINS TO A STOP. Flowers is stunned --

AGENT FLOWERS (CONT'D)

You're seriously throwing me out of the car?

She shushes him, turns up the radio.

RADIO

All units, 91 New takeover at the Citibank 721 34th St.

AGENT FLOWERS

Another bank...

VAL

It's two blocks away. I plan to respond. Got a problem with that?

Flowers shakes his head. No ma'am. Val hits the gas, spins the car. She's getting back in the game.

FADE OUT.

END ACT ONE

ACT TWO

33 EXT. WOODS - DAY - FLASHBACK 33

The terrified eleven year old girl runs through the woods, glances over her shoulder, runs harder.

A HUNDRED YARDS BACK - the teenager and her Papa give chase. The teenager is focused, fierce.

ELENA (V.O.)

This girl, she knew, when that trigger was pulled, that her life would never to be the same. She would need to become more like an animal, a hunter.

34 INT. WAR ROOM - DAY 34

Director Wells is on the phone. Behind him the monitor showing bank #1. The veins in his forehead are prominent.

DIRECTOR WELLS (TO PHONE)

How many inside?
(he hears, nods)
Keep me up to the minute.

Wells walks out of the War Room, into --

35 INT. FORT TOTTEN - ASSEMBLY ROOM - CONTINUOUS 35

Kawamoto and Bradbury wait in front of Elena. Wells approaches. Containing his fury.

DIRECTOR WELLS

Two takeover bank robberies in half an hour? That'd be a hell of a coincidence.

ELENA

I don't read you as a man who believes in coincidence.

He suppresses his rage --

DIRECTOR WELLS

You don't think we have resources for two banks? We do.

ELENA

That's very good for you.

Cool as can be.

36 INT. BANK #2 - DAY 36

Rona, Diego and crew collect cell phones from the hostages. Lawton hands over his iPhone. Not the burner. Rona moves on.

37 EXT. BANK #2 - DAY 37

Val and Flowers are outside the Citibank robbery as another NYPD UNIFORM SERGEANT, BETTINA CRUZ arrives.

VAL

Command Post on 32nd. And another ESU team.

NYPD SERGEANT CRUZ

I already got word from the Inspector at Mid-town North. She's sending their Unit.

(radar up)

So, Agent, this is... ? Just a busy day in the city?

VAL

Far as we know.

A CNN news truck is pulling up --

VAL (CONT'D)

Keep them back.

Cruz nods, moves off, as again, crime scene tape goes up and onlookers are herded back. Val has something on her mind, shoots a look at Flowers, who's gun shy around her --

AGENT FLOWERS

I didn't say a word.

VAL

I know this bank. Solomon Santillana has seventy million in here.

AGENT FLOWERS

Cartel guy. About two years back.

She heads back to the car, Flowers follows --

VAL

I led the RICO case that put him away. Word was he had five safe deposit boxes here with diamonds, gold coins and crypto recovery codes.

AGENT FLOWERS
It wasn't seized?

She's at the trunk, pops it. Takes out a laptop. Opens it.

VAL
Forensic accountant could never
connect the dots. But it's his.

AGENT FLOWERS
And he's hitting two banks to get
to it?

VAL
The first a smoke screen for the
second? Smarter than just hitting
one.

She's typing --

AGENT FLOWERS
So... what're we doing?

She's opening an encrypted file --

VAL
Getting the number for his burner
phone.

AGENT FLOWERS
He's in a Level 5 Federal Pen.

VAL
(yes)
Yazoo City. But he's resourceful.

AGENT FLOWERS
How do you have his number?

VAL
I'm resourceful too.

She dials her cell.

38 INT. YAZOO CITY FEDERAL PENITENTIARY - DAY 38

A HUGE PRISONER holds a burner phone, moves down the tier --

39 INT. SANTILLANA'S CELL - DAY 39

An apartment. Kitchen, king bed, flat screen and home
recording studio. SOLOMON SANTILLANA, (30) - wily,
industrious, killer - watches footage of Bank #2 on CNN. The
huge prisoner enters, hands over the cell phone --

HUGE PRISONER

Val Turner.

SANTILLANA

Get out of town!

(grabs the phone)

Val, I'm watching you on CNN!

40 EXT. BANK #2 - DAY - (INTERCUT)

40

VAL

You see the bank I'm at, Solomon?

SANTILLANA

Hell yes.

VAL

Is it you? And Bowery Savings?

SANTILLANA

That's the nicest thing anyone's said to me all week.

VAL

Not a denial.

SANTILLANA

Val, I do not have the plums, or the people, to bang two New York banks in one hour, and definitely not from the joint.

VAL

Solomon, you do have...

(eye roll)

...the plums... and the people.

SANTILLANA

Not my business now. I'm about living right, and dropping fire beats.

VAL

No one would touch 34th street without your permission.

SANTILLANA

You give me too much credit.

VAL

Appropriate credit. There was only one person you kneeled to and...

Val's mind just started spinning --

SANTILLANA
You dropped off, Val.

VAL
There is that one person, isn't
there?

SANTILLANA
(deflecting, re: the TV)
You look thin. Too much worrying.

VAL
Is it her? She'd take that bank in
a heartbeat. And Bowery. And...

Santillana runs his hands over his shaved head. He knows who
she's talking about.

SANTILLANA
I always respected you, Val. I
mean, damn, you're the one who put
me away. So, you're smart. But...
remember the last time you tangled
with her?

Val's eyes go wide. He just confirmed something.

VAL
Solomon, what do you know about
this?

SANTILLANA
Good luck, Agent.

He hangs up. Val's wheels are turning. Before she can redial
an FBI car pulls up, its passenger Manhattan A.D.I.C. Doak.
This is the big boss --

AGENT FLOWERS
It's the ADIC.
(running interference)
Why don't you let me get him up to
speed?

But Val charges past him, directly to Doak --

DOAK
Didn't expect to see you here,
Turner.

VAL
First on the scene. Sir, do you
know the name Elena Federova?

He stops. Eyes her. Val reads it, keeps going --

VAL (CONT'D)

Arms trafficker, runs an international organization of soldiers-for-hire known as CBT, Christyy Belyy Tsvet. In Russian it means: Snow White.

Doak hasn't said a word, then --

DOAK

Where's this coming from?

VAL

(reads him)

Is she involved?

DOAK

(mowing past)

What do you know about her?

VAL

Born in Ukraine. Orphaned. Keen military strategist. Loyal to no country. Snow White handled money laundering for Solomon Santillana. And when we picked him up in Bogota Elena Federova tried to kill me. Or, have me killed. Jury's out on who pulled the trigger. I have a five volume Sub-File on her.

Hard to deny the validity here.

DOAK

Head to the office, have it on my desk ASAP.

She does not want to head to the office, stops him.

VAL

Sir, if these two banks are a Snow White operation it's likely a larger strategy's at play. She thinks on a big scale. Like, she may be --

(just a thought here)

--hitting more banks. I'd suggest putting a 91 Prevent Defense on --

DOAK

On all 765 banks in the city? Madness, Val. Go to the office.

VAL
 (steaming)
 I'm getting real tired of being
 sent to the office.

Doak gets in close --

DOAK
 You dug your own grave.

He moves off. Val seethes. Fuck him. Val looks to see
 Flowers, who quickly averts his eyes.

VAL
 Something to add?

Flowers shows his palms in surrender --

VAL (CONT'D)
 Stay on your toes.
 (re the banks)
 This isn't done.

41 INT. WELLS FARGO - HELL'S KITCHEN - DAY

41

KINGDOM REESE (20), Black, 6'9", in a suit, enters the bank
 with a brilliant flash of sunlight behind him. Then --

DWIGHT (O.S.)
 Hold. One more? Too much flare.

Standing just inside the bank is DWIGHT (30), a Supreme'd out
 white dude, filming on his Canon. Beside Dwight is BYRON,
 Black, (40) fancy jeans, expensive watch.

KINGDOM
 (not into it)
 Can we just do this? I'm walking in
 a bank.

A SECURITY GUARD (35) moves to them, Eastern European --

SECURITY GUARD
 No filming.

DWIGHT
 You got it. Sorry.
 (to Byron, sly)
 I'll keep it rolling.

BYRON
 (to Dwight)
 Just get the look on the teller's
 face when she sees the check.

Dwight surreptitiously films Kingdom and Byron, as Kingdom fills out a deposit slip --

BYRON (CONT'D)

I'd suggest half a smile, Kingdom.
Most folks'd be pleased.

Kingdom forces a smile. We see the check, with the emblem of the NEW YORK KNICKS. 2 million.

KINGDOM

Yeah. You know I'm pleased. I just want the message clear.

BYRON

Your teammates are posting their drip Pateks. You're opening your first savings account. That's a positive image.

KINGDOM

And hoping the teller goes bug eyed at the size of the check? What's that?

BYRON

Branding. "Kingdom Reese is Responsible. And a baller."

DWIGHT

It'll make a dope post.

SECURITY GUARD (O.S.)

Sir, I said no filming.

DWIGHT

Camera's not on, bro.

RAATATATAT!!!! AUTOMATIC WEAPON FIRE. Dwight freezes! There's an M16 at his head, held by the SECURITY GUARD, now in a Snow White pixilated mask. Same as three others in the bank.

INSIDE THE BANK - at a door. A MASKED GUNMAN stamps a pea sized piece of plastique into the lock. He steps back - TRIGGERS IT - POW! It flings open. REVEALING:

42

INT. LARGE SERVER ROOM - CONTINUOUS

42

An extensive bank of servers. A SNOW WHITE HACKER - moves in, opens a laptop. Plugs into the server.

BACK INSIDE THE BANK - a SECOND MASKED GUNMAN approaches Dwight, takes his camera, replaces it with a fragmentation grenade. Pulls the pin.

SECOND MASKED GUNMAN
Hold that for me. Don't let go.
Or... boom.

Dwight is shitting. Kingdom and Byron are frozen.

43

EXT. BANK #2 - DAY

43

Val and Flowers are at their car when their radio BLARES --

RADIO
*All units we have a 91 New takeover
at 853 8th Avenue.*

All around them FBI radios are reporting the same. Val makes eye contact with Doak. She raises THREE FINGERS. Eyes him. Three banks. "Put me in coach!" He moves past her. Off Val, absolutely fucking furious.

END ACT TWO

ACT THREE

44 EXT. BANK #2 - DAY 44

Doak is moving, on the phone --

DOAK (TO PHONE)

The Bank Squad from White Plains is
already rolling. Ten minutes out.

He hangs up as he rushes past Val --

VAL

Flowers and I can coordinate.

DOAK

(an impossible notion)

If there's a *fourth*, respond to it.
Until then, leave.

Doak moves on.

45 INT. BANK OF AMERICA - UES - (HEREAFTER BANK #4) - DAY 45

As the teller, BELINDA, (30) counts out --

TELLER

Twenty, forty, sixty, eighty, and --

The GHANAIAN PATRON (40) is pressing a quarter sized piece of
putty onto the bullet proof teller window.

TELLER (CONT'D)

Sir, is that... gum?

He shakes his head. Pulls on a pixilated mask - hits a
trigger and the bullet proof glass EXPLODES.

46 INT. WAR ROOM - DAY 46

Two monitors show surveillance and news of Banks #1 and #2.
The brass watch the tech bring in A THIRD MONITOR as --

RADIO

*All units we have a 91 New Takeover
at the Bank of America, 1300 East
86th street.*

Wells looks down at the radio on a desk. He grabs it --

AG KAWAMOTO

What does that mean? They said a
different address a second ago.

DIRECTOR WELLS
Dispatch, repeat that call.

RADIO
*All units, 91 New Takeover at 1300
East 86th street.*

HOMELAND DIRECTOR BRADBURY
It's a fourth bank.

46A INT. BANK #2 - DAY

46A

CLOSE ON A FINGER - twitching on the trigger guard of an automatic rifle. Literally an itchy trigger finger.

It's Diego, watching five hostages who are seated against the wall. He stares at one - A PREGNANT WOMAN - who's terrified.

RONA watches Diego, sees him SNIFF, then wipe his nose. She gets on the phone --

47 INT. BANK #1 - SAFE DEPOSIT ROOM - INTERCUT

47

Louie works the arc torch, in a welders mask, sawing open a safe deposit box door. ANOTHER GUNMAN approaches, taps his shoulder, whispers in Louie's ear, hands him the phone.

LOUIE (TO PHONE)
Yes.

RONA (TO PHONE)
Diego is high.

Louie absorbs this. Not good news.

LOUIE (TO PHONE)
Contain him.

RONA (TO PHONE)
Is that how she would handle it?

LOUIE (TO PHONE)
Diego is not her brother. He's yours. Contain him.

Rona hangs up. She moves to Diego. Leans in --

RONA
Watch the doors. I'll watch them.

DIEGO
Why?

RONA
You're staring at that woman.

DIEGO
She reminds me of Charlotte. And so what?

RONA
(leans in close)
You're high. You put us all at risk. If you argue I shoot you in knee, and cuff you to the toilet for the police.

He notices her sidearm aimed at his knee.

DIEGO
Piss off.

He moves away, as directed. Rona watches the hostages. Sighs.

48

EXT. BANK #4 - DAY

48

Val screeches up with Agent Flowers, who's on the phone. They're approached by NYPD SERGEANT ZHE LI (40).

VAL
Just got a report they used live ordinance. Bomb Squad?

SERGEANT ZHE LI
Closest unit is stuck on the bank in the Bowery. Next closest is in snarled traffic on the West Side Highway.

AGENT FLOWERS
(cups the phone)
Newark, New Haven and Boston are sending SWAT teams.

SERGEANT ZHE LI
When's the last time New Haven and Boston backed up New York SWAT?

VAL
2001?

SERGEANT ZHE LI
(close to Val)
Is that what we got here? Terrorist attack?

VAL
I wish I knew.

SERGEANT ZHE LI
Does anyone? My people are getting
squirrely. Like, when's the other
shoe gonna drop?

Good question. Val's phone buzzes, she checks the display,
doesn't recognize the number --

VAL (TO PHONE)
Agent Turner.

BAGNALL (ON PHONE)
Hello Mrs. Turner, this is Michael
Bagnall. I'm representing Elgin in
your divorce proceedings.

VAL (TO PHONE)
Wow. Okay. You have abysmal timing.

BAGNALL (V.O.)
(ironic)
Is there really ever a *good* time
for this kind of thing?

51 INT. CHASE BANK - 2ND AVENUE - (BANK #5) - DAY 51

A YOUNG GUY in line is totally engrossed in his phone,
reading about the four banks. Hears, "AHEM." He turns.

Two women, one man, stand behind him in Snow White pixilated
masks, and ear protection. One of them points to a FLASHBANG
by the teller window as BANG!!! WHITE LIGHT FILLS THE ROOM.

52 EXT. BANK #4 - DAY 52

Val paces --

BAGNALL (ON PHONE)
We were hoping you'd have the
opportunity to return the papers to
the firm this afternoon --

Val DIRECTS two Subordinate Agents --

VAL
I don't see any urgency --

BAGNALL (ON PHONE)
We can discuss in person --

AGENT FLOWERS

Val.

She turns. Flowers, stunned, holds out the radio. Val forgets about the phone call, hearing --

RADIO

*All units, we have 91 New takeover
82 East Second avenue.*

Cops and Agents all stop and stare at each other. Flowers looks to Val, holds up five fingers. Holy shit.

Just as Doak pulls up, listening to his radio, absorbing the report of the 5th bank. He's stunned.

DOAK

Son of a bitch...

He sees Val. Fumes. Calls out for all to hear.

DOAK (CONT'D)

No one is taking another bank in
the City.

RADIO

*All units, we have a 91 new
takeover, 203 121st Street.*

Bank six. All law enforcement stop, listen. The radio call repeats. They look to each other, look to Doak who has no answer. He makes eye contact with Val. A little desperate.

53 INT. VAL'S CAR - DAY 53

Val arrives at the Fort Totten entrance and is waved through by HRT operators, assault rifles at the ready. She takes it in. What in the fuck? Val drives to where she's pointed.

54 EXT. FORT TOTTEN - DAY 54

Val gets out of her car, Director Wells approaches.

DIRECTOR WELLS

Agent Turner, Director Reed Wells.

Val shakes hands, surveys the operation around her.

VAL

She's here, isn't she?

Off Director Wells, nodding her inside.

55 INT. WAR ROOM - DAY

55

Val stands at the window of the War Room, door closed. She looks into the Assembly Room where Elena sits. In the room are now six monitors showing each of the taken banks.

Behind Val are Bradbury, Wells and Kawamoto who is paging through Val's Snow White SubFile. Longer than he'd like.

AG KAWAMOTO

This SubFile is... extensive.

HOMELAND DIRECTOR BRADBURY

Might have been helpful *before* we nabbed Federova.

DIRECTOR WELLS

We did our homework. Just seems like Agent Turner's done more.

(to Val, re: Elena)

Doak said you might have insight into her endgame.

VAL

Just into her past.

Kawamoto has no time for the report.

AG KAWAMOTO

In a nutshell?

VAL

Money can be a motivator, but so can doling out justice like a sledgehammer.

(an example)

Five years ago a Gambian warlord laid siege to a fishing village and was using rape as a demoralizing tactic. She showed up, out of the blue, with five of her men. Liberated the village within hours.

HOMELAND DIRECTOR BRADBURY

How?

VAL

A spy said the warlord had run out of cigarettes. She sent in two cartons, laced with heroin, and within half an hour she walked in unopposed.

AG KAWAMOTO

So... she just showed up? Bucking
for sainthood?

VAL

She slaughtered them all, so, she's
not concerned about sainthood. It's
just...sometimes it seems personal.

DIRECTOR WELLS

What's it about here?

VAL

Don't know. Yet.

DIRECTOR WELLS

Find out.

Val takes this in --

VAL

Interrogate her?

DIRECTOR WELLS

You know her background. Her
tactics. Use them. Determine her
motive, and see she knows there's
no walking out of here. Questions?

VAL

Why is she wearing that dress?

HOMELAND DIRECTOR BRADBURY

HRT grabbed her heading to a
political fund raiser in Kiev.

VAL

How many casualties?

DIRECTOR WELLS

Zero. Caught her off guard.

AG KAWAMOTO

We've been waiting for a break.
Everyone blows it eventually.

Not what Val expected to hear. She studies Elena --

VAL

She's rarely seen in public,
obsessively cautious, and her
operations are over engineered.
Federova caught slipping? Way out
of character.

AG KAWAMOTO
Or we know what we're doing.

VAL
Or that.

Which Val clearly doesn't believe. Wells steps in.

DIRECTOR WELLS
Let's go.

He opens the door. Val takes a beat, then enters --

56

INT. FORT TOTTEN - ASSEMBLY ROOM - DAY

56

Val absorbs the unique set up: the shipping container, the crumbling room, and, sitting calmly, in a gown, an elusive international criminal whom Val has studied religiously. She prepares to introduce herself when --

ELENA
Agent Valerie Turner.
(makes eye contact)
Took you long enough.

Off Val, processing this unexpected turn.

END ACT THREE

ACT FOUR

57 EXT. WOODS - DAY - FLASHBACK 57

The 11 year old sees a shed behind a farm house, runs for it.

ELENA (V.O.)
*Her father taught the girl
 everything about surviving the
 cruel world.*

*A moment later the teenager and her Papa run up, spy the
 shed.*

ELENA (V.O.)
*He taught her to kill, or she'd be
 killed.*

The papa pulls a buck knife. The teenager stops him.

TEENAGER
*I should have killed them both with
 the rocket.*

She holds out her hand. He gives her the knife.

58 INT. FORT TOTTEN - ASSEMBLY ROOM - DAY 58

Direct pick-up. Val regards her adversary --

VAL
You've been... expecting me?

ELENA
Since I got here.

59 INT. WAR ROOM - SAME TIME 59

*Bradbury, Kawamoto and Wells watch the interview, hearing
 through a speaker, trading looks of surprise --*

AG KAWAMOTO
We have a leak. Bad leak.

DIRECTOR WELLS
Or Federova is just ahead of us.

60 INT. FORT TOTTEN - ASSEMBLY ROOM - SAME TIME 60

ELENA
*Who else could they send? You dug
 into me like a truffle pig.*

VAL
Flattering reference.

ELENA
A compliment. You're impressive.

VAL
That why you tried to put a bullet
in my head?

ELENA
Tried? That bullet went right where
it was aimed. It was an
introduction, a calling card.
Solomon was untouchable, until you.

Val studies Elena.

VAL
You knew I'd dig out that bullet,
and trace it?

ELENA
When it comes to recruitment, I
play a long game.

Val smiles --

VAL
You may be a little dazed from your
ride in the shipping box. I'm not
here for a job interview. This is
me, offering you, an opportunity --

ELENA
-- to help myself? Please. Don't.

VAL
-- to communicate your goals. For --

ELENA
-- leniency with a judge, or some
nonsense. You've studied me, when
do I ever negotiate?

VAL
So, there's no plan here? The bank
take overs are... terrorism?

ELENA
Terrorism? Now you're dazed. But
divorce will do that. Sorry.
Pending divorce. Don't mean to jump
the gun.

Val stares at Elena, evaluates her opponent.

ELENA (CONT'D)

You looked into me, I looked into you. I know what you're thinking - "I just got the papers. How could she know?" Your husband's been discussing it with convicts on his tier. Who are easily bribed, as you can imagine.

VAL

You've been looking into *my* husband? For awhile, apparently.

ELENA

You looked into mine.

VAL

Sergey Vodianov was part of a criminal organization.

ELENA

So was Elgin Turner.

Touché.

ELENA (CONT'D)

For what it's worth, I never found anything close to what you were accused of: shielding Elgin from prosecution.

VAL

And I never found evidence it was you who poisoned Sergey.

Elena goes quiet. This is painful territory. She rubs her thumb over a tattoo on her wrist: a small outline of a dove.

ELENA

A baseless rumor. He was the love of my life.

VAL

Same.

A moment of common ground.

ELENA

You even turned your guy in. You'd think a sense of duty that acute would be rewarded, as opposed to punished.

(MORE)

ELENA (CONT'D)

But you just can't let go, even if
it destroys you.

(then)

I know the feeling.

Val stares at her --

VAL

If you looked into me you know I'd
never be recruited. So, if is this
about intimidation you picked the
wrong gal.

Elena smiles, leans forward --

ELENA

I have a little story to tell you,
a fairy tale.

And now we realize this is to whom Elena has been telling her
story. Which continues:

61 INT. SHED - DAY - FLASHBACK

61

*The teenage girl enters the shed, finding the terrified 11
year old on the ground --*

GIRL

Please...

*The teenager grabs the girl by her shirt, hoists her up,
plants her into the wall, holding up the knife.*

GIRL (CONT'D)

Please don't hurt me.

*Their faces are inches apart. The teenager then drives the
knife into the gut of the younger girl.*

62 INT. FORT TOTTEN - ASSEMBLY ROOM - DAY

62

A moment as Val absorbs what she's heard.

VAL

Are you telling me this to prove
you're a stone killer? That's well
documented.

ELENA

I'm telling you this story...

She begins to unbutton the corset of her dress --

ELENA (CONT'D)

Because you worked so hard to know me. But you know nothing.

She bares her stomach - and an old, jagged scar.

63 INT. SHED - DAY - FLASHBACK

63

We now see that the 11 year old with a knife in her gut, blood pouring into her hands, is Elena. It was her father who was killed. She was the hunted in this story.

64 INT. FORT TOTTEN - ASSEMBLY ROOM - DAY

64

Val takes this story to heart. As Elena buttons up.

VAL

Why is it important that I know the "real" you?

ELENA

Because you're going to help me. And you should know who you're helping.

VAL

A single mother. I didn't know that until now.

Elena stops buttoning, puts her hand over her midriff.

VAL (CONT'D)

I saw tiger stripes. From pregnancy. Where's the child?

Elena looks up, didn't mean to reveal this. Or... did she?

ELENA

Safe.

VAL

Sergey's?

She instinctively touches the dove tattoo --

ELENA

Yes.

VAL

Tell me what you want to accomplish. We can work something --

ELENA

-- this again.

VAL
Until we know what you want --

ELENA
(enough)
My attorney is James Glover. I'd
like to speak with him.

Val casts a quick glance to the War Room where Wells shakes his head. No lawyers.

VAL
This operation, is it like
Malaysia, or Congo?

Elena looks at Val, smiles.

ELENA
Now you're asking good questions.

Val absorbs this --

VAL
There's another bank about to get
hit.
(should have known)
Snow White and the seven banks?

Elena doesn't deny it.

ELENA
Keep asking good questions. Stop
fighting me like these suits. Or
someone is going to get hurt.

65 EXT. BANK #2 - DAY

65

Flowers pulls up, gets out. Doak waves him over.

DOAK
Bird-dog me. Anything I need, you
do.

Flowers nods, as Doak pushes past him, approaching a just arrived troop carrier that's expelling a battle ready HRT - fully armored, automatic rifles. Doak shakes hands with their COMMANDER, O'CONNOR. Flowers takes in the HRT, and the big guns. Something's up.

66 INT. BANK #2 - DAY

66

Peering between blinds, Rona, mask up exposing her face, watches Doak and the HRT Commander. She's on her cell --

RONA (TO PHONE)
They're here.

67 INT. BANK #1 - DAY - INTERCUT

67

Louie, mask up, oversees the cutting into the safe deposit --

LOUIE (TO PHONE)
It won't be long now.
(then)
You're tense.

RONA (TO PHONE)
No plan is perfect.

She looks down the block. Crowds. Looks over at Diego. He's rocking back and forth.

LOUIE (TO PHONE)
You're looking at the crowd. And watching Diego. He'll be fine.

She smiles. He reads her mind.

LOUIE (TO PHONE) (CONT'D)
Pretty soon, we're going to be like a corduroy pillow.
(she's quizzical)
Making headlines.

She sighs, smiles, at the painful joke. Which he loves. She sees a line of news trucks --

RONA (TO PHONE)
I think we already are.

LOUIE (TO PHONE)
Think about the goal: together. Forever.
(she sighs)
Stay cool, my love.

He hangs up. She breathes. Pulls down her mask, walks by the hostages against the wall, passing Lawton, bank manager. When she's gone, Lawton uses his burner phone to secretly text.

68 INT. WAR ROOM - DAY

68

Val and the brass, she references the SubFile --

VAL
Malaysia was revenge against Bentong Kali.

HOMELAND DIRECTOR BRADBURY
Gangster. Racketeer.

VAL

He stiffed her on a shipment of Tec
Nine automatics. She raided seven
of his properties. Took computers,
flash drives, photographs. Each
compromised some part of his
organization until the whole thing
disintegrated. Nothing he could do.

AG KAWAMOTO

(re: the monitors)

And that's what she's doing here?

VAL

I don't know what she's doing here.

AG KAWAMOTO

(pointed, close to fury)

Useless theory.

Bradbury steps between Val and Kawamoto --

HOMELAND DIRECTOR BRADBURY

How are neighborhood banks
strategically important? That
aren't being robbed, just held.
None of her people have tried to
leave.

VAL

Maybe the last one will clue us in.
It'll be an escalation.
(then, lightbulb)
It'll be the biggest bank in New
York.

AG KAWAMOTO

The Federal Reserve. Is this crazy
bitch after the Federal gold?

DIRECTOR WELLS

That *would* be a statement.

VAL

But how could she steal six
thousand tons of bullion? It must
be something else.

(then, to Wells)

Dignitaries tour the reserve. Who's
there?

Wells pulls out his phone, starts dialing --

DIRECTOR WELLS
Son of a bitch...

Val heads out --

VAL
We should divert the FBI SWAT team
coming in from Boston to the
Reserve, I'll meet them there.

AG KAWAMOTO
Now *she's* in charge?

VAL
(snaps)
I'm filling a vacuum.

Kawamoto looks to Director Wells. "Are you letting her pull
this shit?" Wells looks to Val...

DIRECTOR WELLS
Go.

END ACT FOUR

ACT FIVE

68A INT. FEDERAL RESERVE - DAY 68A

A Saudi businesswoman AMEERA OJJEH (37) is hustled down the hallway with her triplet daughters ABIDA, ABIA, and ADARA (10) by ISIAH ESPENZA, (50) Federal Reserve security chief --

ESPENZA

Ma'am, I assure you this is just a precaution. I wish I knew more.

AMMERA OJJEH

We could just leave --

ESPENZA

When the FBI Chief says get all visitors to the Citadel, that's where you got to go.

They enter --

68B INT. THE CITADEL - CONTINUOUS 68B

A safe room, steel doors.

ESPENZA

This is literally one of the safest places in America. I'll be back asap.

The doors closes with a thud.

ABIDA

Mommy? What's happening?

AMMERA OJJEH

I don't know, baby.

69 EXT. VAL'S CAR - DAY 69

Ripping down the Cross Island Parkway --

VAL (O.S.)

(urgent)

Anthony, I need Doak --

70 INT. COMMAND CENTER - BANK #2 - DAY - INTERCUT 70

Agent Flowers is on the radio, watching Doak on a call, running his hands through his hair, furious --

AGENT FLOWERS (TO RADIO)
(quiet)
He's on with Director Wells. The
topic is you.

Doak walks by Flowers --

DOAK (TO PHONE)
-- the logic of her dictating any
element of this operation is...
(gets chewed)
... yes sir...

He continues past Flowers --

AGENT FLOWERS (TO RADIO)
And however much Doak didn't dig
you before, we're in new territory.

VAL (TO RADIO)
Just make sure the Swat Team from
Boston --

AGENT FLOWERS (TO RADIO)
-- is heading to the Federal
Reserve. I already heard him order
it. I'm coordinating. And all
visitors are locked down.
(even quieter)
Doak is having HRT retake 34th
street.

He must be fucking kidding --

VAL (TO RADIO)
He just can't wait to see what the
full play is, has to go in guns
blazing. This is "dick measuring."

Flowers turns down the radio so no one overhears Val, seeing
Doak authoritatively task the HRT --

AGENT FLOWERS (TO RADIO)
Yeah, I'll keep that to myself.

Val shakes her head, sighs.

VAL (TO RADIO)
Wear your vest.

Which is already on under his windbreaker.

AGENT FLOWERS (TO RADIO)
Way ahead of you.

71 EXT. CROSS ISLAND PARKWAY - DAY 71

Blue lights blazing Val speeds toward the city. She looks, sees in the front seat, divorce papers. Throws them in back.

VAL
Not today...

72 INT. COMMAND CENTER - BANK #2 - DAY 72

Doak, Commander O'Connor, other Agents, Flowers watch the feed of HRT Team Leader JIM CARR go-pro. He leads a three member team through a dark utility tunnel.

73 INT. UTILITY TUNNEL - SAME 73

Bare pipes and snarls of utility cable, lit only by headlamps and shadow from grates overhead.

TEAM LEADER CARR
Coming up on the entry point.

In a utility room, off the main corridor --

74 INT. COMMAND CENTER - BANK #2 - SAME 74

Doak and the agents watch, tense. It's like the Situation Room photo of Obama watching the take-down of Bin Laden.

They see the HRT enter a UTILITY ROOM with coiled water main piping. High in the corner is a grate leading to a ventilation system.

TEAM LEADER CARR
I see the vent.
(good news)
With a ladder inside. This'll be a quiet climb.

75 INT. BANK #2 - DAY 75

Rona patrols the hostages. She passes Lawton. He looks into his office at an AC return at the base of the wall. This is where the HRT will enter.

76 INT. UTILITY ROOM - DAY 76

Team Leader Carr climbs the water main piping to reach the AC vent. It's covered by a grate, secured by a padlock. HRT PAULSON hands up a bolt cutter. Carr fastens the cutter's jaws around the lock's shackle, about to cut, when --

HRT PAULSON
 (hushed)
 Stop!

Carr freezes.

HRT PAULSON (CONT'D)
 The light?

Paulson indicates a reflection on the stainless lock shackle.
 A blinking, red light.

Carr leans over to see it's coming from behind the curve of
 the water main pipe. He leans further and sees the source: AN
 EXPLOSIVE DEVICE --

77 INT. COMMAND CENTER - BANK #2 - SAME 77

COMMANDER O'CONNOR
 Get the hell out of --!!

78 INT. UTILITY ROOM - SAME 78

BOOM!!! IT DETONATES!

79 INT. BANK #2 - SAME 79

Lawton and the hostages SCREAM -- Rona doesn't flinch.

80 INT. UTILITY ROOM - SAME 80

The RUPTURED water main GUSHES. The HRT scramble out.

81 INT. COMMAND CENTER - BANK #2 - DAY 81

Doak seethes, watching the chaos on the monitors. Sees Team
 Leader Carr on the feed from Paulson's go-pro --

TEAM LEADER CARR (ON MONITOR)
 We're all good. Everyone's out.
 But... we walked right into it.

Doak says nothing as out the window a manhole BLOWS FROM A
 GUSHER OF WATER. Barks --

DOAK
 Get the city to turn off the damn
 water.

82 INT. BANK #2 - DAY 82

Rona walks along the seated hostages, stops at Lawton.

RONA

Do we seem sloppy to you?

(Lawton shakes his head)

Do you think we don't know this bank? The layout? The structure beneath it? Who works here? Their habits, personalities? Who's quiet, who's smart, who thinks way too much of himself, and might play big shot, texting the FBI with the burner he keeps to communicate with his mistress?

Holds out her hand. Snaps. From his coat sleeve he hands it over. She gets in close.

RONA (CONT'D)

No more heroics, Mr. Lawton.

Her phone BUZZES. She moves away. Answers.

83

INT. BANK #1 - DAY - INTERCUT

83

LOUIE (TO PHONE)

Smooth as silk. No reason for stress.

RONA (TO PHONE)

No.

Said with an eye on Diego who has wandered back over to the hostages.

LOUIE (ON PHONE)

One step closer.

She sighs. Moves fast seeing --

DIEGO on his knees in front of the pregnant woman --

DIEGO

You were terrified, weren't you?
Good.

There's a hand on his shoulder. Rona. She guides him away.

RONA

Last warning, Diego.

He snorts. The pregnant woman is shuddering with fear.

84 EXT. SWAT TRUCK - DAY 84

Boston SWAT TEAM LEADER is on the phone with Agent Flowers.
As the truck takes a HARD TURN onto Liberty Street --

BOSTON SWAT TEAM LEADER (TO PHONE)
Rounding onto Liberty, Agent. Ten
seconds out.

85 INT. COMMAND CENTER - DAY - INTERCUT 85

Flowers is on the other end --

AGENT FLOWERS (TO PHONE)
Copy that.

VAL (ON THE RADIO)
Flowers, come in. ETA on Boston
SWAT.

He grabs the radio --

AGENT FLOWERS (TO RADIO)
Pulling up to the Reserve.

86 EXT. MANHATTAN STREET - DAY 86

Val is racing toward the Federal Reserve --

VAL (TO RADIO)
Same. Tell them to communicate only
with me or Security Chief --

AGENT PAYTON calls to Flowers from across the Command Center,
he holds a radio. He hasn't heard the previous, just relaying
information --

AGENT PAYTON
Flowers, you're handling Boston
SWAT?

AGENT FLOWERS (TO RADIO)
Hold a beat, Val.

Flowers nods for Payton to continue --

AGENT PAYTON
Their Team Leader just relayed
they're still outside Teterboro.
They're an hour out at least.

Flowers swallows. Oh fuck...

VAL (ON RADIO)
Anthony?

AGENT FLOWERS (TO RADIO)
Val, problem --

VAL (TO RADIO)
(gets it right away)
Someone pulled up to the Federal
Reserve but it is not Boston SWAT?

AGENT FLOWERS (TO RADIO)
Watch your ass, Val!

87 EXT. FEDERAL RESERVE BANK - DAY

87

An "FBI SWAT Team" charges up the front steps of the Federal Reserve, with assault rifles and tactical gear. They're approached by security chief Espenza --

ESPENZA
I'm Security Chief Espenza --

He sees that the SWAT are all wearing Snow White pixilated masks, and there's a gun to his head --

SNOW WHITE SWAT
Inside.

88 INT. VAL'S CAR - SAME

88

Val's tearing around the corner, skids to a stop. She jumps out, sprinting, gun up --

VAL
Freeze! FBI!!

But the Snow White "SWAT" are already inside, the last one in turns and gives her a salute as the entrance is sealed. Val's shut out. Shit.

END ACT FIVE

ACT SIX

89 INT. BANK #3 - DAY

89

Kingdom Reese seated beside Dwight, who's shaking, holding the hand grenade --

DWIGHT
My hands are sweaty.

KINGDOM
You're alright.

DWIGHT
What if it slips? What if --

KINGDOM
Dwight, little story: my dad worked nights in the city morgue, hauling bodies. Whenever a new guy'd come on he'd tell them, whatever comes in, three day floater with bugged out eyes, crispy critter torched from a cigarette fire, you're not allowed to get sick. Just do your job. Because if he told them it was okay to puke, they'd puke. If something is not an option, then you never consider it. Like letting go of that grenade. Not an option.

Byron is also getting shaky --

BYRON
Which don't mean nothing if his hands slip, if his hands slip --

Kingdom turns on him, seething --

KINGDOM
You two soft ass bitches. Cool it.

He keeps his eyes on the traffic in/out of the server room.

KINGDOM (CONT'D)
All they do is go in the computer room. They don't give a damn about money.

90 INT. BANK #3 - SERVER ROOM - DAY

90

The SNOW WHITE HACKER works on the laptop when the screen changes, now showing graphics for: VERIZON ADMIN. The hacker types, enters the system. Dials his phone --

SNOW WHITE HACKER (TO PHONE)

We're good.

91 INT. BANK #1 - DAY 91

Louie hangs up, pulls off his mask. He nods to the other Snow White team in the bank. They also pull off their masks.

CLOSE ON: the arc torch. It's almost cut through the safe deposit box locking system.

92 EXT. FEDERAL RESERVE - DAY 92

Flowers is guiding a Uniform Sergeant to set up a perimeter, as Val hangs up a call.

VAL

New Haven SWAT is pulling up. Then that's it for response teams in the tri-state. Everyone is in New York.

AGENT FLOWERS

The boss is letting you coordinate down here?

(she nods)

That's a good thing. Let's not screw it up.

New Haven SWAT arrives, Val nods Flowers to head to them --

VAL

Go, Anthony.

She's standing by the car. Her phone rings. She looks at the screen, "May be Michael Bagnall." She shakes her head. Sends it to voicemail. Then...

Her head cocks... something just clicked. She whips open the backdoor, removes the envelope with the divorce papers.

VAL'S POV - on the return address. The name of the firm: Bagnall&Glover.

She looks down at her phone. Missed call: "Michael Bagnall."

93 INT. FORT TOTTEN - ASSEMBLY ROOM - FLASHBACK 93

ELENA

My attorney is James Glover.

94 EXT. FEDERAL RESERVE - DAY 94

BACK TO POV - Bagnall&Glover on the envelope. Val is on her phone, waiting as it rings - feeling the walls close in --

BAGNALL (ON PHONE)
This Mike Bagnall.

VAL (TO PHONE)
It's Agent Valerie Turner.

BAGNALL (TO PHONE)
Appreciate you returning--

VAL (TO PHONE)
Does your partner represent Elena
Federova?

A beat --

BAGNALL (ON PHONE)
Our firm does represent Miss
Federova.

VAL (TO PHONE)
And you just happen to represent my
husband? A firm there's no way he
could afford? Serving me papers on
today of all days? Are you coercing
him for some reason? If you are I
will plant my boot on your neck --

BAGNALL (ON PHONE)
Agent Turner, let's meet. Off the
record. Minotaur Diner.

VAL (TO PHONE)
I've never heard of the Minotaur
Diner and I want to know what the
hell is --

BAGNALL (ON PHONE)
The Minotaur is right behind you.

Val turns. Sees the Minotaur. Her gut drops, realizing that
she's been watched for some time. She walks to the diner --

95 INT. MINOTAUR DINER - DAY

95

A large window overlooks the action at the Reserve. Val
enters, sees the sole patron, MICHAEL BAGNALL (50). A human
razor in a bespoke suit. He offers a seat. Val assesses the
room, approaches, sits --

VAL
You have one minute to explain, or
I take you into custody.

Bagnall smiles, checks his watch, takes the challenge --

BAGNALL

Agent, I've been wanting a meeting today to present an opportunity. To help your husband.

VAL

Help him how?

BAGNALL

Get him out of jail. Clear his name.

Val studies Bagnall.

VAL

Am I clear that your client is meddling in the personal life of a Federal Agent?

BAGNALL

Miss Federova has evidence that can prove Elgin's innocence. She has a trade to propose -- your help in a certain matter, for your husband's freedom.

Val is highly skeptical.

VAL

And this "evidence," how did she come by it?

BAGNALL

She's the one who framed him.

Val goes cold, pulls her gun --

VAL

You're under arrest --

BAGNALL

And you have something on your coat.

He indicates the dot of a laser sight. A sniper, from outside, through the window, has her sighted in.

BAGNALL (CONT'D)

Miss Federova can explain further.
Have a nice day, Agent Turner.

Val lowers the gun. As she does the laser sight dot, poof, disappears. Val is furious, intense. Heads out --

96 INT. BANK #1 - SAFE DEPOSIT ROOM - DAY 96

The safe deposit door is OPEN. Louie slides out the steel box inside. Opens it. Inside are papers, a file. He removes...an old tin wind-up frog.

97 INT. WAR ROOM - DAY 97

Seven monitors have been set up. Two FBI TECHS coordinate them all on a laptop, when --

FBI TECH

I just got access to interior surveillance in all the banks.
(then)
Not sure how...

On the BANK #1 MONITOR we see Louie with the wind up frog. But his face is pixilated - same as all the others in the bank. Bodies are clear - faces pixilated.

FBI TECH #2

Faces are pixilated. Like facial recognition in reverse. They're doing this.

98 INT. BANK #1 - SAFE DEPOSIT ROOM - DAY 98

Louie winds up the toy. Sets it on a table. Releases it: it hop hop hops, then flips. He begins to type on his phone.

99 INT. FORT TOTTEN - ASSEMBLY ROOM - SAME TIME 99

Elena turns to AG Kawamoto --

ELENA

Before we continue, I suggest you resign immediately.

100 INT. SHED - DAY - FLASHBACK 100

ON: the pain wracked face of 11 year old Elena, with the knife in her gut. The teenager pulls it out to stab her again when Elena grabs the teenager's wrist, snaps it, breaks it, then jams the knife into the teenager's throat, dropping her to the ground, choking on her own blood.

101 INT. FORT TOTTEN - ASSEMBLY ROOM - DAY 101

AG KAWAMOTO

I'm going to decline the suggestion. But make one of my own: shove it in your --

FBI TECH
Mr. Attorney General?

From the War Room. All turn.

102 INT. WAR ROOM - MOMENTS LATER 102

On the Bank #1 screen: Louie holds up his phone - in large letters it reads KAWAMOTO. Louie, his face pixilated, lowers the phone to reveal the wind up frog... hopping on the table.

Kawamoto's face drops. From the Assembly Room --

ELENA
It was your grandmother's, wasn't it?

The brass turn, hearing her --

103 INT. FORT TOTTEN - ASSEMBLY ROOM - CONTINUOUS 103

Kawamoto's mouth has gone dry --

ELENA
Don't worry, it's safe. But other things in that safe deposit box you wouldn't want public, I'm sure. The crypto keys, proof of embezzlement, zip drive photos of Miss Batista.

DIRECTOR WELLS
That's what all this is? Blackmail?

ELENA
Afraid you're next? You're not.
(turns to Bradbury)
You are.

104 INT. SHED - DAY - FLASHBACK 104

The papa cautiously enters the shed, sees HIS DAUGHTER ON THE GROUND. Gasps, reaches for a pistol in his waistband, young Elena dives out of the shadows and EXPERTLY slashes his throat. He drops. Dying. Young Elena is a trained killer.

105 INT. FORT TOTTEN - ASSEMBLY ROOM - DAY 105

ELENA
You want my end game? I took over seven banks, but not for money. For the Attorney General. For Madam Homeland Director. For all who'd do me harm. Until, well...

DIRECTOR WELLS
Until what?

ELENA
Until I feel safe.

106 INT. FEDERAL PENITENTIARY - YARD - DAY 106

Elgin heads to a set of bleachers, eyes over his shoulder.

107 INT. FORT TOTTEN ASSEMBLY ROOM - DAY 107

A bowl of water has been brought in. Elena washes her face. The click of shoes. Val. Containing fury. A face off.

VAL
If you know me, you know my background. You came after my husband. The gloves are off.

ELENA
I'm used to it. But, you? It's been awhile since Red Hook. We'll see if the righteous agent will bend --

108 INT. FEDERAL PENITENTIARY - BLEACHERS - DAY 108

Elgin sits near a convict, whose Russian features contrast the name across his jumpsuit: COLLINS.

ELGIN
It's underway. Good luck, Sergey.

He instinctively rubs a tattoo on his forearm. The con is SERGEY VODIANOV, with a devilish charm, and a killer smile.

SERGEY
Don't need it. I'll be out in a week.

ON the tattoo: The dove, same as Elena's. His wife.

109 INT. FORT TOTTEN - ASSEMBLY ROOM - DAY 109

Elena pulls a chair for Val.

ELENA
Or, will she break?
(smiles)
Let's get started.

Off Val. Raging.

END OF PILOT