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NUMB3RS

"One Hour"
#317/Ep.54

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GOLDENROD Rev
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NUMB3RS

#317/Ep.54
"One Hour"
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"One Hour"

TEASER

BLACK BOX:

1... hour

60... minutes

3600... seconds

1... moment

1 **EXT. BRENTWOOD STREET -- MORNING** 1

A beautiful day on a beautiful block; large houses and lawns being watered, sprinklers hissing...

... and JO, a 11 (or 12) year-old Hispanic boy, pedals his bicycle down the street. Tossing newspapers on one lawn after another...

A BLACK MAXIMA

trails behind him. Crawling slowly, almost predatory; inside are RICO and CARLOS, two formidable looking Hispanics, early 20's, in dark suits.

2 **INT. WILL BRADFORD'S OFFICE, WAITING ROOM -- MORNING** 2

WILL BRADFORD pours coffee. DON paces the room.

 WILL BRADFORD
Coffee?

 DON
Yeah... no... yeah.

 WILL BRADFORD
Maybe decaf?

 DON
Sorry... feel like I should be at work.

 WILL BRADFORD
You always feel like you should be working?

(CONTINUED)

DON
(checks his watch)
We still have ten minutes before
the session.

WILL BRADFORD
Thought we were having a
conversation. If you want to wait -
-

DON
No, no...
(beat)
When you were a cop... you ever get
that feeling like it was all on
your shoulders? Like everything
you weren't there to stop... would
happen?

WILL BRADFORD
Last I heard, they handed out more
than one gun and badge.

Bradford considers for a beat, then:

WILL BRADFORD (CONT'D)
Turn off your cell phone.

DON
I can't --

WILL BRADFORD
Yeah, you can. You're not on duty.
(off Don)
My room, my rules.

Don hesitates, then turns off his cell phone. Giving
Bradford the stink-eye.

EXT. BRENTWOOD STREET -- CONTINUOUS

Jo throwing more papers... the MAXIMA following... Jo throws
a paper that lands in a

DRIVEWAY --

where a Hummer H2 is parked. DUQUE (Hispanic, 30's) behind
the wheel, MALONEY (White, 20's) riding shotgun.

They let Jo pedal past, then the Hummer H2 backs out; heavy
wheels rolling over the newspaper --

(CONTINUED)

-- stopping crosswise in the street...

THE MAXIMA --

brakes to a halt... RICO starting to open the passenger door...

JO --

turns at the sound of screeching brakes, stops pedaling...

DUQUE AND MALONEY --

jump out of the Hummer H2. Duque sprints after Jo --

RICO

Hey --

Rico reaching into his jacket --

-- as Maloney pulls up an M-4 ASSAULT RIFLE and opens fire on the bodyguards. Bullets stitch across the windshield, killing CARLOS behind the wheel...

... hitting Rico as well. He drops halfway out the door, a BERETTA falling out of his hand.

JO --

starts pedaling again as Duque sprints after him; the bicycle wobbling with panic as Duque catches up --

-- yanking Jo off. Maloney rolls the Hummer H2 up behind them, passenger door still open; Duque tosses the kid inside and jumps in after him.

The Hummer H2 speeds off, crushing the bicycle in its wake.

4 **INT. WILL BRADFORD'S OFFICE, WAITING ROOM -- CONTINUOUS** 4

WILL BRADFORD

You're mad at me now.

DON

No...

(beat)

Okay, maybe. A little.

WILL BRADFORD

Because you don't like being told what to do.

(CONTINUED)

DON

Does anyone?

WILL BRADFORD

When you came in here the first time, to get signed off for shooting Crystal Hoyle, you got mad at me then, too.

DON

I was in the middle of a case, I just wanted to get out.

WILL BRADFORD

Fastest way to do that would have been put a smile on, spend a few minutes charming me.

DON

So what... I was subconsciously looking for help?

WILL BRADFORD

Let's make a deal... if you don't use any fancy psychological mumbo-jumbo, neither will I.

DON

Okay... I'm the boss. I've been the boss for five years now. You get used to being the one who calls the shots.

EXT. BRENTWOOD STREET -- CONTINUOUS

The early stages of a crime scene -- crime scene tape going up, UNIFORMS blocking off the street --

-- COLBY and DAVID conferring with a DETECTIVE.

DETECTIVE

You guys got here fast.

DAVID

We were about fifteen blocks away when the call came in.

COLBY

One bodyguard killed, another in the hospital -- a broad daylight kidnapping --

(CONTINUED)

DETECTIVE

Jose Santiago, age 11. Delivers papers on the same route every morning.

COLBY

What kind of kid needs bodyguards to deliver the paper?

DETECTIVE

Check out who his father is.

Nodding at CHE LOBO, 40's, Hispanic, talking with the cops. Looking hostile and agitated.

DAVID

That Che Lobo?

DETECTIVE

The one and only.

COLBY

The one and only what?

DAVID

(to Detective)

He's from Idaho.

(to Colby)

Che Lobo Santiago is the founder and CEO of Stone Ladron Records. Major Latin hip-hop label.

DETECTIVE

He's also the target of three separate LAPD investigations -- Narcotics, Organized Crime, and the Gang Unit.

COLBY

Gang Unit?

DAVID

He came up as 18 Street Mexicali; not hard to guess where his music money comes from.

DETECTIVE

Still keeps a lot of the old crew on his payroll. Both of the bodyguards have gang tats.

A CELL PHONE rings somewhere --

(CONTINUED)

5

CRIME TECH

Agents --

They turn to see a CRIME TECH collecting evidence -- he holds up a PLASTIC EVIDENCE BAG, with a CELL PHONE inside.

CRIME TECH (CONT'D)

Dead bodyguard's phone.

David looks at the phone; the CALLER ID reads: "111111111" -- he nods to Colby, who gets on his cell phone --

INTERCUT WITH:

6

INT. WAR ROOM -- CONTINUOUS

6

Where MEGAN sits at her desk --

MEGAN

Reeves --

COLBY

We've got a cell phone going off at the kidnapping scene. Caller ID is a long string of "1s."

MEGAN

Keep the line -- I'll have the techs try to ping it.

Colby nods to David, who answers the cell phone.

DAVID

Hello?

DUQUE (V.O.)

(electronically distorted)
Lemme talk to Che Lobo.

DAVID

Who is this?

DUQUE (V.O.)

The man who has his boy. 3.2 million, or Jo's dead in an hour.

Duque hangs up...

... and we BURN OUT ON JO'S BICYCLE... still lying in the street...

END OF TEASER

ACT ONE

7 **INT. WILL BRADFORD'S OFFICE, WAITING ROOM -- MORNING** 7

Will takes his coffee to the office, opens the door.

WILL BRADFORD

*So you're the boss... tell me about
the people who work for you.*

DON

What about them?

WILL BRADFORD

*They handle things -- when you're
not around.*

DON

*Well, yeah... sure... they're
great.*

WILL BRADFORD

You don't sound convinced.

DON

*As a supervisor, you have to look
at your people differently.
Identify their strengths and
weaknesses.*

*Will lingers at the door, but Don makes no effort to go
inside.*

WILL BRADFORD

*Who's in charge when you're not
there?*

DON

Reeves... Megan.

WILL BRADFORD

What's she like?

DON

*Smart, fast on her feet. Tough,
but you never feel like she's
trying to prove it.*

8

INT. WAR ROOM -- CONTINUOUS

8

MEGAN at the "helm" -- the plasmas and other screens popping information at a manic pace. ND AGENTS are constantly in and out, handing her files, taking paperwork away from her.

MEGAN

(into phone)

Press stays blacked out... by the time the rumors start circulating, this should be over with.

(changes line)

Reeves... yes, sir, I've got agents setting up at the victim's house... I'll keep you posted.

LIZ WARNER enters with a report --

MEGAN (CONT'D)

Anyone reach Don?

LIZ WARNER

His phone goes to voicemail.

(hands over report)

Tech room's report on the kidnappers' call --

MEGAN

Let me guess... not enough time to trap it.

LIZ WARNER

No, they were able to get on it... but it seems like the callers were using a service called Weblines.

MEGAN

Isn't that some kind of computer-to-computer phone service?

LIZ WARNER

It's called VoIP -- the technology is sort of like text messaging, but you talk.

MEGAN

Any way to trace these calls?

LIZ WARNER

Techs say they might be able to figure out which servers the call went through --

(CONTINUED)

8

MEGAN
-- but that won't give us a
location.

Megan changes lines again --

9

INT. CHARLIE'S OFFICE -- CONTINUOUS

9

CHARLIE working at the board, AMITA on the computer. Silence save for the tapping of keys, the clicking of chalk; then Charlie, bored, looks over his shoulder.

CHARLIE
Huh.

AMITA
What.

CHARLIE
Nothing...

AMITA
Okay...

She goes back to her work, Charlie tries to go back to his, then:

CHARLIE
Haven't seen an Inductive Turing
Machine used quite like that
before...

AMITA
I'm trying to figure out the finite
state machines for these.
(beat)
Cognitive Emergence not going well
today?

CHARLIE
What makes you say that?

AMITA
You don't look over my shoulder
when it is.

CHARLIE
I was looking at your shoulder --
the computer screen just happened
to be there.
(moving forward)
(MORE)

(CONTINUED)

9

CHARLIE (CONT'D)
It's a very nice shoulder, by the
way --

Charlie making his move when his OFFICE PHONE RINGS --

CHARLIE (CONT'D)
Charlie Eppes --

INTERCUT WITH:

10 INT. WAR ROOM -- CONTINUOUS 10

MEGAN
It's Megan -- actually, I'm looking
for Amita.

CHARLIE
Oh...
(hands phone to Amita)
It's Megan. For you.

AMITA
Hey --

MEGAN
What do you know about VoIP?

AMITA
Voice over Internet Protocol... one
of my students just did a paper on
ARPANET's Network Voice Protocol,
and how it preceded --

MEGAN
Can you trace one of these calls?

AMITA
VoIP is not like a conventional
phone service... it's more like
email. The information moves
through servers --

MEGAN
We have less than an hour to catch
a kidnapper and get an 11-year old
boy back.

AMITA
(considers)
I couldn't track a call that
already happened...
(MORE)

(CONTINUED)

10

AMITA (CONT'D)
but, if the caller uses the same
service again, I might be able to
follow him in real time --

MEGAN
Can you be here in fifteen minutes?

AMITA
I'm on my way.

Amita hangs up, packs up her computer --

AMITA (CONT'D)
Megan needs my help -- tracing a
kidnapper's VoIP call.

CHARLIE
You know, I did some analytical
models of packet retransmission for
several services --

AMITA
(cheeky)
You want to tag along?

CHARLIE
(cheeky back)
If you don't think I'll be in the
way...

11 **INT. WILL BRADFORD'S OFFICE, WAITING ROOM -- CONTINUOUS** 11

WILL BRADFORD
*Reeves has a background in
profiling?*

DON
*Yeah... the two of you would get
along great.*

WILL BRADFORD
The two of you don't?

DON
*All I meant was, she's good at
climbing in people's heads.*

(CONTINUED)

11

WILL BRADFORD

*Part of the job description, right?
You want a confession from a
murderer, you have to understand
how he's thinking. You're hunting
a pedophile, you have to know why
he's doing it, what he's going to
do next.*

DON

*Sure. But Megan... she can take it
to another level.*

12 **INT. WAR ROOM -- CONTINUOUS** 12

MEGAN studying FILES -- arrest reports, psych profiles, surveillance studies -- on Che Lobo. Various ARTICLES about him -- newspapers, Latin Hip-Hop glossies -- up on the plasmas.

The phone rings --

MEGAN

Talk to me, Colby.

INTERCUT WITH:

13 **EXT. CHE LOBO'S MANSION -- DAY** 13

COLBY stands at the end of the driveway -- along with a BEVY OF AGENTS -- in front of a CLOSED GATE (TWO GUARDS standing behind it). In the b.g., Che Lobo is arguing with DAVID...

(CONTINUED)

DAVID
Take a deep breath and think
about this -- they shot two
men. We're the only hope
you've got --

CHE LOBO
I didn't ask for you, and I
don't need no fed telling me
how to get my son back --

COLBY
Che Lobo isn't cooperating. Says
he can handle this without us.

MEGAN
Have you explained --

COLBY
David's running through every
argument in the textbook, and a few
I think he made up on the spot.

Megan scans the files again, then --

MEGAN
Put him on the phone.

Colby walks over to Lobo and David, still arguing --

CHE LOBO
Listen up... these people put one
scratch on my child, I will burn
down this city to get payback.
That's a threat they will take
seriously!

COLBY
Mr. Santiago -- I've got someone on
the phone --

CHE LOBO
I don't care who you've got --

DAVID
Just take the damned call, okay?

A pissed-off David grabs the phone, slaps it into Lobo's hand
-- Lobo pauses, then --

CHE LOBO
What.

MEGAN
Mr. Lobo, this is Agent Megan
Reeves.

(CONTINUED)

CHE LOBO
I want your people off my lawn --
I'm within my rights --

(CONTINUED)

MEGAN

With your son in danger, is that
really what you want us to do?

Megan flips frantically through an ARREST PSYCHOLOGICAL
PROFILE -- touching on HIGHLIGHTED WORDS (inserts on each)--

-- "paranoia" --

CHE LOBO

You people've been trying to hit my
company with RICO for three years --

MEGAN

Do you sincerely believe that I
care about that right now? That I
care about anything except bringing
Jo home?

CHE LOBO

I don't know.

-- "Control issues" --

MEGAN

I'm not going to tell you what to
do... we just want to be there to
help you get through this. Give
you all the resources you need to
bring Jo home.

CHE LOBO

(softening)
Final decisions would be mine.

MEGAN

Within reason.

-- "scarred by loss of mother at early age..."

MEGAN (CONT'D)

I can't imagine how hard it is to
raise a child alone -- without a
mother --

CHE LOBO

(softening)
She died before he ever even met
her. I'm all he's got --

(CONTINUED)

MEGAN

Which is why we all need to put everything else aside -- our egos, our problems with each other -- to bring him back home.

A long beat as Lobo makes his decision...

CHE LOBO

You really FBI?

MEGAN

What else would I be?

CHE LOBO

Woulda' made a good lawyer.

Lobo hands the phone back to David, turns, and nods to the guards... who switch open the gate --

DAVID

How'd you do that?

MEGAN

Quickly and calmly. Colby doesn't let him out of his sight... I'm rolling you a tactical response team. Be ready to move as we know what the kidnappers' game is.

DAVID

Got it.

Megan hangs up, then dials another number --

MEGAN

How're we doing?

INTERCUT WITH:

INT. CHARLIE'S CAR (TRAVELING) -- CONTINUOUS

CHARLIE driving, AMITA sitting in the passenger seat, typing on her computer. Both speaking on the hands-free:

CHARLIE

We'll be there in less than five minutes.

MEGAN

We might not have five minutes.

(CONTINUED)

AMITA

If you give me the receiving phone number, I can put an exploit on it.

MEGAN

An exploit?

CHARLIE

A computer-based phone call is really no different from e-mail. Information packets travel across the internet --

AMITA

Kind of like luggage at the airport.

ENTER AUDIENCE VISION --

of a SUITCASE handed to an AIRLINE AGENT -- carried across the conveyor belt --

AMITA (CONT'D)

In order to get the suitcase to its destination point, it may have to travel through a number of different airports.

(beat)

Using an exploit, we mark the call--

On the SUITCASE, as STICKERS FROM DIFFERENT COUNTRIES are slapped across it --

AMITA (CONT'D)

-- slapping stickers on it so we can see which countries it visited.

-- dropping into a LUGGAGE CAROUSEL, covered with stickers now.

BACK TO SCENE

CHARLIE

The bodyguard's cell phone is both the origin point and the destination for these packets -- if we know where they travel, we may be able to locate the other caller.

MEGAN

Sounds kind of like a computer virus.

(CONTINUED)

CHARLIE
Pretty much...

AMITA
I thought you liked the analogies --

MEGAN
Any other day.

Megan hangs up, turns to LIZ WARNER, who is entering --

LIZ WARNER
Rico Orojos is out of surgery.

MEGAN
Orojos --

LIZ WARNER
The bodyguard who survived the kidnapping.

MEGAN
Head over to the hospital. Minute he can tell a story, I want to know what it is.
(beat)
And make sure you've got a full tactical kit in your trunk. In case I have to reroute you.

Liz nods and heads out...

15 **INT. WILL BRADFORD'S OFFICE, WAITING ROOM -- CONTINUOUS** 15

WILL BRADFORD
Why do you think Megan's so good at it? You've got the same skills...

DON
I don't know... I think she really likes seeing how people work.

WILL BRADFORD
You don't.

DON
I spend a day crawling around in some pedophile's brain? I want to take a shower.

(CONTINUED)

15

WILL BRADFORD
That what you do? Take a shower?

DON
(lightly)
No, I have a few beers and hook up.

WILL BRADFORD
And that gets you where you need to be?

DON
Sometimes...

Will looks at Don skeptically; neither of them believe it. Don pauses, then walks into the office. Will follows him in, closing the door behind them.

16 **INT. CHE LOBO'S MANSION, FOYER/OFFICE -- CONTINUOUS** 16

COLBY and Che Lobo sitting amid a buzz of FBI AGENTS in high-activity mode. The CELL PHONE sits on the table between them.

CHE LOBO
You people wanted to get inside here for three years.

COLBY
How do you know we haven't been?

CHE LOBO
(smiles)
No way. I have the place swept for wires every other day.

COLBY
Hell of a way to live.

CHE LOBO
You have something, there are people who'll try to take it from you.

COLBY
You mean people like you?

CHE LOBO
Yeah... people like me.

Lobo picks up a PICTURE OF JO IN A BASEBALL JERSEY --

(CONTINUED)

CHE LOBO (CONT'D)

I swore my life would never touch him. He'd have a chance to be something better.

(beat)

Few months ago -- he tells me he wants a paper route so he can be a businessman, just like me. And I know he meant it all the right ways -- because that's the only part I ever let him see. You're 9 years old, your dad should be...

COLBY

Superman.

CHE LOBO

Yeah...

Colby is silent for a beat, then...

COLBY

Any idea who would've done this?

CHE LOBO

You mean, do I have enemies? Yeah... every gang in town, half the record companies, and anyone looking to get rich in a hurry.

(beat)

You're looking for suspects, open your mug books to any page.

... and then the

CELL PHONE RINGS.

Lobo reaches for it; COLBY, listening on his cell phone, puts a hand up to stop him --

COLBY

We're ringing...

17 **OMITTED** 17

18 **INT. WAR ROOM -- CONTINUOUS** 18

MEGAN

Stand by --
(changes lines)
Guys?

19 **INT. CHARLIE'S CAR (TRAVELING) -- CONTINUOUS** 19

CHARLIE driving, AMITA on the

LAPTOP --

where we see GRAPHIC OF A COMPUTER CALL -- LINES OF CODE streaming into a prompt box in the corner...

AMITA

I remotely downloaded the exploit onto the cell phone number you gave me -- once the call starts, we should be able to find the server sending out the other half of the conversation.

20 **INT. WAR ROOM -- CONTINUOUS** 20

MEGAN

Go ahead --

21 **INT. CHE LOBO'S MANSION, FOYER/OFFICE -- CONTINUOUS** 21

Colby nods to Lobo, who answers the cell; Colby listening on a TECH's recording apparatus --

(We cut in and out of Megan listening in on the call from her War Room position)

CHE LOBO

I want to talk to Jo --

DUQUE (V.O.)

(distortion again)

What's the name of the FBI dude listening on the phone?

CHE LOBO

It's just me --

DUQUE (V.O.)

There's always an FBI dude listening on the phone. What's your name, FBI?

Colby contemplates a beat, then, unmuting the headset he's listening in on:

COLBY

Granger.

(CONTINUED)

DUQUE (V.O.)

What's the FBI's success rate with kidnappings, Granger? 86 percent's what I read.

(beat)

So what do you think, Che? Want to risk 14% on your boy's life?

CHE LOBO

He comes back alive, or I swear to God --

DUQUE (V.O.)

You gave up being scary when you came up off the streets, Stone Ladron.

(beat)

Pay phone in front of Disney Hall. Thirty minutes from now, it rings three times. Someone doesn't answer, the boy dies.

Duque hangs up. Lobo is silent for a beat --

-- then ERUPTS in anger. Kicking over the table, smashing a lamp. Storming off.

END OF ACT ONE

ACT TWO

22 **INT. CHE LOBO'S MANSION - DAY** 22

LOBO standing by the window, seething -- Colby approaches --

CHE LOBO

Whatever happens next, we need the
3.2 million, don't we.

COLBY

It'll give us more options. We
have a list of banks with that much
cash on hand --

CHE LOBO

I don't need a bank -- just a phone
call, and you don't ask me who to.

Off Colby --

23 **INT. WAR ROOM -- DAY** 23

MEGAN

Amita -- how're we doing on the
trace?

24 **INT. CHARLIE'S CAR (TRAVELING) -- CONTINUOUS** 24

Amita on the laptop --

AMITA

My program followed the VoIP call
back to an ISP address -- I'm
checking on it now --
(beat)
It's the downtown library. He's
using a public hotspot.

25 **INT. WAR ROOM -- CONTINUOUS** 25

Megan rolls to the next phone line --

MEGAN

David --

26 **INT. DAVID'S CAR (TRAVELING) -- CONTINUOUS** 26

DAVID with THREE OTHER SWAT AGENTS --

(CONTINUED)

26

DAVID
On our way.

MEGAN
I'm rerouting Liz to meet you
there.

27 **INT. WILL BRADFORD'S OFFICE -- CONTINUOUS** 27

DON and WILL BRADFORD --

WILL BRADFORD
David Sinclair's been with you for--

DON
Three years... You know, when he
started, I wasn't sure he'd last.

WILL BRADFORD
With the Bureau?

DON
With me. He was the SAC's guy.

WILL BRADFORD
Split loyalties.

DON
What I thought, but I had him
wrong. I give him my back two,
three times a week, never think
twice about it.
(beat)
There's no job I can't ask him to
do.

28 **INT./EXT. DAVID'S CAR (TRAVELING) -- DAY** 28

DAVID taking off his vest, etc. as he talks to the FBI SWAT
AGENTS --

DAVID
No one in or out until I give the
all clear.

(CONTINUED)

28

He opens the door, jumping out as the car slows but before it stops --

DAVID (CONT'D)
If I yell, though? Run in, fast.

29 **INT. LIBRARY -- DAY** 29

As DAVID enters -- alert and cautious, but affecting a casual enough pose not to draw any attention.

He moves along the tables; only a few computers are being occupied; by students, researchers, oddballs. He scans them all, assessing each person with a glance...

... then moves through the stacks, checking everyone out...

... takes out his cell phone to make a call --

-- and A LIBRARIAN is right on him.

LIBRARIAN
No phone calls. What is it with you people?

David taking out his ID --

DAVID
Us people?

LIBRARIAN
I just chased another one out of here -- it's bad enough when they listen to music on their laptops -- now they sit and talk to them.

Off David --

30 **INT. WILL BRADFORD'S OFFICE -- CONTINUOUS** 30

Don and Bradford --

WILL BRADFORD
How do you think Sinclair feels about you?

DON
(at a loss)
I'm his boss... like to think I'm a good one...

(CONTINUED)

WILL BRADFORD

You're telling me what you think --
what does he think?

Don gives that a moment's fair thought --

DON

Probably that I'm tough on him,
sometimes. But he knows it's about
getting the job done.

WILL BRADFORD

How does he handle it -- when
you're tough.

DON

The way we all do... put it away
and get back to work.

WILL BRADFORD

Where do you put it?

DON

(beat; evasive)
I thought we were talking about
David.

WILL BRADFORD

We're never talking about just one
thing.

INT. DAVID'S CAR -- CONTINUOUS

DAVID on the phone with MEGAN --

DAVID

Librarian describes him as a Male,
Hispanic, 40's, short hair, goatee.
We missed him by about five
minutes.

INT. WAR ROOM -- DAY

And MEGAN --

MEGAN

I've got a sketch artist on her way
over.

DAVID

Have you pulled a background on
Jo's bodyguards yet?

Megan brings up RAP SHEETS on RICO and CARLOS on the plasma--

MEGAN

LAPD was right -- Rico Orojos and Carlos Lalo were 18 Street Mexicali with long rap sheets.

(beat)

Of course, so are two-thirds of Che Lobo's people. You have something?

DAVID

Kind of wondering how the kidnapers knew that Orojos' cell phone was on this Weblines service.

CHARLIE and AMITA entering the WAR ROOM --

CHARLIE

We were just about to raise that very point.

AMITA

When you make a VoIP call to a traditional phone number, you have to pay a fee --

CHARLIE

-- which involves a traceable transaction... usually a credit card.

(beat)

The reason that these calls weren't traceable by traditional means was that Orojos' cell phone was a VoIP client as well -- which required the installation of special software.

MEGAN

The kidnapers had to know that in advance.

AMITA

I ran a check through Weblines --

CHARLIE

-- via a method that must violate two or three telecommunications laws --

(CONTINUED)

AMITA

-- Rico Orojos didn't download the VoIP software onto his cell phone until last week.

CHARLIE

Which means that he was expecting the call. Which means --

MEGAN

-- I know what it means.
(into phone)
David--

DAVID

-- I'm on my way to the hospital to have a hard talk with Orojos.

INT. GUEST HOUSE -- DAY

As COLBY and Lobo tear through the guest house -- tossing cushions, opening drawers --

COLBY

This'll go a lot faster if you let the SID team in here --

CHE LOBO

Bad enough having one Fed in here, nosing through my boys' things, looking for dirt --

COLBY

-- looking for a way to get your son home.

CHE LOBO

What if you find some weed, maybe a gun --

COLBY

I'll probably faint from the surprise.

CHE LOBO

No way Rico was in on this.

COLBY

Guy lives in your guest house -- he wakes up every morning, looks out the window, and sees how rich you are -- how rich he isn't.

(CONTINUED)

33

CHE LOBO

I take care of my boys. They use
my cars, eat my food --

Colby finds a STACK OF PAPERWORK --

COLBY

-- go to the same accountant?

34

INT. HOSPITAL, ER -- DAY

34

DAVID looking at Rico as LIZ WARNER gets off her phone --

LIZ WARNER

(re: Rico)

Colby just found evidence in
Orojos' room -- Lobo's tax returns,
Stone Ladron's company reports --

DAVID

He wanted to know how much cash
Lobo had liquid...

LIZ WARNER

... and how much he could raise on
short notice. Think he's the
brains behind this?

David studies Rico through the window --

DAVID

Guy like him soldiers as a banger,
he's probably a soldier now.

LIZ WARNER

Am I good cop or bad cop?

DAVID

We don't do bad cops... just
straight-talking G-Men.

35

INT. WILL BRADFORD'S OFFICE -- CONTINUOUS

35

DON

*I wonder if David's going to wake
up one day and realize he's been
doing this too long.*

WILL BRADFORD

How long is that?

(CONTINUED)

DON

*Long enough to get mean, and
cynical.*

WILL BRADFORD

Think he's headed that direction?

DON

*No one heads that way... all it
takes is that one bad day.*

WILL BRADFORD

*You mean the day you sent Agent
Edgerton in to work over a suspect.*

(off Don, surprised)

*You'd be amazed at what I know, and
how I know it... you see Sinclair
doing the same thing in the same
situation?*

*Don considers, the next statement reflecting back on himself
as well as David:*

DON

*No... the thing I really respect
about David is, the rules never get
in his way. He always seems to
know how to make them work for him.*

INT. HOSPITAL, ER -- DAY

DAVID and LIZ WARNER double teaming Rico, in a hospital bed--

DAVID

*Two bodyguards get shot. One dies,
the other catches an easy shoulder
wound.*

(beat)

*Not hard to guess which one was the
inside man.*

RICO

*What're you, crazy? I love Che...
and I love Jo like he was my own
boy.*

DAVID

*We know that you subscribed to
Wireline to give the kidnapper an
untraceable line to Che Lobo. And
we found his tax returns in your
room.*

(CONTINUED)

RICO
(long beat)
I want a lawyer.

LIZ WARNER
Hope you're okay with some first
year public defender -- because
somehow I don't see Che footing the
bill for a good one.

Rico gives Liz a sullen look.

DAVID
You don't want to talk, that's your
right; but you ought to listen. In
twenty-five minutes, we've already
tied you to Jo Lobo's kidnapping;
by the end of the day, we'll have
enough to convict you.

(beat)
The boy comes out of this alive,
that's serious enough; he dies,
you're looking at the death
penalty.

RICO
You can't put me on that! They
crossed us up!

DAVID
Who's "they" and who's "us?"

RICO
Chicano and a white guy -- both of
'em 40's the hard way.

LIZ WARNER
"The hard way?"

DAVID
Ex-cons. You have names?

RICO
Only met them twice -- once when
they laid it out for us, once to
give them the books.
(direly)
Told Carlos we shouldn't hold
copies... he was all paranoid about
getting a fair cut --

David and Liz reacting to the name --

(CONTINUED)

LIZ WARNER
Carlos Lalo -- the other bodyguard?

RICO
He was right, too -- when they
started shooting, and he went
down... soon as I got hit, I laid
down and played dead.

DAVID
They figured the money would cut
better two ways than four.

RICO
Cold blooded sons of bitches --
killing is just part of doing
business.
(beat)
Got to figure they don't plan on
leaving the boy alive.

Off David and Liz --

36A **BURN OUT ON --**

36A

Jo, tied up in the back of the Hummer H2... TWO SHADOWS
looming over him ominously...

END OF ACT TWO

ACT THREE

37 **INT. WILL BRADFORD'S OFFICE -- DAY** 37

WILL BRADFORD and DON.

WILL BRADFORD
Granger's the junior agent.

DON
Least time with the Bureau -- but I
don't know about "junior."

WILL BRADFORD
He's got military.

DON
Afghanistan.

WILL BRADFORD
He bring it back with him?

DON
Probably... but he doesn't let it
eat him up.

WILL BRADFORD
Maybe you've got something to learn
from him there.

DON
Maybe.

38 **EXT. STREET CORNER -- DAY** 38

As a CADILLAC ESCALADE pulls up on a corner...

... and a PAIR OF BANGERS roll up in a BANGER CAR and PASS A
DUFFEL BAG from window to window --

39 **INT. ESCALADE -- CONTINUOUS** 39

As the DRIVER passes the bag back to CHE LOBO, who unzips it
and looks at the STACKS OF CASH inside. COLBY looks on --

COLBY
No questions asked...

CHE LOBO
Ever seen that much money in one
place?

(CONTINUED)

COLBY

Once... an Al-Qaeda safe house in
Kandahar.

CHE LOBO

Keep a little for yourself?
(off Colby)
You didn't did you. Dudley Do-
Right.

COLBY

I don't look good in gold chains
and a luxury SUV.

Che laughs at this. Colby talks into an EARMIKE RADIO --

COLBY (CONT'D)

We've picked up the money.

40 **INT. WAR ROOM -- CONTINUOUS** 40

And MEGAN --

MEGAN

I've got David and Liz about five
minutes out. They'll run the
physical surveillance.

Megan hangs up -- tries a PHONE NUMBER again -- busy --

MEGAN (CONT'D)

Your brother still isn't answering
his phone --

CHARLIE and AMITA have TAX RETURNS and ACCOUNTING BOOKS up on
the big screen, and Charlie is working a problem on the clear
board --

CHARLIE

Does 3.2 million dollars strike you
as an odd ransom amount?

MEGAN

Initially, I assumed there was a
psychological significance. But
once we knew the kidnapers had
accessed Lobo's financial
information --

(CONTINUED)

CHARLIE

-- you assumed they searched for a Pooling Equilibrium -- using the data to calculate the largest sum of money Lobo would be able to obtain on short notice.

AMITA

Which suggests some fairly sophisticated thinking.

CHARLIE

Given their systematic approach to the ransom demand... well, there are a whole set of strategies called cake-cutting algorithms.

MEGAN

Kind of like -- a cake?

ENTER AUDIENCE VISION --

of a FROSTED CAKE --

CHARLIE

Yes... picture a chocolate and vanilla layer cake. How do two people share it?

The cake is sliced open, revealing layers of white and black, chocolate frosting on the outside, vanilla on the inside --

CHARLIE (CONT'D)

The obvious strategy is to cut it down the middle. But if one person likes frosting more than the other, or one person prefers vanilla cake, or one person prefers chocolate cake with vanilla frosting --

-- RESLICE the cake -- cutting out a piece of chocolate with vanilla frosting --

CHARLIE (CONT'D)

-- it may be that slices unequal in size actually create a fairer distribution.

(CONTINUED)

BACK TO SCENE

CHARLIE (CONT'D)

When you get into three people, the strategies become drastically more complex...

MEGAN

We don't know how many kidnappers we're dealing with.

CHARLIE

We may not need to...

Charlie points to the "3,200,000" figure on the board --

CHARLIE (CONT'D)

... if we can start from this number and work backwards. At least two gunmen, plus the two bodyguards...

MEGAN

-- but they never intended to cut them in --

CHARLIE

No, but the ransom demand had to convince them that they would receive shares. Those shares would reflect the relative difficulties and risks each participant undertakes...

(beat)

If we induce a cut and choose a method, with an implicit Pareto Optimality -- account for costs involved in preparation and anticipation of escape, assumptions of negotiation or loss--

Charlie's pen flying across the board --

AMITA

That is some really cool math.

CHARLIE

Always nice to have someone notice--

He pauses, looks at the work... and writes "1,650,000."

(CONTINUED)

MEGAN
That is --

(CONTINUED)

CHARLIE

The slice of cake that the designer
of the kidnapping truly needs.

AMITA

You know, I think I've seen that
number before --

Megan looks at the number, then back at the tax returns --

MEGAN

Form 1120, line 20b.
(beat)
Initial capitalization of Stone
Ladron Records.

EXT. DISNEY HALL -- DAY

COLBY gets off his cell phone and walks over to Che Lobo, who
stands next to a PAY PHONE out front.

COLBY

What does 1.65 million dollars mean
to you?

CHE LOBO

Chump change.

COLBY

Yeah, we're all very impressed with
you. It was your startup cost for
Stone Ladron.

Che Lobo's expression becomes even more guarded --

CHE LOBO

So?

COLBY

So think hard about who might want
his money back.

Lobo's expression drains; suddenly he knows who has his son.

CHE LOBO

If you're running a game --

COLBY

That phone's going to ring in two
minutes. We don't have time to
dance around.

42 **INT. WILL BRADFORD'S OFFICE -- CONTINUOUS** 42

DON
Imagine what it was like for him
over there?

WILL BRADFORD
You've been in firefights... lost
friends...

DON
You can't compare that with war.

WILL BRADFORD
Comparing doesn't mean they're the
same.

DON
Maybe you're right... maybe it's
easier to deal with what we deal
with if you know there's worse
happening somewhere else.

43 **EXT. DISNEY HALL -- DAY** 43

Colby and Che Lobo.

CHE LOBO
I'm not saying this happened, but
maybe there're these two guys in
East LA, back in the day. Maybe
these two guys hit a stash house
one night.

COLBY
What's the other guy's name?

CHE LOBO
Duque. Nacio Duque.
(beat)
They know they're going to get
paid, but there's more than they
thought. A lot more.

COLBY
1.65 million.

CHE LOBO
I'm not going to lie to you;
Duque's the brains behind this.
(MORE)

(CONTINUED)

CHE LOBO (CONT'D)

Has all these plans, knows how to fool the alarms, gets us in and out like ghosts.

(beat)

Thing is, he thinks like a general, but gambles like a fool. Blows his half in six months; gets himself locked up trying to rob more.

COLBY

Meanwhile the other guy starts a record company.

CHE LOBO

Duque gets out of jail, comes looking for more. Way he talked, a different man would've killed him.

(grimly)

Know why I didn't? Because of Jo. I wanted to be a better father than that.

(beat)

So I had some people drive him out of town. Let him know what would happen if he ever came back. That was two years ago.

COLBY

Two years nursing a grudge and planning a kidnapping.

CHE LOBO

After I get Jo back, I'm going to hunt him down and finish this.

COLBY

No... I'm going to lock him up. And you're going to let me.

The PAY PHONE RINGS -- and the two men freeze. Colby speaks into his earmike --

COLBY (CONT'D)

We set?

INT. DAVID'S CAR -- CONTINUOUS

DAVID parked down the street, THREE SWAT AGENTS (all in lightweight vests) in the car with him, a view toward Colby and Lobo --

DAVID

Got your back, buddy.

44A **ANGLE ON** 44A

LIZ WARNER -- sitting in ANOTHER CAR with TWO MORE SWAT AGENTS, on the other end of the street...

45 **INT. WAR ROOM -- CONTINUOUS** 45

MEGAN, CHARLIE, AMITA --

MEGAN

We've got the pay phone tapped --
I'll feed it through to you.

46 **EXT. DISNEY HALL -- CONTINUOUS** 46

Colby nods to Lobo, who takes the BAG OF MONEY, walks over to the pay phone and answers it... we INTERCUT everyone listening...

CHE LOBO

Yeah.

JO (V.O.)

Dad?

CHE LOBO

Jo... it's going to be okay --

DUQUE (V.O.)

The next call is going to cost you
3.2.

CHE LOBO

Duque, so help me --

DUQUE (V.O.)

So the big man didn't forget -- I
was wondering if you'd wake up.

(voice modulator switches
off)

You've got three minutes to run
your ass to Olvera Street.
Phone'll be ringing.

Duque hangs up.

47 **INT. WAR ROOM -- CONTINUOUS** 47

Amita on the computer --

(CONTINUED)

AMITA
He was on a public wi-fi point...
(beat)
... somewhere near Disney Hall.

MEGAN
Colby, he's watching you --

48 **INT. DAVID'S CAR (TRAVELING)** 48

As his car pulls away from the corner --

DAVID
I'm moving to Olvera Street --

MEGAN
Warner, you stay with the money.

48A **ON LIZ WARNER'S CAR --** 48A

LIZ WARNER
Roger that.

She watches --

49 **EXT. DISNEY HALL -- CONTINUOUS** 49

COLBY
(into ear mike)
Glad I stretched this morning.

Colby takes the bag from Lobo --

CHE LOBO
What're you doing --

COLBY
You show up at the drop, he's going
to kill you. I show up, he might
settle for the money.

CHE LOBO
He might kill you, too.

COLBY
Yeah... doesn't seem fair, does it.

Colby grabs the bag and STARTS RUNNING...

END OF ACT THREE

ACT FOUR

50 **EXT. OLVERA STREET -- DAY** 50

As COLBY pushes his way through crowded street stands, toward a RINGING PAY PHONE --

COLBY
(into mike)
See anything?

50A **ON LIZ WARNER'S CAR --** 50A

parked with a view of Colby --

LIZ WARNER
Nothing so far.

50B **ON DAVID --** 50B

Playing customer and watching -- TWO OF THE OTHER AGENTS also in street clothes, also blending --

DAVID
Lot of people -- he could be standing right next to us --

50C **ON COLBY --** 50C

answering the phone --

COLBY
Yeah --

DUQUE (V.O.)
Granger, right? Figured that yellow bastard would hide behind some kind of cops.
(beat)
Just remember that you're nothing I didn't plan for.

COLBY
I want to talk to --

DUQUE (V.O.)
Keyerleber Plaza. You've got two minutes -- and stop and give your gun to the pretty girl in the black sedan, then tell her to drive away.
(MORE)

(CONTINUED)

DUQUE (V.O.) (CONT'D)
I see her again, I kill the kid and
disappear.

Duque hangs up. Colby starts running again --

COLBY
(into mike)
He made Liz.

51 **INT. WAR ROOM -- CONTINUOUS** 51

MEGAN, CHARLIE, and AMITA --

MEGAN
I heard. Liz -- back off but stay
in the area. David --

52 **EXT. OLVERA STREET - CONTINUOUS** 52

David and the AGENTS race toward the end of the alley --

DAVID
Already going.

52A **INT. LIZ WARNER'S CAR - CONTINUOUS** 52A

As COLBY runs past, dropping his gun through the window to
Liz -- barely breaking stride --

-- and then Liz and HER TEAM drive off --

53 **INT. WAR ROOM -- CONTINUOUS** 53

Megan turning to Amita --

MEGAN
Did you get a fix on him?

AMITA
It came from a public wi-fi
connection at Hill and Temple.

MEGAN
Right next to Keyerleber Plaza.
He's leading us.

CHARLIE
No... there's a deeper process at
work... a logical system.
(impressed)
Methodical, thorough... he'd make
an excellent mathematician...

54 ***INT. WILL BRADFORD'S OFFICE -- CONTINUOUS*** 54

Will and Don look out the window -- watching CHESS PLAYERS in the plaza below (throughout this act)--

(CONTINUED)

WILL BRADFORD

You know, there's one member of the team you don't talk about.

DON

You mean Liz?

WILL BRADFORD

Sleeping with a junior agent is a whole other conversation --

*

DON

(hey)

Consenting adults, the job's getting done --

*

*

*

*

WILL BRADFORD

-- but I'm talking about your brother.

*

*

DON

Charlie? He's not really --

*

WILL BRADFORD

No? How many cases has he worked with you over the last three years?

Off Don, thinking about that --

INT. WAR ROOM -- CONTINUOUS

As CHARLIE walks up to the BIG SCREEN -- with a MAP OF DOWNTOWN LOS ANGELES --

CHARLIE

*So far, he's moved Colby from here... to here... to here...
(points)
... to here. With what objective?*

MEGAN

Spotting surveillance.

CHARLIE

It's safe to assume that he has more points plotted out -- more phone numbers selected --

MEGAN

-- he's going to keep Colby moving until he's satisfied that it's safe to take the money.

(CONTINUED)

Charlie looks at the map and we

FLASH CHARLIE VISION

of the map becoming a MAZE -- a STEEL BALL rolling from point
to point --

(CONTINUED)

BACK TO SCENE

CHARLIE
It's a maze. He's building a maze.

56 **EXT. KEYERLEBER PLAZA -- CONTINUOUS** 56

As COLBY runs for a RINGING PAY PHONE next to the FOUNTAIN --

56A **DAVID'S CAR --** 56A

rolls up --

DAVID
We've got you.

COLBY
Next time you run and I drive...

Colby grabs the phone --

DUQUE (V.O.)
Throw the bag in the fountain.

Colby looks around -- then hurls the bag into the fountain...

56B **ON DAVID --** 56B

scanning the area as well -- no one seems to be reacting --

DUQUE (V.O.)
Got a second wind?

COLBY
No...

DUQUE (V.O.)
Get the bag out of the water --
you've got two minutes to get to
the Union Station waiting room.

As Colby hangs up the phone -- reaches into the fountain to
grab the bag --

DAVID
What the hell was that about?

COLBY
He just shorted out the GPS tracer.

And Colby is running again...

57 **INT. WILL BRADFORD'S OFFICE -- CONTINUOUS**

57

WILL BRADFORD

How do you feel about bringing your brother into your work?

DON

Every day, I'm trying to stop killings, robberies, terrorists -- whatever makes that happen faster, I'm going to use.

WILL BRADFORD

So he's a necessary evil.

DON

I didn't --

Off Will's expression, Don saves them both the bullshit.

DON (CONT'D)

I spent a lot of time in his shadow. So yeah, sometimes it doesn't feel great.

WILL BRADFORD

You ever tell him that?

DON

You know... in so many words.

WILL BRADFORD

What kind of words?

DON

(beat)

It always comes out sideways. An argument about something else, but it's really about that.

58 **INT. WAR ROOM -- CONTINUOUS**

58

AMITA

Call came from Union Station --

MEGAN

(to Charlie)

You're right -- he has this all mapped out --

Charlie working on the board --

(CONTINUED)

CHARLIE

It's a logic maze -- one that comes with a set of rules. In this case, though, the rules change each time Colby arrives at a checkpoint. You know the game of Labyrinth?

MEGAN

The toy?

CHARLIE

A toy to you -- a classic example of a state diagram to me.

ENTER AUDIENCE VISION --

of LABYRINTH -- a wooden maze with two knobs, navigating a STEEL BALL around holes --

CHARLIE

In labyrinth, you use two knobs to move a steel ball through a maze.

The knobs project out the X and Y axis of a graph --

CHARLIE (CONT'D)

The knobs constitute X- and Y- axes -- and the ball seems to follow a simple, curving path --

The BALL swerves around holes --

CHARLIE (CONT'D)

-- but the speed of the ball adds a condition; ignore that condition --

-- the ball drops through one hole --

CHARLIE (CONT'D)

-- and fall through a hole.

BACK TO SCENE

MEGAN

The holes being the possibility of capture.

CHARLIE

Exactly -- each time the kidnapper gets rid of surveillance, or eliminates an electronic tracer -- he's navigating an obstacle.

(CONTINUED)

AMITA
You know, if we use a state diagram
--

CHARLIE
Using Unified Modeling Language --
exactly --

MEGAN
Exactly what?

CHARLIE
We might be able to solve the
maze... and tell you where it ends.

59 INT. UNION STATION, WAITING ROOM -- CONTINUOUS 59

As COLBY runs to the PAY PHONES -- hearing a faint RINGING --
-- realizes it isn't coming from the pay phones, but from the
BIG CHAIRS. He walks over, and finds a CELL PHONE under the
seat -- answers it --
-- as DAVID watches from the archway on the other side --

DUQUE (V.O.)
Time for you to take off the
earpiece.

Colby rips the earpiece out and flings it away.

DUQUE (V.O.) (CONT'D)
Tell the black guy by the archway
I'm sick of looking at him.

Colby hesitates --

DUQUE (V.O.) (CONT'D)
This can be over right now.

-- and then WAVES DAVID OFF.

David backs away -- gets on the radio --

DAVID
I'm made... and he made Colby ditch
his comm.

60 INT. WAR ROOM -- CONTINUOUS 60

MEGAN
You can't fall back -- I still
don't have anyone else close enough
--

60A DAVID'S POV -- COLBY -- 60A

listening to the cell phone and sprinting DOWN THE SUBWAY
STAIRS --

DAVID
He's going down into the subway --

CHARLIE
Don't follow him --

MEGAN
Charlie, I can't leave Colby
uncovered --

CHARLIE
Duque isn't down there -- he's
telling Colby to take the train and
go back to Disney Hall.

MEGAN
How can you know that?

CHARLIE
Because I know where the maze ends.

MEGAN
Are you sure?

Charlie points at the math --

CHARLIE
That sure.
(earnestly)
Megan, I wouldn't gamble with
Colby's life.

61 INT. WILL BRADFORD'S OFFICE -- DAY 61

WILL BRADFORD
So you and Charlie are good.

DON
Like brothers.
(seriously)
(MORE)

(CONTINUED)

61

DON (CONT'D)

*We work together, I practically
live at his house... we're closer
than we ever were as kids.*

WILL BRADFORD

Think he likes working for you?

DON

*Sure... sometimes we lock horns,
but that goes with the territory...*

WILL BRADFORD

Getting the job done.

DON

Right.

WILL BRADFORD

Got to be kind of nice, though.

DON

What?

WILL BRADFORD

*You're a kid, everything's about
the genius brother. Now, the
genius brother works for you.
Little late in the game, but you
finally got control.*

Don a little angry:

DON

*We trust our lives with him. I
wouldn't do that lightly, and not
on some power trip. I respect the
hell out of what Charlie does --
and how well he does it.*

Bradford smiles -- he's gotten under Don's skin.

62

INT. DISNEY HALL -- DAY

62

As COLBY enters the empty symphony hall. Sweaty, winded,
haggard.

HIS POV --

of MALONEY, standing by the Orchestra Entrance.

COLBY --

takes a few steps down the aisle --

(CONTINUED)

62

-- spotting DAVID, lying down behind a row of seats. He stops, speaks softly through his teeth --

COLBY
How the hell --

DAVID
How the hell else? Charlie.

David tucks a SMALL PISTOL into Colby's boot --

DAVID (CONT'D)
We got here in time to spot an H2 drive into the garage. Liz is down there looking.

63 **INT. DISNEY HALL, PARKING GARAGE -- CONTINUOUS** 63

As LIZ WARNER and her team approach the PARKED Hummer H2 --

LIZ WARNER
We've found the H2. We're moving in.

63A **BACK ON THE HALL --** 63A

COLBY
Where's Duque?

MALONEY
(yelling)
He's close... you ready to do this?

Colby nods, moves down -- past OTHER AGENTS, hidden in other rows of seats --

63B **BACK ON THE GARAGE --** 63B

As LIZ WARNER and the TEAM take the Hummer H2 tactically...
... sliding open the side panel to find it EMPTY.

LIZ WARNER
(into mike)
Empty. He's still got the kid.

63C **BACK ON THE HALL --** 63C

as Colby stops.

MALONEY
Keep coming!

(CONTINUED)

COLBY
Not until I know that Jo Santiago
is alive.

Maloney pauses, then disappears into the entrance...

... coming back out with JO. Hands tied, mouth gagged --

MALONEY
On the stage.

Pistol in hand, Maloney walks out on the stage -- Colby
climbs up to meet him -- eyes locked with a terrified Jo's --

COLBY
We're almost home, Jo.

MALONEY
You can stop there.

Colby does.

MALONEY (CONT'D)
Unzip the bag.

Colby unzips the bag.

MALONEY (CONT'D)
Let me see.

Colby holds the bag open -- lets him see the cash inside --
-- and then a GUNSHOT CRACKS -- and MALONEY lurches forward.

END OF ACT FOUR

ACT FIVE

64 **INT. DISNEY HALL -- DAY** 64

COLBY where we left him -- MALONEY on the ground -- Jo standing stock still, terrified --

COLBY
(softly; firmly)
Don't move, Jo... we're going to get you out of this.

Jo looking at him uncertainly --

COLBY (CONT'D)
(reassuring)
Your dad tells me you have a paper route. You know, I had one too.

65 **INT. WAR ROOM -- CONTINUOUS** 65

MEGAN, CHARLIE, AMITA --

MEGAN
Who the hell opened fire?

66 **INT. DISNEY HALL -- CONTINUOUS** 66

DAVID still crouched behind the bleachers --

DAVID
None of ours -- has to be Duque --

MEGAN
Can you pull them out of there?

CHARLIE
No -- don't!

67 **INT. WILL BRADFORD'S OFFICE -- CONTINUOUS** 67

WILL BRADFORD
So you've got this great team...

DON
Best I've ever worked with --

WILL BRADFORD
But you don't trust them.

(CONTINUED)

DON

Sure I do.

WILL BRADFORD

*You worry that Reeves is too
compassionate. That Sinclair plays
too close to the book. That
Granger's seen too much.*

(MORE)

(CONTINUED)

67

WILL BRADFORD (CONT'D)

*You say you trust your brother --
but that's only on your terms.*

(beat)

*Hell, you didn't even trust Ian
Edgerton -- one of the three or
four best snipers in the known
universe -- to take the shot on
Crystal Hoyle.*

DON

*I'm the boss, damn it! I don't
have to trust them -- it's their
job to trust me!*

A beat as Don realizes what he's just said.

DON (CONT'D)

Oh, man...

WILL BRADFORD

Yeah... oh, man.

Don sits down on a bench.

68

INT. WAR ROOM -- CONTINUOUS

68

CHARLIE

*Duque has exhibited a highly
sophisticated strategy thus far --*

MEGAN

*-- a maze with rules. But this is
the end.*

CHARLIE

No, it's the final obstacle.

(beat)

*By shooting his partner, Duque has
not just increased his share of the
ransom -- he's devised a strategy
to assure himself that the previous
strategy worked -- that Colby is
alone.*

MEGAN

*We can't just wait for him to make
the next move.*

CHARLIE

*We don't have a choice -- he's
about to make it.*

69 **INT. DISNEY HALL -- CONTINUOUS** 69

Colby alone on the stage -- Jo just a few feet away from a dead body -- Colby trying to calm him as he searches the stands for the sniper...

COLBY

This one guy... Old Man Ryan... he was always yelling at me.

... and then a CELL PHONE RINGS... on Maloney's dead body.

COLBY (CONT'D)

(moving to the phone)

Paper was too late, paper was wet --

Colby scans the balconies as he moves to Maloney, looking for the sniper --

70 **INT. WAR ROOM -- CONTINUOUS** 70

CHARLIE studies a FLOORPLAN on the big screen --

CHARLIE

When you build a maze, there's always math there, intentionally or not. The level sequence must start with a 0 and end with an "n" --

MEGAN

(into mike)

Any fix on the shooter?

70A **ON DAVID --** 70A

belly crawling through the stands --

DAVID

Shot came from the northwest side -- but he could have moved by now --

-- he disappears from view --

71 **INT. DISNEY HALL -- CONTINUOUS** 71

As COLBY answers the phone --

DUQUE (V.O.)

You're in my crosshairs. Both of you.

Colby scans the stands -- can't see anything --

(CONTINUED)

DUQUE (V.O.) (CONT'D)
Leave the money and walk out the
rear exit. Make a wrong move, I
shoot the kid first.

Duque hangs up. Colby looks at Jo --

COLBY
Know what I did? I threw Old Man
Ryan's newspaper on his roof.
Circled my bicycle back around just
to see him climbing up on his
ladder, pitching a fit --

Jo cracks a smile. Colby smiles back -- puts out his hand --

COLBY (CONT'D)
Let's get out of here.

Jo takes his hand, and they begin to move off --

72 **INT. WAR ROOM -- CONTINUOUS** 72

Charlie examining the blueprint --

CHARLIE

He brought Colby in through this entrance... here... and brought Jo and his partner in through this entrance... here... assuming that he's anticipating the fastest egress...

(beat)

The East Terrace.

MEGAN

Are you sure?

CHARLIE

I'd have to run the numbers, review my logic... you don't have time for me to be sure.

Off Megan --

73 **INT. DISNEY HALL -- CONTINUOUS** 73

As COLBY walks Jo up the aisle --

73A **REVEAL -- POV --** 73A

of Duque -- up in the EAST TERRACE -- taking a bead on COLBY'S BACK through the scope of an M-4 assault rifle...

... when DAVID appears at the terrace entrance -- pistol aimed at him...

DAVID

FBI!

MORE AGENTS flank Duque from the other side, as

LIZ AND HER TEAM --

-- move Colby and Jo to safety --

DUQUE

slowly lowers his rifle. Puts his hands on his head as David and his team come in with the handcuffs.

(CONTINUED)

DUQUE

Two years. I planned this for two years.

DAVID

You've got 15 to 20 to come up with a new one.

74 **INT. WILL BRADFORD'S OFFICE -- CONTINUOUS** 74

Don and Will Bradford.

WILL BRADFORD

You grew up in the shadow of Albert Einstein. Played baseball just not good enough to make the bigs.

(beat)

You finally find something you're good at, and you're terrified that'll get taken away from you, too.

DON

(dryly)

These sessions are making me feel a lot better --

WILL BRADFORD

You want to feel better, take a pill. You want to get right, face the truth: you're not worried that your team will fall apart if you're not there --

(beat)

-- you're afraid that they won't. That Don Eppes doesn't matter.

DON

(darkly)

Like you said... there're a lot of guns and badges out there. One of us falls, another takes his place.

WILL BRADFORD

That's pretty much the human condition, Don.

(beat)

What you do before you fall -- that's what counts.

DON
(unassuaged)
Yeah, right.

WILL BRADFORD
You brought Sinclair along from a
rookie -- Granger too. When Reeves
gets her own team -- who's she
going to come to for advice?
(beat)
Who had the pair big enough to
bring a damned math professor in to
solve federal felonies -- and the
brains to watch it work?

Don shrugs, but hey, it never hurts to hear what you've done
right --

WILL BRADFORD (CONT'D)
What you've got to do is stop
worrying about life passing you by -
- start enjoying what you've put
into it. Every time one of your
people shines -- it's on you.

Off Don -- considering --

75 **EXT. CHE LOBO'S MANSION -- CONTINUOUS** 75

As an FBI SUV pulls up -- the back door opens, Jo running
out...

... into the arms of Che Lobo. Lobo squeezes him, closes his
eyes to fight back a tear...

... looks up to see COLBY standing there.

CHE LOBO
I know we go back to our corners
tomorrow... cops and robbers...
(beat)
... but I owe you one. Any time
you want to call it in, no
questions asked.

COLBY
(smiles)
See you tomorrow.

76 INT. FBI, COFFEE ROOM -- DAY 76

MEGAN, CHARLIE, COLBY, DAVID, LIZ and AMITA having coffee,
bullshitting --

COLBY
A maze. You risked my life on a
maze.

CHARLIE
There was no risk involved,
obviously --

COLBY
(to Megan, David)
And you guys let him.

DAVID
The real risk was letting you get
on a train -- alone -- with three
million dollars.

Laughter --

AMITA
The math is really very elegant --
(to Charlie)
-- you should think about
publishing.

LIZ WARNER
I'll wait for the movie --

DON enters --

DON
Hey, guys, sorry I'm late --

MEGAN
What's wrong with your phone?

Don Checks his phone --

DON
Oh, man -- I turned it off, forgot
to turn it back on again. I miss
anything?

The others throwing looks at each other --

(CONTINUED)

DAVID
You know, boss -- just another
morning at the FBI.

MEGAN
Report's on your desk.

Don smiles, nods and starts for the door --

COLBY
Who wants lunch? I'm buying.

DAVID
Mark the date --

-- a brief flash of insecurity on Don's face --

HIS POV --

of David... Megan... Colby... Charlie...

ON DON --

as insecurity becomes pride... a smile... and he moves off to
his desk, and his paperwork.

END OF SHOW

FLOATING SCENE

XY **INT. BULLPEN -- NIGHT**

XY

MEGAN sits alone at her desk -- the office has wound down to almost no one around. Her PHONE RINGS.

MEGAN

Reeves...

(listens)

Yes sir. I've given it a lot of thought....

(pauses)

... I don't think I can do it.

(listens)

I understand, but --

(listens)

I take it I don't have a choice in the matter.

(listens)

Yes, sir.

Megan hangs up. Takes a long moment to compose herself...

... then gathers her things and walks to the elevator.