

BUFF REV: 12/12/06
GOLDENROD REV: 12/12/06
GREEN REV: 12/11/06
YELLOW REV: 12/08/06
PINK REV: 12/07/06
BLUE FULL: 12/05/06

NUMB3RS

"Take Out"
#314/Ep.51

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

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BUFF Rev
December 12th, 2006

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"Take Out"
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SCRIPT REVISION HISTORY

<u>COLOR</u>	<u>DATE</u>	<u>PAGES</u>
WHITE	11/30/06	(1-61)
BLUE	12/05/06	(1-58)
PINK	12/07/06	(1, 3, 5, 8, 14, 15, 16, 17, 18 19, 20, 22, 27, 29, 30, 34, 37 40, 41, 45, 51, 52)
YELLOW	12/08/06	(17, 41, 57)
GREEN	12/11/06	(1, 16, 18, 19, 20, 27, 27A, 40, 42, 45, 47, 49, 52, 53, 54 55, 57)
GOLDENROD	12/12/06	(1, 16, 18, 41)
BUFF	12/12/06	(12, 13)

"TAKE OUT"

TEASER

BLACK BOX OPENING:

3... Course Meal
1... Restaurant
4... Robbers
1,592... Death Squad Murders

1 **INT. UPSCALE RESTAURANT #1, CROSTATATA - EVENING** 1

Swanky San Fernando Restaurant, tables filled, three deep at the bar. TWO BUSINESSMEN sit near the back, scan the room, ...when TWO MASKED MEN burst through the front door. Dressed in black, body armor, one with a Glock, one with an FN-P90.

MASKED MAN #1
(light Spanish Accent)
Wallets, purses, cell phones.
Everything goes in the bag. If you
hold back, you get shot.

The second man moves through the room with a small duffle bag, collecting the loot; one victim, not quick enough to empty his pockets, gets pistol-whipped.

MASKED MAN #2
(heavier Spanish accent)
Mobile. Now.

Meanwhile one of the businessmen surreptitiously sends a text-message, then nods to his friend...

... and the two men make their move, standing and pulling their own pistols on the robbers.

BUSINESS MAN
LAPD. Don't move...

Both robbers freeze --

BUSINESS MAN (CONT'D)
...drop your weapons.

Both men nod, bend over and place their guns on the ground, drop to their knees, lace their hands behind their heads.

BUSINESS MAN (CONT'D)
Put your hands in the air.

(CONTINUED)

One cop keeps the robbers covered as his partner holsters his gun, takes out handcuffs, moves in their direction --

-- when TWO OF THE OTHER PATRONS --an Hispanic MAN AND WOMAN, attractive -- pull out guns of their own and open fire.

The cops, caught unaware, go down in withering gunfire...

... and all four robbers (TEAM #1: MARIA CAMPOS, MASKED MAN #1, MASKED MAN #2, HISPANIC MAN) gather their items -- the two killers collecting their bullet casings, and exit.

INT. RECEPTION HALL - EVENING

A black tie reception. CHARLIE, spiffily dressed in a tuxedo, accompanies a stunning DR. FINCH, dressed for the red carpet.

CHARLIE

This is a disaster. And the tuxedo --

MILLIE

As promised, you look like James Bond.

CHARLIE

(inconsolable)

My joke about Circle-Circle Tangents went right over the Senator's head.

MILLIE

Well... External Similitude humor isn't for everyone.

CHARLIE

I told you I'm no fundraiser...

MILLIE

More like a fund magnet. A five minute conversation with the Senator was good for a quarter million dollar grant.

CHARLIE

That's not too bad...

MILLIE

That's five new jobs you created in five minutes. I call that a victory.

(beat)

Politicians, lobbyists... they don't want to understand what they're funding, they just want to be impressed. And you're very impressive.

CHARLIE
(getting flattered)
I am?

MILLIE
You're the one and only Charlie
Eppes. More dazzling in person than
your legendary name would suggest.

CHARLIE
Well, I don't know about legendary...

MILLIE
(pouring it on)
You just keep reeling them in and let
me worry about closing the deals. In
Astronomical terms, we call it
syzygy (*SI-zuh-jee*); the planets in
perfect alignment... you, me, and a
room full of money...

Charlie's PHONE RINGS -- as he answers it, Millie winces --

CHARLIE
Hey, Don --

Millie looks disappointed; Charlie wavers a little --

CHARLIE
Look, I'm kind of in the middle of...
(listens)
Okay, I'll be right there.
(hangs up, to Millie)
I'm sorry. This is really important.

MILLIE
(reads his seriousness)
I understand.

3 **INT. UPSCALE RESTAURANT #1, CROSTATA - LATER**

3

The aftermath of the robbery. LAPD, FBI Techs work the crime
scene, interviewing witnesses, studying the blood spatter.

DON gets off his phone, joining COLBY and LAPD SERGEANT
POWELS. The sergeant is visibly shaken.

POWELS
We were chasing a pattern robbery.
Two guys in masks and body armor, in
and out of upscale restaurants in
under ten minutes.

(CONTINUED)

COLBY

Wallets, purses, cell phones. No jewelry, never touch the register.

POWELS

They've been hitting all over the valley; no way to predict where they'd go next. We had to spread out; two man spotter teams in a dozen restaurants, with Rapid Deployment Teams waiting for a signal.

Don stares at the blood on the floor for a moment.

DON

They couldn't call it in?

POWELS

They did. We weren't fast enough.

(agonized)

I screwed up. Bad plan, bad intel--

(beat)

I got these guys killed. What do I tell their wives? Their kids...

Powels trails off. Don looks at Powels, empathizing, but what is there to say. He and Colby move off...

COLBY

Witnesses said the officers ID'd themselves, disarmed the robbers... then two of the customers pulled handguns, opened fire.

(beat)

And they collected their bullet casings before they left.

DON

So, we're looking at a four man crew... two come in, scope the place, give the other two the go ahead.

CHARLIE approaches, still in his tuxedo.

DON

Nice rags... very --

CHARLIE

James Bond?

COLBY

No...

(CONTINUED)

CHARLIE

Yeah, I didn't think so, either.

Charlie looks around the room.

CHARLIE

Two police officers were hurt --

COLBY

Killed. During a restaurant robbery.

Colby unrolls a MAP OF LA -- the eight robberies highlighted--

COLBY

Eight so far. All upscale places --

CHARLIE

Pretty spread out... no geographic pattern jumps out, but maybe with more data on methods, times...

DON

Remember when we were chasing those bank robberies, and you predicted the next hit --

CHARLIE

The time you got shot? Yeah... vaguely...

DON

Charlie, these guys killed two cops -- which means they'll kill anyone.

COLBY

We have to shut them down before they hit again.

Charlie nods and looks at the MAP --

CHARLIE

(determined)
I'll find them for you.

BURN OUT ON THE MAP...

END OF TEASER

ACT ONE

TWO SECOND GRAPHIC BUMPER

4

INT. FBI OFFICE - BULLPEN - MORNING

4

Find DON and MEGAN on the move --

MEGAN

We went through the reservations --
the inside couple used a fake name
and bogus number.

DON

No surprise there...

MEGAN

So I cross checked with the other
robberies; figured if an inside team
was part of the M.O., maybe they
slipped up, used the same name twice.

DON

And?

MEGAN

They didn't slip up.

DON

How's the profile coming?

MEGAN

Three males and a female suggests any
one of several dynamics. But without
a witness who noticed anything more
than big guns and Hispanic accents...

Don goes to his desk and rifles through his mail.

COLBY

We think we know why they're taking
the cell phones...

DAVID

... victims can't cancel their credit
cards before they max 'em out.

DON

High end restaurants mean high end
clientele and fat credit.

COLBY

Taking over 60 grand a hit.

(CONTINUED)

MEGAN

How are they burning the cards so fast?

DAVID

Online. The victims are getting charged for big ticket items -- plasma TVs, hotel reservations --

DON

Any chance of tracing the goods?

COLBY

There aren't any; they're using dummy internet stores, running the charges, shutting the sites down a day later.

MEGAN

Money laundering in the new millennium.

COLBY

I've got our techs going after the Service Providers. See if they'll give up some names -- who's building these web pages or where the money's going.

DON

Remember Ricky Jones -- guy we took down robbing Beverly Hills diamond stores a few years back? They'd pass by the stores and go straight for the rich customers' credit cards.

DAVID

I've got a relationship there -- I'll reach out.

Don puzzles over one of the letters, in a yellow envelope.

MEGAN

You know, most criminals aren't perfect at first. Make mistakes, leave evidence. Now that we know their MO, maybe we can find something new if we look at the first robberies again.

Looking at Don, distracted by the letter for a beat, then:

DON

Yeah... take Colby...

(CONTINUED)

Colby flips open the first Restaurant crime scene file.

COLBY

Looks like FBI's paying for lunch.

Megan looks at Don curiously, as he walks off rereading the letter.

INT. CALSCI - CHARLIE'S OFFICE - MORNING

Charlie erasing, scribbling, erasing on his board, doesn't notice when Millie enters. She waits, not wanting to interrupt.

Charlie turns to his desk, startled to find a silent Millie staring back at him.

MILLIE

Didn't mean to sneak up on you. In Antarctica, you get used to doing everything quietly. It's like a library with Penguins.

CHARLIE

I'm sorry about leaving last night --

MILLIE

Don't be. The school made out very well.

Millie walks over, studies his board closer.

MILLIE

Interesting analysis...

CHARLIE

I used it to predict bank robberies a few years back. It's not lending itself to the current problem as easily as I'd hoped...

MILLIE

You know... and don't take this as criticism--

CHARLIE

Is it criticism?

MILLIE

No.

CHARLIE

Okay then.

MILLIE

(smiles)

A few months back, I read about the system used to differentiate between institutional targets, like banks -- and civilian targets --

CHARLIE

-- like a restaurant. Homeland Security's Threat Matrix.

MILLIE

It may serve your purposes better.

Charlie thinks about it.

CHARLIE

There was an article, maybe a year ago...

Millie hands him a file.

MILLIE

This one?

Charlie takes the file.

CHARLIE

How did you know?

MILLIE

You run off to help the FBI, I see a news story about two police officers being killed... my math degree allows me to put two and two together.

Charlie pores over the article.

CHARLIE

Professor -- Millie -- thank you.

Millie starting to leave --

MILLIE

After you left, I spoke with a couple of lobbyists for MacMillan Pharmaceutical.

(MORE)

(CONTINUED)

5 CONTINUED:

5

MILLIE (cont'd)

It seems that they're looking for a reason to dump their excess riches into our humble coffers.

CHARLIE

A reason such as --?

MILLIE

Having one of the world's greatest minds as point man on their pharmacokinetic modeling project.

CHARLIE

Me? My mind?

MILLIE

They're already folding proteins based on your work in Knot Theory. Now they require a little dazzling. Tuxedo not required.

Charlie looking at the file --

CHARLIE

Okay, set it up, I'll be there.

Millie smiles, exits.

6 **INT. INTERROGATION ROOM - DAY**

6

David sits with RICKY JONES. Gray jumper indicating he's a guest of the Federal Government; he looks over a folder.

JONES

You know, Sinclair, every time you pull me out to pick my brain, my cred drops.

DAVID

Cred or a kind word to the parole board, Ricky. Your choice.

Jones flips through the paperwork, considers:

JONES

You're not looking local, I'll tell you that much. I don't know of a crew that ambushes cops.

DAVID

You think this was an ambush?

(CONTINUED)

JONES

Hell yeah. This kind of work attracts two kinds; the ones about money and the ones about violence.

(beat)

If it's about money, you might hit someone, show him his own blood... But you don't pull the trigger; all that gets you is panic and less time to get clear.

DAVID

So these guys are about violence.

JONES

Don't think so... they're not wild enough.

DAVID

Okay, Ricky --

JONES

You're doing business, suddenly there are cops everywhere you want to be. Most people in my line of work are gonna' lie low or move on. These guys decide to send you a statement.

DAVID

They figured they could back us off by killing cops? Who the hell would think like that?

JONES

Dunno... but they're a different kind of crazy.

INT. OBSERVATION ROOM - DAY

DON watching the interview as MEGAN and COLBY enter --

DON

You find anything at the first restaurant?

COLBY

A slightly overdone steak. Owner says they knew the layout, cut the security camera wire.

(CONTINUED)

MEGAN

If the crew had a learning curve, it was somewhere else. All the owner remembered was Spanish accents, one so heavy she couldn't understand him.

COLBY

These guys know their guns, keep discipline, and police their brass. Almost feel ex-military to me.

DON

(re: Jones, inside)
David's guy thinks they're sending us a message by shooting cops.

MEGAN

(you know)
Soldiers from an unstable political environment would be more inclined to take authority figures head-on.

DON

(sees where she's going)
And the heavy Spanish accents...

COLBY

We've trained a lot of Central and South American Special Forces over the years... what if a group does a rotation here, gets the lay of the land... then decides robbery pays better than soldiering?

DON

Good angle -- see where it takes you.

Colby moves off, Megan lingers.

MEGAN

So... I saw the envelope.
(off Don)
From Trauma Recovery. I got the same thing last month -- is it about the spree killing case?

DON

It's ridiculous.
(MORE)

*

(CONTINUED)

7 CONTINUED:

7

DON (cont'd)

I've already been cleared by the Shooting Review Board.

*

MEGAN

Thing about these sessions is, if you put a little bit in, you get a lot more out.

DON

Thanks... but they'd better sign me off and get me out of there.

*

*

Off Megan --

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

8

Charlie writing on a dry board as AMITA works on her computer.

CHARLIE

This Threat Matrix isn't quite right yet. It's set to predict the unpredictable -- terrorist attacks -- and robberies have their own unique characteristics.

AMITA

Why did you start off with the Threat Matrix in the first place?

CHARLIE

It was Millie's suggestion.

AMITA

After all that kicking and screaming about the tuxedo, it sounds like the two of you did some bonding.

CHARLIE

I have to admit, it wasn't so bad... dazzle them with a little Pythagorean wit and the checkbooks crack open.

(a little puffed up)

And you know, once we get MacMillan's pharmacokinetic modeling project, who knows what else --

AMITA

MacMillan Pharmaceuticals?

(CONTINUED)

CHARLIE

Yeah --
(off Amita, concerned)
Why?

AMITA

They have a reputation for exploiting
third world countries to cure the
rich. They charge \$500 for a vial of
AIDS serum that costs fifty cents.

CHARLIE

I didn't know about this -- I'll talk
to Millie.

AMITA

I think that's wise.

Charlie steps back from his work...

CHARLIE

What's missing? Something's missing.

AMITA

Food. Where are those delivery
menus?

Charlie turns to the desk, opens the drawer and takes out a
stack of menus --

FLASH CHARLIE VISION --

**As the menus become PLATES OF FOOD -- becoming a STOCKED
REFRIGERATOR --**

CHARLIE

(slaps menus)
That's it.

INT. FBI BULLPEN - DAY

COLBY approaching DAVID --

COLBY

You find anything on the money trail?

David pulls up an email.

(CONTINUED)

DAVID

I followed the phony website and the credit card charges to an anonymous offshore bank account in Nauru.
(NAH-OO-ROO)

COLBY

Nauru?

DAVID

Small island in the South Pacific whose economy is based on phosphate exports and no-tell banking.

(beat)

The bank refused to cooperate unless we can prove that specific deposits came from a felony.

COLBY

But we can't point to specific money unless they let us look at their accounts.

DAVID

That particular Catch-22 has made Nauru a favorite banking center for all kinds of high-end lowlifes.

COLBY

No luck on the ex-military angle either. Immigration couldn't narrow the field much. Nicaragua, Argentina, Guatemala... over the past thirty years, we've been a foreign exchange program for every country south of Texas. Training special forces, paramilitary units... and when the country turns, or the army stops paying --

DAVID

-- there're a lot of unemployed soldiers looking for work.

(beat)

Maybe Charlie can narrow down the field --

A10 **INT. FBI - ANOTHER PART OF THE BULLPEN**

A10

Charlie makes his presence known:

(CONTINUED)

A10

CHARLIE

Come on, guys... one problem at a time.

10 INT. FBI - WAR ROOM - MOMENTS LATER 10

CHARLIE briefing Colby and David.

ON THE BIG SCREEN --

a map of the San Fernando Valley with eight dark RED spots.

CHARLIE

I... Amita and I, adapted Homeland Security's Threat Matrix to examine the eight robberies. Time, location, target, security...

(beat)

... and we came up with this list of similar targets.

Charlie pushes a key and over 700 tiny dots in various shades of the Homeland Security Threat Levels (green, blue, yellow, orange, red) pop on the screen.

CHARLIE

Then I went further... evaluating the restaurants in terms of architecture and access to fast escape routes.

Charlie pushes a key again, leaving only 120 RED spots.

DAVID

Looks pretty much like the LAPD's list.

CHARLIE

Which told me I was on the right path. But Set Theory wasn't working, so I applied a mixture of multidimensional graph Laplacians (*luh-PLAY-she-uns*) and PageRank matrices.

COLBY

Yeah, that's what I would've done, too.

(CONTINUED)

CHARLIE
(getting it)
It's a way to investigate a group of
things, and identify their shared
properties.

Colby and David exchange glances. You get it?

CHARLIE
Think about a refrigerator --

ENTER AUDIENCE VISION

Of a KITCHEN REFRIGERATOR --PAN ACROSS steaks, apples, etc --

CHARLIE
-- filled with groceries. Steaks,
apples, wine, a pie. Each item is
unique, and you can buy them
separately at any number of places...

-- from the items, we see the corresponding stores -- a
butcher, a fruit stand, a liquor store, a bakery...

CHARLIE
... but, more likely, the family made
a single shopping trip...

-- back to the items... pull out to **A SINGLE GROCERY STORE --**

BACK TO SCENE --

DAVID
-- you figured out where the robbers
went shopping for their targets.

Charlie produces a **RESTAURANT GUIDE**.

CHARLIE
Simon's LA Restaurant Guide. Each of
the eight restaurants they attacked
scored 93% or higher on food quality
and price.

DAVID
Cost I get -- they're looking for the
fatter credit cards --

COLBY
High food rating means a trendier restaurant, and the fattest credit cards.

CHARLIE
Exactly.
(pushes the key)
We used those variables to narrow it further..

Now there's only 15 dots on the screen, most are light pink, but one is dark, BLOOD RED, almost blackish.

DAVID
(pointing to the single, blood red dot)
You think this is their next target?

CHARLIE
Since you can't cover all 15...
(the map goes to a single, pulsing dot)
...this site has the highest probability.

11 **INT. BLUE CHANNEL RESTAURANT #2 - NIGHT** 11

Another upscale locale, but this time as we scan the room, we see familiar faces. Colby sits at the bar, drinking club soda. David's enjoying the company of a female FBI agent. More undercover agents chatting at the front, waiting for a table.

12 **EXT. ISTHMUS RESTAURANT #3 - CONTINUOUS** 12

A MINIVAN calmly pulls into the valet lane, directly in front of the restaurant --

-- and THREE ROBBERS (TEAM #2: HECTOR CAMPOS, DRIVER, MASKED MAN #3, MASKED MAN #4) in black masks, body armor and well armed, jump out.

The hooded DRIVER steps out and holds the Valet at gun point.

13 **INT. BLUE CHANNEL RESTAURANT #2 - CONTINUOUS** 13

The door opens -- all of the FBI agents tense --

14 **EXT. ISTHMUS RESTAURANT #3 - CONTINUOUS** 14

Valet lays on the ground, driver staring down at him,

(CONTINUED)

VALET

Que?

The other three team members disappear into the restaurant --

15 **INT. BLUE CHANNEL RESTAURANT #2 - CONTINUOUS** 15

The door pushes all the way open, Colby has his gun half way out of his holster...

... then puts it away as a young kid holds the door for his date--

16 **INT. ISTHMUS RESTAURANT #3 - CONTINUOUS** 16

As the robbers sweep through the restaurant, terrorizing the patrons --

HECTOR CAMPOS

(Spanish accent)

Wallets, jewels, purses, cell phones.
Everything goes in the bag. If you
hold back, you get shot.

17 **INT. BLUE CHANNEL RESTAURANT #2 - CONTINUOUS** 17

FBI agents still waiting. David's cell phone rings,

DAVID

Sinclair...

Colby's phone starts ringing, he exchanges a glance with David, answers --

-- as we start to hear other agents' phones going off --

18 **EXT. ISTHMUS RESTAURANT #3 - CONTINUOUS** 18

The robbers (TEAM #2) rush out of the restaurant and hop into the car. The speaker nods at the driver as he sits shotgun...

... and the DRIVER calmly lowers his handgun and shoots the valet twice in the back of the head.

Picking up his two spent shell casings and calmly getting in the Minivan. They drive off. BURN OUT --

END OF ACT ONE

ACT TWO

TWO SECOND GRAPHIC BUMPER

19 **EXT. ISTHMUS RESTAURANT #3, CRIME SCENE - NIGHT** 19

Don, Colby and David reconnoiter. The VALET is being tagged.

DAVID

Three guns through the front door.
Looks like they didn't bother with a
couple in the back this time.

DON

(re: valet)
Double tap execution.

David regards the dead body direly...

DAVID

They killed the cops to get away --
what did this guy do?

COLBY

Maybe they're sending us a message --
in third world countries the drug
gangs and paramilitaries will kill
civilians as a warning -- tells the
local authorities to back off or get
ready for more bodies.

DON

We don't scare -- we get angry.

Charlie approaches...

CHARLIE

They didn't hit the most likely
location.

DAVID

You got the time right, the date, all
you missed was the location.

CHARLIE

No, I missed something else...
(shows map print out,
points to a pink dot)
This place barely showed up on my
Threat Matrix. If I'm off by such a
large margin, then I can't pinpoint
their attacks...

(CONTINUED)

He looks past the map -- seeing the valet's body being wheeled off... Don sees where this is about to go --

DON

Charlie, I need you to go back to the chalk board. Do your thing, work the problem.

Off Charlie, nodding with resolve --

20 **INT. FBI - BULLPEN - MORNING** 20

Don enters with Colby, catches Megan getting off the phone.

MEGAN

State Department had no luck with Nauru. Their courts turned down our application for access to bank records.

COLBY

The island's whole economy is pinned on banking. They're protecting their asset.

MEGAN

And making our life hard. Without the account information, we have no identifying information. No way to backtrack to the killers.

DON

Try Treasury. We've shut down offshores before -- look for a soft spot in the system, maybe someone here in LA that we can pressure.

Colby heads off as Don gathers his keys and phone.

MEGAN

You got your thing with the psychologist?

DON

Yeah.

Megan debates what she says next, then:

MEGAN

I know it's just an appointment for you --

DON

But.

MEGAN

But you never know what's going to happen when you walk in that door.

DON

(lightly)

You saying I need mental help?

MEGAN

I don't believe they've made the person yet who doesn't.

Not the banter he'd hoped; Don exits.

EXT. CALSCI CAMPUS - DAY

Charlie tracks down Millie, reading 'The Life of Pi',

MILLIE

Hello, Professor... how goes your Threat Matrixing?

CHARLIE

It didn't work.

MILLIE

I'm sorry... I thought it was a good approach.

CHARLIE

No, so did I...

(moving forward)

So what do you know about MacMillan Pharmaceuticals?

MILLIE

I know that pharmacokinetic modeling might save the lives of 16,000 people who over-dose on simple, over-the-counter pain killers every year.

CHARLIE

Did you know that some of these drug companies exploit third world countries, sell them overpriced or expired medication --

MILLIE

Yes, I did.

(CONTINUED)

Off Charlie's look,

MILLIE

Corporations aren't angels or demons.
They're profit-seeking concerns; some
better than others, some not --

CHARLIE

It seems to me that it should be as
important to know where the money's
been as where it's going.

MILLIE

I did my homework, Charlie. MacMillan
has had a checkered history, but
there's been a complete restaffing
over the past three years. New CEO,
new Board, new philosophy.

(beat)

I would characterize them as a
relatively responsible company now.

CHARLIE

Relative to what?

MILLIE

I should have known better than to
try and slip that word past a fellow
mathematician.

Which doesn't really answer the question. But Millie is
already disappearing into a building, leaving a concerned
Charlie behind.

22 **INT. OCCUPATIONAL PSYCHOLOGIST'S OFFICE - DAY** 22

Don enters to meet with WILLIAM BRADFORD (older, African-
American, physically intimidating) the FBI consultant hired
specifically for Trauma Recovery.

BRADFORD

Have a seat.

Don sits, then Bradford.

BRADFORD

So?

Don stands, crosses to Bradford and hands him his paperwork.

BRADFORD

I have the originals.

(CONTINUED)

DON
Then what's the problem?

Don sits.

BRADFORD
No problem. The FBI wanted us to talk.

DON
About?

BRADFORD
Anything.

DON
(sighs)
I don't hate my dad, I like women but respect them as people, and pulling my gun doesn't get me excited. Okay?

BRADFORD
How do you feel when you pull your gun?

DON
Here we go...

BRADFORD
You brought it up.

DON
I'm here because I shot Crystal Hoyle. Who was a spree murderer. Who had just kidnapped one of my agents. Who was driving straight at a roadblock with a car full of hand grenades.

BRADFORD
There was a trained sniper on the scene, an...
(checks paperwork)
... Agent Edgerton. Why do you think he didn't take the shot?

DON
He probably would've. I shot first.

BRADFORD
Because you're a better shot.

(CONTINUED)

DON

No.

BRADFORD

Then I don't get it.

DON

Look... yesterday an LAPD sergeant screwed up and two of his men got killed. That's what we have to deal with every day -- making decisions that affect a lot of lives. I don't expect you to understand what I do -- I just expect you to sign that damned piece of paper and let me get back to work.

BRADFORD

Why wouldn't I understand what you do?

DON

Because you haven't lived it.

BRADFORD

Well, I wasn't FBI, but I was undercover narcotics in East LA. Did 2 years with a CRASH team in Compton, too.

DON

I didn't know that.

BRADFORD

No, you didn't. You just walked in here with no respect for my work, expecting me to respect yours.

DON

That's not it --

BRADFORD

Thing is, I'm hung over and hungry and you're my last session before lunch. I was ready to run through a half dozen routine questions, listen to your routine answers, and walk you out the door.

(beat)

Now I don't know.

(CONTINUED)

DON
Are you really going to bust my chops
over --

Don gets a page. He looks at the number.

BRADFORD
You gotta take that?

DON
No.

And he leaves anyway.

INT. EPPES HOUSE - DAY

Charlie on the couch as Alan shuffles around the room,
picking up here and there.

ALAN
So... I heard you and Millie had a
philosophical discussion about ends
and means.

CHARLIE
Do you and Millie talk about me a
lot?

ALAN
You can be a very interesting topic.
Used to talk to Larry about you, too.

CHARLIE
So, what do you think... about
MacMillan?

Alan starts dusting cobwebs from the corners of the ceiling.

ALAN
Ethics versus commerce... I spent 30
years dealing with that very
question. I still don't have a good
answer -- and I wouldn't trust anyone
who told you they did.

(beat)
If budget's not important, you can
judge a project on any grounds you
want, morals, ethics...

(MORE)

ALAN (cont'd)
 but if I had turned down every corporation with a spotty track record, a lot of low income housing would never have been built, bypasses would never have helped people find jobs --

CHARLIE
 But it seems to me that, if I take their money, I'm tacitly approving of their methods.
 (beat)
 And if we turn enough corporations down, maybe it forces them to change their ways.

ALAN
 I laud your idealism.

CHARLIE
 I thought I got it from you.

ALAN
 Experience tempered my activism with pragmatism. And, I'd like to think, the wisdom to continually balance the two.

CHARLIE
 And which way does this balance out?

ALAN
 No idea. My wisdom's currently being stretched as an angry renter, wondering when my landlord's getting the spider people to come back.

Charlie stands to help his Dad clear the last two cobwebs...

FLASH CHARLIE VISION

An enormous, elaborate spiderweb fills the screen. A large grasshopper hits the web, struggles sending shockwaves up the silk until... a large Golden Orb spider, size of a dinner plate, strikes, lightning quick, killing the grasshopper.

BACK TO SCENE

CHARLIE
 I have to go.

ALAN
(dryly)
Of course. Don't worry, I'll do the
dishes too. And --

(CONTINUED)

But Charlie's already out the door.

24 **INT. FBI - WAR ROOM - EVENING** 24

Come up on Charlie's dotted map, full spectrum from Green to Red. Don alone.

CHARLIE
Where's everyone?

DON
Working.

CHARLIE
I know I screwed up --

DON
You didn't screw up, Charlie.
Sometimes I think you don't even know
what screwing up looks like.

Charlie concedes.

CHARLIE
Okay, well, my math wasn't wrong, my
assumptions were -- assuming all data
belonged to the same set. Think of it
like searching for a spider or its
prey by studying a web...

BEGIN AUDIENCE VISION

A web sits pristine, dew drops shining in the morning sun.

CHARLIE (V.O.)
We can use Tension Values of the silk
web, vibrations, mixed with weather
conditions, surrounding terrain,
other variables...

Various colored dots from Green to Red fill in the web,
almost looking like a target with greener shades farthest
from the center and the darkest red shades near the center.

CHARLIE (V.O.)
...to reliably predict both where the
Spider's located and where the next
insect will get tangled.

All the color disappears, except for a single dark red spot.
On cue, a Fly trying to get to food on the other side of web
flies right into the spot, getting tangled.

(CONTINUED)

CHARLIE (V.O.)
However, there are some species...

The web with the perfect, target-like colors, reappears. Then the colors start to mix and match, the perfect pattern falls apart and dark red dots start to appear in odd locations - a Jumbled Web.

CHARLIE (V.O.)
...that build overlapping webs.

A second web appears, covered by the perfect pattern, then overlays part of the first web and we now see two patterns mixed together.

CHARLIE (V.O.)
Assuming only one web when dealing with this species will give you false answers about where it's safe to fly.

A FLY zooms straight into the web.

BACK TO SCENE

DON
There's two spiders -- two teams.

CHARLIE
I assumed that only one robbery team was responsible for all the data. I was wrong.

DON
The teams are working together?

CHARLIE
Not together; in tandem.

DON
Eight men planning together and executing in separate four-man teams.

CHARLIE
(writing)
And what we need to do is untangle the strands.

Charlie's writing morphs into a SPIDER-WEB GRAPHIC, then

DISSOLVE TO:

25 **EXT. THREE 1 4 RESTAURANT #4 - NIGHT** 25

As a MINIVAN pulls into the parking lot. THREE ROBBERS (TEAM #1: HISPANIC MAN, MASKED MAN #1, MASKED MAN #2) jump out and charge past the

VALET --

Who is grabbed by the Hoodie-wearing driver (MARIA CAMPOS), and thrown to the ground...

The robbers disappear into the restaurant...

... and GUNFIRE ERUPTS from inside. One of the robbers (MASKED MAN #1) crashes backward, through the door...

THE DRIVER --

Startled, gun wavering from the valet's head...

... and we reveal that it's COLBY, who jams his gun under the Driver's chin.

COLBY

FBI!

The Driver's eyes lock with Colby's --

-- as DAVID, in full tac, bursts out the door, gun drawn, followed by FBI SWAT --

-- and the Driver relents. Holding out her pistol, which David grabs, rear cuffing the suspect...

... Colby ripping the hoodie off to reveal... the beautiful woman (MARIA CAMPOS) from the teaser.

BURN OUT ON:

Graphic -- return to the double spiderweb -- one set of strands dissolving away, leaving a single web and a spider scuttling across it...

END OF ACT TWO

ACT THREE

TWO SECOND GRAPHIC BUMPER

26 **INT. FBI - INTERROGATION ROOM #1 - NIGHT** 26

David sits across from the stony, silent FEMALE ROBBER (MARIA CAMPOS). Her chair is at an odd angle as she stares down.

DAVID
What's your name?

No response, refusing even to make eye contact.

DAVID
Where are you from?

27 **INT. FBI - INTERROGATION ROOM #2 - NIGHT** 27

Same milieu, only Don standing above a seated MALE ROBBER (HISPANIC MAN). Don continues the interrogation pattern.

DON
Why are you here?

Just like the woman, no response.

DON
When did you--

Don's interrupted by the male robber lightly tapping on the table top. Don waits until he's finished, then continues.

DON
When did you enter the country?

28 **INT. FBI - INTERROGATION ROOM #1 - NIGHT** 28

Back with David and the woman.

DAVID
...enter the country?

No response.

DAVID
What's your--

Almost the same tapping... David waits, then starts again.

DAVID
What's your name?

29 **INT. FBI - OBSERVATION - NIGHT**

29

David and Don continue their questioning, same four questions over and over, in the background.

COLBY
We should end this.

MEGAN
You wanna be in there?

COLBY
(hell no)
They're trained in counter-interrogation. Probably by us.
(beat)
Look at the way they're sitting; they moved the chair so the light's behind them. Refusing to make eye contact--

On the speaker, we hear tapping coming from both rooms again.

COLBY
And that. They're tapping to knock the interrogators off their rhythm. We're all working from the same manuals.

30 **INT. FBI - WAR ROOM - MORNING**

30

The team with Charlie. MUG SHOTS (and a MORGUE PHOTO) of the ROBBERS (TEAM #1) on the PLASMA,

DON
One dead, three in custody -- and no one's talking.

MEGAN
No hits from Interpol or US databases... They're ghosts.

DON
Think your spider webs can find the second team --

CHARLIE
I doubt it... by catching one team, we've changed the variables.
(beat)
If there are more robberies, I might be able to revisit --

(CONTINUED)

DON
Not an option.

DAVID and COLBY enter --

DAVID
Minivan wasn't stolen -- registration comes back to one Jaime Lopez, deceased.

MEGAN
Another dead end.

COLBY
Not exactly... in addition to robbing and killing, our guys are scofflaws. (presents file)
Four parking tickets on the 900 block of Alvarado over the past five weeks.

DAVID
There are only six occupied houses on that block, and four of the families have been here for fifteen years or more. One of the other two...

... he puts down a CALIFORNIA DRIVER'S LICENSE and a MEXICAN MILITARY FILE FOLDER. Both of the SAME MAN. Also some paperwork -- citizenship papers, etc.

DAVID
... is Bernardo Infante.

MEGAN
Should that name ring a bell?

DAVID
Only if you served in the Mexican Army. Up until last year, a Colonel in the Corps of Military Police.

COLBY
These guys consider interrogation an art form; he'd be the right guy to teach someone how to resist it.

MEGAN
What's he doing up here?

DAVID
Believe it or not, teaching elementary school.

(CONTINUED)

30

DON

Rattle his cage, see what he does.

31

EXT. CALSCI - DAY

31

Amita tracks down Millie in her reading spot.

MILLIE

Dr. Ramanujan --

AMITA

(abrupt)

I was wondering if Charlie spoke with you about the MacMillan Project.

MILLIE

I thought I detected your voice behind Dr. Eppes' new social conscience.

AMITA

Oxford University's still reeling from the Vioxx debacle. I don't want to see CalSci dragged in that direction.

MILLIE

So you think that my first act as Division Chair would be to tear this entire University apart in scandal.

AMITA

Well, no... that's not what I meant--

MILLIE

Then what did you mean?

Amita takes a moment to consider her next words.

AMITA

Can you really do good if you're helping a company that also does bad?

MILLIE

Amita, what's the use of being morally pure if you can't effect change? A large part of my job is to determine where 'ethics' and funding intersect... as Aristotle said, 'moderation in all things.'

AMITA

'Including moderation.' Oscar Wilde.

(CONTINUED)

Millie smiles. Point to Amita...

32 **INT. EPPES HOUSE - DAY** 32

Don sits with Alan, eating lunch in silence for a while, then,

ALAN
Okay... what's eating you?

DON
What... nothing.

ALAN
Donny, even for you this is taciturn.

Don takes another bit, Alan waits.

DON
The Bureau sent me to see this guy.

ALAN
A guy?

DON
A Psychologist. About the Crystal
Hoyle shooting.

Alan falls quiet.

DON
Just because I shot before Edgerton,
he thinks I'm trigger happy.

ALAN
Is that what he said?

DON
In so many words.

ALAN
And what did you say?

DON
I didn't have time for his crap.

ALAN
Maybe you should make some.

DON
What... you think I need to see a
shrink?

(CONTINUED)

ALAN

A), I don't think there's anything wrong with talking to someone, and B), I think he doesn't understand that you're always going to be the one to take the shot.

DON

It's my job.

ALAN

It's Megan's and David's and Colby's job, too. And Agent Edgerton's.

(beat)

It seems like you save all the worst jobs for yourself.

DON

That's what being a good boss is; you don't make others do the dirty work.

ALAN

I've always been proud of the way you shoulder other people's burdens -- even as a child, you sacrificed for Charlie and never complained --

DON

-- it wasn't a burden... it was just the way it was --

ALAN

-- but if you regard your life's work as nothing more than a series of dirty jobs... that's something worth talking about. To someone.

Don is silent, the point hitting home.

EXT. SCHOOLYARD - DAY

A middle-aged man, BERNARDO INFANTE, sits at the outskirts of a schoolyard, watching over young children as they play.

Colby, David, pull up across the street in the black SUV. Slamming of the car door alerts Bernardo to their presence.

COLBY

Don't.

Bernardo quickly scans the schoolyard and playing children behind him as he backs up. David slowly takes out his badge.

(CONTINUED)

DAVID
Agent Sinclair, FBI. We'd like you
to come downtown --

BERNARDO
And then?

He backs up, closer to the children.

COLBY
Senor Infante, please stop moving.

He continues to back up, closer to the children. Colby moves
around, trying to get between Bernardo and the kids.

DAVID
We don't want to hurt you, but if you
make another move toward the kids...

BERNARDO
(stops)
What do you want?

Colby nods at David, who slowly moves forward, hands over FBI
photos of the four robbers (TEAM #1) they've arrested.

DAVID
Are these friends of yours?

Bernardo looks at the pictures --

BERNARDO
No.
(searching)
Are they friends of yours?

DAVID
We'd like to talk to you about these
people --

BERNARDO
(coldly)
These aren't 'people.'

He throws the photos on the ground... and heads over to the
FBI SUV of his own volition. David and Colby share a
surprised look.

Bernardo sits with Megan,

MEGAN

A death squad?

BERNARDO

That's what you call them here,
right? Men and women who kill
outside the law.

MEGAN

No one kills outside the law.

BERNARDO

Here? Perhaps not. In Mexico... I
once knew a Colonel who had to watch
these Death Squads work... in one
village they murdered every man,
woman... almost every child.

MEGAN

Does "this Colonel" know who these
death squad men are?

BERNARDO

He knows their type.

(direly)

He trained their type. Convincing
himself that his only duty was to be
a soldier, to follow orders.

He stops, composes himself. Telling the story as if it
hadn't happened to him.

BERNARDO

The village I mentioned... three
children survived. Six young eyes
that saw the faces behind the masks.

(beat)

And this weakling, this Colonel, had
a choice; be a good soldier, turn the
children over to the death squads...
or to smuggle them to Los Angeles.

MEGAN

The death squad followed you north,
looking for the children.

BERNARDO

They tried to wring words from a man
who taught silence. Would have
killed me... but knew if they did, my
secret would die with me.

(beat)

(MORE)

(CONTINUED)

BERNARDO (cont'd)

They still watch me... waiting for me to make a mistake, to lead them to the ones they would kill.

MEGAN

Why the robberies?

BERNARDO

In Mexico, they killed farmers for the coins in their cushions, the gold filling in their teeth.

(beat)

Now they find themselves among the rich, overflowing with money...

MEGAN

... and their priorities changed.

(beat)

You said you trained them. Did you train them how to move the money too?

Bernardo scribbles a list of names.

BERNARDO

There are lawyers in Los Angeles... men you talk to when you need clean money to run your operations.

(sadly, remembering)

My operations...

He gives the list to Megan.

MEGAN

We can help keep these children safe.

BERNARDO

You cannot keep your own police officers safe from these animals.

35 **INT. FBI - BULLPEN - LATER** 35

MEGAN briefs DON --

DON

They're looking to murder children and all he gives us is a list of lawyers?

MEGAN

He doesn't trust us... I don't agree with him, but I understand him.

Colby enters with a file.

(CONTINUED)

COLBY

Got a file from Treasury on our Offshore. These banks require a legal go-between when you open an account. Called an Introducer --

MEGAN

Introducer?

COLBY

A fence for rich people. With legit offshores, it's a way of insulating themselves from dirty money.

DON

What about the less legit ones --

COLBY

-- the kind that funnel stolen credit card charges from dummy web sites?
(beat)
You still need an Introducer, just one that isn't as... clean.

Colby nods, hands Megan the file,

COLBY

This is the list of dirty go-betweens for the Nauru offshore --

Megan compares the names to the list.

MEGAN

We have a match to Infante's list. Luis Salazar... DEA suspects he spent the better part of the 90's laundering drug money. Lots of contact with the paramilitaries -- cartels hired them for security.

DON

Where's Salazar now?

MEGAN

(disgusted)
Downtown Penthouse. Help cop killers, live the good life...

She gives Don the photo of LUIS SALAZAR from the file --

(CONTINUED)

35

DON

Looks like our best shot at finding
the other death squad. Bring him in.

36

INT. LUXURY APARTMENT - DAY

36

We hear knocking --

DAVID (V.O.)

FBI, Mr. Salazar. We'd like to ask --

-- and the door swings open. Revealing COLBY and DAVID.

DAVID

-- some questions.

COLBY

Unlocked door at the shady lawyer's
apartment. Never a good sign.

They enter the apartment, which is a mess.

COLBY

Burglary?

DAVID

Wrong kind of mess. Guy needs to hire
a maid.

COLBY

Guy needs to hire an arsonist.

Colby notices the bedroom door. Opens it...

COLBY

David.

POV -- THE BEDROOM

Revealing the body of Luis Salazar, face down on the bed,
dressed only in boxers. Two black bullet holes in the back
of his head.

COLBY

I'm no doctor, but I don't think he
died in his sleep.

END OF ACT THREE

ACT FOUR

TWO SECOND GRAPHIC BUMPER

37 **INT. BULLPEN - DAY** 37

David, Don, Megan.

DAVID

Ballistics matched the bullets in Salazar's head with the ones in the parking valet.

DON

Same gun, same guy. How are we doing with the death squad's money trail?

MEGAN

Salazar's murder gave us the wedge we needed with the offshore bank. They handed the transfer records over to us this morning --

DAVID

-- and we handed them over to Charlie this afternoon.

DON

(thoughtful)

You don't kill your bank contact if you're planning to steal more credit cards.

MEGAN

Four of these guys still out there... what's their next move?

DAVID

Infante nudged us to Salazar. Maybe he'll nudge us again.

38 **INT. CALSCI - CHARLIE'S OFFICE - DAY** 38

Charlie and Amita working at the computer, dryboard.

AMITA

The stolen credit cards charge large transactions through dummy online stores, who send the money to an offshore bank in Nauru...

(CONTINUED)

CHARLIE

And we factor in Don's postulate,
that the money then travels to
Mexico.

AMITA

Okay.

CHARLIE

Okay.

Charlie works, stops, works on the board, Amita scans a
computer screen.

AMITA

Charlie... there's just too much. We
can Data Stream Mine all day long and
not find a discernible pattern in all
this.. Muck.

CHARLIE

No, I think if we just...

AMITA

We need something else.

CHARLIE

We know how much and where it's
going.

AMITA

But the offshore bank transfers all
the money into Mexico City... We're
looking for a few hundred thousand
dollars out of 40 billion in
basically identical transfers.

Charlie stares at his board.

CHARLIE

You're right, we need something else.

A quiet beat as they study the board. Amita paces...

AMITA

I talked to Millie. She's set on
taking MacMillan's money.

CHARLIE

And you're set against it.

(CONTINUED)

AMITA
Someone has to be.

CHARLIE
I don't know --

Amita starts to interrupt, but Charlie continues.

CHARLIE
I mean, literally, I don't know. You both make compelling points. That's the paradox... it seems to me that everyone's right. I think...

Amita stares at him.

CHARLIE
I need to go to the meeting, with eyes -- and mind -- wide open.

AMITA
And if you don't like what they say?

CHARLIE
(smiling)
Then Millie's outta luck on the Eppes front.

AMITA
Fair enough.

Charlie moves closer to Amita, the moment warm...

CHARLIE
(in for the kiss)
When did you become my conscience?

AMITA
Around the same time we started making out.

As they do --

EXT. SCHOOLYARD - DAY

COLBY and DAVID talking to BERNARDO INFANTE.

BERNARDO
One team falls, the other retreats.
Standard procedure for a two team operation.
(beat)
(MORE)

(CONTINUED)

BERNARDO (cont'd)
Killing Salazar was to keep you from following them.

COLBY
They might come for you next.

Bernardo looks off at the CHILDREN PLAYING...

BERNARDO
Imagine looking at thirty children... and never know which ones will grow up to punish you for your crimes.

DAVID
(realizes)
You're hiding the kids right here... in your school.

Bernardo shrugs noncommittally.

BERNARDO
There are days I think it would be better if they did kill me... that this is the only way the children are truly safe forever.

(beat)
It would be small punishment for the things I did before. The greater punishment is to live with them.

He looks off at the children, lost in his thoughts.

Alan opens the door to find Millie and a pizza box.

MILLIE
I was going to cook you something since you're always cooking, but then I remembered that I don't cook.

Alan invites her in, gives her a hug, not sure if he should kiss her. She kisses him quickly on the cheek.

ALAN
Well, I've been known to eat the occasional pizza.

MILLIE
Thank you.

ALAN
Thank you. You brought the food--

MILLIE

I mean, thank you for this... haven.
I thought I was ready, but the
politics are killing me.

She puts the food down and flops on the couch.

MILLIE (CONT'D)

And, no offense, but dealing with
geniuses is not the easiest of jobs.

ALAN

Tell me about it. Luckily I had a
lot of help --

Don enters,

DON

Hey, Dad, you seen Charlie? There
was -- Oh. Dr. Finch...

ALAN

It's okay, we were just going --

Charlie enters,

CHARLIE

Oh, hey, Don--

Charlie sees Millie on the couch.

CHARLIE

Millie, good... I left a message --

MILLIE

I got it, thank you, Charles.

CHARLIE

I have my concerns --

Don takes his arm.

DON

Let's go.

CHARLIE

Don, we're talking --

DON

(softly)
Millie wasn't looking for you.

(CONTINUED)

40

CHARLIE
Oh.
(realizes, amused)
Oh.

41 **EXT. EPPES HOUSE - DRIVEWAY - NIGHT** 41

Charlie and Don walking out of the house --

CHARLIE
Kind of poetic justice... Dad walks
in on me and Amita all the time...

DON
Give him a break.

CHARLIE
(lightly)
My dad is dating my boss... I could
have issues...

DON
(dryly)
Maybe we can get group rates on
therapy.

CHARLIE
What?

DON
No, nothing... work wanted me to see
a shrink.

CHARLIE
Yeah?

DON
No big deal... post shooting thing.

CHARLIE
Which one?
(off Don)
There've been a few.

Don a little startled by this statement...

CHARLIE
What, you haven't noticed?

DON
No, of course I've... you just take
it as... it's part of the job...

(CONTINUED)

Charlie looks at Don, realizing that he's hit a nerve; Don looks at Charlie, realizing that a nerve's been hit.

CHARLIE

Anyhow...

DON

Yeah... any luck with the money trail?

CHARLIE

Not really... damned thing isn't a trail, it's a river --

FLASH CHARLIE VISION

of a RIVER; flowing underneath, sparkling like fish, a very tiny stream of numbers...

BACK TO SCENE

CHARLIE

Upstream. Swimming upstream.

DON

You lost me. Again.

CHARLIE

I think I need to find Amita.

Charlie hurries off, leaving a pensive Don behind...

INT. FBI - WAR ROOM - NIGHT

Charlie and Amita with Megan.

CHARLIE

Even after they gave us access to the offshore accounts, we lost the money in the massive transfers into Mexico.

AMITA

Most of the money stayed in Mexico--

CHARLIE

Death squad retirement plan.

AMITA

But some of it needed to return to Los Angeles, keep the robbers in business.

MEGAN
So they're living off the land?

CHARLIE
Exactly. Death Squads can't be cheap, it was a matter of using a target-specific optimization model. Something called Outlier Detection.

AMITA
Not a big deal, since Charlie helped develop it for the Treasury Department's Terrorist Financial Tracking Program.

CHARLIE
You see, we had been doing a "brute force" search --

BEGIN AUDIENCE VISION

Beautiful mountain stream flows by. TWO MEN cast a net across the river, pulling in a MASSIVE CATCH OF FISH...

CHARLIE (V.O.)
-- in which you throw a net across a river and catch everything --

BACK TO SCENE

CHARLIE
Outlier Detection, though, is target-specific. It's like fly fishing the data stream....

BACK TO AUDIENCE VISION

A Fisherwoman weighs each 'fly' for the stream conditions, finally choosing the perfect bait.

CHARLIE (V.O.)
...choosing your spot by the spawning behavior, selecting the right bait..

She casts her line as Spawning Salmon swim upstream.

(CONTINUED)

CHARLIE (V.O.)
...a method by which we were able to cast our rod exactly where we wanted, and catch exactly the type of fish we needed.

Fisherwoman catches a salmon, yanking it out of the water.

BACK TO SCENE

CHARLIE
Knowing the exact variables -- how much stolen money existed, the robbery dates and where the transfer would originate from -- we were able to zero in on seven wire transfers from Nauru to an East LA wire office.

AMITA
The transfers weren't exact matches for the numbers or times, but they fit a general pattern.

CHARLIE
To pick up a wire transfer, you have to present a driver's license...

Charlie puts a Mexican Driver's license picture, of MARIA CAMPOS on the screen...

The woman David attempted to interrogate.

MEGAN
Yeah, I recognize her...

CHARLIE
Fortunately, so did I.

He puts up a BOOKING PHOTO OF THE FEMALE ROBBER (MARIA CAMPOS) on the screen... same person...

CHARLIE
Her name is Maria Campos.

INT. BULLPEN - LATER

As MEGAN reports to DON --

MEGAN
AFI report from Mexico -- Maria Campos is the wife of one Hector Campos.

(MORE)

(CONTINUED)

MEGAN (cont'd)
Ex-Fuerzas Especiales -- did a
training rotation at Fort Ord in
1993.

DON
Supports Colby's ex-military
theory...

MEGAN
Specialized in commanding two-team
black ops. It's a family business;
he runs one team, has his wife run
the other.

DON
So we think he's heading up the other
half of the death squad.

MEGAN
(serious)
Border has him coming one way up a
few months ago. Nothing on the
return and Mexican Authorities
haven't seen him.
(beat)
Maria Campos gave the wire transfer
office an address in East LA -- David
and Colby are on their way.

44 **INT. EAST LA APARTMENT, LIVING ROOM - DAWN** 44

Where HECTOR CAMPOS lays out weapons on a bed. THREE OTHER
MEN (TEAM #2) loading their automatic rifles.

They're planning a war...

END OF ACT FOUR

ACT FIVE

TWO SECOND GRAPHIC BUMPER

A44 **EXT. EAST LA APARTMENT - MORNING** A44

Colby, David, four FBI SWAT move into position, crowbar held between the door and the frame. On a silent three count --

45 **INT. EAST LA APARTMENT - MORNING** 45

-- The door crashes open -- COLBY and DAVID lead the SWAT team on a tactical insertion --

-- finding the apartment empty. They fan out --

DAVID
Smells like gun cleaner.

COLBY
Strong, too --

Colby starts going through drawers as David flips over couch cushions, pushes a chair back... finding EMPTY BULLET BOXES scattered on the floor. He picks one up...

DAVID
5.7 by 28 millimeter --

COLBY
Team we took down had a P90.

DAVID
One... and there're three, four hundred rounds missing from these boxes... they're all armed up.

COLBY
For what...

-- finds a well-worn Restaurant Guide --

COLBY
All the restaurants they robbed are marked here, and half a dozen more --
(looks under the guide)
What's this?

He shows David a pad of paper with quick schematic/floor plan scribbled on it.

COLBY
Look familiar?

(CONTINUED)

DAVID
That Infante's school?

Colby nods.

COLBY
The robberies, the cop killing, the
scare tactics... They're not playing
by our rules, they're playing by
theirs.

DAVID
(echoing Infante's words)
They killed entire villages...

COLBY
If they don't know which three kids
to kill...
(jesus)
They're going to kill them all.

46 **EXT. SCHOOLYARD, PLAYGROUND - DAY** 46

INFANTE looking over his charges, much like the first time he
saw him...

ACROSS THE STREET --

HECTOR CAMPOS and DRIVER, (body armor, no masks) parked in a
van, watching...

DRIVER
(queasily)
Todos?

CAMPOS
(coldly)
Todos.

The driver starts the minivan up, and does a U-turn... CAMPOS
lifting up a P90 and leaning it out the window...

... driver circling toward the playground as the minivan's
side panel opens up, TWO MORE GUNMEN WITH P90s taking aim...

... and the MINIVAN IS SMASHED BROADSIDE BY DON'S SUV. Both
cars spinning to a halt --

-- as MORE FBI CARS SCREECH UP -- SIRENS WAILING --

-- COLBY, DAVID, agents jumping out -- M4s out and aimed at
the van --

(CONTINUED)

CAMPOS --

Staggers out of the van, P90 in hand... looking across the street at

THE CHILDREN --

running for the safety of the school, away from the violence... except for three very scared kids who find INFANTE... and run toward him

INFANTE --

Sprints toward the three scared kids --

DON --

Gets out of his SUV --

CAMPOS --

Smiling, he's found his three targets, pulls the trigger in a short burst... then again...

BERNARDO INFANTE --

Dives in front of the kids... BULLETS ripping into him --

DON --

Finger on the trigger, sees Colby and David have the angle on Campos and...

COLBY, DAVID --

Pull their triggers...

CAMPOS --

Flies violently backward, four bullets throwing him down to the pavement, dead before his body rolls to a stop.

DON --

Holding his gun on the body of Hector Campos as Colby approaches...

FBI AGENTS --

converge on the van, three men exit (TEAM #2, minus HECTOR CAMPOS), hands held high in surrender.

(CONTINUED)

46

DAVID --

Turns his attention to the schoolyard, sees Infante's body moving slightly, holsters his gun and quickly steps over...

INFANTE --

DEAD. Bullet riddled body. David falls to his knees, rolls Infante over... and understands why the dead body moved...

... three very scared, but very much alive, children lying underneath and behind the fallen Colonel.

ON DON --

Surveying the scene; Colby over Campos' dead body, grimly contemplating what he had to do...

... the dead Colonel...

... David and the three children.

Slowly, Don takes his finger from the trigger, holsters his weapon. Face etched with exhaustion, drained of spirit.

47

INT. CALSCI - MILLIE'S OFFICE - DAY

47

Charlie, with trepidation, enters to find Millie already entertaining a suit, MEISNER, from MacMillan Pharmaceutical.

Meisner quickly approaches and pumps his hand,

MEISNER

Professor Eppes, a true pleasure to meet you. MacMillan Pharmaceuticals could not be happier to have you involved...

CHARLIE

Yes, well --

MILLIE

(quickly)

Mr. Meisner and I were finalizing the funding and clinical trial schedule.

MEISNER

In all honesty, Professor, I could not see this project going forward without you --

(CONTINUED)

MILLIE

-- which is why CalSci will administer all of the trials and monitor the drug every step of the way.

MEISNER

Well, not all... MacMillan will do its own in-house trials...

MILLIE

No. Everything goes through CalSci. And all computational analysis will be carried out by Dr. Eppes and his staff. Sorry, it's just the way we do business here.

Meisner a little surprised by that...

MEISNER

I'll have to run that by my people.

MILLIE

Of course...
(slyly)
While you're at it, tell them that five percent of all gross profits from the new drug will go to a consortium of Third World AIDS programs that Professor Eppes and Professor Ramanajun will be putting together for you.

MEISNER

Five percent?

MILLIE

Gross. Not net.

MEISNER

We barely have a profit margin as it is.

MILLIE

A pharmaceutical company with no profit margin, Mr. Meisner? Come on.

MEISNER

I can't agree to that.

(CONTINUED)

MILLIE

You can if you want the participation
of Professor Eppes.

(to Charlie)

Isn't that right?

CHARLIE

(not completely sure what
just happened)

Oh... right.

Meisner looking very unhappy --

MILLIE

Relax... 95% of one of the world's
greatest mathematical minds is worth
more than 100% of nothing.

Meisner takes one last look at Millie, knowing he's lost.

MEISNER

(miserably)

I'll call you.

As Meisner exits --

CHARLIE

What just happened here?

MILLIE

You made my life a little more
difficult and a lot more interesting.

CHARLIE

I'm pretty sure I can say the same
thing about you.

As the two realize they've reach a new rapprochement...

48 **INT. BRADFORD'S OFFICE - WAITING ROOM - DAY** 48

The door slowly swings open and Don steps through. Bradford,
looks up, genuine surprise on his face.

BRADFORD

Agent Eppes.

DON

You have any time today?

Bradford studies him a beat, then:

(CONTINUED)

BRADFORD

You want to hang around for a while,
I'll shake loose ten minutes to sign
you off.

DON

I was thinking more like an hour.

Bradford a little surprised.

BRADFORD

I'm pretty booked today...

DON

Half an hour. I can wait --

Don's PAGER goes off again. He checks it.

BRADFORD

You gotta take that?

DON

No.

Don stays there this time; looks at Bradford. The two men
communicating silently.

BRADFORD

Okay then.

DON

Okay.

Bradford goes back to his office. Don scans the room, looks
at his watch, looks at the door, then...

Don sits down, picks up a magazine and waits.

END OF EPISODE