

**THE ENEMY WITHIN**

written by  
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The FBI estimates there are as many as one hundred thousand foreign agents working *within* the United States today.

More now than during the height of the Cold War.

**TEASER**

EXT. WASHINGTON DC - DAY

It's the peak of the Cherry Blossom Festival and the trees lining Independence Avenue are explosions of pink and white.

Tourists and Locals alike flood the National Mall, watching as, nearby, a PARADE snakes its way through the city.

NEAR THE TIDAL BASIN...

Our eyes are drawn to a self-possessed woman moving along the riverwalk.

Meet **Erica Wolfe**. She's forty-three years old. She's a mother. And even though we've only known her for a few seconds, we can tell there's something special about her.

Wolfe stops near a gated path and dials her cell...

WOLFE

Hey honey, are you close?

(beat)

Okay, I'm right by the entrance to  
Ash Woods. See you soon.

Wolfe hangs up and scans her surroundings. But she doesn't just casually take in the world around her, she notices details most of us never see. Breaks in pattern. Deviations. Anomalies...

Nearby, a Man leaning against a bench reads a newspaper *without moving his eyes*. A Woman in a baseball cap walks past carrying a gym bag, *the tag still on it*. A Meter Maid writing a ticket checks a license plate *for the third time*.

And what she sees now fills her with sickening dread.

WOLFE (CONT'D)

*No... not now...*

But there's no stopping the storm that's coming. And Wolfe knows it. She has only seconds. Maybe less.

She sets her bag on the ground. Lets her hands rest at her side, palms open. Then she waits.

It begins as a startled SHRIEK from someone behind her.

Wolfe turns and sees that the Man has dropped his newspaper and is heading for her, a GUN in hand.

The Woman in the hat reaches into her unused gym bag and pulls a GLOCK. The Meter Maid eyes Wolfe closely while speaking into a wrist mic.

FROM HIGH ABOVE...

We see more than thirty people circling Wolfe, closing in on her like a noose. Then the shouting starts...

AGENTS  
ON YOUR KNEES! HANDS BEHIND YOUR  
HEAD! I SAID ON YOUR KNEES NOW!

Wolfe kneels and puts her hands behind her head as dozens of ARMED FBI AGENTS swarm in and arrest her.

It's loud. Frightening. Aggressive. Wolfe's being treated as if she's one of the most dangerous criminals in the world.

Because at this moment... *she is*.

KEATON (O.C.)  
Erica Wolfe...

Wolfe is roughly lifted to face **Will Keaton (38)** a hard-charging Bobby Kennedy, Colin Farrell-type: fiery, mercurial, competitive, and driven by emotions. The kind of guy who gets in fights at pickup basketball games.

KEATON (CONT'D)  
You're under arrest for espionage  
and conspiracy against the United  
States of America.  
(leans in close)  
I know what you did. I know  
everything. Your life... *is over*.

Keaton glares at Wolfe as if, given the chance, he would kill her with his bare hands.

KEATON (CONT'D)  
Get her away from me.

Agents take hold of Wolfe and begin to take her away when...

WOLFE  
Wait --  
(they stop)  
My daughter's on her way here. Let  
me say goodbye to her. Please...

But Keaton has no mercy for Wolfe. Not after what she's done.

KEATON

No.

Off Wolfe, devastated, as she's dragged away...

NEWS ANCHOR (V.O.)  
...she's being called one of the  
worst spies in American history...

INT. TIME MAGAZINE PRINTING PLANT - DAY

Plate cylinders and dampening rollers spin at furious speeds  
as hundreds of freshly printed magazines fly past.

Over this, we hear a cacophony of NEWS ANCHORS and PUNDITS.

NEWS ANCHOR  
...after CIA Operations Deputy  
Erica Wolfe disclosed highly  
sensitive information to a former  
Russian intelligence agent...

NEWS ANCHOR (CONT'D)  
...officials are saying *four* CIA  
operatives were killed as a result  
of her actions...

PUNDIT  
...the Benedict Arnold of our  
generation...

NEWS ANCHOR  
...one of the worst traitors this  
country has ever seen...

PUNDIT  
...she's a traitor...

NEWS ANCHOR  
...a traitor...

PUNDIT  
...traitor...

A magazine shoots out onto a stack of thousands just like it,  
and for the first time, we get a glimpse of the cover.

It's a single image. Wolfe's face. And spread across it in  
huge red letters are two words... AMERICAN TRAITOR.

JUDGE BUCHANON (V.O.)  
Mrs. Wolfe, please stand.

INT. EASTERN DISTRICT COURT OF VIRGINIA - DAY

Wolfe stands at the defense table of Federal Courtroom.

JUDGE BUCHANON

It is the judgement of this court that the defendant, Erica J. Wolfe, shall be and hereby is remanded to ADX Florence Federal Penitentiary, where you will serve *fifteen* consecutive sentences of life imprisonment without the possibility of parole. May God have mercy on your soul.

The GAVEL CRACKS. Off Wolfe, the most hated woman in America.

CUT TO BLACK.

KEATON (V.O.)

My name is Will Keaton...

INT. SUITE - HAY-ADAMS HOTEL, WASHINGTON DC - MORNING

KEATON

I'm a Special Agent with the FBI's Counterintelligence Division.

PULLING BACK, we see a television news program is filming an interview in a mahogany-paneled Washington DC hotel suite.

Correspondent **Scott Pelley** is questioning Keaton.

PELLEY

You investigate spies.

KEATON

Yes.

PELLEY

You're a spy hunter.

KEATON

I've been called that.

PELLEY

You've also been called a rising star at the FBI. In fact, you were promoted recently after arresting Erica Wolfe, one the most infamous spies in modern history.

Even now, Wolfe's name causes Keaton's jaw to clench.

PELLEY (CONT'D)

Wolfe was Deputy Director of Operations at CIA and one of the agency's most valuable operatives. What made her so special?

KEATON

(begrudgingly)

She has exceptional skills in the field and an almost encyclopedic knowledge of tactics and spycraft. But what truly sets her apart is the way she sees the world.

PELLEY

How do you mean?

KEATON

Erica Wolfe is a codebreaker. She was trained from childhood to see details and patterns the rest of the world is blind to.

PELLEY

Trained by her father, John Wolfe.

KEATON

Yes. He was a cryptanalyst with the NSA for over thirty years. But she's far better than he ever was.

PELLEY

What makes someone like Wolfe spy against their own country?

KEATON

Ego. She felt unappreciated at CIA.

PELLEY

Do we know how long was she doing this? How much damage she did?

KEATON

No. Wolfe refused to cooperate with investigators. What I can tell you is that four CIA operatives are dead because of her. These were people she worked with. People who *trusted* her.

PELLEY

Wolfe wasn't the only one responsible for these attacks, was she?

(MORE)

PELLEY (CONT'D)

A former Russian Agent, now a rogue operative named Mikhail Tal was behind those deaths you mentioned. Where is he today?

KEATON

...I don't know.

Off this haunting answer, we...

FADE TO BLACK.

**"Three Years Later"**

EXT. WASHINGTON DC - MORNING

The sun rises over DC as we find Keaton, running hard along the riverwalk. Pushing himself. Making it hurt.

The sound of his footsteps takes us to...

INT. COMMUTER TRAIN (MOVING) - PHILADELPHIA - MORNING

A MAN IN A BLOODY SPORT COAT runs for his life through the sparsely populated cars of a speeding Amtrak train. He's yelling for help, begging someone, anyone to save him from...

...the ARMED KILLER chasing after him.

The Man in the Sport Coat reaches the last car and tries to open the emergency exit. But it's locked. No way out.

The Killer approaches and raises his gun. Nearby passengers SCREAM, but it doesn't stop the Gunman. Nothing will.

He squeezes the trigger... *BANG! BANG! BANG!*... and the Man in the Sport Coat slumps to the floor, dead.

INT. BMW - CUSTIS MEMORIAL PARKWAY - ARLINGTON - MORNING

A WOMAN drives a BMW 5 Series across the Roosevelt Bridge just outside DC. Up ahead, there's construction on the far right lane, but traffic moves along at healthy clip...

The Woman reaches down to change the station on the radio, when out of nowhere...

...*WHAM!* A BLACK SUV swerves and RAMS into the driver's side of the BMW. The BMW is forced hard to its right and before the unsuspecting Woman has time to react...

...the BMW CRASHES through construction pylons and orange safety netting and sails off the side of the bridge, PLUMMETING eighty feet to the Potomac below, where the Woman is killed on impact.

INT. OFFICE BUILDING - MANHATTAN - MORNING

A WOMAN in a NAVY BLUE SKIRT SUIT sits with TWO MEN also in SUITS. They're pouring over documents in a conference room on the twenty-fifth floor of a high-rise building.

The Woman rises and heads for the copy room near the elevators, when...

...BOOM! A huge EXPLOSION rocks the entire floor of the office building, blowing out the windows.

Down below, on the busy streets of Manhattan, people SCREAM and run as glass and burning shrapnel rains down upon them.

EXT. WASHINGTON DC - MORNING

Back with Keaton, still running. When suddenly...

...a BLACK SUV skids to a stop beside him and FBI Agent **Ali Ziai (34)**, Persian-American, wry, formidable, climbs out.

ALI

Keaton. We have to go. There's been an attack...

INT. SUV - MORNING

Ali briefs Keaton as they race through the city.

ALI

Three incidents in three different U.S. cities: Philadelphia, Arlington, New York --

KEATON

Victims?

ALI

Five dead so far. A Treasury Department Officer, a U.S. District Attorney... and three CIA operatives.

This hits Keaton like a bat to the head. His mind races.

KEATON

What time were the attacks?

Ali scans the incident reports on his cell.

ALI

8:04... 8:04, and... 8:06.

KEATON

It was planned. Synchronized. This is just like before, Ali. This was Tal.

EXT. J. EDGAR HOOVER FBI BUILDING - MORNING

Two million square feet of America's top law enforcement agency looms over Washington DC.

KEATON (V.O.)

Mikhail Vassily Tal...

INT. BRIEFING ROOM - J. EDGAR HOOVER FBI BUILDING - MORNING

A thirty year-old grainy black and white PHOTO is up on a monitor. Keaton briefs a room of Intelligence Officers.

KEATON

...Believed to be forty-nine years old, though no birth certificate has ever been found. He served six years as a commander in Russia's Ground Division Army, where he led Special Forces teams into action in Afghanistan and Georgia. Shortly thereafter, he was recruited to the SVR, word is, by Putin himself. Then seven years ago, Tal went rogue. He was behind the Embassy shooting in Berlin, the USS Antietam attack in Virginia...

ON THE MONITOR, we see PHOTOS of sheet-covered bodies outside the front gate of the U.S. Embassy in Berlin; and the mangled hull of a guided missile cruiser docked in Norfolk.

KEATON (CONT'D)

And in 2013, he was responsible for the bombing of American Airlines Flight 6175 in Boston.

ON THE MONITOR, we see a Boeing 777 passenger jet with a charred, gaping hole in its fuselage.

KEATON (CONT'D)

Fifteen people lost their lives when a nitroglycerin-based bomb was detonated while the plane was at its gate. Had it been airborne, the death toll would have risen to include every single one of the 283 passengers onboard. That's what most of you know about the attack. What most of you *don't* know, is that the Flight 6175 bombing was a trial run... for twenty-six more bombings just like it.

Reactions in the room as a world map showing the paths of all twenty-six U.S. bound flights appears on the monitors. The visual of all those planes, *all those lives...* is chilling.

KEATON (CONT'D)

Four thousand American lives were saved thanks to intel gathered by CIA. But months later, Tal retaliated, using a CIA insider to find and kill the four operatives responsible for stopping the bombings.

**Deputy Director of National Intelligence Danielle Cordova,** turns to Keaton.

CORDOVA

Why is he doing this?

BREGMAN

Revenge.

This from Keaton's wise, paternal boss, **FBI Deputy Director of Counterintelligence, Richard Bregman (63).**

BREGMAN (CONT'D)

In 1983, the Soviets were fighting the mujahideen and a U.S. missile strike took out Tal's two older brothers. Since then, he's dedicated his life to killing as many Americans as possible. And he's just getting started...

CORDOVA

(to Keaton)

You're certain Tal was behind this?

KEATON

There's not a doubt in my mind.

CORDOVA

The attacks three years ago were retaliatory.

KEATON

So were these. Jim?

**CIA Director James Shedd** jumps in.

SHEDD

The victims killed this morning were part of a CIA led task force targeting Tal's finances. They'd identified offshore accounts totalling more than eighty million dollars and were working to seize the funds when, two hours ago, a bomb went off in their offices.

CORDOVA

Where's the money now?

SHEDD

...Unaccounted for.

CORDOVA

So Tal is out there. He's well-funded. And he's planning another mass attack on American lives. Is that what you're telling me?

KEATON

Yes.

The silence as this sinks in is unsettling. Cordova looks over the briefing on the table before her.

CORDOVA

No current photos. No biometrics. You've been investigating him for three years and this is all you have?

KEATON

We're dealing with one of the most sophisticated, elusive enemy operatives on the planet. Hunting Tal... it's like hunting a shadow in the dark.

CORDOVA

Well this shadow just killed five of our colleagues, Agent Keaton.

(MORE)

CORDOVA (CONT'D)

There has to be *someone* who knows  
how to find him.

KEATON

We're close. We're getting closer  
every day. But as of right now...  
there isn't.

A beat. Bregman clears his throat to speak...

BREGMAN

That may not be entirely true.

INT. BREGMAN'S OFFICE - FBI BUILDING - MORNING

Keaton and Bregman are in Bregman's office.

KEATON

What the hell was that about?

BREGMAN

The Deputy's right, Will. We need  
to be doing more. We need help.

KEATON

You want to bring in another  
agency? Foreign intel?

BREGMAN

No. Someone else. Someone who knows  
Tal better than anyone.

(beat)

I want to bring in Erica Wolfe.

KEATON

*What?*

BREGMAN

She's an unused asset in the  
investigation. A bullet in the  
chamber we're not firing.

KEATON

She's a *traitor*.

BREGMAN

She's also the only person in the  
Western hemisphere to have actually  
*spoken* to Tal.

KEATON

...No.

BREGMAN

She worked with him, Will. She knows how he thinks. Hell, she was point on Tal for years at CIA --

KEATON

She killed Laine.

That name lands in the room like a bomb. And it's suddenly very quiet. Keaton fights for the words.

KEATON (CONT'D)

I loved her, Richard. I was going to marry her. And now she's dead because of Wolfe.

(beat)

No. I won't do it.

BREGMAN

(contrite)

Then I have to find someone who will.

KEATON

You're not taking this case from me.

BREGMAN

You're not giving me a choice. Five Americans were killed this morning. God knows how many more are at risk. And Erica Wolfe may be our only chance to find the man responsible.

A beat. Bregman knows how hard this is for Keaton.

BREGMAN (CONT'D)

I know what she took from you, Will. I do. But this is the only card we have left to play. I'm not asking you to like it. I'm asking you to do your job.

Off Keaton, left little choice...

PRISON GUARD (V.O.)

...Sector six, door "A"! Open door "A"!...

INT. ADMAX FEDERAL SUPERMAX PRISON, COLORADO - DAY

ADMAX Prison, lovingly called "The Alcatraz of the Rockies." Makes Guantanamo look like a day spa. Ted Kaczynski, Dzhokhar Tsarnaev, Terry Nichols... they all call this place home.

Keaton and Bregman wait with a Prison Official.

BREGMAN

A word of advice? Don't try to lie  
to her. She'll know...

CLANK-CLANG! A heavy steel door is slowly swung open and...

Erica Wolfe is brought out in shackles.

She's a stark contrast to the woman we saw in court. She's in a beige jumpsuit and slippers and without makeup. But even here, in the most humiliating, demeaning of circumstances, there's an inner strength to Wolfe. A *dignity*.

As Wolfe is led into an interrogation cell, she and Keaton lock eyes. It's the first time they've seen one another in almost three years. The atmosphere is electric.

INT. INTERROGATION CELL - ADMAX FEDERAL SUPERMAX PRISON - DAY

The interrogation cell door opens and Keaton steps inside. Guards lock the door behind him.

WOLFE

Hello Agent Keaton.

It takes every ounce of restraint Keaton has to control himself. He hates her. Hates the sight of her. Hates that she's alive when so many are dead.

KEATON

This won't take long. I want to be  
here about as much as you do.

WOLFE

Somehow I doubt that.

He approaches slowly, never taking his eyes off her.

KEATON

I'm here to make you an offer. The  
FBI, under authority of the  
Department of Justice, is willing  
to grant you certain concessions in  
exchange for your cooperation.

WOLFE  
With what?

KEATON  
Mikhail Tal.

A beat.

WOLFE  
I haven't cooperated before. What makes you think I will now?

KEATON  
You live in a concrete hole. You haven't been allowed a visitor in more than three years. And because, believe it or not, I can still make life worse for you.

Wolfe stays silent, giving nothing away. Keaton considers, then decides *not* to take Bregman's advice...

KEATON (CONT'D)  
We recently picked up chatter that Tal is planning to carry out another attack on members of the U.S. Intelligence Community. The FBI wants your help to stop him.

A long beat. Wolfe takes Keaton in. Her highly discerning, highly observant mind working like a machine.

She looks to the one-way mirror and the observation room where Bregman is watching, then turns back to Keaton...

WOLFE  
You're lying.

KEATON  
(thrown)  
Excuse me?

WOLFE  
You're here because you want information about Mikhail Tal. That much is true. But there's only one reason the FBI would fly you of all people halfway across the country to get it... It's not because Tal's *planning* an attack. It's because he's already carried one out.

Keaton's anger grows. He leans over the table.

KEATON

I need to know how to find him.

WOLFE

You won't. Not ever.

KEATON

Tal killed five people this morning. Three of them were CIA. I need you to tell me how he unmasked them. How he learned about the project they were working on. I need you to tell me if this was a security breach or something else. *Are you listening to me?!*

Even as Keaton's yelling at her, Wolfe is calm and collected.

WOLFE

It was someone on the inside.

KEATON

(processing)

...No. Not everyone's capable of selling their soul like you.

WOLFE

You have no idea what people are capable of.

That simple line, *the look she gives when she says it*, is all it takes for Keaton to lose it. He LUNGES across the table.

The dam that's been holding back his rage gives way and he grabs Wolfe by the throat, SLAMMING her against the wall.

KEATON

I knew this was a waste of time. But I came anyway. Because I wanted to look you in the eye and tell you I hope you rot in this hole for the rest of your life. Without a friend. Without your *daughter*.

Wolfe can barely breath. Her face is turning red. But somehow she manages to speak, even if it is only a whisper.

WOLFE

If you're trying to kill me...  
(defiant)  
*Try harder.*

Just then the door SLAMS open and Bregman and the Prison Guards rush in. Wolfe drops to the ground, gasping for air as Keaton is pulled off her.

BREGMAN

What the hell are you doing?! You just ruined any chance we had with her!

(to the Guards)

Get him out of here! Now!

The Prison Guards shove Keaton out, when Wolfe, who's lying in a heap on the floor, calls after him in a raspy voice.

WOLFE

Wait...

Keaton stops and turns back.

WOLFE (CONT'D)

(catching her breath)

This wasn't... a breach. It was someone... on the inside. I know because that's how Tal did it last time... With me.

(beat)

And as for helping you catch him...

Wolfe pulls herself up off the ground and stands before them.

WOLFE (CONT'D)

When do we leave?

**END OF TEASER**

ACT ONE

CLOSE ON a tray of surgical instruments: scalpels, lancets, scissors, rasps...

WOLFE (V.O.)  
You want to be able to track me in  
case I escape, is that it?

INT. OPERATING THEATER - ADMAX PRISON - DAY

An operating theater. Sterile. White. Find Wolfe, shackled to a gurney while NURSES and a SURGEON hover over her.

BREGMAN (V.O.)  
It's a non-negotiable condition of  
your transfer.

WOLFE (V.O.)  
Fair enough. So which is it? Ankle  
monitor or RFID chip?

KEATON (V.O.)  
(beat)  
Neither...

An incision is made into the skin of Wolfe's upper chest.

KEATON (V.O.)  
We're going to implant a GPS  
transponder into your body.

The muscle tissue is pulled back exposing a ruby red artery.

KEATON (V.O.)  
It'll be locked around your carotid  
artery. Try to remove it... you'll  
tear the vessel and bleed out  
within sixty seconds.

The Surgeon affixes a small GPS TRANSPONDER to the lower segment of Wolfe's carotid artery.

KEATON (V.O.)  
You're not going *anywhere* without  
us knowing.

INT. PRIVATE JET - DAY

An hour later, Wolfe's sutured and bandaged and sitting comfortably on a private jet headed back to DC.

Wolfe peers out the window at the rolling plains of the Midwest. At the cirrostratus clouds blanketing the sky. At the glorious sun. That's when we realize... this is the first time she's been outside that prison in *three years*.

Wolfe presses her face to the glass, her breath fogging it. A thought strikes her. A *memory*. She draws something on the glass with her finger. It's a face. The face she thinks of every night before she falls asleep. The face she wakes up thinking about every morning.

*Her daughter's face... Hannah.*

INT. WOLFE'S HOUSE - MORNING (FLASHBACK)

**Three years ago...** Wolfe breezes into her kitchen. She shoots off an email, grabs a piece of toast, ducks a call from the office, all while pouring her half-finished coffee into a to-go cup -- the daily ritual of a working wife and mother.

WOLFE

...I said no phones at the table,  
Hannah.

Wolfe's daughter **Hannah (12)**, hides her cell phone, not wanting her mom to see she's texting a boy named Dylan.

HANNAH

Sorry.

WOLFE

I'm working late tonight, so dad's  
going to pick you up from  
volleyball practice, okay?  
(sees her energy bar)  
Is that what you're eating for  
breakfast?

HANNAH

It's healthy.

WOLFE

It's a candy bar in gym clothes.  
Have some eggs.

Wolfe starts to head out. Stops, takes a breath, then comes back and kisses the top of Hannah's head...

WOLFE (CONT'D)

I love you, sweetheart.

HANNAH

Love you too, mom.

*She means it. They both do. In spite of the craziness of Wolfe's job, they're close. They're mother and daughter.*

*And just like that, Wolfe's out the door. Without a clue this will be the last day of her life as she knows it...*

INT. PRIVATE JET - DAY

**Back to present day...** The fog on Wolfe's window fades. And with it, her daughter's face.

INT. BULLPEN - J. EDGAR HOOVER FBI BUILDING - NIGHT

Ali enters the bullpen and finds **Kate Ryan (32)**, the prim, meticulous, straight-laced, Midwestern technical analyst on Keaton's team. Tracey Flick if she joined Anonymous.

ALI

Hey Kate, heads up. Keaton just pulled in downstairs.

KATE

What was he doing in Colorado, anyway?

ALI

He told me he couldn't say.

KATE

You're an interrogator, Ali. Can't you pull it out of him?

ALI

Even I'm not that good.  
(re: her screen)  
Where are you on the bridge footage?

KATE

No CCDP systems were in position, but FASTCATCH is mining SM sites for incidental footage.  
(off his blank look)  
I'm working on it.

PETTIGREW (O.C.)

Ali?

The newest member of Keaton's team approaches. **Jacqueline Pettigrew (39)** is a direct, physical, ambitious former cop from Baltimore.

PETTIGREW (CONT'D)

Philly PD's a vault with this Amtrak crime scene. I don't know how this works yet. Can we get our people in there, or not?

ALI

Not without the Deputy signing off on it. And that's not going to happen tonight--

KATE (O.C.)

*Oh my God.*

Ali and Pettigrew see Kate standing utterly slack-jawed. That's when they turn and see Keaton and Bregman entering...

With Erica Wolfe.

The entire room stops cold. No one can believe their eyes. Erica Wolfe was public enemy number one, *especially in the intelligence community*. And now here she is... standing in the middle of the FBI offices.

As Wolfe's shackled to a chair, she quietly takes in the team's space. Observing. Analyzing. Recognizing patterns...

At Kate's desk, she notices a Northwestern coffee cup, a photo of Kate's big family, and a weekend pass and lanyard for DEF CON (ComiCon for Hackers). *Midwestern. Catholic. Technical analyst.*

With Ali, she focuses on the stitching of his suit. Handmade, but too fine a quality for an FBI Agent to afford. *Second generation. Persian. A tailor's son.*

Pettigrew's upright posture and Black Eagle Tactical low tops give away her background. *Former cop. Family in law enforcement. Ambitious.*

Off the team, staring at the monster in their house...

KEATON (V.O.)

This was not my idea.

EXT. PENNSYLVANIA AVENUE - NIGHT

Keaton, Ali, Kate, and Pettigrew are outside the FBI office.

KEATON

Bregman's bringing her in because he thinks she can help catch Tal.

KATE

And you went along with it?

KEATON

I didn't have a choice. Either we work with Wolfe, or he's assigning the case to a team that will.

KATE

But...

KEATON

But what, Kate?

KATE

What about Laine?

The question is like a knife through Keaton's heart.

KEATON

The man that killed her is still out there. If I have to work with the devil himself to catch Tal, I will.

An uncomfortable beat. Which Ali finally cuts with typical wryness.

ALI

So, um... what do we do with her?

INT. BULLPEN - J. EDGAR HOOVER FBI BUILDING - NIGHT

Wolfe sits shackled in a chair when Keaton approaches.

KEATON

I don't care what Bregman says. I don't want your help. I don't want anything to do with you. I just want you to sit here and not say a word. Clear?

WOLFE

As a bell.

Keaton moves to the center of the bullpen. MONITORS flick on showing various images and info regarding the three attacks.

KEATON

Alright, catch me up. Where are we on the car crash in Arlington?

PETTIGREW

Witnesses reported seeing a black or dark grey SUV, but no license plate number or description of the driver.

ACCIDENT PHOTOS show the BMW 5 Series being dragged out of the Potomac by FBI Forensics Units.

KEATON

Video?

KATE

No security cameras on the bridge. I'm searching for other sources.

KEATON

What about the bombing in New York? What do we know?

NEWS FOOTAGE of the bombing aftermath is on a monitor.

ALI

Not a lot. Forensics is working on the cause of the explosion. We scanned building security footage but came up empty. Whoever did this knew to stay clear of the cameras.

KEATON

Please tell me we have something on Philly?

CRIME SCENE PHOTOS of the shooting victim in Philadelphia. The Man in the Sport Coat lies on his side on the floor of the Amtrak Train, blood pooled beneath him.

PETTIGREW

Local police are still processing the scene. Could be tomorrow morning before we get anything useful --

KEATON

*Dammit!* It's been sixteen hours since five Americans were killed and we have *nothing*.

WOLFE

That's because you're dealing with Mikhail Tal.

The room stops. Keaton rounds back on Wolfe.

KEATON  
What did you say?

WOLFE  
Tal knows how your investigations work and he knows how to beat them. That's why he's still out there. To find him, you have to pull on threads you've never thought to look for before.

(beat)  
I can help you catch him, Agent Keaton. But not if you don't *let* me.

Keaton takes in Wolfe. The nerve on this one. But then...

KEATON  
What "threads"?

WOLFE  
In the past, Tal went after his targets' cell phones.

KEATON  
Kate?

KATE  
We checked their cells. All five victims. None of them were cloned.

WOLFE  
That's because Tal doesn't clone cells. He *rips* them.

PETTIGREW  
I don't... What's the difference?

KATE  
Cloning lets you see incoming calls and texts. It's like listening in on a second line. Ripping is when you make a digital *copy* of the phone. Not just of old calls and text messages, but contacts, emails, photos, calendar entries. It's a complete electronic profile of the target. It's also impossible to detect.

WOLFE  
*Almost* impossible.

KATE

No. Ops Tech told me there's no way to know if a cell's been ripped.

WOLFE

Ops Tech is wrong.

KATE

How then?

WOLFE

When a cell's being ripped, it can't receive incoming calls.

KEATON

So?

WOLFE

So if one comes in during the twenty minute process, it'll show up on the phone records...

KATE

(running with this)  
...But not on the phone itself.

WOLFE

Find a discrepancy and you not only find evidence of a ripped phone... you find the exact time and date it happened.

A beat. Keaton, who's been listening, hits the brakes.

KEATON

Maybe you're right. Or maybe you're lying to keep us from following the real leads. You betrayed your country once before. Who's to say you're not doing it again?

WOLFE

Yes. I could be lying. But you're still going to run a search of those phone records. Not because you trust me. But because you would walk through fire to catch Tal. And right now, I'm the only chance you have to do so.

Keaton doesn't like it, but she's right. He has nothing else.

KEATON

If you're wrong, you're on a plane  
back to Colorado tonight.  
(he turns to Kate)  
Run the search...

INT. OPS TECH LAB - J. EDGAR HOOVER FBI BUILDING - NIGHT

The following sequence plays out in QUICK CUTS:

- Kate opens evidence bags containing the three surviving cell phones.
- Kate downloads the call history of each cell and begins cross referencing them with the phone company records.
- Kate searches the call history of the second surviving cell phone when her eyes go wide...

INT. KEATON'S OFFICE - J. EDGAR HOOVER FBI BUILDING - NIGHT

Kate's in Keaton's office with the phone records.

KATE

Joseph Sebring had a call come in  
at 3:28 pm on Tuesday the  
fourteenth. But the call never  
showed up on his phone. That's  
impossible unless...

KEATON

Unless Wolfe was right. So how did  
he do it?

INT. BULLPEN - J. EDGAR HOOVER FBI BUILDING - NIGHT

Keaton's with the team and Wolfe.

WOLFE

Tal, or more likely someone working  
for him, would need to be within  
ten feet of the target's cell phone  
in order to rip it remotely.

KEATON

Which means we're looking for  
someone who was within ten feet of  
Sebring at 3:28 pm on the  
fourteenth...

EXT. VERIZON TELECOM FACILITY - NIGHT

Ali's on his cell outside a sprawling telecom facility in DC.

ALI

...Will, I just went through Sebring's credit card history. Turns out he made a transaction at a café in Queens within eight minutes of his cell being ripped.

KEATON

Get the owner on the phone. I want a copy of his security footage.

INT. BULLPEN - J. EDGAR HOOVER FBI BUILDING - NIGHT

Kate opens an email attachment from the café owner.

KATE

I got it! Playing the footage now.

As the team gathers around, Keaton leans on the desk so that his arm is touching Kate's. It's incidental, but Kate suddenly gets very still.

Wolfe clocks this, then turns her attention to...

ON THE MONITORS the victim, **Joseph Sebring (44)** is sitting alone at a café table.

Wolfe scans the footage and spots a Dark-Haired Woman on a laptop who's back is turned to Sebring. A cell phone is face up on her table and a backpack is on the ground beside her.

WOLFE

That's her. The woman with the laptop.

PETTIGREW

She's not even looking at Sebring.

WOLFE

Yes she is. See the mirror?

Wolfe points to a mirror on the wall of the café that affords the woman a perfect, discrete view of Sebring.

KEATON

If this woman ripped Sebring's phone, how would she confirm it worked?

WOLFE

Any call going to the target's cell  
will also go to the copy.

ALI

So, what? We're waiting for both  
phones to light up at the same  
time?

WOLFE

Exactly.

All eyes turn to the video footage. After a beat, the dark-  
haired woman's cell lights up from a call. At the same time,  
Sebring reaches into his pocket and...

...Pulls his cell to answer the same incoming call.

KEATON

Find her.

INT. BULLPEN - J. EDGAR HOOVER FBI BUILDING - NIGHT

Two hours later. An ID PHOTO of the dark-haired woman from  
the café is up on the bullpen monitors.

PETTIGREW

Her name is Ines Nguyen. She's  
twenty-seven, French-Vietnamese,  
and she's been on NSA's radar for  
suspicion of hacking.

KEATON

Where is she now?

EXT. LOWER EAST SIDE, NY - NIGHT

**Ines Nguyen (24)** turns a corner onto Stanton, when she sees  
TWO FBI AGENTS climb out of an SUV.

PETTIGREW (V.O.)

Agents in New York just picked her  
up and are putting her on a plane.

Nguyen turns and doubles back, running smack into TWO MORE  
FBI AGENTS, who place her under arrest.

PETTIGREW (V.O.)

She'll be at Dulles in two hours.

INT. DULLES INTERNATIONAL AIRPORT - DAWN

Keaton and Pettigrew watch as a jetway door opens and Two FBI Agents escort Ines Nguyen off an Airbus 350.

KEATON  
Ines Nguyen. I'm FBI Special Agent  
Will Keaton. Come with me.

INT. INTERROGATION ROOM - FBI BUILDING - MORNING

Keaton, Pettigrew, and Wolfe watch from an observation room as Ali interrogates Nguyen with empathy not intimidation.

NGUYEN  
...please, I'm telling you the  
truth. I don't know anything about  
these attacks.

ALI  
Slow down. When you're ready, just  
tell me what you *do* know.

NGUYEN  
I was contacted by Alexandr Nemec.

IN THE OBSERVATION ROOM...

PETTIGREW  
Who's that?

KATE  
Nemec's one of Tal's top  
lieutenants. We get him? We get  
closer to Tal than we've ever been.

IN THE INTERROGATION ROOM...

NGUYEN  
He paid me four grand to rip some  
guy's cell. I didn't know he was  
CIA or I never would've done it.

ALI  
Where's Nemec now?

NGUYEN  
I don't know. I have the phone  
number he gave me, that's it.

ALI  
What about Mikhail Tal?

NGUYEN  
Who?

ALI  
Did Nemec ever mention his name?

NGUYEN  
No, never...

ALI  
Ines, did Nemec have accomplices?

NGUYEN  
I don't know.

ALI  
Was anyone else with him?

NGUYEN  
(beat; looks down)  
...No.

Ali stops writing and looks up at Ines.

IN THE OBSERVATION ROOM...

Wolfe's eyes narrow at this exchange.

WOLFE  
She's lying about something.

KEATON  
(thinking)  
No. Not something. *Someone.*

But as Keaton rushes out, we MOVE IN on Wolfe, who has an uneasy feeling about this interrogation. There's something off about it. Something gnawing at her.

Before she has a chance to figure it out...

IN THE INTERROGATION ROOM...

Keaton barges in and goes right for Nguyen.

KEATON (CONT'D)  
Who was with Nemec?

NGUYEN  
What? I don't --

KEATON

Someone else was with him. I know you're lying, now tell me who it was.

(in her face; yelling)

Answer me, dammit! Who was with Nemec?!

NGUYEN

-- *I don't know her name!*

The room stops. It's suddenly very silent. Then...

NGUYEN (CONT'D)

The bombing was all over the news but... when they put the victims' faces on TV I... I recognized that guy Sebring and I freaked out. So I went to see Nemec...

(scared; shaking)

He was just leaving his place. He didn't see me... but I saw him. He was putting a woman in his car. Her hands were bound and... and she had tape over her mouth. I knew who she was right away... she was on the news, too. It was the woman from the bombing. She survived...

Keaton's eyes go wide. He can't believe what he just heard. One of the CIA victims *is still alive...*

**END ACT ONE**

**ACT TWO**

INT. APARTMENT - QUEENS, NY - DAY

**CIA Operative Robin Bragg (31)** lies unconscious on the floor of an apartment bedroom. She's being held against her will. She has superficial burns and lacerations from shrapnel...

But Robin Bragg is alive.

NATHAN (V.O.)

This is me and Robin at my  
brother's wedding in Raleigh...

INT. LIVING ROOM - ROBIN BRAGG'S HOME - DAY

Keaton sits across from **Nate Carris (32)** a handsome, kind man with sad, tired eyes. Carris is scrolling through his iPhone, showing Keaton photos of his girlfriend Robin Bragg.

NATE

Here are some of her without  
sunglasses. We were at the shore  
but it rained the whole time.

Keaton looks over photos of Nate and Bragg on vacation in Cape May: holding hands on a pier; huddled beneath umbrellas in the rain; laughing at dinner together in an kitschy Italian restaurant. Snapshots of a young couple in love.

KEATON

These are perfect. Thank you.

Nate looks at a picture of Robin.

NATE

What do I do?  
(tears in his eyes)  
You have people in here like me.  
What do you say to them? How am I  
supposed to get through this?

Keaton knows the pain this man is feeling all too well.

KEATON

You tell yourself you're going to  
see her again. No matter what  
happens, you tell yourself that.

NATE  
What if I don't? I can't picture my  
life without her.

KEATON  
You won't have to.

INT. BULLPEN - J. EDGAR HOOVER FBI BUILDING - DAY

Kate is at her desk working. Nearby, Wolfe sits shackled to a chair, watching her closely. A beat, then...

WOLFE  
Agent Ryan? How long have you been  
with the FBI?

KATE  
(not looking up)  
Six years.

WOLFE  
You joined after grad school at  
Northwestern, is that right?

KATE  
How did you--

Wolfe motions to the Northwestern coffee mug on Kate's desk.

WOLFE  
Have you always worked in  
counterintelligence?

KATE  
Yes.

WOLFE  
With Agent Keaton?

Kate's suddenly not so comfortable with these questions.

WOLFE (CONT'D)  
How long have you been in love with  
him?

Kate stops dead in her tracks. Turns to Wolfe.

KATE  
I don't know what you're talking  
about.

Then, as if one cue...

KEATON (O.C.)

Listen up --

The bullpen stops and looks to Keaton who has just entered.

KEATON (CONT'D)

The attacks this morning were Tal's attempt at shutting down a task force targeting his finances. But that wasn't the extent of his plan. Tal took Robin Bragg captive and he did so for a reason. He wants to know what CIA knows: how they found his money, who tipped them off, and what they're planning next. If Tal gets this information, it will set investigations back months, if not years. And it will free him up to carry out the next mass attack on American lives.

(beat)

Robin Bragg is out there alone and in danger. She's counting on us. Her *family* is counting on us. So no mistakes. No excuses. We find her and we bring her home.

ALI

Alright, here's who we're looking for...

The images on the monitors change to photos and background information of ALEXANDR NEMEC.

ALI (CONT'D)

Alexandr Nemec. Czech. Forty-three years old. Wanted by seven different countries for espionage and political assassination. We checked his last known address and came up empty. Same with known associates. Ines Nguyen told us he's driving a silver Audi but she didn't get the license plate. So all we have to go off is Nemec's cell number.

KEATON

Kate? Where are you on that trace?

KATE

Nemec's cell pinged off a tower near the bombing site twenty-four hours ago, but no activity since. Looks like he destroyed his phone.

KEATON

What about Bragg's cell?

KATE

Same. Nothing since the bombing.

Keaton's watching his few leads dry up right before his eyes.

KEATON

Pettigrew? Phone records?

PETTIGREW

Looking them over now. I think I found something...

(reading)

Seventy-eight minutes after the attacks, someone texted Nemec a photo from a blocked number.

KEATON

A photo of what?

Pettigrew pulls up the photo file on her monitor.

PETTIGREW

It's a satellite image of a street in Berlin.

ON THE IMAGE, there's a pin dropped on a building across from the canal.

KEATON

That building. What is it?

PETTIGREW

Hold on...

(typing; searching)

It's a children's hospital.

KEATON

Why is Nemec being sent a photo of a children's hospital in Berlin?

WOLFE

He's not...

The team turns to Wolfe, who's been listening quietly.

KEATON  
Then what is this?

WOLFE  
A location cut out. It's been decades since they've been used, but they were common spycraft for Soviet nations during the Cold War.

Wolfe stands and approaches; careful of her shackles.

WOLFE (CONT'D)  
Back then, correspondence was intercepted all the time. Operatives couldn't risk sending a map of their *actual* location, so they would use a section of a map from a different city that *looked* like theirs. A cut out.  
(pointing to the image)  
Most cities have similar features... roads, bridges, parks. Or in this case...

KEATON  
A canal.

WOLFE  
Nemec was last seen in Queens. I'd start there.

KEATON  
Kate --

KATE  
Already on it.

ON THE MONITORS, Kate pulls up two images. On one side, the map of Berlin intercepted from Nemec's phone. On the other, a map of Queens.

ALI  
Newtown Creek's the biggest canal in Queens. Try that one.

Kate ZOOMS in on the Newtown Creek and checks various sections of it against the Berlin map.

KATE  
Anything?

KEATON  
No. What else is nearby?

PETTIGREW  
Fourth street basin. But that's  
Brooklyn.

KEATON  
Pull it up.

Kate ZOOMS in on the canal in the south section of Brooklyn.  
Keaton scans it closely and...

KEATON (CONT'D)  
That section there. By the park.

Kate ZOOMS in a little more. She rotates the image of the  
Brooklyn map fifteen degrees clockwise. Then she overlays one  
map onto the other.

ALI  
You've got to be kidding me...

When placed one on the top of the other, the two maps are an  
almost perfect match.

KEATON  
What's the pinned building on the  
Brooklyn map?

PETTIGREW  
(searching)  
...An apartment complex in Carroll  
Gardens.

KEATON  
We got Nemec.  
(to Ali)  
Call the New York office and get a  
team on that building. How long for  
the plane?

ALI  
We leave now, we can be wheels up  
in twenty minutes.

KEATON  
Let's go.

Before he heads out --

KATE  
Wait. What about her?

Keaton looks across the bullpen at Wolfe...

INT. HOLDING CELL - FBI BUILDING - DAY

*SLAM!* The heavy steel door shuts on Wolfe as she's locked back in her holding cell.

WOLFE

Don't do this. You wouldn't even know Bragg was alive if it weren't for me.

KEATON

*If it weren't for you...* now there's a happy thought.

WOLFE

I can do more. I can help you.

KEATON

I know why you're doing this. You think if you help catch Tal, it'll somehow make up for the lives you took. But it won't. There is no redemption for you. No matter what you say, no matter what you do... you're a traitor. And you're a *killer*.

WOLFE

(angry)

You don't think I know that? I wake up every day knowing *four people* are dead because of me--

KEATON

They have names. Those four people have names--

WOLFE

--Steven Haibach. Brian Lanich. Desiree Villareal. And Laine Heffron. *Your* fiancé. I know their names, Agent Keaton. I know the names of their parents and their children. I know everything about them. Because I've lived with their ghosts for the last three years.

KEATON

So have I.

Keaton's words, the sense of loss he says them with, leave Wolfe with no response.

KEATON (CONT'D)

You've been in my life too long.  
Not just since the investigation.  
Before that. When Laine was at CIA  
she'd come home and tell me about  
the talented, brilliant woman she  
worked with. She didn't just look  
up to you... she wanted to be you.  
Thank God she didn't.

(beat)

Goodbye, Erica.

Keaton heads out, leaving Wolfe alone and angry and trapped like a caged animal. She kicks over the metal food tray and yells out in frustration.

INT. BRIEFING ROOM - CIA - DAY (FLASHBACK)

**Three years earlier...** The same day as the last flashback.  
Wolfe's at CIA being briefed by her team of analysts, when --

AIDE

Erica, you have a call.

WOLFE

Take a message, Jane.

AIDE

It's your daughter's school. Hannah  
didn't show up today.

Off Wolfe...

INT. HOLDING CELL - FBI BUILDING - DAY

**Back to present day...** Wolfe paces like a lion. After a beat, she stops. She has an idea...

Wolfe picks the metal food tray up off the floor and checks the hall for guards. Seeing none, she places the corner of the tray against her first molar.

She takes a deep breath and gathers all the strength she has... *because this is really going to hurt.*

Then Wolfe rears back and...

...**WHAM!** She bashes the food tray against the concrete wall as hard as she can. Her tooth shatters and almost instantly, blood spills from her mouth. Wolfe CRIES OUT in pain.

When Guards rush in, Wolfe flashes them the jagged, bloody hole where her tooth once was.

Off the Guards' stunned faces...

EXT. KENNEDY AIRPORT, NEW YORK - NIGHT

Keaton, Ali, and Pettigrew climb off a jet and move for a caravan of SUV's on the tarmac. There, they rendezvous with a second team of FBI Agents who are already on the ground.

**Agent Simons** approaches, yelling over the jet engines.

AGENT SIMONS

Agent Keaton! We've got agents surrounding the address! No movement yet!

KEATON

Good! Pettigrew, with me! Ali, take the other car --

INT. DENTIST OFFICE, WASHINGTON DC - NIGHT

FBI Agents stand guard outside the door of a dental treatment room. Inside, Wolfe's cuffed to a dentist's chair writhing in pain from her shattered tooth.

A DENTIST takes in the damage.

DENTIST

I'm going to give you some novocaine for the pain. Do you have any allergies?

Wolfe shakes her head no. An Assistant hands the dentist a syringe of novocaine.

DENTIST (CONT'D)

Open.

The Dentist stabs the syringe right into the nerve ending. Wolfe SCREAMS OUT in pain.

DENTIST (CONT'D)

(to his assistant)

Pilar, we're going to need x-rays right away --

The assistant hurries in and drapes a heavy lead radiation apron over Wolfe's torso to prep for x-rays.

INT. DENTIST OFFICE, WASHINGTON DC - MINUTES LATER

Five minutes and three Novocaine shots later, the pain has subsided and Wolfe has calmed down.

The Assistant places a photo cell tray in Wolfe's mouth, then leaves the room to fire the x-ray machine.

As she does, Wolfe eyes the plate glass window, and the set of dental instruments nearby...

EXT. APARTMENT HIGH-RISE, NEW YORK - NIGHT

Keaton, Pettigrew and Ali arrive at the high-rise apartment. They split off from the New York FBI Team and search the building, moving from one apartment to the next, peering in windows and knocking on doors in search of Nemec and Bragg.

After a beat, a loud COMMOTION from the second team of Agents down the hall gets Keaton's attention.

AGENT

-- *We got him!* --

Keaton rushes over just in time to Agent Simons and his team dragging a MAN out of an apartment at gunpoint. There's yelling, shouting. An old woman (*their mother?*) is swatting at the Agents with a broom.

OLD WOMAN

-- *Stop! He don't do nothing* --

Keaton leans down and checks the man closely, but when he sees him, his face falls...

KEATON

It's not him. It's not Nemec.

*Shit...* Disappointed, Keaton gazes across the courtyard at another row of apartments. When he does, a door that was open no more than an inch SLAMS SHUT.

KEATON (CONT'D)

Ali. Pettigrew. With me.

Keaton pulls his gun and leads the others toward the apartment.

OUTSIDE THE APARTMENT...

Keaton knocks on the door. No answer. He silently counts down... 3... 2... 1... then -- *BOOM!* -- he kicks the door down and the three rush inside, guns raised.

A Man in his twenties is in the living room, hands raised.

KEATON (CONT'D)  
-- On the ground! On the  
ground now! --

MAN IN HIS TWENTIES  
-- Don't shoot! Don't shoot!--

A tense beat. Until, without warning, the man reaches for a gun and FIRES on the team.

They dive for cover. Pettigrew, who's in the best position, FIRES BACK, unloading her clip on the suspect, hitting him twice in the chest, dropping him.

Keaton rushes over and kicks the man's gun away.

KEATON  
Search the apartment. Go!

They split up and sweep each room one-by-one.

KEATON (CONT'D)  
You see her?

PETTIGREW  
(from the other room)  
I got nothing!

KEATON  
Ali!

ALI  
(entering)  
She's not here. Neither is Nemec.  
But they were.

Ali hands Keaton a cell phone he found in the bedroom. The home screen is a picture of Robin Bragg and her boyfriend.

PETTIGREW  
It's Bragg's cell. It was in the  
back, powered off.

KEATON  
(gut punched)  
We missed her. She was right here  
and we missed her...

Keaton's eyes land on the suspect lying on the floor, blood pooling beneath him. A beat, then he rushes to his side.

Keaton checks for a pulse... nothing. He starts chest compressions, trying desperately to save the man's life. To bring back the only lead they have...

KEATON (CONT'D)  
Call a paramedic --

But Ali and Pettigrew just stand there stunned as Keaton gives CPR to a *dead man*. He sits up to do chest compressions, blood smeared across his clothes.

KEATON (CONT'D)  
*I said call a medic!*

Pettigrew pulls her cell and dials. Ali slowly approaches, then leans down and checks the man's pulse.

ALI  
He's gone, Will.

KEATON  
He can't be. He's our only lead...

Ali puts a hand on Keaton's shoulder.

ALI  
Will. He's gone.

Finally, Keaton stops. He looks up at Ali and Pettigrew. His hands, his shirt, are covered in blood. He's exposed. Raw. Vulnerable. And he just let Bragg and Nemec slip through his fingers.

The room is dead silent, when --

A cell phone RINGS. Keaton climbs up, wipes the blood from his hands and answers...

KEATON  
Bregman, she was here... Robin  
Bragg was here and we missed her.

INT. DENTIST OFFICE, WASHINGTON DC - DAY

Bregman's standing in the dentist's office we saw earlier.

BREGMAN  
I'm sorry to hear that. But it's  
not why I'm calling...

Only now, the office is a disaster. The plate glass window has been shattered and glass and equipment are everywhere.

BREGMAN (CONT'D)  
Erica Wolfe has escaped.

**END ACT TWO**

**ACT THREE**

EXT. APARTMENT HIGH-RISE, NEW YORK - NIGHT

Keaton's on the phone with Bregman.

KEATON

She was *in our custody!* How did she escape?!

BREGMAN

Wolfe had a medical emergency and was transported off site.

KEATON

Well where the hell is she now?

BREGMAN

...We don't know.

KEATON

*You don't know?!* The woman's a walking threat to national security and you don't know where she is! What about the device implanted in her chest? The one that can't be removed without killing her?

BREGMAN

It's gone dark. I don't know how she did it, but Wolfe's GPS device isn't transmitting.

EXT. ALLEY - NIGHT

Wolfe's in an alley changing into clothes she stole from a goodwill donation drop. She pulls off a jacket to try on a warmer coat. And that's when we see just how she beat the GPS transponder...

...beneath the jacket, she's wearing the heavy lead RADIATION APRON we saw in the dentist's office.

Those vests are impenetrable. Designed to protect you from radiation, one of the strongest forms of energy on the planet. The FBI's GPS transponder never stood a chance...

EXT. APARTMENT HIGH-RISE, NEW YORK - DAY

Back with Keaton and Bregman.

BREGMAN

...We're sitting on Wolfe's old address and her ex-husband's place. Nothing yet. You know her better than anyone. Where she's going?

KEATON

I have no idea. As far as I know, she hasn't spoken to anyone in three years.

BREGMAN

What about old contacts from CIA --

KEATON

I don't know, Richard. You let her go. You find her. I'm busy getting shot at in New York. Meanwhile, Nemeč's still got Bragg and I have no clue where he's taking her.

BREGMAN

You're right. Focus on Bragg. I'll find Wolfe.

KEATON

How?

BREGMAN

I've got thirty thousand employees and every state and local law enforcement agency in the country at my disposal. She won't get far.

OUTSIDE THE FBI BUILDING...

Agents spill into the streets, speeding through DC in SUV's in search of Wolfe.

ON THE STREETS OF DC...

Lights flash and sirens wail as Metropolitan PD spread out around the city.

ON THE ROOF...

An FBI helicopter lifts off from a helipad. It flies low over the city, searching for any sign of Wolfe.

EXT. STREETS OF DC - DAY

Wolfe ducks behind a bus stop as police cars fly by in pursuit. She should be scared for her life.

But she's not. She's cool. Determined. Focused. Because she knows *exactly* where she's going...

INT. BULLPEN - J. EDGAR HOOVER FBI BUILDING - DAY

Kate's at her desk when her phone rings.

KATE

Ali, what's going on out there?

EXT. APARTMENT HIGH-RISE, NEW YORK - INTERCUT

Ali's outside the apartment, which is now a crime scene.

ALI

No leads yet, but ERTU's still searching the apartment.

(then)

Hey listen. You talk to Keaton?

KATE

No. Why?

ALI

The guy Pettigrew dropped? Keaton tried to resuscitate him.

KATE

I thought you said he was killed right away.

ALI

He was.

Kate reacts. This is cause for concern. One of the ERTU Techs approaches Ali.

ALI (CONT'D)

Look Kate, I got to run.

KATE

Wait, Ali?

ALI

Yeah.

KATE

Keep an eye on him.

ALI

Always.

Ali hangs up and turns to the ERTU TECH.

ERTU TECH

I was scanning the browser history on the computer we found inside. Someone made multiple searches for locations in Boston: Logan Airport, Conley Terminal, and North Station.

Ali's off and running before the Tech can even finish.

EXT. STREETS OF DC - DAY

Wolfe's standing on a sidewalk in Georgetown. It's quiet. Still. She checks her watch. Almost time.

In the distance she hear SIRENS. But there's no way Wolfe's leaving... not yet.

EXT. APARTMENT HIGH-RISE, NEW YORK - DAY

Keaton and Pettigrew climb into the lead SUV. Ali climbs in the SUV behind them. Tires SCREECH as they race after Nemec.

INT. SUV - DAY

Keaton's on his cell with Bregman.

KEATON

...We think Nemec's trying to slip out of the country through Boston. We're on our way there now. Any word on Wolfe?

BREGMAN

No. But we'll find her. Half of DC's flashing red and blue right now.

(beat)

You think this was her plan all along?

KEATON

I don't know. Maybe. I should've suspected something when she agreed to help. But I guess she would've done anything to get out of that prison...

Keaton stops. A thought suddenly strikes him.

BREGMAN

Will?

KEATON

Wolfe didn't just want to get out of prison... she wanted to *come home*.

(then)

I know where she's going.

EXT. SCHOOL - DAY

Wolfe's still standing on the same Georgetown sidewalk.

After a beat, a BELL RINGS. Wolfe's heart skips a beat. Because at that moment, the gates of a private high school open and hundreds of kids spill through them.

Wolfe scans the crowd of teenagers, searching, looking, until...

WOLFE

*Hannah...*

She sees her daughter **Hannah (15)** across the street.

We realize in that moment why Wolfe did all this. Why she shattered her own tooth and risked her life...

She just wanted to see her daughter one more time.

Wolfe is transfixed by the sight of her. She takes in every detail: how her hair is shorter, how she has started to wear makeup, how much bigger she seems, how much older...

Wolfe is floating. The feeling she has now is better than anything she's ever felt before. She wants to run across the street and wrap her arms around her daughter. She wants to hold her. To smell her. To press her face against her daughter's skin and never let her go...

But she never gets the chance. Because even though she calls her daughter's name, her voice is drowned out by the dozens of FBI SUV's and Police Cars skidding up to surround her.

Tears stream down Wolfe's face as she's thrown to the ground and taken back into custody...

**END OF ACT THREE**

**ACT FOUR**

INT. SUV - DAY

Keaton speeds along Highway 80 when his cell rings.

KEATON  
Kate, what's up?

INT. BULLPEN - J. EDGAR HOOVER FBI BUILDING - INTERCUT

Kate's at her desk.

KATE  
Wolfe was taken into custody and is  
being escorted back to holding. I  
called as soon as I found out.  
(beat)  
How'd you know where she would be?

KEATON  
Her daughter is the thing she cares  
most about in the world.

A sign ahead tells Keaton he's approaching Boston.

KEATON (CONT'D)  
We're just getting into Boston now.  
You hear anything on Nemec?

KATE  
I alerted security at the locations  
flagged on the recovered laptop,  
but nothing yet.  
(beat)  
Listen, Will, there's another  
reason I'm calling... Are you okay?

KEATON  
What do you mean?

KATE  
Ali told me what happened.

KEATON  
(beat)  
I'm fine.

KATE  
Hey. It's me you're talking to. I  
know you. I know what's going on.  
(MORE)

KATE (CONT'D)

(beat)

I should've seen it earlier.

KEATON

See what?

KATE

Robin Bragg. She's CIA. About the same age. She was even in the same class at Langley.

KEATON

Kate--

KATE

--But it's not her, Will. She's not Laine.

And with those words, we understand why Keaton's so driven to save Robin Bragg.

KATE (CONT'D)

I want her back, too. I miss her every day. But, Will...

KEATON

I know. I just... I need to bring her home. I have to.

A long beat. There's so much unsaid between these two. But they're interrupted when an ALERT pops up on Kate's screen.

KATE

Will, I got something.

(reading)

A silver Audi was just spotted entering the port at Conley Terminal.

KEATON

It's Nemec.

KATE

How far away are you?

KEATON

Four miles.

KATE

If he boards one of those container ships with Bragg...

KEATON

He won't.

INT. SUV - DAY

An SUV drives through the streets of DC. Wolfe's handcuffed in back with an FBI Agent. Bregman's riding shotgun.

BREGMAN

How could you have done this,  
Erica?

(she looks up at him)

I don't mean escape. I have two boys so I'd probably do the same thing myself. And I don't mean spy for Tal. No excuse you gave in court, and certainly none you could give now, would ever make me understand how you could betray your country like that.

(beat)

No, I want to know how you could lie to the people who cared about you. People who trusted you. Not just your colleagues... but your husband. Your daughter.

(then)

How could you lie to me?

Bregman turns back to face Wolfe. Hoping for the answer that's escaped him all these years. But Wolfe just turns and looks out the window, tears filling her eyes...

EXT. CONLEY TERMINAL - DAY

Keaton and Pettigrew speed through the gates of Conley Terminal. Ali follows close behind in the second SUV.

INT. UNDERGROUND CORRIDOR - FBI BUILDING - NIGHT

Bregman escorts Wolfe back to holding when his cell rings.

BREGMAN

This is Bregman... That's good to hear, Agent Ryan.

Bregman hangs up.

WOLFE

They found Nemec?

BREGMAN

Spotted him heading into Conley Terminal. Keaton and his team are moving in now.

Bregman splits off toward the elevators. But as Wolfe is escorted to her holding cell, she starts thinking. She starts *cracking the code...*

Wolfe rips away from her handlers, running back for Bregman.

AGENTS

-- STOP! --

Wolfe is grabbed roughly just as she gets to him.

WOLFE

Tal's leading them back to Boston!

BREGMAN

What?

WOLFE

It was the site of his first attack. The bombing at Logan Airport. Tal doesn't just want Robin Bragg. He wants to take out as many American lives as possible.

Bregman nods to the handlers, who loosen their grip.

WOLFE (CONT'D)

Five years ago, I had a team of operatives hunting Tal in Belgium. They followed him to the port of Antwerp, but when they got there, it was a trap. Tal had planted explosives. IED's. Half a dozen Belgian Police Officers were killed. You have to warn Keaton.

EXT. CONLEY TERMINAL - DAY

Keaton's on a walkie, talking to Ali.

KEATON

Ali, I just got a call from Bregman. He has intel that Tal may have planted IED's here. Eyes open, okay?

ALI

Copy that.

The two vehicles fly past cargo containers and loading cranes, longshoremen and customs officials.

They turn a corner, when Ali catches something in his rear view mirror. He SLAMS on his breaks and turns back...

ALI (CONT'D)  
Keaton, I got something. Silver  
Audi a hundred yards behind me.

BEHIND ALI... an Audi is waiting to drive into the hold of a cargo ship when...

...the driver, **Alexandr Nemec**, sees Ali's car and guns it.

ALI (CONT'D)  
It's Nemec! He's on the move!

Ali flips around in pursuit. Keaton does the same, following close behind Ali.

Up ahead, Nemec blasts through the shipyard in an attempt to escape, leading the Agents on an intense, deadly car chase through a maze of buildings and docks and containers.

Ali is right on Nemec's tail. Nemec turns down a long corridor of stacked shipping containers. Halfway down, Nemec swerves violently to avoid a patch of dirt in the road.

Ali tries to do the same, but his SUV isn't as agile. His right rear tire clips the dirt patch and...

...BOOM!...

An IED goes off filling the air with dirt and debris and mangling the back of Ali's SUV, which is now on its side.

Keaton and Pettigrew SLAM on their brakes. Pettigrew keys the walkie --

PETTIGREW  
Ali?!  
(silence)  
Ali, are you alright?!

An agonizing beat, then...

ALI  
...I'm okay. Go after him. Go!

Keaton SLAMS on the gas and races after Nemec. But by the time he exits the corridor, Nemec's Audi is gone...

KEATON  
You see him?!

PETTIGREW

Tires tracks on your left --

Keaton guns it left, speeding down lane after lane searching for Nemec, but he's nowhere to be found. He drives past a pothole filled with gravel when...

...*BOOM!* Another IED goes off. This one detonated remotely. It's not a direct hit, but shrapnel pelts the side of Keaton's SUV.

PETTIGREW (CONT'D)

-- Stay away from dirt patches and potholes! That's where the IED's are planted --

Keaton races through the port, swerving to stay clear of any explosives, but there's still no sign of Nemec.

Finally, just when it seems they lost him, Keaton turns down a road behind a row of buildings and spots the Audi up ahead.

KEATON

That's him!

PETTIGREW

He's headed right for us...

KEATON

No. He's going for the exit.

Pettigrew spots the exit up ahead. A small opening in the fence almost exactly equidistant between the two cars.

Nemec guns the Audi for the exit. Keaton does the same. It's a race to see who gets there first...

Which means the two cars are headed right for one another.

PETTIGREW

What're you doing?

KEATON

I'm not losing her...

PETTIGREW

We're gonna crash --

But there's no way Keaton's letting off the gas.

PETTIGREW (CONT'D)

Keaton, *STOP!*

Keaton bears down on the wheel. Pettigrew grabs the handle on the door and braces herself. This is going to be close.

The Audi starts to make the turn out the exit, *Nemec's going to escape*, when...

...*WHAM!* Keaton crashes his SUV into the back of the Audi, crushing it against a nearby pylon.

Keaton fights the air bag away from his face. He turns to Pettigrew, but she's dazed badly from the impact.

KEATON

Are you okay?! Pettigrew?!

Pettigrew mumbles something. Keaton turns his attention to the Audi just in time to see Nemec fighting to climb out of his mangled car.

Keaton jumps out of his SUV, rushes over and tackles Nemec to the ground just as he gets out.

Nemec pulls a gun. Keaton lunges for it. It's a deadly hand-to-hand fight. Nemec fires off two rounds, nearly hitting Keaton. But Keaton gets a hand free and strikes Nemec in the face hard until he's forced to drop the gun.

Keaton manages to cuff Nemec just as Pettigrew climbs out of the SUV, gun pulled.

KEATON (CONT'D)

Cover him!

Keaton rushes to the Audi and pulls open the back door.

Inside, he finds CIA operative Robin Bragg restrained in back. She's on her side across the back seat, motionless. Keaton's worst fears kick in.

He pulls her out of the car and lays her on the ground. He rips the tape off her mouth and cuts the zip-tie restraints from her wrists. Keaton checks her pulse...

PETTIGREW

Does she have a pulse?

KEATON

It's faint.

Keaton takes her by the shoulders and shakes her.

KEATON (CONT'D)

Wake up! Come on, Robin! Wake up!

It's quiet. Tense. Each second an eternity.

KEATON (CONT'D)  
Come on, wake up!

A long beat, then... a sharp inhale. Keaton stops, almost willing her awake until... Robin Bragg slowly opens her eyes.

KEATON (CONT'D)  
It's okay... I'm Will Keaton with  
the FBI. You're safe...

A beat, then Bragg reaches up and throws her arms around Keaton, sobbing onto his shoulder.

Keaton's completely overwhelmed. He struggles to hold back the emotion he feels, but it's no use, and tears begin to stream down his face.

She's not Laine. But she's alive. Because of him...

**END OF ACT FOUR**

**ACT FIVE**

INT. HALLWAY - WALTER REED HOSPITAL - NIGHT

CIA Director Shedd exits a hospital room at Walter Reed when Keaton approaches...

KEATON

How is she?

SHEDD

Recovering. But she'll be fine. I'm glad you're here, Agent Keaton. These past few days have been a real body blow to the CIA. But because of you and your team there's one less family going home with a flag instead of their loved one. I know there's supposed to be a wall between CIA and FBI, but if you need anything from us, *anything*, just let me know. I want you to catch this sonofabitch.

INT. RECOVERY ROOM - WALTER REED HOSPITAL - NIGHT

Keaton heads inside. Robin Bragg is lying peacefully in bed. Her eyes open when she hears Keaton enter.

BRAGG

I was hoping I'd see you.

KEATON

I can come back if...

BRAGG

No. Stay. I want to thank you. So much. For what you did. I don't think I'd be alive right now if it weren't for you.

KEATON

I'm just glad you're okay.  
(beat)  
Where's Nate?

BRAGG

Getting coffee. I don't think he's slept at all.

A beat. Then...

BRAGG (CONT'D)  
Are you going to find him?

KEATON  
...I'm trying.

BRAGG  
The people he killed. They weren't just my coworkers. They were my friends.

(beat)  
I want to help you. With the investigation. I know there are hurdles to overcome, but I spent months tracking Tal's finances and I...

(beat)  
I just need to make him pay for what he did.

Keaton looks at Bragg and sees so much of Laine in her it almost kills him.

KEATON  
Okay... We'll figure it out. For now, get some rest.

INT. BREGMAN'S OFFICE - FBI BUILDING - NIGHT

Keaton's in with Bregman.

BREGMAN  
...You're right. She's a traitor and a killer. Not to mention a pretty obvious flight risk. But I still believe Wolfe's the best chance we have of finding Tal. I want to keep using her.

A long beat as Keaton considers. He looks up at Bregman.

KEATON  
I can't work with the woman who helped killed Laine. I'm sorry. I just can't.

BREGMAN  
Let's talk about it tomorrow. Go home. Get some sleep.

Keaton starts to go, when...

KEATON  
Hey, I forgot to thank you.

BREGMAN  
For what?

KEATON  
The intel about the IED's at the port. Saved Ali's life. Mine and Pettigrew's, too.

BREGMAN  
Wasn't my intel. It was Wolfe's.

Off Keaton, knocked back on his heels...

INT. HOLDING CELL - FBI BUILDING - NIGHT

Later that night, Keaton enters Wolfe's cell.

WOLFE  
I didn't think I'd see you again.  
Not after today.

KEATON  
I wasn't worried. I knew you'd be caught sooner or later.

WOLFE  
Do you really think I'd be sitting here if I had wanted to escape?

He eyes her closely.

KEATON  
What are you doing, Erica?

WOLFE  
I don't know what you mean.

KEATON  
Why are you cooperating with us?  
Why did you warn me about the port?  
(the real question)  
Why did you do it?

A beat.

WOLFE  
What if I can't answer that?

KEATON

Then I tell Bregman he either sends you back to Colorado tonight. Or I quit.

(beat)

I want to know what happened the day Laine was killed. I want to know why you did it. The real reason. I deserve that after what you took from me.

Wolfe looks up at Keaton and, realizing she has no choice, begins to tell him the truth...

*INT. WOLFE'S HOUSE - DAY (FLASHBACK)*

**Three years earlier...** Wolfe comes home looking for Hannah. But she's not there. Instead, Wolfe finds a strange cell phone on her table. She looks at it a long beat. How did it get here? Then... IT RINGS.

It's a FaceTime call from an unknown number. Wolfe answers. But instead of seeing someone's face on the screen, she sees a park and hears a MAN'S VOICE...

TAL

Hello, Erica.

In that moment, Wolfe knows exactly who it is. Mikhail Tal...

Tal adjusts the image so Wolfe now sees someone sitting alone at a park bench. The camera ZOOMS IN and Wolfe gasps.

It's her daughter Hannah...

TAL (CONT'D)

She's a beautiful girl. You should be proud.

Wolfe can't speak, can't even breathe.

TAL (CONT'D)

Don't worry. She doesn't know I'm here. But she will.

Wolfe's heart is racing. Her worst nightmare come true.

WOLFE

Please don't hurt her...

TAL  
 That isn't my decision to make.  
 It's up to you whether your  
 daughter dies today.

Wolfe breaks down, tears running down her face.

TAL (CONT'D)  
 I want their names. The four CIA  
 operatives that stopped those  
 bombings.  
 (beat)  
 It's a simple choice... your  
 daughter's life. Or theirs.

WOLFE  
 I can't... please, I can't...

Then she sees something that causes her to SCREAM OUT. Tal  
 raises a GUN into frame and aims it at an unknowing Hannah.

TAL  
 Yes you can. And you will. Their  
 names. Now. Or she dies...

Wolfe's hysterical. She begs him.

WOLFE  
 Please... please, don't do this...

TAL  
 Three.

WOLFE  
 No... I can't...

TAL  
 Two.

Wolfe's hyperventilating. Can't get enough air...

TAL (CONT'D)  
 One --

MAROE  
 -- Steven Haibach! Brian Lanich!  
 Desiree Villareal! Laine Heffron! --

Wolfe gives up the names. She betrays her country and her  
 colleagues. And does what every mother in the world would do.

TAL  
 Thank you.

*The cell screen goes black and Wolfe collapses to the floor.*

INT. HOLDING CELL - FBI BUILDING - NIGHT

Back in the cell with Wolfe, tears run down her cheeks.

WOLFE

I didn't work with Tal. I didn't  
spy for him. I made a choice to  
save my daughter.

Keaton struggles to understand.

KEATON

Why didn't you say anything? Why  
did you keep this a secret for  
three years?

WOLFE

Hannah... Telling the world would  
mean she'd have to live the rest of  
her life knowing she was  
responsible for the deaths of four  
innocent people. I couldn't do that  
to my daughter.

(beat)

People say they would die for their  
children. But the truth is? That's  
easy. *Living* for your children.  
Suffering for them. Giving up your  
freedom and being hated by your  
country... that's hard.

Wolfe wipes the tears from her face.

WOLFE (CONT'D)

Yes. I want to be close to my  
daughter. I want to fight every day  
to earn my way back into her life.  
I want to be the parent my father  
never was... But I also want to  
stop Tal. Not just because he  
destroyed my life. But because  
every day that he's free, is a day  
my daughter's life is in danger.

KEATON

Why?

WOLFE

I spent the last three years in a  
cell asking myself that question.  
Then it hit me...

(MORE)

WOLFE (CONT'D)

Tal didn't come after me because I helped stop those bombings. He came after me because of what I was about to discover.

(beat)

In 2013 there were a few dozen rogue spies like Tal working within the U.S. In 2014, there were a hundred. In 2015, that number skyrocketed to almost *three thousand*. And it's still growing. These are highly-trained, *deadly* operatives. They're in every state. Every city. Hiding in plain sight as teachers, as engineers. As husbands and wives. Ticking time bombs. This isn't random. This a coordinated effort.

KEATON

To do what?

WOLFE

I don't know. Not yet. But I know Tal is connected.

A long beat.

WOLFE (CONT'D)

You can stop them, Agent Keaton. But not without my help.

Off Keaton and Wolfe, realizing this is the beginning of complicated partnership...

INT. RECOVERY ROOM - WALTER REED HOSPITAL - NIGHT

Later that night, Robin Bragg lies in a hospital bed. Her boyfriend Nate sits beside her watching TV.

Robin checks the clock on the wall. It's thirty seconds to nine. She turns to Nate.

BRAGG

Do you think the cafeteria is still open downstairs?

NATE

Why, are you hungry?

BRAGG

Yeah. Would you mind getting me some soup?

NATE  
What kind?

BRAGG  
Whatever. I don't care.

Nate heads out. Seconds later, at the stroke of nine, the phone beside Robin's bed rings. When she picks up, we hear a familiar voice on the other end... Mikhail Tal's voice.

TAL  
Can you speak?

BRAGG  
Yes.

TAL  
Do they suspect anything?

BRAGG  
No. Nothing. But something went wrong. Nemec was arrested.

TAL  
Nemec played the part he was given.  
So did Ines. Now it's your turn.  
How long before you make contact  
with Keaton?

BRAGG  
I already have.  
(beat)  
Your plan worked perfectly,  
Mikhail. I'm in...

Off Bragg, we...

SMASH TO BLACK:

END OF EPISODE