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# NUMB3RS

"Blackout"  
#307/Ep.44

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SCOTT FREE in association with CBS PARAMOUNT NETWORK TELEVISION, a division of CBS Studios.

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"Blackout"

BUFF Rev

10/2/2006

## SCRIPT REVISION HISTORY

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BUFF	10/2/06	(6, 23, 24)



2 CONTINUED:

2

DON

See?

A beat of silence. Thick. Yeah, there's chemistry here.

WARNER

Thanks for dinner.

She leans in, kisses Don innocently... But then they kiss again. And again. Then another. Building momentum...

WARNER

You sure you wanna do this? You're gonna complicate this settled life of yours... This prosecutor girlfriend...

DON

It's already complicated.

There's no stopping now. They're kissing, groping. Don presses her against the door, shutting it. And we go --

3 **EXT. LOS ANGELES - NIGHT**

3

AERIAL VIEW again. Following the scalloped POWER LINES...

4 **EXT. ELECTRICAL SUBSTATION - NIGHT**

4

One of the hundreds of SUBSTATIONS that dot Los Angeles. Chain-link fence, surrounding a cramped pad of cables, transformers, load switches and reducers.

A lone maintenance engineer, RANDY SYLES, works amid the humming equipment. He's remarkably cool and focused, despite the HIGH VOLTAGE sizzling all around...

As he strains, pulling on a wrench to loosen a time-rusted bolt, his CELL PHONE RINGS. He grabs it, tucks it under his chin, still working the wrench...

SYLES

(into cell phone)

Hey... It's gonna be late... I don't know how late; late.

(CONTINUED)

4 CONTINUED:

4

As he continues to listen, the wrench suddenly slips, jumping from his hands, contacting a cable. A BLUE FLASH, a shower of sparks. Cursing himself, he retrieves the phone from the ground.

SYLES

It was nothing. Dropped the phone,  
that's all. But I need to go.  
Don't wait up.

He tucks the phone away, goes back to work. Suddenly, the ROAR of a car engine. Syles is lit in a WASH OF HEADLIGHTS.

A5 **SYLES'S P.O.V. - LOOKING OUT THROUGH THE FENCE --** A5

A CAR hurtles directly at the substation. Syles scrambles to get out of the way as --

The car plows through the fence and into the equipment. Thousands of volts are sent arcing. A spectacular explosion, white-hot sparks filling the air. The 4th of July...

The area goes dark, except for the glow of the crackling flames... A beat. Then boom! Another transformer explodes.

5 **OMITTED** 5

6 **INT. SMALL HOUSE - BEDROOM - NIGHT** 6

CAMERA FINDS Don's gun and badge discarded on a chair. Warner's badge and gun lay on the floor... Reveal Don and Warner on the bed. Don's on top of her, still in the build-up, kissing, groping, the last of the clothes coming off... As the heat builds, a CELL PHONE RINGS on the bedside table.

WARNER

Mine or yours...?

Don raises to see a blinking light.

DON

Mine...

He slides out of bed, finds the phone, answers --

DON

(into phone)  
Eppes... Alright. Meet you there.  
(hangs up, turns)  
I've gotta go.

(CONTINUED)

6 CONTINUED:

6

He starts dressing.

WARNER

You got my clothes off, now you're gonna leave...?

DON

Someone just blew up a power substation. Homeland Security's worried we're looking at terrorism.  
(beat, pulling on clothes)  
What if I come back later...?

WARNER

I have to get up early...

DON

How early?

She smiles at his persistence, offers him an option.

WARNER

I'm locking the door at midnight.

A charged look between them. Then Don goes.

7 **EXT. POWER SUBSTATION - NIGHT**

7

FIREMEN drag equipment and extinguishers, clearing out of the CRIME SCENE. Little is left of the car, badly burned amid the twisted metal of the substation.

We find DON ARRIVING. He crosses in front of the fire truck's work lights, where he's greeted by DAVID.

DAVID

Just got the all-clear from LAFD.  
Power company's taken the station off line.

As they head into the wreckage, looking around --

DAVID

If this is terrorism, it's pretty low impact. A few thousand customers spend the night in the dark?

DON

Doesn't rule out a test run. They hit a single target tonight. Next attack could be wide scale...

(CONTINUED)

7 CONTINUED:

7

They reach ground zero. Blackened, except for a YELLOW TARP left by firemen to mark the remains of Randy Syles.

DON

One body...

DAVID

A worker, doing routine maintenance.

DON

Where's the driver?

DAVID

No sign of him. Must've got out before the fire, ran off...

DON

(seeing something)

Or maybe there was no driver...  
Look at this.

Don shines his flashlight inside. The beam finds the gas pedal, studded with small SHARDS OF WOOD.

DAVID

What is that, wood splinters..?

David leans in further, checks the driver's-side floor... and removes a charred length of two-by-four...

DAVID

Someone used a two-by-four to jam the gas pedal.

8 **INT. FBI - WAR ROOM - NIGHT**

8

Late, after hours. Don enters the war room. MEGAN and COLBY are already here, putting together a FILE.

DON

Thanks for staying late.

(CONTINUED)

COLBY  
I could use the overtime.

MEGAN  
We don't get overtime, Granger.

COLBY  
Yeah, I know. And it's a shame  
'cause I could use it.

He puts a PHOTO up on the plasmas, DMV shot of Randy Syles.

COLBY  
Here's what I found on the victim.  
Randy Syles, 31. A wife and two  
kids.

\*  
\*

DON  
How long's he been with the power  
company?

COLBY  
He's not. Not officially anyway.  
(off Don and Megan)  
Substation's owned by Renault  
Energy. They're in the middle of a  
labor dispute. Union's been on  
strike for 6 weeks.

\*

MEGAN  
So he was a "scab". Union workers  
can't be happy about that. Could  
be motive...

\*  
\*  
\*

David enters the room.

DAVID  
Print-out on the car that was used.  
It's not going to get us anywhere.

DON  
Stolen.

DAVID  
This afternoon. Echo Park area.

MEGAN  
Echo Park... That's a long way  
from the crime scene.



COLBY

Guy steals a car, drives it 20 miles to crash into a power station. How's he get home?

DAVID

Means we're looking for multiple suspects...

COLBY

We're gonna need a list of local union members.

MEGAN

We can cross-reference it with addresses in the Echo Park area.

DON

I'll call O.H.S., see if there's been an increase in terrorist chatter, anything that might indicate a larger purpose...

As the Agents get busy, Don checks his watch, reacts -- 12:04. Too late to get back to Warner's house...

MEGAN

You got somewhere to be?

DON

(snapping out of it)  
Not anymore.

Off Don, as he follows the others into action --

9 **INT. EPPES HOUSE - NIGHT**

9

CHARLIE and LARRY are at the table, assembling a CONTRAPTION out of wire, pencils and aluminum foil - reminiscent of an Erector Set.

LARRY

You're winding the wire too tight.

CHARLIE

It's not too tight. You didn't leave enough room with the foil.

ALAN appears --

(CONTINUED)

ALAN

C'mon now, if you two are going to fight over your toys, I'll have to take them away...

CHARLIE

It's not a toy. It's an electrostatic lifter.

LARRY

There's still some very serious disagreement as to how exactly it operates... Biefeld-Brown effect, ionization of the corona wire, or simple dielectrophoresis...

ALAN

(wry)

Boy, I'd hate to be in the room during that debate.

LARRY

You joke, but it's a heated issue.  
(then, finished)  
Let's see what happens when we apply a little current...

Larry turns the dial on the attached transformer. The contraption levitates off the table, floating in air.

ALAN

Wow, that's amazing... But unless you can do that to my car, I still say it's a toy.

The front door opens. Don enters. He sets his things down, notices several partially-burned candles around the room.

DON

What's with the candles? You guys lose power tonight?

ALAN

Yeah. It was out for a few hours.

(CONTINUED)

DON

Case I'm working; someone blew a substation in Mission Hills.

ALAN

Mission Hills? Seems strange we'd be effected way out here, doesn't it?

LARRY

Not really. It's called a precautionary broad-line reduction. Operators shut down the power until they can restore balance.

DON

The balance of what?

CHARLIE

The thing you have to remember about electricity, unlike other resources, it can't easily be stored. Generally, it has to be consumed within milliseconds of being produced.

LARRY

Which means for the power companies, it's a constant game of balance between electricity production and its consumption.

CHARLIE

When the substation in Mission Hills failed, there would have been a surge in other areas...

ALAN

(following)

So operators strategically shut down large areas until they can restore balance.

DON

What if they didn't?

LARRY

Worst case scenario..? A cascading failure.

(CONTINUED)

CHARLIE

(off Don and Alan)

Remember the game JENGA? The tower of wooden blocks? Well, the substations are just like the individual blocks...

**AUDIENCE VISION - A JENGA game, blocks stacked along alternate axes, creating a tower. As a HAND removes one of the blocks, and the tower remains standing --**

CHARLIE (V.O.)

There's enough redundancy that many of the blocks can be removed or knocked out, without a great affect to the system as a whole...

**A HAND selects another block, starts to remove it --**

CHARLIE (V.O.)

But, if the wrong block, or in this case substation, is taken out, especially after the network's been weakened... then the entire system could come crashing down...

**The Tower of blocks collapses into a chaotic heap.**

DON

You mean like that huge blackout on the East Coast three years ago...

CHARLIE

Exactly. Fifty million people left in the dark, all from the failure of a single switch.

ALAN

(turning to Don)

You think whoever did this thing tonight had something like that in mind?

LARRY

If they did, I can't imagine you've seen the last of them...

Off Don --

END OF TEASER

ACT ONE

TWO SECOND GRAPHIC BUMPER:

10 **INT. FBI - INTERVIEW ROOM - DAY** 10

KARI SYLES, 28, newly-widowed, compulsively wrings her hands, pacing, struggling to avert utter collapse --

KARI

I talked to him on the phone just minutes before it happened. He was... there, you know? Then... suddenly he's not.

Colby and Megan look on. Kari is shaky.

MEGAN

Maybe you should sit down.

KARI

I'm sorry, I'm acting like a crazy person. It's just... I can't believe he's dead...

COLBY

Mrs. Syles, we know your husband was only working for Renault a short time...

KARI

Since the strike. The pay was so much better than his usual job.

COLBY

Do you know if he received any threats for crossing the picket lines?

KARI

He tried to keep it from me... but he got calls, I know he did. That's why he started working at night. He figured there was less chance he'd run into trouble.

(then)

You really think someone killed him for trying to earn a living?

(CONTINUED)

MEGAN

We don't know yet. But emotions run high during a strike. People see their livelihoods threatened...

KARI

Someone had to do the work. Otherwise people would be in the dark. Like the station that failed two nights ago. Wasn't one of Robby's... but he said that was just poor maintenance...

Megan glances to Colby, then back to Kari Syles.

MEGAN

There was another substation failure...?

KARI

That's what Robby said. In Boyle Heights...

11 **INT. FBI - BULLPEN - DON'S DESK - DAY**

11

Megan reports to Don --

MEGAN

Night before last, Renault Energy had another substation go down.

DON

What do we know about it?

MEGAN

Renault blamed it on wear and tear. With the strike, they can't meet maintenance schedules.

DON

Yeah, well, I don't believe in coincidence.

Charlie, just entering --

CHARLIE

Why not? Coincidence is, after all, an absolutely valid mathematical occurrence...

(CONTINUED)

DON

This one's not math, Charlie. This one's my gut. Two substation failures in two nights. I'm willing to bet they're related.

MEGAN

If they are, then Randy Syles wasn't the target last night.

CHARLIE

They're after the substations...

MEGAN

Doesn't rule out the striking workers as suspects. Every blackout is bad PR for the power company, helps the union's bargaining position.

DON

PR isn't my concern. My worry is they'll be able to crash the entire grid? Charlie, what'd you call it?

CHARLIE

A cascading failure.

MEGAN

But to do that they'd have to knock out all the substations, right?

CHARLIE

No. Just the right one.

Beat as that sinks in... and Charlie thinks. Then --

CHARLIE

You know, if a cascading failure is what they're after, I might be able to predict where the next attack will come...

DON

How?

CHARLIE

Load Flow Analysis. If you can get me usage and current-flow figures from the power company, a Load Flow Analysis could tell us which substations are the most critical, those that would most likely be the next target...

Don sees Liz Warner approaching from the direction of the elevators, wraps up the conversation --

DON

Alright, Charlie. We'll get you what you need.

Don turns, as Warner reaches him. She smiles, holds out a pair of SUNGLASSES. Like before, there's HEAT between them.

WARNER

You left these last night.

DON

Must've fallen out of my jacket.

Don takes the sunglasses, glances over, aware of Megan and Charlie nearby. As Charlie heads out, and Megan gets to work, Don takes Warner aside.

DON

We ended up being here pretty late last night...

WARNER

You don't have to explain.

DON

In case you were wondering.

WARNER

I appreciate it... but I really did just come by to return the glasses.

(then)

I've got a meeting upstairs in about...

(checks her watch)

...well, about now, really. So I gotta run.

DON

(re: the sunglasses)

Thanks for these.

(CONTINUED)



11

CONTINUED:

11

She starts to go, then stops, takes a step closer, quietly.

WARNER

Don't get me wrong, Eppes. I  
wouldn't say 'no' to a rain-check.

Another look, then she goes. Don watches her a beat... then  
moves back toward his desk. Megan looks up.

MEGAN

Quick visit.

DON

She was just returning my glasses.

MEGAN

So I heard... Everything alright  
between you and Robin?

DON

Everything's fine.

Megan waits for more info. None comes. Conversation over.

12

**INT. LARRY'S OFFICE - NIGHT**

12

CLOSE ON a blue arc of electricity, snapping like lightning  
across the electrodes of a JACOB'S LADDER. WIDER REVEALS --

Larry at his desk, looking over the device. Charlie at the  
board, crunching numbers amid maps of the LA POWER GRID.

CHARLIE

Amazing when you look at how much  
energy we actually consume...

Larry spins his chair to a foot-thick Power Company printout.

LARRY

And how much paperwork goes with  
it. This is staggering...

AMITA enters.

AMITA

I didn't realize you were still  
here. What're you working on?

(CONTINUED)

CHARLIE

We're trying to determine which substation we'd attack if we wanted to black out most of Southern California.

AMITA

Please tell me this isn't a prank for Senior Ditch Day.

CHARLIE

It's something for Don.

Charlie goes back to his calculations. Another arc snaps across the capacitor on Larry's desk.

LARRY

Did I ever tell you how one year, in graduate school, I attempted to live without electricity?

CHARLIE

They had electricity when you were in graduate school, Larry?

LARRY

Funny, Charles, thank you for that.

AMITA

Why would you want to go without power? Some kind of Thoreau, Walden Pond phase or something?

LARRY

It had to do with a girl I was dating. Sandra Darwinkle, yes, her real name. You have to remember we were only slightly post energy crisis - the first one. She thought it would make a political statement. I thought it might get me... well, you know...

AMITA

Lucky?

LARRY

Yes.

(CONTINUED)

AMITA

And did it?

LARRY

It might have... were I able to fully embrace the power-free lifestyle. But you know me and dental hygiene...

CHARLIE

She caught you with your electric toothbrush, didn't she?

LARRY

A water-pick actually, but with the same result. Sadly, that was the end of my relationship with Sandra Darwinkle.

Larry has a wistful moment. Interrupted by Charlie --

CHARLIE

Okay, I think I have it. If I wanted to cause a cascading failure, this is the one I'd choose.

13 **EXT. SCENIC MULHOLLAND TURNOUT - "LOVERS' LANE" - NIGHT** 13

High-tension towers. Scalloping POWER LINES. The Valley spread out forever below, a blanket of lights. Several cars sit parked off the pavement on a turnout - "LOVERS' LANE". But one of the cars is a familiar FBI SEDAN...

14 **INT. FBI SEDAN - NIGHT** 14

David and Colby on STAKEOUT, watching a power substation a couple hundred yards away. Colby raises night-vision binocs.

**COLBY'S P.O.V. - THROUGH NIGHT VISION --**

The substation seen in shades of green. Heat off the lines and junctions create hot spots. The glowing form of a coyote appears, then disappears... but nothing in human shape...

DAVID

Anything?

COLBY

No. Nothing.

DAVID

Charlie says this is the spot.

Beat. David sips his coffee. Colby glances around, takes in some of the other cars parked in the turnout.

COLBY

Hey, you think Megan ever comes up here with Fleinhardt?

DAVID

Oh, c'mon, man. When are you gonna give that whole thing a rest?

COLBY

What? Guy's into that classic car of his, doesn't have a place to live. He's got limited options...

DAVID

Colby, man, you're obsessed, and it's sad. Why's it so hard for you to wrap your head around the fact that the two of them are dating?

COLBY

You saying it doesn't seem even just a little bit weird to you?

DAVID

I don't think about it?

COLBY

Seriously?

David gives Colby a look. Colby shuts up with a smile, lifts the Night Vision Binocs to have another look. David turns his attention out at the city lights, and REACTS --

DAVID

They hit again!

David's already climbing out the car. Colby gets out --

15 **EXT. SCENIC MULLHOLLAND TURNOUT - "LOVERS' LANE" - CONTINUOUS**

The Agents look out over the endless blanket of lights as large squares SUDDENLY DROP INTO DARKNESS, one, another, then another (visual fx), creating an uneven CHECKERBOARD of lights and darks stretched out before them...

Colby raises the binocs, checks the substation. It's quiet.

(CONTINUED)

COLBY

Not here they didn't.

The progression stops well-shy of darkening the whole city.

DAVID

It seems to be holding. They  
didn't crash everything.

COLBY

Not this time anyway...

As the Agents look out over Los Angeles, now a patchwork of  
light and dark...

END OF ACT ONE

ACT TWO

TWO SECOND GRAPHIC BUMPER:

16 **EXT. SILVER LAKE SUBSTATION (D.L.V. ENERGY) - NIGHT** 16

The latest target, but no obvious signs of damage aside from some charring. David breaks off from an LAPD Uniform, joins Colby who's coming out of the wreckage.

DAVID  
How'd they do it?

COLBY  
Looks like they tossed a thick piece of rebar across the transformer grid, caused a short.

DAVID  
And that would bring it all down?

LARRY (V.O.)  
Absolutely...

The Agents turn as Larry and Megan arrive behind them.

LARRY  
Rebar, metal, obviously highly conductive... It provided a pathway between the high and low sides... There was an instant load surge, driving the transformers way beyond their capacity, and boom.

MEGAN  
We were having dinner when the lights in the restaurant went out.

Colby throws David a look. David looks to Megan.

DAVID  
Don's briefing the Mayor. Sixty thousand customers lost power this time...

LARRY  
(looking around)  
This isn't where Charlie and I predicted they'd strike...

DAVID  
No. We were staked out up on Mulholland.

(CONTINUED)

MEGAN  
But they hit here instead.  
Question is why?

(CONTINUED)

COLBY

Question is who? Our prime suspect group doesn't make sense anymore...

MEGAN

The striking workers...

COLBY

This substation's owned by an independent company. It's not tied to Renault Energy or the labor dispute in any way...

DAVID

Which means terrorism moves back into the number one slot.

Beat. Just then --

LAPD COP (O.S.)

Hey, we've got a body over here.

**EXT. OUTSIDE THE SUBSTATION FENCE - MOMENTS LATER**

ANGLE ON a macabre scene - a BODY (male, Latino, 30), outside the fence, definitely dead, but eerily still propped up, hands gripping a fence post. Flashlight beams dance over him as the Agents approach, David taking it in --

DAVID

He's dead?

COLBY

(as the Cop's nod)  
Company had nobody on tonight.  
He's not a worker.

MEGAN

Then I'd say we just found a new suspect.

Beat, taking in the scene. As Colby checks the body.

DAVID

Probably climbed the fence to throw the rebar onto the grid, was still holding on when it shorted out.

Larry hangs back, scientifically intrigued, but wary...

(CONTINUED)



LARRY

Electricity, always looking for a place to go... It jumped to the fence post as a ground, used this... poor gentleman as well.

COLBY

He's got no ID... And no chance in hell we're gonna be able to pull prints; not with his hands fused to the pole like that.

MEGAN

Car keys, cell phone?

COLBY

Nothing.

David notes the Dead Perp's pockets, pulled inside out. He looks to the LAPD Cop.

DAVID

Were his pockets turned out like this when you found him?

COP

Yeah. I didn't touch anything.

LARRY

(cringes, repulsed)  
Someone went through his pockets?

COLBY

Whoever he's working with cleaned him out to keep us from ID'ing him.

MEGAN

Hold on. On his neck...

Megan moves close, shines her light on a TATTOO peeking out of the Dead Perp's collar. Tattoo reads - "4-B-27".

MEGAN

It's a prison tattoo. "4-B-27".

DAVID

That's a cell block at Chino. He's done time there.

MEGAN

We fax his picture, maybe somebody there can give us a name...

(CONTINUED)

17 CONTINUED:

17

Off the Dead Perp --

MATCH CUT TO:

18 INT. FBI - WAR ROOM - DAY

18

The Dead Perp's death photo on the big screen. WIDEN to reveal his MUG SHOT.

COLBY (V.O.)  
Alejandro Muñoz.

REVEAL Agents running it for Don. Charlie's here too.

COLBY  
Salvadorian national. Released from Chino six months ago after a four-year stint for drug dealing.

DON  
We have any known ties to terrorism?

COLBY  
Still checking...

Beat. Don turns toward his brother.

DON  
Charlie, explain to me why the attack was in Silver Lake and not up on Mulholland like you predicted.

\*  
\*

CHARLIE  
(matter of fact)  
My guess is we were wrong. We assumed the objective was a cascading failure, remember?

\*  
\*

COLBY  
You're saying maybe that's not what these guys were after.

DON

So we're wrong on suspects and  
wrong on motive...

Beat. David hangs up the phone call he's been on.

DAVID

I think I have a line on Muñoz's  
accomplice...

(off notes in his hand)

Cell phone records. Last 3 days,  
he traded more than a dozen calls  
with one number... Traces to a guy  
named Lyle Donahue. He's an  
electrical engineer, former member  
of the State Utility Commission...

As Colby starts typing in the new information...

\*

CHARLIE

Former member...

DAVID

He helped stage a phony power  
shortage back in 2001. Made a  
fortune when the price shot up...

\*

\*

COLBY

But he was caught...

Colby brings Donahue's mug shot up on the plasmas...

\*

DAVID

Served two and half years for  
utility price manipulation...

\*

COLBY

And he did his time in Chino, same  
as Muñoz...

\*

\*

\*

David nods. A beat. Don thinking --

\*

DON

Blowing up substations... That's  
gotta have some kind of effect on  
utility prices, right?

\*

COLBY

You're thinking Lyle Donahue's back  
to his old game again...

DAVID

Makes sense. He's not an insider anymore. Maybe he's found a new way to manipulate the power market.

CHARLIE

By crashing the substations.

COLBY

(off Muñoz's photo)  
Or hiring an old prison acquaintance to do it.

Beat. Don moves into action --

DON

Let's find this guy Donahue. Set up on his phones, his credit cards, his house, everything. I wanna get him in here...

**INT. CHARLIE'S OFFICE - DAY**

Charlie's at the boards, working. Amita enters carrying a magazine.

AMITA

Hey, Charlie, I was thinking about you last night.

CHARLIE

(intrigued)  
Is that right?

AMITA

(ha ha)  
I was preparing a lecture and I found an interesting article on synapse reflexivity. I thought it might fit into your cognitive emergence theory.

CHARLIE

Oh. Thanks.

She eyes Charlie's boards...

AMITA

Another Load Flow Analysis...

CHARLIE

Don's got a new suspect, a former  
Utilities Commissioner... He  
thinks the attacks are an attempt  
to influence utility prices.

AMITA

(considering it)  
The outages cause spot fluctuations  
in the demand market...

(MORE)

(CONTINUED)

CONTINUED:

AMITA (cont'd)

I guess if you made the right investments, hit the right targets, you could do pretty well.

CHARLIE

If you hit the right targets you could do very well... only these guys aren't hitting the right targets.

AMITA

What do you mean?

CHARLIE

If you're really trying to influence price, there are so many other substations to hit that would have a greater impact.

AMITA

Then what's this all about?

CHARLIE

I don't know. I mean, all that's really been accomplished is a few localized blackouts...

Beat. Amita thinks about it.

AMITA

Charlie. All your focus so far has been on the global systemic objective - first the cascading failure, now market manipulations.

CHARLIE

Yeah. That's right...

AMITA

You've been treating the blackouts as a secondary by-product.

(CONTINUED)

19

CONTINUED:

19

CHARLIE

(realizing, energized)

But what if the blackouts aren't a  
by-product? What if they're the  
objective?

AMITA

What if...?

Amita smiles. As Charlie goes back to work --

20

**OMITTED**

20

21 INT. EPPES HOUSE - DINING ROOM - DAY 21

Don comes in off the stairs, carrying several files, as Alan appears from the kitchen.

ALAN  
Donny, hey. Didn't even realize you were here.

DON  
Just needed to grab some files I left behind the other night.

ALAN  
You think you'll be around for dinner this evening? Or do you already have plans with Robin?

DON  
What, no... No plans.

ALAN  
Really? Coulda sworn I remembered you saying something about a concert.  
(then)  
How's that going between you two anyway?

DON  
It's going fine.

ALAN  
"Fine?" What, you can't talk to me about it?  
(MORE)

(CONTINUED)



CONTINUED:

ALAN (cont'd)

Do I need a security clearance to  
get information about your love  
life?

Don stops eating, eyes Alan.

DON

Dad, what're you doing?

ALAN

What? I'm not "doing" anything.

DON

I've conducted about a thousand  
interrogations, alright? I know  
all the strategies... You're  
trying to pump me for information  
about Robin. Why?

Alan signs, pulls out a chair, sits down opposite Don.

ALAN

Alright... I talked to Charlie  
earlier. He said a woman came to  
see you at work...

(as Don reacts)

A woman not Robin. He said it was  
fairly obvious there was something  
going on between you two...

DON

That's none of Charlie's business,  
or yours either, Dad, I'm sorry.

ALAN

We talked about how much you wanted  
things to work out with Robin,  
remember? You can't expect to have  
a meaningful relationship if you're  
not willing to commit to it...

DON

Dad, I'm not gonna have this  
conversation.

Don's CELL PHONE RINGS, a welcomed interruption.

(CONTINUED)

21 CONTINUED: 21

DON  
 (answering)  
 Eppes...

22 **INT. FBI - BULLPEN - DAY - INTERCUT** 22

David on the other end of the call.

DAVID  
 (into phone)  
 Don. Lyle Donahue, the engineer...  
 We've been sitting on his credit  
 cards. He just used one. A bar up  
 on Sunset, corner of Gardener.

DON  
 (checks his watch)  
 We wait, we might lose him. Take  
 Megan and hit it.

Don hangs up, gathers to go, holds Alan's gaze for a moment.

DON  
 Look, Dad... I'm doing the best I  
 can.

ALAN  
 How? By getting together with this  
 other girl...?

DON  
 Maybe Robin and I just aren't meant  
 to work out...

23 **INT. SUNSET BAR - DAY** 23

Mixed crowd. Hipsters, after-work suits. David and Megan  
 enter, casual enough to fit in...

They move through, eyes scanning the patrons for Donahue. As  
 Megan circles toward the bar, David veers off for a quick  
 check of the men's room. They meet again near the bar.

DAVID  
 Don't see him.

MEGAN  
 He had time to leave.

They approach the bar, motion to the BARTENDER. Megan  
 flashes her badge, pulls out a picture of Donahue.

(CONTINUED)

MEGAN

Seen this guy in here tonight?

BARTENDER

(checks the photo)

I don't think so.

DAVID

Funny, 'cause you ran his credit card less than 20 minutes ago.

Bartender takes another look at the picture, confused.

BARTENDER

What's the name?

DAVID

Donahue. Lyle Donahue.

The Bartender turns to the back-bar. Several CREDIT CARDS sit in glasses, waiting to be rung out. He finds one...

BARTENDER

Here it is. Lyle Donahue. But it's not the guy in the picture.

(points across the bar)

Kid over there. He and his buddies are running a tab...

Megan and David turn to see three twenty-something guys sitting at a table. A moment of confusion - no Donahue.

Then one of the them, A PUNK, looks up, sees Megan and David looking at him. A beat... then HE BOLTS.

DAVID

(into radio)

Got a kid running. Heading for the back.

The Punk reaches the back door just as Colby comes in. He drops a shoulder, takes the kid right to the ground.

COLBY

Where you going?

The Punk stares up at the Agents. David hauls the kid to his feet.

DAVID

Where'd you get the credit card?

24 **EXT. LITTERED ALLEYWAY - DAY** 24

David's FBI Sedan rolls to a stop. David gets out. Megan and Colby too, Colby dragging the Punk from the back seat.

COLBY  
Show us where.

The Punk stops about twenty feet from a parked Lexus --

THE PUNK  
There. In the car.

David sits the Punk on the ground. The Agents approach the Lexus... and find the very dead body of Lyle Donahue.

MEGAN  
It's Donahue.

Megan reaches in with a gloved hand, turns Donahue's head to reveal a single bullet hole. The Punk calls out to them.

THE PUNK  
I didn't do it. He was that way  
when I found him!

DAVID  
Single shot, behind the ear...  
(nods re: the Punk)  
Little too professional for this  
bozo, don't you think?

MEGAN  
Yeah. Donahue was probably already  
dead when he took the credit card.

A beat. Megan glances around the alley, back to David.

MEGAN  
You know this means we've got more  
players in the game than just our  
Salvadorian and Donahue...

COLBY  
Maybe other investors in Donahue's  
pricing scam...

DAVID  
We found Muñoz, made the connection  
to Donahue. Somebody wanted to  
make sure we don't go any higher up  
the chain.

(CONTINUED)

MEGAN

Yeah, so who's the "somebody"? And  
just how high up does this chain  
go?

Off the Agents and Donahue's body --

END OF ACT TWO

ACT THREE

TWO SECOND GRAPHIC BUMPER:

25 **INT. FBI - BULLPEN - DAY** 25

Charlie sits at Don's desk, waiting anxiously. He jumps up as Don and Megan enter, intercepts them.

CHARLIE

We've been going the wrong direction.

DON

Give us a minute, Charlie. We just found Lyle Donahue.

CHARLIE

(anticipating)

And did you talk to him? Did he tell you?

MEGAN

He's dead, Charlie. Somebody shot him.

DON

Which means we're dealing with a larger price-fixing conspiracy than we thought - investors maybe...

CHARLIE

This doesn't have anything to do with price fixing.

MEGAN

What do you mean, Charlie? What do you think is going on?

CHARLIE

I don't know, but I can tell you it's about the blackouts.

(MORE)

(CONTINUED)

25

CONTINUED:

25

CHARLIE (cont'd)

At first they appeared disparate and unrelated, but when I looked at them in the context of set theory, I found they had a lot in common.

(off their looks)

Lemme just show you.

CUT TO:

26

**INT. FBI - WAR ROOM - MOMENTS LATER**

26

Close on a large map of Los Angeles as Charlie spreads it out across one of the tables.

CHARLIE

There've been three substation attacks. Each of those caused a blackout over a particular region.

Charlie lays a clear overlay onto the map - a shaded area.

CHARLIE

This is the area hit by the first blackout - the Boyle Heights substation failure.

(another overlay)

The second, here. Caused by the outage that killed the maintenance worker... And the third...

He places the third overlay on top of the others.

MEGAN

The three blackouts overlap.

CHARLIE

That's right, and to a statistically significant extent.

DON

So three nights in a row, this area's been blacked out...

CHARLIE

That was Donahue's objective.

Don and Megan peel back the overlays, look closer at the map.

(CONTINUED)

DON

Could be what - they were trying to cover some sort of heist, knock out a security system for a theft or robbery...

MEGAN

Lot of possible targets in the area - banks, brokerages, museums... But I haven't seen any reports of break-ins...

Beat. Don turns to Charlie.

DON

Charlie, we're looking at most of downtown here. Any way you can be more specific, narrow it down?

CHARLIE

This is the best I could do with what I had.

MEGAN

Wait a minute. What about these?

She goes and grabs the sheets of calculations recovered at the scene of Donahue's murder, hands them to Charlie.

MEGAN

These were in Donahue's car when we found him.

CHARLIE

(looking them over)  
Pretty high-end stuff. Dantzig-Wolf decompositions, Network Interdiction Strategies...

DON

Could those tell you exactly what area he was trying to black out? If we knew where, it might tell us why.

CHARLIE

I'm going to need to go over them.

(CONTINUED)



MEGAN

And in the meantime I need to figure out who else Donahue was in bed with, who might've killed him.

Megan heads out toward her desk. Charlie rolls up his maps, readying to go. Don eyes him a moment. A beat.

DON

Had an interesting chat with Dad...

CHARLIE

(knows instantly)  
Don, I'm sorry. I had no business telling him about Agent Warner.

DON

You're right about that.

CHARLIE

I just thought... I don't know...  
You and Robin seem to get along.  
You've been a lot happier...

A beat. Whatever anger Don might've been holding subsides.

DON

I appreciate the thought, Charlie.  
But you and Dad don't really know what's going on...

Off Don --

The sheets of calculations from Lyle Donahue's car are tacked up on the boards, Charlie's own calculations beside them. Larry looks on.

CHARLIE

None of the substation attacks directly caused the downtown blackouts. They were too far out - Silverlake, Mission Hills, Boyle Heights...

LARRY

No, the blackouts were due to the broad-line reductions. The operators shut the area down.

CHARLIE

Right. So Donahue did all these calculations in order to predict the human operators' response to his attacks. Got to admit, it's pretty impressive...

LARRY

Impressive, yes. But it doesn't get us any closer to discovering his intended target, does it?

Charlie sets down his chalk, frustrated.

CHARLIE

I've done every single permutation I can think of, gone over and over the three substations he attacked. I can't narrow it down.

LARRY

(then, thinking aloud)  
Charles, what about the other substations that effect downtown?

CHARLIE

He didn't choose the others.

LARRY

That's precisely my point. Why not? Presumably because they wouldn't result in a blackout that included his target.

CHARLIE

(getting it)  
An exclusionary approach. Run calculations on the other substations, see what area of downtown is omitted...

LARRY

And, I might point out, it's a much more powerful approach than what you've been working with.

As Charlie goes back to work --

28

**EXT. FBI - BRIDGE - DAY**

28

Don heads toward the FBI. He spots Warner near the entrance with two US Marshals... As he nears, their conversation breaks up. Warner sees Don. He shakes his head, teasing --

DON

Downtown two days in a row. Pretty sure I only lost one pair of sunglasses.

WARNER

Forget it, Eppes. You already blew your one chance with me.

DON

What happened to that rain-check?

WARNER

You remember our drug dealer friend operating out of the race track?

DON

Yeah, sure. Ivan Tabakian.

WARNER

He's decided to cooperate, help us go after the Salvadorian cartel that was supplying him.

DON

The Salvadorians. That'd be a big get for you.

WARNER

Bottom line, Tabakian and I are gonna be shacking up in a safe house in San Diego while he spills everything to the US Attorney.

DON

How soon do you have to leave?  
(off her look, reacts)  
It was an innocent question.

WARNER

We're going to process him out today, then I'm gone...

A beat passes. There's still an attraction here.

(CONTINUED)

28

CONTINUED:

28

WARNER

But I'll call you when I get back.

Another beat. Then she goes. Off Don --

29

**INT. FBI - WAR ROOM - DAY**

29

Colby and Megan working. They look up as Charlie enters with obvious purpose --

CHARLIE

I've got it!

MEGAN

You narrowed down the target area...

As Charlie sets down his stuff and unfurls the "target map" from earlier (2nd scene, act 3)...

CHARLIE

Turns out there are 12 substations whose failure would directly or indirectly cause a blackout downtown...

**AUDIENCE VISION - As Charlie's map animates. Downtown and the surrounding area fills the screen. Three OVERLAYS fall in rapid succession, recreating what Charlie did earlier...**

CHARLIE

Overlaying the boundaries of the three blackouts gave us an initial target area.

**Where they overlap, the large, "vague" target area from earlier emerges, glowing brightly...**

Resume Charlie and the Agents with the corresponding map.

MEGAN

But Charlie, that area was too big, too vague.

CHARLIE

I know. Mapping the blackouts from the three attacks was only the first step.

(MORE)

(CONTINUED)

CHARLIE (cont'd)

The real key was examining the substations Donahue didn't attack...

**AUDIENCE VISION - Animating the map again. The "vague" target area fills the screen, saturating with illumination, glowing. Nine, shadowy overlays land in rapid succession --**

CHARLIE

Donahue rejected the 9 others as targets because the blackouts they would've caused didn't included this area...

With the nine shadows landed, only a small sliver of the "vague" target area remains lit... The map "de-animates" back to...

The live map, with Charlie pointing to a tiny spot.

COLBY

So this is the area he was trying to black out...? That's just a couple blocks from here.

CHARLIE

(reading the map)

It's something called the J. Edward Rice building.

MEGAN

The Rice building.

CHARLIE

Yeah. What?

COLBY

That's the downtown Federal Detention Center.

MEGAN

Donahue was choreographing a prison break.

Off the Agents --

END OF ACT THREE

ACT FOUR

TWO SECOND GRAPHIC BUMPER:

30 **INT. FEDERAL DETENTION CENTER - DAY** 30

David and Don walk through one of the prison's cell blocks with a Prison Official, BAKER.

BAKER

I don't really know how we can take any further precautions against a breakout if you can't tell me which prisoner we're talking about.

DON

We're working on that. As soon as we have a name, we'll let you know.

DAVID

What about the power failure scenario we were discussing...?

BAKER

There's no denying it. Everything here runs off electricity. Cells open and close electronically. The locks are automated. We rely heavily on surveillance cameras...

DON

So if someone were actually able to cut your power completely...

BAKER

We'd be screwed. Forty-five guards, 22 hundred prisoners...

(then)

But that's exactly the reason the detention center has a backup system...

They stop walking...

BAKER

We've got four 30 megawatt generators, diesel powered. Anytime we fall off the power grid, they automatically kick in.

DON

They're in a secured area...?

(CONTINUED)

BAKER

Same as any hallway in the Center.  
Probably more secure 'cause there's  
no inmate access where they are.

DAVID

And the last three nights, during  
the blackouts... You had no  
incidents? No one trying to get to  
the generators, maybe trying to  
disable them..?

Baker shakes his head.

BAKER

Powered us through, no problems.  
(then)  
I'm telling you, if these blackouts  
are an attempt to get to us...  
someone hasn't done their homework.  
We're the last place to feel the  
effect...

Off David and Don --





MEGAN

(smiles, points to the skyline)

Hardly. I'm pondering the Federal Detention Center.

LARRY

Ah. Charles told me you suspect a possible prison break.

MEGAN

Problem is, there are over two thousand prisoners, and I can't find a way to link Lyle Donahue to any of them. We don't know who he was working for.

A beat passes. They both eye the skyline. Then --

LARRY

Megan, I'm afraid I have to question one of your basic assumptions... How do you know Donahue was working for someone else?

MEGAN

There has to be someone else. How else do you explain Donahue's murder?

LARRY

I'm not questioning whether there's someone else involved. That's a matter of near certainty.

MEGAN

Okay, now you're just confusing me.

LARRY

What I mean is... all along you've been doing a "bottom up" analysis. You started with the unfortunate gentleman who was electrocuted...

MEGAN

Alejandro Muñoz...

LARRY

Yes. Then worked your way up to Donahue. And now you're looking for someone above Donahue...

(CONTINUED)

MEGAN

That's standard procedure. We're looking for the bigger fish.

LARRY

But how do you know you're fishing in the right direction.

(then)

In 1959, Richard Feynman gave a famous lecture called "There's Plenty of Room at the Bottom." It altered the thinking of a whole generation of scientists, turned their focus around, challenging them to think smaller and smaller, instead of larger...

(then)

You're working from Muñoz to Donahue, to someone further up the chain. Perhaps you should be working in the opposite direction.

MEGAN

You're saying the plan to blow up the substations could have originated on Muñoz's end...

LARRY

It deserves consideration.

MEGAN

(realizing)

It would explain why we can't find a connection between Donahue and the Federal Detention Center - there isn't one. The connection is Alejandro Muñoz.

Off Megan.

Don and David enter, just returning. Charlie's here. As Don takes off his coat, he fills Charlie in --

DON

The prison's immune from the blackouts.

CHARLIE

What do you mean "immune"?

DAVID

They have a back-up power system.  
The recent shutdowns didn't even  
ruffle their feathers...

Beat. Don looks to Charlie again.

DON

There are a lot of other possible  
targets in the area...

CHARLIE

I'm not wrong about the prison.

DON

Charlie, they lost power the last  
three nights. Their diesel  
generators kicked in. There was  
absolutely no impact...

CHARLIE

You cannot have an event in a  
closed system without a subsequent  
impact on the system. That's an  
impossibility.

DON

Don't go all Sir-Isaac-Newton on  
me.

(to David)

Let's just take another look at the  
map, see what else is nearby...

Charlie follows Don and David as they head into --

34

**INT. FBI - WAR ROOM - CONTINUOUS**

34

Megan and Colby are here, Colby's finishing up a phone call.  
Megan sees Don entering, jumps to her feet --

MEGAN

We just found the link between the  
blackouts and the prison.

CHARLIE

You wanna tell me again how I'm  
wrong?

DON

(to Megan)

You found a link to Donahue?

COLBY

To Alejandro Muñoz.

MEGAN

Muñoz was Salvadorian. Turns out  
he's got close family ties to one  
of the big drug cartels. The same  
cartel that was supplying Ivan  
Tabakian's drug operation at the  
Southland Downs race track.

DON

Tabakian...

COLBY

He's currently locked up inside the  
Federal Detention Center.

MEGAN

Don, that's gotta be who they're  
breaking out.

All eyes go to Don. He looks bothered - it doesn't add up.

CHARLIE

What's the matter?

DON

Ivan Tabakian made a deal with the  
US Attorney's Office. He's going  
to testify against the  
Salvadorians.

(CONTINUED)

COLBY

So the blackouts were a way to cover a hit, allow another inmate to get close enough to Tabakian to shank him...

DON

Tabakian's gotta be in solitary. They're not going to allow another inmate anywhere near him.

DAVID

And besides, we know the blackouts didn't impact prison operations. So how are they a part of the plan?

CHARLIE

The blackouts have to have had some impact...

DON

Charlie, we were there. We didn't see any...

CHARLIE

(beat, thinking aloud)  
You said they ran their generators three nights in a row, right? How are the generators fueled?

DAVID

They run on diesel.

CHARLIE

Okay, a facility that large... They'd have to have burned through a lot of fuel...

MEGAN

What if that was the purpose of the blackouts, to run the fuel tanks empty. Then a fourth blackout would put them in the dark.

COLBY

Yeah, but they'd never let the tanks run dry. They'd just order more fuel, get an emergency delivery.

Beat. Stumped. Then --

(CONTINUED)

DON

The truck! An unscheduled delivery of fuel.

CHARLIE

They get a truck in there, they have a way to break this guy Tabakian out, wouldn't they?

COLBY

But Don, you just said Tabakian turned against his suppliers. Why would they go through the trouble to try and free him?

MEGAN

Makes a lot more sense for them to kill him.

DAVID

(realizing)

They're going after him. This isn't a break-out. It's a break in.

Off the Agents --

END OF ACT FOUR

ACT FIVE

TWO SECOND GRAPHIC BUMPER:

35 **EXT. FEDERAL DETENTION CENTER - SERVICE GATE - DAY** 35

A shiny TANKER TRUCK (K.V.P. FUEL SERVICES) idles at the Security Gate. The Gate Guard checks paperwork. Two Other Guards survey the truck's undercarriage with mirrors. After a beat and an "all clear," the truck rolls through...

CAMERA PANS AND FINDS --

Liz Warner getting out of her car in the parking area. As she heads toward the PEDESTRIAN ENTRANCE --

36 **EXT. FEDERAL DETENTION CENTER - LOADING AREA - DAY** 36

WE RETURN to the Tanker Truck as it rolls slowly down the incline into the basement of the facility, finally coming to a stop near the diesel generators...

The DRIVER/GANG SOLDIER #4 opens the door, 30, Latino. He's greeted by Baker. The Driver offers Baker a clipboard. Baker takes it... revealing a SILENCED PISTOL. Before Baker can react, the Driver puts two silenced rounds into him... then grabs the KEYS from Baker's lifeless body...

**ON TOP OF THE FUEL TRUCK --**

The hatch begins to spin, turned by UNSEEN HANDS. After a beat, the hatch opens...

Three Salvadorian GANG SOLDIERS emerge, wearing bulletproof vests, carrying automatic weapons...

37 **EXT. FEDERAL DETENTION CENTER - PEDESTRIAN ENTRANCE - DAY** 37

Warner presents her badge to the GUARD ON DUTY.

WARNER

Liz Warner, FBI. I'm processing out a prisoner, Ivan Tabakian...

GUARD ON DUTY

No weapons allowed inside the prison, Agent Warner. You're gonna have to check yours here.

Warner removes her gun and holster, hands them over. As the guard waves her into the prison.

38 **EXT. FEDERAL DETENTION CENTER - LOADING AREA** 38

REJOIN the Gang Soldiers. The Driver removes coveralls, suited up like the others - a team of four killers now. One of them approaches a large electrical box. Armed with large BOLT CUTTERS, he severs the feeder conduit. Sparks fly...

Then, using Baker's keys, the killers enter the prison...

39 **EXT./INT. FEDERAL DETENTION CENTER/SUBURBAN - DAY** 39

An FBI SUBURBAN comes through the gates. Once inside, Don, Megan, Colby and David pour out, casual tac gear. Don's trying to make a cell call. Gives up.

DON

Agent Warner's still not answering her phone.

COLBY

Probably no cell signal inside.

DAVID

I'm still not getting anything from the prison switchboards...

They look around, move toward the prison. Megan spots the Diesel Tanker down the slope in the loading bay.

MEGAN

The fuel truck.

Cautiously, they head down the ramp into the --

40 **EXT. FEDERAL DETENTION CENTER - LOADING AREA - DAY** 40

The Agents press forward, Megan and Colby discover Baker's body.

MEGAN

We've got a man down.

As Colby checks for a pulse. Don joins them.

COLBY

He's dead.

David sees the hatch, propped open on top of the tanker. With his asp, he RAPS on the tank. Hollow, empty.

(CONTINUED)



DAVID

Empty. It's a Trojan Horse.  
They're already inside the prison.

COLBY

SWAT's out on a call. They'll be  
twenty minutes, at least...

DON

We've got forty-five prison  
officers in there on our side.

MEGAN

Except their weapons are locked in  
the armory. Takes time to deploy  
them...

DON

We wait for SWAT, this'll all be  
over. We've gotta make a move.

A look around the group. The others nod...

41 **INT. FEDERAL DETENTION CENTER - NARROW CRAWL SPACE** 41

One by one, the four Gang Soldiers drop down from above,  
landing in this narrow, pipe-lined corridor. As they move --

42 **INT. FEDERAL DETENTION CENTER - ATTORNEY ROOM** 42

Warner enters. AUSA DIANE VERANO (50) is already here. She  
offers her hand, introduces herself.

VERANO

Assistant US Attorney, Diane  
Verano.

WARNER

Special Agent Liz Warner. I'm  
going to be heading the transport  
and safe-house detail.

VERANO

I just have some paperwork Mr.  
Tabakian has to sign, then he'll be  
all yours.

A beat. Off Warner --

43 **INT. FEDERAL DETENTION CENTER - NARROW CRAWL SPACE** 43

Still undetected, the Gang Soldiers make there way through the corridor until they reach a door at its end. A silent nod between them, then the first opens the door --

44 **INT. FEDERAL DETENTION CENTER - CORRIDOR - CONTINUOUS** 44

The Gang Soldiers emerge into a the open corridor, suddenly encountering an unsuspecting Guard. The Guard, unarmed, goes for his radio. Before he can get to it, PFFFT! PFFFT! two silenced rounds take him down.

As two Gang Soldiers stash the Guard's body, the other two break off in a new direction...

45 **INT. FEDERAL DETENTION CENTER - HALLWAY** 45

IVAN TABAKIAN, in wrist cuffs, is escorted down the hall by two Guards, one on each arm. They're entirely unaware of the eminent danger...

46 **INT. FEDERAL DETENTION CENTER** 46

We find Don and the other Agents as they emerge from the service corridor into a main hallway. They look back and forth, wary. Don spots a pair of guards watching over an inmate cleaning crew, runs toward them...

DON

Hey! FBI! Your security's been breached. You've got one or more armed men inside the prison.

DAVID

They've already killed at least one of your guys. You need to get some men to the armory and break out some weapons...

The Guard hesitates.

DON  
What're you waiting for? Do it.

As the guard pulls his radio...

47 **OMITTED** 47

48 **INT. FEDERAL DETENTION CENTER - ATTORNEY ROOM** 48

On Warner and AUSA Verano waiting as the door opens, and Ivan Tabakian is brought in by his escort guard, released into the room...

WARNER  
Mr. Tabakian...

TABAKIAN  
(checking Warner out)  
This is even better than I  
expected...

Suddenly, an ALARM goes off. Warner reacts, hand to her holster, only to realize it's empty --

49 **INT. FEDERAL DETENTION CENTER - ANOTHER CORRIDOR** 49

Our Agents, moving fast as the alarm blares. Don yells to a Guard who's busy herding inmates into an enclosure.

DON  
Which way to the Attorney room?

ENCLOSURE GUARD  
End of the corridor, go left.

As Don and Company head in that direction --

50 **INT. FEDERAL DETENTION CENTER - RAMP** 50

Gang Soldiers #1 and #2 pound up the stairs. They reach the next landing, and as they go for the door. BOOM! A SHOTGUN blast from a level above nearly cuts them down.

The Gang Soldiers return fire from their automatics, dropping the Shotgun Guard above. Then they go through the door...

51 **INT. FEDERAL DETENTION CENTER - OUTSIDE ATTORNEY ROOM** 51

Gang Soldiers #3 and #4 appears, look around quickly. No Guards visible.

Just up ahead is the door marked "Attorney Room."

The Soldiers close fast on the door. They raise their guns, and after a brief look between them, they bang inside...

52 **INT. FEDERAL DETENTION CENTER - ATTORNEY ROOM** 52

The Soldiers enter to find the table has been turned on its side. Whoever is in the room is clearly hiding behind it...

The Soldiers enter further, raising their guns, rounding the table. They're completely unaware that Don and the other Agents are already here, lying in wait behind them.

BAM! Colby COLD-COCKS Soldier #3, taking him out as Don and David swarm Soldier #4, quickly driving him to the ground, gun to his face.

DON

Don't move, you hear me? Not a muscle!

Megan emerges from behind the table with Warner, Verano and an anxious Tabakian.

TABAKIAN

We had a deal. You gotta protect me!

Don leans in on the two Gang Soldiers --

DON

How many more? How many are there?

The Soldiers only glare back. They're not going to answer. David grabs them, starts cuffing them as --

(CONTINUED)

DAVID

We need to get out of this room.  
It's too tough to defend...

DON

Alright. Let's make a move.

As Warner passes, Don pulls his back-up pistol from its holster, holds it out to her. As she takes it...

53 **INT. FEDERAL DETENTION CENTER - OUTSIDE ATTORNEY ROOM** 53

David and Colby exit the Attorney Room first, guns ready, checking to make sure the area is clear.

COLBY

Alright. It's clear, let's go.

They move forward. Don, Megan and Warner, closely escorting Verano and Tabakian.

MEGAN

Stay tight together. If we say  
"get down," drop as fast as you  
can.

DON

(to Colby and David)  
Once we get to the end of the hall,  
make a right. There's a guard  
station there. We can secure them  
and probably gain reinforcements...

Just then, AUTOMATIC WEAPONS FIRE as Soldiers #1 and #2 burst from the stairwell. Don grabs Verano as --

Megan turns, takes Soldier #1 out, but not before he gets off a shot that hits Tabakian. Tabakian goes down...

Warner reacts, moves to cover Tabakian... opening herself up to Soldier #2...

DON

Liz!

Soldier #2 has her in his sights... until Don lunges, tackling her out of the way...

Colby and David fire on Soldier #2, taking him out... They approach the downed Soldiers, kick their weapons away...

Suddenly, POUNDING FOOTSTEPS from the direction they came...

(CONTINUED)

53 CONTINUED:

53

The Agents spin... but it's Guards this time, well-armed.

DAVID

Whoa, whoa. It's alright. Nobody  
fire...

On the Agents as they finally breathe a sigh of relief,  
lowering their weapons...

54 **EXT. FEDERAL DETENTION CENTER - LOADING AREA - LATER** 54

The action's over. Mop up time. FBI and Federal Corrections  
vehicles fill the loading area. Warner stands near the open  
back doors of an AMBULANCE as Tabakian is loaded into one of  
them. Don comes up.

DON

How's your witness?

WARNER

Bullet passed clean through.  
Paramedic doesn't think it hit any  
vitals. He'll live.

(then)

You guys saved his ass, Eppes. Not  
to mention what you did for me back  
there.

DON

That's just the way it went down.

WARNER

Yeah, but I owe you one.

DON

(smiles, reading her)  
And that pisses you off, doesn't  
it?

WARNER

(laughs)  
Yeah, it does...

A beat between them. Colby walks up, interrupting --

COLBY

Don, I've got the Warden waiting in  
his office for you.

Don looks to Warner.

(CONTINUED)

54 CONTINUED:

54

WARNER

I gotta go too. Gonna ride along  
to the hospital. Then I wanna get  
him out of town before they have a  
chance to try again.

She pats Don gently on the chest... then turns and climbs  
into the ambulance. Off Don --

55 INT. EPPES HOUSE - LIVING ROOM - NIGHT

55

Alan and Charlie in the living room, each sitting in a chair  
reading. The door opens. Don enters, surprised to see them.

DON

What is it with you two and staying  
up all night?

ALAN

Charlie told me what happened  
tonight. We were worried.

CHARLIE

Dad was worried. I just waited up  
so I could savor an "I told you so"  
moment while it was still fresh.

DON

Didn't we cover this at my office?

CHARLIE

(playing)

Did we? There was a lot going on.  
Accusations about my math being  
wrong...

DON

(rising above it)

Alright, Charlie, if that's what  
you need, fire away. Say it.

CHARLIE

I told you so.

ALAN

Alright. That's about as much  
brotherly love as I can take. I'm  
going to bed.

CHARLIE

Yeah, I should probably hit it too.

(CONTINUED)

They turn to go. Don calls after them --

DON

Before you do...

(as they stop, turn)

This thing with you guys, and who I'm dating and not dating...

CHARLIE

Look, Don, we're sorry--

DON

(interrupting, blunt)

Robin broke up with me. Last week, before all this other stuff...

CHARLIE

You got dumped?

DON

I didn't get dumped.

ALAN

Donny, I'm sorry. What happened?

DON

Just because I was ready to think about being in a more serious relationship, doesn't mean she was... It's just not what she was looking for right now.

CHARLIE

Well. Maybe she'll change her mind.

DON

(not believing it)

Maybe...

A beat. Alan suddenly dons a smile.

ALAN

But this is a good sign though...

(off their confusion)

Donny, you weren't the one who pulled the plug. You were willing to stick it out, try and have a relationship. That's a step in the right direction, isn't it?

(CONTINUED)



DON

(shrugs, then)

Why don't you guys go on to bed...

Don turns, picks up the remote, turns on the TV. Alan eyes him a moment, then, coming back in --

ALAN

You know, I'm not really that tired. There's gotta be something good on. Late night's when they play all the classics...

CHARLIE

If we're staying up, I'm popping some popcorn...

DON

You guys, you don't have to do this?

ALAN

Do what?

CHARLIE

Yeah, what're you talking about?

DON

Go to bed, seriously.

ALAN

Hey, you don't even live here. Who are you to start telling us what to do?

Alan settles down into a chair. Charlie heads into the kitchen. Don sighs, sits down.

DON

(to Alan)

Thanks.

ALAN

Don't mention it.

On Alan and Don --

END OF ACT FIVE