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EP 018  
"A.K.A."

Written by  
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JERICHO  
EP#018

CAST LIST

JAKE GREEN..... SKEET ULRICH  
JOHNSTON GREEN..... GERALD MCRANEY  
GAIL GREEN..... PAMELA REED  
ROBERT HAWKINS..... LENNIE JAMES  
EMILY SULLIVAN..... ASHLEY SCOTT  
BONNIE RICHMOND.....  
MIMI CLARK..... ALICIA COPPOLA  
JIMMY.....  
MARY BAILEY.....  
DARCY HAWKINS.....  
ALLISON HAWKINS.....  
SEAN HENTHORN.....  
HARRY CARMICHAEL.....  
KID #1.....  
WOMAN.....  
VICTOR MILLER.....  
SARAH MASON..... SIENA GOINES  
DARYL.....  
DEALER.....  
CELL LEADER.....  
VALENTE.....  
ADVISOR.....  
REVEREND YOUNG.....

Note:

**Bold** indicates a new role or revised name.  
~~Strikethrough~~ indicates role no longer exists.

JERICHO

EP#018

SET LIST

INTERIORS

HAWKINS' HOUSE  
    BEDROOM  
    DINING ROOM  
    BASEMENT/FCOM  
    LIVING ROOM  
    KITCHEN  
SHERIFF'S OFFICE  
RICHMOND FARM  
    KITCHEN  
    LIVING ROOM  
TOWN HALL  
    MEETING ROOM  
BAILEY'S TAVERN  
HIGGINS SATELLITE  
    LOBBY  
    CONFERENCE ROOM  
DARYL'S APARTMENT BLDG  
WAREHOUSE  
HAWKINS' CAR  
HAWKINS' TRUCK  
ND ROOM

EXTERIORS

UPSCALE RESTAURANT  
MAIN STREET  
HAWKIN'S HOUSE  
    BACKYARD SHED  
RICHMOND FARM  
FOREST  
HIGGINS SATELLITE  
BAILEY'S TAVERN  
BACK ALLEY  
CEMETERY  
ALLEYWAY  
TOWN HALL

**JERICHO**  
Episode #018  
"A.K.A."

TEASER

FADE IN:

1 EXT. UPSCALE RESTAURANT - FIVE YEARS AGO - NIGHT 1

We see the CAPITOL BUILDING and the city lights of WASHINGTON, D.C. **TITLE CARD: FIVE YEARS BEFORE THE BOMBS.**

CRANE DOWN from the city view to a bustling DC street in front of an UPSCALE RESTAURANT. TRAFFIC and PEOPLE TALKING ON CELL PHONES make it clear that this is a PRE-E.M.P. world. **ROBERT** and **DARCY HAWKINS** exit the restaurant. This is a Robert and Darcy we've never seen: Darcy wears an evening dress and her hair is very long. Robert wears a suit. He's laughing. He leans in and kisses Darcy. The kiss lingers. They break the kiss and he signals for a cab.

DARCY

You're drunk.

HAWKINS

Yes. But don't go thinking you can take advantage of me.

DARCY

What are you talking about?

HAWKINS

(giving in)  
Alright, if you insist.

DARCY

(laughs; then--)  
Since when are you funny?

HAWKINS

What? I've always been funny.

DARCY

Not for a long time.

A moment between them. They kiss. These two are deeply in love.

A cab pulls up. Hawkins opens the door for Darcy, and helps her inside. He's about to climb in, but sees something...

ACROSS THE STREET...A MAN. Hard to make out. He's there, then he's lost in the pedestrian traffic. Hawkins searches for the MAN, a worried look on his face.

(CONTINUED)

1 CONTINUED:

1

DARCY (CONT'D)  
What is it, Rob? Rob?

SMASH CUT TO:

2 INT. HAWKINS' HOUSE - BEDROOM - **PRESENT DAY** - DAY 2

Hawkins wakes with a start from the dream/memory. As he adjusts to the daylight, he takes in the empty side of the bed. **TITLE CARD: PRESENT DAY.** Hawkins gets out of bed - he slept in his clothes - and exits.

CUT TO:

3 INT. HAWKINS' HOUSE - DINING ROOM - SAME 3

Hawkins sits alone at the table. Eats silently. There's an emptiness about him that's palpable. Living without his family is taking a toll.

A BEEP from Sarah's communicator. He gets up, retrieves it from the counter.

CLOSE ON THE COMMUNICATOR SCREEN

There's a new message from THE BUYER FROM EPISODE 17: "**When can we meet again? We're growing impatient.**"

HAWKINS

Hits the RESPOND button... but then stops. He shuts off the communicator and pockets it. On the way out the door, he places a toothpick in the top left corner outside the door by the hinge. Homemade security system. Off Hawkins leaving his home...

CUT TO:

4 INT. TOWN HALL - SHERIFF'S OFFICE - BULLPEN - MORNING 4

We find **JIMMY** pouring over the Border Patrol Schedule. As he looks, **HARRY CARMICHAEL** approaches and Jimmy quickly covers up the schedule.

HARRY CARMICHAEL  
Haven't seen you in a while. \*

JIMMY  
I've been working out of the office.

HARRY CARMICHAEL  
Doing what? \*

(CONTINUED)

4

CONTINUED:

4

JIMMY

Helping out on Border Patrol.  
Doing my part.

HARRY CARMICHAEL

Have you seen Johnston Green  
around?

\*

JIMMY

(distracted)

No, I haven't seen him.

HARRY CARMICHAEL

You okay, Jimmy?

\*

JIMMY

Yeah, I'm good.

Carmichael nods and heads on. As he leaves, Jimmy uncovers  
the schedule and finds a name: ROBERT HAWKINS: PATROL FROM  
MIDNIGHT TO 12:00 p.m. Off Jimmy...

5

EXT. MAIN STREET - LATER

5

**EMILY**, backpack slung over her shoulder and dressed for work.  
She walks with **JAKE**.

JAKE

Is all this really worth it for six  
kids?

EMILY

Six kids in a conference room may  
not be Harvard, but it's a start.

JAKE

I meant for you. It's only been a  
few days --

EMILY

It's been a week since Roger left.  
It's time for all of us to start  
going back to the way things were.

JAKE

(shrugs)

I have to be honest with you, if  
I'm 16, going to school isn't  
exactly high on my list of  
priorities these days.

(CONTINUED)

EMILY

In what world was school ever on  
your list of priorities?

JAKE

Good point.

Jimmy approaches.

JIMMY

Jake, can I borrow you for a few  
minutes? I need your help.

EMILY

They really ought to get you a "Bat  
Signal" or something.

Jake looks at Jimmy, whatever this is, has him pretty upset.  
Jake looks at Emily - do you mind?

EMILY (CONT'D)

Good luck.

\*

JAKE

(re: her bookbag)

You too.

Emily heads into town hall, Jimmy and Jake head up the  
street. TRACK WITH JIMMY AND JAKE.

JAKE (CONT'D)

What's wrong?

JIMMY

Last week on the radio broadcast  
they said terrorists used fake FBI  
badges to get bombs into the  
cities. As soon as I heard that, I  
realized I'd seen one of those  
badges.

JAKE

Where?

JIMMY

When Gray and I did background  
checks on everyone new to Jericho,  
we searched Robert Hawkins' house -  
I found a badge in the basement.  
He told us he was FBI, asked us to  
keep it secret.

(then)

But this morning I picked the lock--

\*

(CONTINUED)

5 CONTINUED: (2)

5

JAKE

You broke into his home? \*

JIMMY

There's something you have to see. \*

HARD CUT TO:

6 INT. HAWKINS' HOUSE - A BEAT LATER 6

Jimmy opens the front door of Hawkins' house and enters.  
Jake remains on the welcome mat outside.

JAKE \*

I never went to law school, but I'm gonna go ahead and guess this is breaking and entering.

JIMMY

It's called probable cause.

JAKE

It's called paranoid abuse of authority. Let's go before he comes home and catches you prying up his floorboards.

JIMMY

The terrorists had FBI badges - and so did Hawkins. Are you going to tell me that's just a coincidence?

JAKE

Maybe he really is an FBI agent. Please tell me you thought of that.

JIMMY

I did. And I asked his family about it.

JAKE

They're still staying with you?

JIMMY

Yeah. And they all said he was FBI. But they all had this look when they said it, like there was something they weren't saying.

JAKE

Sort of like the look I have on my face right now?

(CONTINUED)



6

CONTINUED:

6

JIMMY

I had a hunch. And I was right.

Jimmy presses on, heading towards the basement stairs. Off Jake's look...

JIMMY (CONT'D)

He's on patrol - he's not going to be back for a while. Come on...

Off Jake, not feeling good about this. He enters the house reluctantly.

CUT TO:

7

INT. HAWKINS' HOUSE - FCOM - SAME

7

The door to FCOM opens revealing Jimmy and Jake. PULL BACK into FCOM as Jake takes it all in. The map with the pushpins. The photos of the Buyer from Episode 17.

JAKE

Okay, this is a little weird. But if he's FBI, isn't this kinda what his basement would look like?

JIMMY

Again, exactly what I thought. Until I saw this...

Jimmy opens a drawer (the lock on it clearly broken off). We don't see into it, but Jake does. His face drops.

JAKE

(suddenly very serious)  
Does anyone know about this?

\*

JIMMY

Just you.

\*

\*

JAKE

How long until Hawkins gets back?

\*

\*

JIMMY

Couple hours. What should we do?

\*

Off Jake...

TIME CUT TO:

8

EXT. HAWKINS' HOUSE - DAY

8

Hawkins heads up to his front door. He stops before he hits the door, though, something catching his eye.

(CONTINUED)

8

CONTINUED:

8

The toothpick.

On the ground, near the door. He eyes it; looks around suspiciously. *Someone's been here...* He picks the toothpick up, places it by his ear. Then cautiously unlocks the door.

CUT TO:

9

INT. HAWKINS' HOUSE - LIVING ROOM - DAY

9

Hawkins enters, it's empty. He then peers into the dining room, where he spots his laptop on the table - it's slightly open. He opens it up all the way.

IN THE LAPTOP SCREEN'S REFLECTION

JAKE GREEN.

JAKE

Who are you?

Off Hawkins, HARD CUT TO:

END OF TEASER

ACT ONE

FADE IN:

10

INT. HAWKINS' HOUSE - KITCHEN - DAY

10

We pick up right after the teaser. Both men are tense.

HAWKINS

What the hell are you doing in my house?

JAKE

(direct)

Are you a terrorist?

HAWKINS

What?

JAKE

Were you involved in the attacks? \*

HAWKINS

Are you serious? Why would you even think that?

JAKE

Answer the question.

HAWKINS

No, I'm not a terrorist, Jake. Go home. \*

JAKE

You're gonna have to do better than that.

HAWKINS

Come on, ever since I moved here, I've done nothing but help this town. This is really how you're going to treat me?

JAKE

(holding his ground)

We don't have a lot of time here. \*  
Jimmy's out getting some Rangers \*  
together. They're going to take \*  
you away and search this place from \*  
top to bottom. Unless you give me \*  
a reason to call them off. \*

Hawkins considers him. Then sits on the couch calmly.  
Chuckles a little.

(CONTINUED)

JAKE (CONT'D)

Something funny?

HAWKINS

A little. Congratulations. You've just caught yourself an FBI agent.

JAKE

Yeah, that's what I heard. Problem is, the news is reporting that the terrorists used forged FBI badges to get their bombs into position. Where did you get that badge? Who was Sarah Mason? How were you involved in all this?

Hawkins smile fades. He glares at Jake.

JAKE (CONT'D)

I need proof. I need to know everything. \*

Off Hawkins, looking trapped...

CUT TO:

EXT. RICHMOND FARM - DAY

CLOSE ON **MIMI**. She speaks hesitantly. This is difficult for her.

MIMI

So it's come to this. I just want you to know, this has nothing to do with you personally. I'm sure you're... wonderful.

PULL BACK to see that she's talking to a CHICKEN. A hatchet lies on a stump beside her.

MIMI (CONT'D)

But let's be honest, you're the one that lays the fewest eggs, and I distinctly told all of you that this was going to happen. I believe I made myself very clear in that regard.

Beat, as Mimi gathers courage. She lifts the hatchet.

MIMI (CONT'D)

Okay then... Alright...

(then)

(MORE)

(CONTINUED)

11

CONTINUED:

11

MIMI (CONT'D)

The thing is, if you knew me at all, you'd know how funny this is, because this is so not me. This is Stanley's thing. It's just that I'm awfully hungry, and... I don't want to get into the whole circle of life business, but I can't eat another bowl of rice. Okay. Enough stalling. Here we go.

\*  
\*  
\*

Beat. She raises the hatchet. Tentatively reaches towards the chicken to hold it down. Just in time, she pulls back her hand --

MIMI (CONT'D)

Here's my concern: I've heard stories about how you're going to react to this, and if I see half of you running around, I just know I'm going to freak. So if you can minimize that part as much as possible, it would... well I'd just really appreciate it.

On the chicken.

On Mimi.

She puts down the hatchet. As she walks away --

MIMI (CONT'D)

Rice it is.

\*

CUT TO:

12

INT. RICHMOND FARM - KITCHEN - DAY

12

Mimi enters and grabs a bowl. She grabs the bag of rice: it's empty. She slumps.

\*  
\*

VOICE (O.S.)

There's no more rice.

\*

She turns, sees **SEAN HENTHORN** enter from the other room. (Note: she sees him only from the waist up, behind the island). He's eating a bowl of rice.

\*

MIMI

(with a scowl)

You finished it?

SEAN HENTHORN

I was hungry.

(CONTINUED)

12

CONTINUED:

12

MIMI

What are you even doing here, it's  
9:30 in the morning --

-- this, as Sean emerges from behind the island, and Mimi  
sees he's wearing briefs; no pants. \*

MIMI (CONT'D)

-- Oh God... You slept here?

SEAN HENTHORN

Well, there wasn't a whole lot of  
sleeping going on.

MIMI

Oh God! Get out of this house!

BONNIE RICHMOND enters. Mimi grabs her, pulls her into...

13

INT. RICHMOND FARM - LIVING ROOM - SAME

13

MIMI

What are you doing!? You let him  
spend the night?

BONNIE

Yes.

MIMI

(beat)

Well that doesn't seem like  
something Stanley would approve of,  
does it?

BONNIE

Probably not.

A beat. Mimi hesitates, totally unsure of the extent of her  
authority here.

BONNIE (CONT'D)

Are we done here?

Bonnie exits, leaving Mimi alone, at a loss.

CUT TO:

14

EXT. FOREST - DAY

14

JOHNSTON GREEN sits in a deer stand holed up with a rifle.  
It's quiet. Serene. Calm. Then a twig SNAPS. Johnston is  
on alert. He slowly takes aim, puts his finger on the  
trigger...there's some rustling in the bushes...and then  
HARRY CARMICHAEL steps into view. \*

(CONTINUED)

HARRY CARMICHAEL

Johnston?

Johnston lowers his rifle.

JOHNSTON

Damnit, Harry.

HARRY CARMICHAEL

Think you could come into city hall today? We could use some help.

JOHNSTON

No.

HARRY CARMICHAEL

Gray's still out, and it would be nice to have someone around who knows what they're doing.

JOHNSTON

Not my job anymore. Now get lost, I'm trying to shoot some deer.

HARRY CARMICHAEL

It would just be for a day or two.

JOHNSTON

Harry, you're starting to look like a deer.

Rejected, Carmichael walks away, leaving Johnston alone with his thoughts.

CUT TO:

15 INT. TOWN HALL - MEETING ROOM - DAY

15

The Town Hall Meeting Room has been converted into a makeshift classroom. There are maps, books and SIX STUDENTS sitting at desks. The only kid we recognize is **ALLISON HAWKINS**. The kids don't seem to have much interest in being here.

Emily stands in front of a MAP OF THE U.S.

EMILY

Five months ago, this was a map of our country. Now it's an antique. It's a picture of the way things used to be.

She pulls up the map. Behind it is an outline of the U.S. No borders. Just a single dot, somewhere within Kansas.

(CONTINUED)

EMILY (CONT'D)

(re: the dot)

Right now, this is all we know for  
sure. This is where we start to  
build from. So how do we do that?

(picks up history book)

We look to our history.

\*  
\*

Kid #1 looks at Kid #2, bored to tears.

EMILY (CONT'D)

We study the people that came  
before us to...

Kid #1 raises his hand --

EMILY (CONT'D)

Yes?

KID #1

Are you gonna take attendance?

EMILY

(beat)

No.

Kid #1 closes his book, heads for the door.

EMILY (CONT'D)

Where are you going?

\*

KID #1

My mom's trying to grow beets in  
our bathtub so we can eat next  
month. Trust me; this stuff isn't  
important.

He leaves. A moment, as the other kids look at each other.

Soon, they're packing their bags. Emily watches them leave.  
All except Allison. A beat, just the two of them.

EMILY

You don't have to stay if you don't  
want to.

ALLISON

I don't think my mom wants me  
around the house right now. So I  
guess I'm stuck here.

\*  
\*

Off Emily --

\*

CUT TO:



16 INT. HAWKINS' HOUSE - KITCHEN - DAY

16

Hawkins and Jake, pretty much where we left them --

HAWKINS

I've worked for the FBI for 15 years, straight out of college.

JAKE

Where'd you go to school? \*

HAWKINS

Georgetown. Wanna see my ring?

JAKE

At the FBI, what were you working on?

HAWKINS

Domestic terror cases. In September, I was sent here to monitor phone calls in the area made to a terror cell.

(then)

Look, this is all just a misunderstanding. Why don't we go get a drink at Bailey's? I'd like to hear this news broadcast you're talking about. \*

Jake regards Hawkins. He'd like to believe all this. But he can't... He pulls a photo from his jacket pocket.

JAKE

Tell me about him.

The photo is of **VICTOR MILLER** (from Episode 4) standing with Hawkins.

JAKE (CONT'D)

I found this in one of your boxes. Who was Victor Miller? Why did he come to Jericho? Was he working with you? Against you? You were the last person to see him alive. \*

Hawkins glares at Jake - lightning fast HAWKINS IS UP AND OUT OF THE CHAIR - just as fast, Jake draws a gun from his back - but before he can even take aim, Hawkins is out of the room.

17 INT. HAWKINS' HOUSE - LIVING ROOM - SAME 17

Empty. Jake cautiously enters. He sweeps the room - no sign of Hawkins. There's not a sound in the house except for Jake's breathing... Until Jake hears a CREAK... He notices the door to the basement stairs slightly ajar...

18 INT. HAWKINS' HOUSE - FCOM - SAME 18

Hawkins enters FCOM. He opens a secret locked compartment - finds an MP5. He grabs the gun - checks for a clip. Empty. \*  
Hawkins grins, impressed. Without turning around--

HAWKINS

You're pretty thorough.

The Camera finds Jake in the doorway, GUN AIMED AT HAWKINS.

JAKE

I also took care of the one in the cabinet, and the one behind the water heater. There's one loaded gun in this house and it's mine.

Hawkins raises his hands. Jake tosses handcuffs at him.

JAKE (CONT'D)

Innocent men don't run.  
(re: the cuffs)  
Hands together in front of you.  
Nice and slow.

Hawkins cuffs his hands together. He sits down and points to his desk - at his FBI BADGE.

HAWKINS

You're making a serious mistake.  
I'm a federal officer.

Jake shakes his head. Pissed. He leans down to Hawkins' desk drawer (the one we saw Jimmy open in the Teaser). Hawkins notices that the lock on the drawer is clearly busted. As Jake opens it, we see what he saw before: DOZENS OF PASSPORTS. Jake grabs a handful of them.

JAKE

You're sure you're not...  
(opens a passport up and reads)  
Robert Wheeler, State Department?  
(tosses it at Hawkins, opens another)  
(MORE)

(CONTINUED)

JAKE (CONT'D)

How about Robert Snider, Columbus,  
P.D.?

(tosses it, opens another)

Or Robert Richmond, Translator?

(tosses it)

None of these IDs are real -  
including that badge.

(then)

Who are you?

Hawkins looks away. He's trapped and he knows it.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. HAWKINS' BASEMENT - FCOM - DAY 19

UNDER THE DESK

Under the cover of the table, we see Hawkins holding the TOOTHPICK FROM THE DOOR. He snaps it in two, and works both pieces in separate hands - carefully trying to pick the lock of the handcuffs...

JAKE (OS)  
You're lying to me, and I want to know why.

WIDEN

We find Jake and Hawkins still in FCOM.

JAKE (CONT'D)  
(checks his watch)  
Jimmy will be here soon. I'd get started if I were you. \*  
\*

Hawkins looks at Jake. Cold. Serious. Makes a decision.

HAWKINS  
Everything I'm about to tell you is the truth. Once you hear it, you become a part of it. Do you understand?

Beat. Jake takes this in. \*

JAKE  
Tell me everything.

HAWKINS  
Where do you want to start?

JAKE  
How the hell did all those bombs get into the country?

HAWKINS  
The US government brought them in.

Jake reacts.

HAWKINS (CONT'D)  
After the Soviet Union fell, a huge amount of weapons-grade uranium was about to hit the black market. \*  
\*  
(MORE) \*

(CONTINUED)

19

CONTINUED:

19

HAWKINS (CONT'D)

CIA started an operation called Project Red Bell: keep that material off the market by any and all means necessary.

\*  
\*  
\*  
\*

(then)

A few years ago, a shipment disappeared on its way to the DOE's storage complex in Oak Ridge.

\*  
\*  
\*

JAKE

Who took it?

HAWKINS

No one knows. About eighteen months later, we got wind of that uranium turning up on the black market, weaponized into small, high-yield nuclear bombs. That's where my CIA team came in.

\*  
  
  
  
  
  
\*

JAKE

Why you?

HAWKINS

I'm the best at what I do.

JAKE

Which is?

HAWKINS

Satellite installation.

Off Jake's quizzical look...

CUT TO:

20

EXT. HIGGINS SATELLITE - FIVE YEARS AGO - DAY

20

There's not a cloud in the sky. It's a perfect, sunny day. **TITLE CARD: FIVE YEARS BEFORE THE BOMBS.** The Higgins Satellite building is bland and non-threatening, in an industrial part of Washington, DC. Hawkins, wearing a suit and tie, walks up to the building and heads inside.

21

INT. HIGGINS SATELLITE - LOBBY - FIVE YEARS AGO - SAME

21

Hawkins enters the lobby. A **WOMAN** sits at the reception desk, a typewriter before her where the computer should be. She looks, for all intents and purposes, like a harmless high school secretary.

HAWKINS

I've got a 2 o'clock appointment with Mr. Higgins.

(CONTINUED)

21 CONTINUED:

21

She gives Hawkins a once over, then her desk drawer - revealing a SMALL HANDGUN inside. She reaches for the gun.

WOMAN

I've been inside all day. How's the weather out there?

HAWKINS

Looks like rain.

The Woman's hand moves away from the gun - reaches inside the drawer, under the desk. She hits a SMALL BUTTON. The door across from Hawkins buzzes. He steps through the door.

22 INT. HIGGINS SATELLITE - CONFERENCE ROOM - SAME

22

Hawkins enters a CONFERENCE ROOM filled with monitors. NEWSCASTS and SURVEILLANCE FOOTAGE play on the monitors. Sitting around the table are SEVEN AGENTS. We don't see everyone's faces, but the faces we do see we recognize - **VICTOR MILLER** is first. He gets up and approaches Hawkins.

VICTOR

I'm glad you made it, Robert. I think you know everyone here but this young lady.

He gestures to the woman sitting at the end of the table...**SARAH MASON**. They shake hands. Businesslike.

HAWKINS

Robert Hawkins.

SARAH

Sarah Mason.

Victor stands at the head of the table.

VICTOR

Alright. Let's get down to it. As most of you know, the bombs from Project Red Bell are missing.

(beat)

What you don't know is we have quality intel that 25 bombs have been disseminated to extremist cells working within the United States.

\*

\*

This news ripples through the eight agents - holy shit.

SARAH

Is this al Qaeda?

(CONTINUED)

22

CONTINUED:

22

VICTOR

I wish it were that simple.

Victor hits a button. On one of the screens we see an ELABORATE FLOW CHART, like the Cosa Nostra family tree. Some of the boxes have photos. Many have question marks, especially at the top of the tree. \*  
\*  
\*

VICTOR (CONT'D)

As you can see, these are terrorists that would never collaborate. \*  
\*  
\*

(then)

Our job is to get undercover in these cells, find these bombs, and identify who's orchestrating this attack. \*  
\*

This settles on the group. \*

HAWKINS (V.O.) (PRELAP)

We were broken into groups of two...

CUT TO:

23

INT. HAWKINS' BASEMENT - FCOM - **PRESENT DAY** - DAY

23

Hawkins finishes telling Jake what we just saw...

HAWKINS

Each unit was assigned a terrorist cell. One agent went undercover, one acted as handler.

JAKE

You can't expect me to believe you were working here undercover. What's so special about Jericho?

HAWKINS

I'd show you, but...

He gestures to his cuffs. Jake considers. Shakes his head 'No.' Hawkins smiles. Smart.

HAWKINS (CONT'D)

In that cabinet, top drawer.

Jake cautiously approaches, opens the drawer. He pulls out a map of the U.S., sets it down on the drawing table in front of Hawkins.

(CONTINUED)

This new map has diagrams, showing the BLAST RADIUS of each of the bombs. It's clear that Jericho is in one of the few un-radiated parts left of the US.

HAWKINS (CONT'D)

This map shows the blast radius of the bombs. Jericho is in a central location, but outside the fallout zones. It has a salt mine and plenty of farm land with access to an untainted water table.

JAKE

So you weren't here to monitor phone calls. Neither was Victor.

HAWKINS

Jericho was a rally point in case we failed in our mission.

JAKE

Failed... or succeeded?

Off Hawkins...

CUT TO:

We find **GAIL GREEN** trudging through the trees. She moves with purpose - and noise - a determined look on her face. Gail comes upon Johnston's deer stand.

GAIL

If I can sneak up without you so much as turning around, how are you ever going to hear any game?

Johnston rolls his eyes, he's annoyed and tired. He doesn't even turn around to face Gail.

JOHNSTON

I heard you half a mile back in those shoes.

GAIL

You said you'd come with me to see her today.

(long beat; no response)

Okay, fine. Are you gonna be home for dinner? Or are you still full from biting off Harry Carmichael's head this afternoon?

(CONTINUED)



JOHNSTON

Go home. I'll see you there as soon as I hit a deer.

GAIL

When is that going to be? This weekend? Labor Day? Gimme a sense here --

JOHNSTON

(frustrated)

Gail...

A beat. That was the end of that.

GAIL

Okay. But at some point, we need to talk about this.

Johnston finally turns around and looks at her.

JOHNSTON

What we need, is meat.

Johnston turns away. End of discussion. Off Gail, as she turns to exit --

CUT TO:

Mimi sits at the bar, drinking a cocktail. She's been talking with Mary.

MIMI

...I mean, I'm not her mother. I'm not even related to her. Technically, I'm not even sure I live there.

MARY

So what did you say to her?

MIMI

I didn't say anything. I didn't feel like it was my place to make rules about how she lives her life.

MARY

You know what? You did the right thing.

MIMI

Really?

(CONTINUED)

25

CONTINUED:

25

MARY

Sure. Bonnie's a big girl. Come on - you and I were up to the same thing when we were her age, right?

Mimi looks at Mary. She's right. Shit. They smile.

MIMI

You're right. Bonnie is a big girl. If she wants to have a little fun with Sean Henthorn, that's her business.

Mary's smile evaporates. Mimi takes notice.

MARY

Sean Henthorn? Um... you need to get into Bonnie's business. Now.

\*  
\*

MIMI

Why?

\*

Off Mary --

CUT TO:

26

EXT. BAILEY'S TAVERN - DAY

26

We hold on a long shot of the door to Bailey's. Beat. Beat.

Suddenly the door bursts open, as Mimi RACES out, struggling into her coat on the fly--

MIMI

Oh God... oh God... oh God...

CUT TO:

27

INT. HAWKINS' BASEMENT - FCOM - DAY

27

Jake with Hawkins --

JAKE

So just like that, you infiltrated a terror cell planning a nuclear attack?

HAWKINS

*Just like that...* It took me 3 years; 8 months of it in prison, developing contacts, getting into the network.

(MORE)

(CONTINUED)

27

CONTINUED:

27

HAWKINS (CONT'D)

Another year gaining their trust on  
the outside, and even then, I was  
only scratching the surface.

JAKE

But you got in?  
(off Hawkins's nod)  
How?

HAWKINS

They needed access to high-grade  
government ID's...

JAKE

(stunned)  
You gave the terrorists their  
badges.  
(then)  
You made those attacks possible.

\*  
\*

Off Jake's shock...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

28 INT. HAWKINS' HOUSE - FCOM - DAY 28

Continued from the End of Act Two; Jake is standing now.  
Hawkins, sensing Jake's growing anger -- \*

JAKE

I think I've heard enough.

HAWKINS \*

You have to know the whole story.  
Give me that much.

Jake glares, but relents for the moment.

HAWKINS (CONT'D)

The cell was looking for ID's. I  
let them know I had a source. So  
they sent me to make the buy with  
another cell member. A kid named  
Daryl. \*  
\*  
\*

CUT TO:

29 EXT. BACK ALLEY - 18 MONTHS AGO - NIGHT 29

CLOSE ON A BADGE OPENING - no picture or information is  
printed on the ID. Blank. The badge is closed and placed  
into a case containing a DOZEN FBI BADGES just like it.

WIDEN

To reveal an alley behind a warehouse. HAWKINS, holding a  
briefcase, meets with a **DEALER** (late 40s). Standing next to  
Hawkins is the young guy from Hawkins's terror cell, **DARYL**  
(20s), shifty and fast talking. **TITLE CARD: 18 MONTHS BEFORE**  
**THE BOMBS.**

DARYL

Are these real?

DEALER \*

Real enough. \*

DARYL \*

Where did you get these?

The Dealer glares at Daryl: fuck off.

(CONTINUED)

29

CONTINUED:

29

DEALER

How and where I got these badges is  
my business. What you do with them  
is yours.

Hawkins steps in, separates the two with the suitcase, which  
he hands to the Dealer. The Dealer opens the case - it's  
FILLED WITH MONEY. As the Dealer checks the money, Hawkins  
shoots Daryl a look: settle down.

DEALER (CONT'D)

Nice doing business with you.

Hawkins takes the case of badges and heads away with Daryl.

CUT TO:

30

INT. HAWKINS' HOUSE - FCOM - DAY

30

Hawkins with Jake, recounting --

HAWKINS

The ID's were tagged. Specially  
encoded so that my team of CIA  
agents would know where and when  
they were being used.

\*  
\*

JAKE

But it all went wrong somehow.

Off Hawkins --

CUT TO:

31

INT. HAWKINS' CAR - 18 MONTHS AGO - NIGHT

31

Daryl drives, Hawkins riding shotgun. Daryl appears  
relieved, like he just graduated.

DARYL

We should celebrate - get some  
girls? You don't look like the  
type, though, all serious. Are you  
married? You must be married.

Hawkins looks at the kid and smiles. He's a spazz, clearly  
in over his head, but there's an innocent quality to him.

HAWKINS

I was.

DARYL

What happened?

(CONTINUED)

31

CONTINUED:

31

HAWKINS  
(gestures to the case)  
This happened.

Suddenly, Hawkins notices the sounds of distant sirens. Something is off. Daryl turns the car abruptly into an alleyway, where two BLACK SEDANS, with RED FLASHING SIRENS are waiting.

HAWKINS (CONT'D)  
What the hell are you doing --

But as he turns, he notices that Daryl is completely calm. Hawkins gets it immediately --

HAWKINS (CONT'D)  
...you gotta be kidding me.

ARMED MEN pile out of the sedans. Several more appear, blocking us in from behind. Hawkins pulls up Daryl's shirt - to find he's wearing a wire.

DARYL  
I'm sorry.

\*

ARMED MEN (OS)  
FBI! Hands in the air.

Hawkins shakes his head. Can't believe it.

CUT TO:

32

INT. HIGGINS SATELLITE - CONFERENCE ROOM - 18 MONTHS AGO 32

It's crowded with higher ups in UNIFORM and suits. The FLOW CHART that we saw in the opening scene now has three of the terror groups X'd off. Hawkins sits at one end of the table. Pissed. We join the meeting in progress.

\*

\*

HAWKINS  
The FBI has an informant in my target cell and they can't be bothered to tell us about him? I'm damn lucky my cover wasn't blown.

An ADVISOR chimes in.

ADVISOR  
Your cover is intact, yes?

HAWKINS  
(beat)  
We believe so.

(CONTINUED)

ADVISOR

Then let's move on.

(beat)

Have you been able to make contact with those planning the coordinated attack?

HAWKINS

No.

(beat)

At this stage I recommend we take down the cells we've infiltrated. It should at least disrupt the overall plan, delay it a while.

The Advisor looks to the man next to him, 50s. He's just a face in the crowd, no name tag or ID. This is **VALENTE**.

VALENTE

How many of the bombs can you get?

HAWKINS

A third for sure. Half if we're lucky.

The Panel starts grumbling - everyone talks at once about what to do next. As the talk intensifies, Hawkins leans in.

HAWKINS (CONT'D)

I know it's not ideal, but at this point, it's the safest move--

SARAH

That's still a dozen bombs in play.

Hawkins throws Sarah a discreet glare-- *What are you doing?*

SARAH (CONT'D)

Acting now may disrupt the attack, or it may accelerate it. We've put three years into this and we need to keep moving until we can lock down all 25 assets at once.

\*  
\*

VALENTE

How much more time do you need? You still can't identify the central planners of this thing.

\*  
\*  
\*

SARAH

There may be a way to get us further inside.

(then)

(MORE)

(CONTINUED)

32

CONTINUED: (2)

32

SARAH (CONT'D)

My partner outs the FBI informant to the cell's leader. That gets him the credibility he needs to get deeper inside, fast.

The panel considers this. Off Hawkins--

TIME CUT TO:

33

INT. HIGGINS SATELLITE - CONF. ROOM - 18 MONTHS AGO - LATER

The last of the panel members exits the room. As Valente leaves, Hawkins clocks him having a small moment with Sarah. He says something to her, she nods, then heads over to Hawkins as Valente exits, leaving the two alone.

HAWKINS

Next time you want to throw out a wrinkle like that, I'd appreciate a heads-up.

SARAH

Believe me, this is the right way to go.

HAWKINS

We have to pull Daryl out fast. Once the cell finds out he's an informant, they'll come for him.

\*  
\*  
\*

SARAH

We'll get him out in time.

\*

HAWKINS

And if we don't?

SARAH

Trust me.

She considers him. Smiles. Moves in for a kiss. A moment, before he returns it. They break.

SARAH (CONT'D)

I've missed this. I've missed you.

Off Hawkins --

CUT TO:

34

INT. HAWKINS' BASEMENT - FCOM - PRESENT DAY - DAY

34

Hawkins looks at Jake as he finishes his story.

(CONTINUED)



34

CONTINUED:

34

HAWKINS

What would you have done? Stayed  
in - or pulled the plug?

Jake thinks about it.

JAKE

Seems like the wrong question.

Hawkins raises an eyebrow.

JAKE (CONT'D)

I'd ask myself how much I trusted  
my partner.

Off Hawkins, considering that...

CUT TO:

35

EXT. CEMETERY - DAY

35

On Gail, kneeling by a makeshift gravestone. As we come  
around, we see the name etched on it: APRIL GREEN. \*

GAIL

Believe me, I know he wanted to  
come. He's just having a tough  
time dealing with things lately.  
He always gets quiet when he's  
going through something. But it's  
been five days and I just wish I  
knew how to help him deal with  
this. Any ideas?

(beat)

Me either.

Gail kisses her hand, places it carefully on the gravestone.

GAIL (CONT'D)

We miss you, sweetheart.

Gail starts to leave, then notices **REVEREND FRANK YOUNG**.  
He's cleaning off a grave site. She watches him  
thoughtfully...

CUT TO:

36

EXT. RICHMOND FARM - DAY

36

Mimi sits beside the chicken, mid-conversation.

MIMI

...I never wanted to be a mom, I  
didn't sign up for this.

(MORE)

(CONTINUED)

36

CONTINUED:

36

MIMI (CONT'D)

But you're right; I owe it to Stanley. I'm just gonna have to jump in with both feet, whether she wants to hear from me or not... Listen to me going on about my own problems. You must be ready to take this hatchet and do the job yourself...

This as Mimi hears HOOFBEATS from around the corner, approaching the front of the house. She pops up, peers around the corner to see--

TWO HORSES arriving, Bonnie and Sean Henthorn riding them.

ON MIMI, watching on.

ON SEAN, who dismounts, then helps Bonnie down. He signs something to her; she smiles. Bonnie then notices Mimi. She sends Sean inside the house, approaches Mimi--

BONNIE

You're spying on us?

MIMI

I didn't know he knew how to sign.

(genuinely curious)

What did he say to you?

(off Bonnie's defiant silence)

OK, nevermind. The thing is, he's bad news. I can't stop you from seeing him, but he's not welcome at this house anymore. Do you understand me? Stanley left me in charge.

\*

BONNIE

In charge?

(then)

You can't even take care of yourself.

Bonnie gives her a look, then looks towards the chicken. Mimi has no answer for that. Bonnie walks off, leaving Mimi alone.

CUT TO:

37

INT. TOWN HALL - MEETING ROOM - DAY

37

During this scene, Emily and Allison reconvert the room, moving around chairs, etc. This goes on for a few beats.

\*

\*

(CONTINUED)

EMILY

So why doesn't your mom want you  
around the house?

(off Allison's silence)

You don't have to talk about it if  
you don't want to.

A beat.

ALLISON

It's not that I don't want to talk  
about it... it's just... my  
family's pretty weird.

EMILY

Mine, too. Believe me, I can  
relate.

Allison gives her a look -- Emily has no idea. Still, they  
have an easy rapport, and Allison finds herself opening up.

ALLISON

There's this thing that went down  
at my house a couple weeks ago. I  
did something... \*

EMILY

What did you do?

ALLISON

(decides to say:)  
I hit someone.

Emily nods.

ALLISON (CONT'D)

Anyway, now my mom just keeps...  
looking at me. Like I've changed  
into some kind of monster or  
something.

EMILY

But you know you haven't.

But Allison doesn't know this.

ALLISON

I just know nothing's ever going to  
be like it was. \*

A beat. Emily takes a look around the empty room. \*

EMILY

You're right about that. \*

(CONTINUED)

37 CONTINUED: (2)

37

ALLISON

I am?

\*  
\*

EMILY

I came back to teaching so things  
could be like they used to be,  
but...

\*  
\*  
\*  
\*

Allison sees Emily with a little more compassion.

ALLISON

The map has changed.

\*  
\*

Emily nods.

\*

ALLISON (CONT'D)

So now what?

\*  
\*

EMILY

I don't know.

\*  
\*

Off Emily and Allison, with the outline of the U.S. on the  
chalkboard in the background, we --

\*  
\*

MATCH CUT TO:

\*

38 INT. HAWKINS BASEMENT - FCOM - DAY

38

\*

The blast radius map on the drawing board, with Hawkins  
chained to the adjacent table.

JAKE

So you outed the informant.

HAWKINS

Once we decided to keep the bombs  
in play, it was the only way for me  
to get deep enough into the cell to  
connect all the dots...

Off Hawkins --

CUT TO:

39 OMITTED

39

\*

40 INT. DARYL'S APARTMENT BUILDING - 16 MONTHS AGO - SAME

40

\*

Hawkins with a very distraught Daryl --

HAWKINS

Just grab what you need and let's  
go.

\*  
\*

(CONTINUED)

DARYL

They'll hunt me down and kill me.

\*

HAWKINS

No, they won't, they think I'm taking you out. But you'll be protected --

\*

\*

\*

A BANGING AT THE DOOR. Daryl looks up at Hawkins, terrified. Hawkins goes to check --

THROUGH THE PEEPHOLE

--we see the Cell Leader and TWO HENCHMEN.

ON HAWKINS, clearly troubled.

HAWKINS (CONT'D)

They didn't trust me...

\*

\*

He turns to Daryl, and just catches a glimpse of Daryl out on the fire escape, heading for the street.

CUT TO:

Hawkins is coming down the fire escape; Daryl has a decent head-start. Daryl reaches the end of the fire escape. He grabs onto the ladder. With his added weight, the ladder slides down, taking Daryl with it. It lands hard and fast, causing Daryl to fall. He lands HARD on his knee, lets out a YELP. He struggles to escape, dragging a clearly broken leg down the alley. But quickly he reaches a chain-link fence - Dead end.

Hawkins catches up with him.

DARYL

You gotta get me out of this.

UP IN DARYL'S WINDOW, we see the Cell Leader emerge.

Hawkins, running out of options.

HAWKINS

Just run, I'll tell them you got away.

DARYL

I think my leg's broken. You gotta call for backup.

(CONTINUED)

41

CONTINUED:

41

HAWKINS

I can't do that.

ON THE FIRE ESCAPE, the Cell Leader and his guys are on their way down.

DARYL

Please, help me.

Hawkins looks back down the alley - the Cell Leader is nearing ground level. The Cell Leader sees Hawkins - and Daryl.

Hawkins pulls his gun.

DARYL (CONT'D)

Call for back up.

On Hawkins, the Cell Leader approaching.

DARYL (CONT'D)

Call them!

(then)

Do it, or I'll tell him who you really are.

Hawkins looks down at Daryl. With some reluctance...

HAWKINS

I'm sorry.

\*

BLAM! Hawkins shoots Daryl. Hawkins kneels down and discreetly pulls another gun from his ankle, lays it in Daryl's hand just as the Cell Leader catches up.

\*

Hawkins points to the gun he planted on Daryl. The Cell Leader nods.

Off Hawkins, glancing down at Daryl's lifeless body...

CUT TO:

42

INT. HAWKINS' BASEMENT - FCOM - PRESENT DAY - DAY

42

Jake looks at Hawkins, surprised by this revelation.

\*

HAWKINS

It was either kill Daryl, or possibly let millions of people die.

\*

JAKE

Both happened.

\*

\*

(CONTINUED)

As Jake processes this, he looks at his watch.

\*

HAWKINS

\*

(off Jake)

There are no Rangers coming. See,  
the thing about bluffing is, sooner  
or later someone's gonna want to  
see your cards--

\*

This, as-- BAM! Upstairs we hear the sound of the DOOR  
KICKING IN. Jake and Hawkins share a look. As Jake turns  
his head momentarily to the top of the stairs--

IN A FLASH, HAWKINS IS UP, OUT OF THE CHAIR, FREE OF THE  
CUFFS. Jake tries to throw a punch, defending himself, but  
Hawkins avoids it easily. In one quick motion, he grabs Jake  
and flips him over. Jake hits the ground hard, Hawkins right  
on top of him. Hawkins scoops up the gun and points it at  
Jake. We HEAR footsteps above. Off Hawkins...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

43 INT. HAWKINS' BASEMENT - FCOM - DAY 43

Hawkins points the gun at Jake's head. We hear FOOTSTEPS above... \*

HAWKINS  
Call them off.

Jake struggles under Hawkins's grip.

JAKE  
You're not helping your cause by  
keeping that gun in my face.

The door to the basement opens. Feet hit the steps.

HAWKINS  
Don't make me kill him.

The feet hit the halfway point of the steps, revealing the GUN. Hawkins picks Jake up, pushes him away. He hides the gun just as...JIMMY comes into view. Worried, but not scared.

JIMMY  
What's going on, Jake?

Jake looks at Jimmy - then at Hawkins. Hawkins gives him a look: it's your call.

JAKE  
Give us some more time, alright?

JIMMY  
It's been an hour.

JAKE  
We need more time.

JIMMY  
(beat)  
I'm out front.

Jimmy reluctantly heads upstairs. Jake looks at Hawkins - and the gun.

A moment, neither sure what comes next. Until Hawkins ejects the clip from the gun. He then tosses the weapon away.

(CONTINUED)



HAWKINS

I can tell you the rest of my story. Right now. But understand this: what I know comes with a burden.

(then)

Or you can walk away.

On Jake. What?

HAWKINS (CONT'D)

I'm giving you the choice I wish I was given.

JAKE

(considers, then--)

I don't have any choice. I have to know if you're telling the truth.

Hawkins sizes Jake up. He then grabs a shovel leaning against the wall.

HAWKINS

You want the truth? \*

Hawkins grabs a shovel leaning against the wall and tosses it to Jake. He then heads for the stairs. Off Jake, not sure if he made the right choice... \*

CUT TO:

Gail approaches Reverend Young, who is cleaning off a grave marker, removing weeds and dead flowers.

GAIL

You look like you could use a little help.

REVEREND YOUNG

Oh, hi, Gail.

(then)

Just finishing up. Thanks.

Gail looks around.

GAIL

This whole place could be spruced up. Maybe I could get a few people together. We could trim the weeds, take away the dead flowers...

(MORE)

(CONTINUED)

GAIL (CONT'D)

Might be a way to honor the dead,  
it would be good for the community -

Gail notices that the Reverend has finished cleaning off the marker, placed a golf ball on it, and is now swinging a golf club in a few practice swings.

REVEREND YOUNG

(absently)

Sounds good.

GAIL

What are you doing?

REVEREND YOUNG

(focused on the shot  
ahead)

Right now? I'm offering a silent  
prayer that I don't slice into Greg  
Brumbaugh, beloved husband and  
father.

GAIL

Isn't it a little disrespectful  
playing golf on people's graves?

Young moves over to the ball.

REVEREND YOUNG

I don't know.

(indicates marker he  
stands on)

Alan McKinstry here and I played  
golf together thirty-five years.  
I'd like to think he'd want it this  
way.

(then)

You're welcome to join me. It's a  
par three to Edna Shannon, then  
from there you hit to Dan Bolek,  
then any two Marcus brothers, then  
back to Alan here.

He swings. Not bad. Gail is unamused.

GAIL

I didn't come here to play, Frank.  
I came to see April. And Johnston  
was supposed to be here with me,  
but he's up a tree and I can't get  
him down, and I don't know what to  
do. It's like he --

(CONTINUED)

REVEREND YOUNG

Gail, this is the only time of day I don't have a line of people coming to me for answers. But if you really want to know how I feel: try leaving the guy alone.

GAIL

But I want to help him.

REVEREND YOUNG

Of course you do. You're a compulsive helper. But it isn't about you.

GAIL

When have I ever been a compulsive helper?

REVEREND YOUNG

Let's see... The glee club. The bake sale. Bingo night. The car wash. Sunday school. The talent show.

(then)

Being a helper is how you feel good about yourself.

(perhaps ruefully)

And I know because I've spent my whole life doing the same damn thing.

GAIL

How can I possibly step back and do nothing?

REVEREND YOUNG

Who says you have to do nothing? I have extra clubs...

Gail considers, then:

GAIL

How many yards to Edna Shannon?

REVEREND YOUNG

I'd say about 110.

Off Gail --

CUT TO:

45 EXT. TOWN HALL - DAY

45

Emily and Allison emerge from the front door.

ALLISON

Think anyone else will show  
tomorrow?

EMILY

Probably not.  
(beat)  
I'll see you here?

Allison smiles, nods. They head off in opposite directions;  
but as Allison turns, she sees Darcy waiting for her by the  
street. Allison approaches--

ALLISON

What are you doing here?

DARCY

It's your first day at a new  
school. Last time you had one of  
those, Sam was in diapers.

Allison smiles a little. They start walking.

DARCY (CONT'D)

Doesn't look like you had much of a  
turnout.

ALLISON

Most people left early. I would  
have too, but I figured you'd just  
march me right back here.

\*  
\*  
\*

DARCY

Good call.

\*

ALLISON

Yeah... I felt like you didn't  
really want me around the house  
anyway.

\*

Darcy stops. Stunned, she looks at her daughter --

\*

DARCY

Why would you say that?

ALLISON

You know... Because of what I did.

Darcy is ruined by this.

\*

(CONTINUED)

45

CONTINUED:

45

DARCY

I love you. Nothing will change that.

\*  
\*

Allison nods.

\*

DARCY (CONT'D)

Do you hear me? Nothing will change that. You're my little girl.

\*  
\*  
\*  
\*

ALLISON

(starting to break down)

Please don't be mad at me. I'm sorry.

\*

DARCY

Allison-- It's okay...

ALLISON

I'm so sorry, Mommy. I'm so sorry...

We pull back as Darcy holds her daughter, doing her best to make everything okay.

CUT TO:

46

EXT. HAWKINS' BACKYARD SHED - DAY

46

A shovel hits the dirt. Hawkins digs into the ground. Jake watches.

JAKE

You know you could just me tell what's down there.

HAWKINS

You wouldn't believe me if I did.

JAKE

So if you're telling me the truth, here's the part I don't get. You made it inside the cell. You gained their trust. How did we end up here?

HAWKINS

My guess? Someone on our side tipped off the terrorists. So they stepped up their plan...

\*  
\*

CUT TO:

47 INT. WAREHOUSE - **THE DAY BEFORE THE BOMBS** - DAY 47

In QUICK CUTS we see the scene from Episode 12. Hawkins stands in the warehouse - gets the envelope from the Cell Leader. **TITLE CARD: THE DAY BEFORE THE BOMBS.**

CELL LEADER

The strike will go off tomorrow at precisely 8:05 Eastern.

HAWKINS

This is not the date we were told.

CELL LEADER

We're ready. The other cells are dispersing their operatives as we speak.

He puts a hand on Hawkins's shoulder. Off Hawkins...

CUT TO:

48 INT. HAWKINS' TRUCK - **THE DAY BEFORE THE BOMBS** - SAME 48

Hawkins drives. Again, in QUICK CUTS, we see Hawkins open his cellphone, hit a number. He's panicked.

HAWKINS

I know this line isn't secure,  
Victor. None of that matters  
anymore. We made a mistake: the  
attack is tomorrow. The trucks are  
white. License plate numbers:  
555JYL1, 543GUI, 987OLA and 498FYG.  
The drivers are armed, heading  
North...

\*  
\*

CUT TO:

49 EXT. HAWKINS' BACKYARD SHED - **PRESENT DAY** - DAY 49

Hawkins continues to dig as he finishes his story.

HAWKINS

Some of the bombs were headed for  
New York. We managed to head them  
off. But I couldn't stop them all.

A beat, as Jake grapples with the enormity of Hawkins's full story.

JAKE

All those cities... The badges.  
Daryl. Your partner's plan.  
(MORE)

(CONTINUED)

49

CONTINUED:

49

JAKE (CONT'D)

Do you think you made the right choices?

Hawkins doesn't respond. Keeps on digging, lost in his memory. We see a Hawkins we've never seen before: vulnerable. PUSH IN ON HIS FACE, as we cut to a FLASHBACK he doesn't share with Jake...

CUT TO:

50

EXT. UPSCALE RESTAURANT - FIVE YEARS AGO - NIGHT

50

We overlap the scene from the teaser. **TITLE CARD: FIVE YEARS BEFORE THE BOMBS.** Hawkins and Darcy kiss. Deeply in love. A cab pulls up. Hawkins opens the door for Darcy, and helps her inside. He's about to climb in, but sees something...

ACROSS THE STREET...A MAN. Hard to make out. He's there, then he's lost in the pedestrian traffic. Hawkins searches for the MAN, a worried look on his face.

DARCY

What is it, Rob? Rob?

Hawkins steps away.

HAWKINS

I'll be right back.

Hawkins leaves Darcy by the cab.

ACROSS THE STREET

Hawkins crosses the street. The MAN steps out of the shadows revealing he's...VICTOR MILLER.

VICTOR

I'm not interrupting, am I?

HAWKINS

Of course you are.

VICTOR

Well, you weren't exactly returning our calls. We left marks on the mailbox on Lexington. Then the one on Hemstead. Nothing back from you.

HAWKINS

I told Darcy I'm done, Victor. I promised her.

VICTOR

We need you back.

(CONTINUED)

HAWKINS

Why me?

VICTOR

You're the best at what you do.

HAWKINS

Which is?

Victor shoots Hawkins a knowing look. Better left unsaid.

VICTOR

(hands him a card)

Someone's taken something from us.  
And we need to get it back.

Hawkins takes the card. He looks back at the cab.

VICTOR (CONT'D)

(re: Darcy)

They'll all be there for you when  
you get back.

(then)

We're all meeting tomorrow. Come,  
listen to what this is all about.  
If you want to walk away after  
that? Walk away.

Hawkins nods. Okay. One last time.

VICTOR (CONT'D)

Good. 2:00 o'clock. Tomorrow.  
Tell the desk jockey you've got an  
appointment with Mr. Higgins. If  
you're asked about the weather:  
tell them it's going to rain.

Victor steps back into the shadows. Hawkins looks at the card - a business card for HIGGINS SATELLITE with an address. He looks up - Victor is gone. Hawkins watches the shadows, trying to figure out what to do. He turns to cross the street and head back to the cab, but he is surprised to find Darcy right behind him.

DARCY

Who was that?

HAWKINS

I just have to go to a meeting  
tomorrow. It's nothing.

Darcy's face hardens: *I knew it.*

(CONTINUED)



DARCY

I can't keep doing this.

HAWKINS

We'll be fine, D.

Hawkins kisses Darcy. Darcy looks at him, sure he's lying. She's hurt. Disappointed. She turns and heads back across the street. Off Hawkins, his marriage on the brink.

DISSOLVE TO:

51 EXT. HAWKINS' BACKYARD SHED - **PRESENT DAY** - DAY

51

Hawkins keeps digging, holding back his emotion. Suddenly, his shovel hits something solid, and we hear a METALLIC THUNK.

JAKE

What was that?

HAWKINS

The end of the rabbit hole.

Hawkins tosses the shovel. He leans into the hole he's dug, wipes away loose dirt - revealing a METALLIC DRUM top. Hawkins opens the lid.

HAWKINS (CONT'D)

Do you believe me now?

Jake looks down. Shocked. He's staring at a NUCLEAR BOMB...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

52 EXT. HAWKINS' BACKYARD SHED - DUSK

52

On Jake; can't take his eyes off the bomb.

JAKE  
Is that what I think it is?

HAWKINS  
It was meant for Columbus.

JAKE  
You brought a nuclear bomb here?

HAWKINS  
What would you have done with it?

JAKE  
Give it back.

HAWKINS  
To whom?

Jake realizes Hawkins is right.

JAKE  
What are you going to do with it?

HAWKINS  
Keep it safe. Keep it secret. It gives this town power. And makes it a target. I know what you're thinking.

(off Jake's look)  
You're thinking you wish you'd taken me up on that offer for a drink at Bailey's.

Jake lets out a long sigh, not sure what to do.

JAKE  
So who the hell are you?

HAWKINS  
Does it matter? I didn't detonate this bomb. That's all you need to know.

JAKE  
(beat)  
Why didn't you just show me this when I walked in the door today?

\*

\*

(CONTINUED)

HAWKINS

You didn't walk in - you broke in.

Jake considers Hawkins a beat. Suddenly, a twig SNAPS off-screen. Both men quickly turn, on the alert. We hear rustling in the leaves outside. Jimmy's coming.

\*  
\*  
\*

HAWKINS (CONT'D)

Look, I've been watching you. You can handle yourself. I've seen how much you've helped this town. But I needed to know I could trust you, that you could handle it. That's why I told you everything.

\*  
\*  
\*  
\*  
\*  
\*

JIMMY (O.S.)

Jake?

\*  
\*

HAWKINS

It's your choice: either this bomb is our burden, or the Rangers haul it into Gray Anderson's office.

\*  
\*  
\*  
\*

They step out of the shed. Hawkins quietly pulling the door closed behind him. Jimmy approaches, flashlight in hand.

\*

Jake takes a breath, considers everything he's just learned. Then makes a decision.

JAKE

His FBI story checked out. He's one of us.

Jimmy clocks Jake. Are you sure? Jake nods. Jimmy still looks reluctant, but presses on.

\*  
\*

JIMMY

That's good to hear. I'm sorry about this, Mr. Hawkins.  
(off Hawkins' nod)  
I'll go tell the guys to get back on patrol.

Jimmy heads back to the house. A look passes between Jake and Hawkins. It's clear they're on the same page.

CUT TO:

Bonnie is at the kitchen table. The front door opens; she turns to see --

(CONTINUED)

Mimi enter in Stanley's coveralls, covered in blood. A bloody hatchet in one hand; a headless chicken in the other.

Mimi calmly places chicken and hatchet down in the kitchen sink.

BONNIE

We try to do that outside.

Mimi considers the bloody mess.

MIMI

Okay, I didn't know that.

Bonnie gets up to go, but Mimi stops her.

MIMI (CONT'D)

There's something I want to say to you. I'm still learning, so you're gonna have to bear with me.

She wipes her hands on her coveralls, and begins to sign.

MIMI (CONT'D)

(haltingly speaking and signing)

Stanley is important to me. You are important to me. I want you to be safe. Please be patient with me. I'm trying.

*NOTE: We'll see the above in subtitles, but some of the words (or phrasing) will be off; this is still a foreign language to Mimi.*

Bonnie doesn't laugh at Mimi's mistakes.

BONNIE

(signing only; no subtitles)

I'll try too.

MIMI

Thank you. I have no idea what you just said.

Awkward beat.

MIMI (CONT'D)

So... hug?

\*

Bonnie makes a face, indicates Mimi's bloody clothes.

MIMI (CONT'D)  
Right. Sorry.

Bonnie shakes her head, has to laugh. She exits up the stairs. Mimi picks up her hatchet.

Sean enters from outside, stops dead in his tracks at the sight of bloody, hatchet-wielding Mimi.

MIMI (CONT'D)  
(casually)  
Sean. I'm glad you're here. I've been meaning to tell you something.

She drapes her arm around him. He is fantastically uncomfortable.

MIMI (CONT'D)  
You hurt Bonnie and I will end you.

Sean nods. Bonnie enters.

BONNIE  
(signing to Sean)  
Ready?

Sean nods.

MIMI  
You kids have fun.

She waves the hatchet for Sean's benefit. They exit.

Off Mimi, enjoying a little victory...

CUT TO:

54 EXT. FOREST - DAY 54

Johnston hauls himself up his tree, into his deer hutch, where he finds--

Gail. There's an unopened lunchbox and thermos beside her.

GAIL  
I came to bring you dinner.  
(beat)  
I never realized how nice it is up here.

Gail wants to stay, but knows she can't. After a beat, she turns to leave. Johnston turns to her.

\*  
\*

(CONTINUED)

54 CONTINUED:

54

JOHNSTON

Thank you.

\*

It's clear he means for the food -- and the privacy.

\*

GAIL

You're welcome.

She would love more than anything for Johnston to ask her to stay. But she gives him a small smile and leaves. Off Johnston...

\*

\*

CUT TO:

55 INT. HAWKINS' HOUSE - BEDROOM - NIGHT

55

Hawkins enters the bedroom. He lies down, exhausted. He closes his eyes. A beat. Then Hawkins eyes pop open, a sudden realization coming to him. A worried look on his face, he shoots up out of bed...

FLASHCUT TO:

56 INT. HIGGINS SATELLITE - CONFERENCE ROOM - **FLASHBACK**

56

We PAN THE FACES from Hawkins's briefing...

FLASHCUT TO:

57 INT. HAWKINS BASEMENT - FCOM - **PRESENT DAY** - NIGHT

57

Hawkins is in FCOM. He grabs the SATELLITE PHOTOS OF THE BUYER - from Episode 17. He squints at the grainy photo...

FLASHCUT TO:

58 INT. HIGGINS SATELLITE - CONFERENCE ROOM - **FLASHBACK**

58

We PAN THE FACES of the people in the meeting - and then we find a familiar face. VALENTE.

VALENTE

How many of the bombs can you get?

\*

FLASHCUT TO:

59 INT. HIGGINS SATELLITE - CONFERENCE ROOM - **FLASHBACK**

59

Valente, talking to Sarah. We PUSH IN on Valente's face...he's the same guy as...

MATCHCUT TO:

60 INT. HAWKINS BASEMENT - FCOM - **PRESENT DAY** - NIGHT 60

...the Buyer from Episode 17. It's Valente. Hawkins looks at the photos, stunned. A new mystery...

FADE OUT.

END OF EPISODE