

SHOOTER

"Pilot"

Written by

John Hlavin

Based on the novel

POINT OF IMPACT

By

Stephen Hunter

WHITE Prod Draft	9-24-15
BLUE Full Draft	9-28-15
PINK Pages (2pgs - Sc.98-113)	9-29-15
PINK Pages	TBC

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SHOOTER

"Pilot"

CAST

BOB LEE SWAGGER (VOICE)	RYAN PHILLIPPE
ISAAC JOHNSON	OMAR EPPS
FBI AGENT NADINE MEMPHIS	EMILY RIOS
JULIE SWAGGER	TBC
JACK PAYNE	TBC
FBI AIC CLARE HOPKINS	TBC
FBI AGENT JOHN RENLOW	TBC
MARY SWAGGER	TBC
FBI AGENT ZEHNDER	TBC
FBI AGENT SIMPSON	TBC
HENRY	TBC
RUFFLED MAN	TBC
DONNY FENN	TBC
FSB AGENT DIMITRI VOYDIAN	TBC
WOLF HUNTER #1	TBC
WOLF HUNTER #2	TBC
SHOP KEEPER	TBC
PRESIDENT USA	TBC
PRESIDENT UKRAINE ABROMIVICH	TBC
RUSSIAN	TBC
DOCTOR	TBC
ANGRY DRIVER	TBC
PIZZA DELIVERY MAN	TBC
OLDER RUSSIAN	TBC
MOTORCYCLE COP	TBC

SHOOTER

"Pilot"

SETS

SEATTLE, WASHINGTON

INTERIOR

CARTER FLOUR BUILDING
SHOOTER ROOM
2ND FLOOR
PORT OF SEATTLE
GOVERNMENT SEDAN
FOREIGN TRADE ZONE
RUSSIAN TRADE OFFICE
BACK OFFICE
SMALL ROOM
FBI OFFICE
MAIN AREA
COFFEE AREA
I.T. ROOM
OFFICE OF AGENT IN CHARGE
NADINE'S DESK
BLACK SECRET SERVICE SUV
PRESIDENT'S LIMO
HOSPITAL
HALLWAY
BOB LEE'S ROOM
HALLWAY OUTSIDE BOB LEE'S RM

EXTERIOR

PORT OF SEATTLE
GOVERNMENT SEDAN
FOREIGN TRADE OFFICE
RUSSIAN TRADE OFFICE
DOWNTOWN SEATTLE
4TH & DENNY WAY
STREET LEVEL
ROOFTOP
4TH STREET
HOTEL ROOM (3RD AVE)
WILL CALL
AWAY FROM SCIENCE CENTER
DENNY WAY & FAIRVIEW AVE.
DENNY WAY
HOSPITAL
INTERSECTION
SCIENCE CENTER
AREA AROUND
FRONT
MOTORCADE
SECRET SERVICE TEMP OFFICE
WAREHOUSE

SEQUIM BAY, WASHINGTON

INTERIOR

SWAGGER HOME
GUN SHACK
FOYER
KITCHEN
DINING ROOM
MARY'S ROOM

EXTERIOR

SWAGGER HOME
GUN SHACK
DRIVEWAY
PORCH
MOUNTAIN ROAD

MONROE, WASHINGTON

INTERIOR

HUNTER GUNS & AMMO STORE

EXTERIOR

More...

SHOOTER

"Pilot"

SETS

KANDAHAR, AFGHANISTAN

INTERIOR

FORWARD MARINE BASE
QUALA-E-BOST

EXTERIOR

FORWARD MARINE BASE
QUALA-E-BOST
FIELD
BY BOB LEE

FALLUJAH, IRAQ

INTERIOR

EXTERIOR

DESERT
ROOFTOP

OLYMPIC STATE PARK, WASHINGTON

INTERIOR

EXTERIOR

WOODS
CLEARING
BY WOLF TRAP
DEEPER IN THE FOREST
SMALL CLEARING
ACROSS THE VALLEY

SENECA STATE FOREST, VIRGINIA

INTERIOR

EXTERIOR

THICK FOREST
SERVICE ROAD
CLEARING
END OF CLEARING

TEASER

1 **OUT OF DARKNESS --**

1

-- SUPER SLOW MOTION: FIRE screams from the mouth of A GLOCK 41 .45 CALIBER AUTO - the RACK SLIDES, ejecting a SPENT SHELL as the REPORT DEAFENS --

VOICE (V.O.)

A bullet will kill you three ways.

1 **INT. UNKNOWN ROOM - DAY (D7)**

1

We don't see the TARGET, just a VAGUE MASCULINE SHAPE, as the BULLET HITS him in the hip -- He SPINS, tries to blunt the impact --

VOICE (V.O.)

The first way - extremities. Miss a major artery and you've got ten to twenty minutes before you bleed out.

Now we're inside the body, we're with the bullet as it rips flesh, muscle and bone before splitting into shrapnel. Out again as --

-- THE GUN FIRES - this time it HITS the MAN dead center.

VOICE (V.O.)

The second way - anywhere in the tens, center chest. The bullet will tumble, lots of bone to splinter, the heart or the arteries get hit, blood pressure drops to zero - you've got about half a minute to pray.

We see the FLASH of EYES lock on the barrel of the gun.

VOICE (V.O.)

But, if someone wants to shut you down, immediately - the third way is the best. The kill shot. Two inches behind your eyes, right between the ears. Hit a person there and it's lights out - like a marionette with the strings cut.

WE GO INSIDE THE GUN, see the PIN BACKING UP, THEN STRIKING THE PRIMER, THE EXPLOSION OF THE GUN POWDER, THE LEAD SLUG FIRING DOWN the barrel at 850 feet per second aiming right for the Man's head --

(CONTINUED)

1 CONTINUED: 1

VOICE (V.O.)
You're dead before your brain can even
process what happened.

CUT TO BLACK:

2 **INT. GUN SHACK - SWAGGER HOME - DAY (D1)** 2

BOB LEE SWAGGER (late 30s), his face a mask of concentration as he cleans his M40A5 RIFLE (mounted on a work table). The walls of his GUN SHACK, his work area, are lined with CLEAN TOOLS and various guns and gun parts.

Bob Lee CLEANING and PREPARING his SNIPER RIFLE will be intercut throughout the following sequence:

3 **EXT. SERVICE ROAD - THICK FOREST - AERIAL - DAY (D1)** 3

Lush with heavy foliage - we could be anywhere, Vietnam, Venezuela, Patagonia. We close in on a dirt service road - a PLAIN SEDAN rolls to a stop. A MAN gets out, he vibes AMERICAN, suit RUFFLED, face that hasn't seen a razor in a few days.

He's nervous, maybe even scared, as he looks around at the green of the woods.

4 **EXT. CLEARING - WOODS - DAY (D1)** 4

Among the thick green trees we find a clearing, lots of scrub and brush, not a human being in sight. A DOE trots by, stops to eat, looks around --

5 **EXT. SERVICE ROAD - THICK FOREST - DAY (D1)** 5

The RUFFLED MAN walks, his eyes scan the forest. He hears NOISE, TWIGS SNAPPING - he quickly moves off the road into the thickness of the trees, pulling his REVOLVER as he does --

6 **EXT. CLEARING - WOODS - DAY (D1)** 6

The DOE lifts her head, then finishes eating - we slowly SWING AROUND HER to reveal Bob Lee laying PRONE, practically underneath the DOE. So still the animal doesn't know he's there. He lies behind a SNIPER RIFLE, wrapped in PAINTED CANVAS to hide it.

The Doe trots off. Bob Lee exhales slowly, adjusts his body and presses his cheek to the stock, his eye on his optics -- HE'S HUNTING --

(CONTINUED)

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6 CONTINUED: 6

Through BOB LEE'S OPTICS we see the THICK WOODS - he's scanning, looking for his target --

7 **EXT. CLEARING - THICK FOREST - DAY (D1)** 7

The Ruffled Man, running - panicked, he comes to a LARGE CLEARING, at the far end another grouping of trees. He takes a beat, then moves into the clearing --

8 **EXT. CLEARING - WOODS - DAY (D1)** 8

Bob Lee scans, his OPTICS find a HUGE GRAY WOLF, MOANING - a THICK TRAP PINCHES its leg. Bob Lee considers the target, moves on searching --

9 **EXT. END OF CLEARING - THICK FOREST - DAY (D1)** 9

The Ruffled Man reaches the end of the clearing, he squats near a tree - we SEE A BLUE SPLASH of PAINT on the trunk. The Ruffled Man reaches under the exposed roots, looking for something.

REVEAL: THE RUFFLED MAN BEING STUDIED THROUGH A SNIPER SCOPE.

10 **EXT. CLEARING - WOODS - DAY (D1)** 10

Bob Lee has his target, he lets his finger slide to the trigger, his breath shallow and calm.

11 **EXT. END OF CLEARING - THICK FOREST - DAY (D1)** 11

The Ruffled Man removes a SMALL ZIPLOCK BAGGIE, he opens it, a THUMB DRIVE --

The Ruffled Man stands --

12 **EXT. CLEARING - WOODS - DAY (D1)** 12

Bob Lee lets his breath stream out - he squeezes the trigger - * POP *

13 **EXT. END OF CLEARING - THICK FOREST - DAY (D1)** 13

The RUFFLED MAN'S HEAD SPINS, PINK MIST sprays as he DROPS, dead.

14 **EXT. CLEARING - WOODS - DAY (D1)** 14

Bob Lee PULLS THE BOLT, POPS the SPENT CARTRIDGE and reloads without taking his eye off the SCOPE.

(CONTINUED)

We NOW SEE WHAT BOB LEE SHOT - it was the WOLF TRAP CHAIN. Bob Lee wasn't hunting the Ruffled Man, he was freeing the wolf. He's in a completely different location.

The WOLF, now free, DRAGS its HURT LEG and moves off. Bob Lee searches the area, three hundred yards away, TWO HUNTERS, BOTH LAUGHING AND DRINKING, RIFLES being carried dangerously, no regard for safety.

15 **EXT. END OF CLEARING - THICK FOREST - DAY (D1)** 15

The Ruffled Man, dead - in his hand the THUMB DRIVE. Some noise in the brush, a set of dirty boots. A GLOVED HAND reaches down and takes the thumb drive - SLIDES AN ENVELOPE into the dead man's jacket.

16 **EXT. BY WOLF TRAP - OLYMPIC STATE PARK - LATER (D1)** 16

Bob Lee walks, his steps barely making a sound, his M40A5 wrapped and hung across his back. He finds the BROKEN CHAIN of the WOLF TRAP, sees a small blood trail, follows it. He can hear the DRUNK HUNTERS --

17 **EXT. DEEPER IN FOREST - OLYMPIC STATE PARK - LATER (D1)** 17

Bob Lee tracks the WOLF, he moves silently, following BROKEN BRANCHES, small spots of BLOOD.

Bob Lee comes around a tree and the WOLF SURPRISES HIM, it was silent until Bob Lee came upon it - it GROWLS, BACK HAIR UP, MOUTH OPEN, TEETH exposed.

Bob Lee can see it's hurt, scared and angry. It moves to attack Bob Lee -- Bob Lee QUICK DRAWS his sidearm, FIRES TWICE - two DARTS STICK in the WOLF'S NECK, it slows quickly, then drops.

Bob Lee approaches, the wolf is woozy, on its side.

BOB LEE
Easy, not here to hurt you.

Bob Lee pulls on gloves, YANKS THE TEETH of the TRAP OPEN, pulls the medieval device off the wolf. He pulls a SYRINGE of ANTIBIOTIC, inserts it into the wolf's leg --

BOB LEE (CONT'D)
Little something in case you get an infection - you'll be right as rain in a day.

Bob Lee hears MOVEMENT from the woods, MEN TALKING, not trying to hide. Bob Lee turns to face the direction they're coming from - moments later they emerge.

It's the MEN who were hunting the wolf, one of them carries a half empty beer bottle, the other has his rifle in his hands. All their gear looks brand new.

WOLF HUNTER #1

That wolf is ours.

BOB LEE

He might have a different opinion.

Wolf Hunter #2 glances at the wolf, sees it's breathing.

WOLF HUNTER #2

What'd you do to it?

BOB LEE

Tranquilizer, so I could get the trap off.

Bob Lee studies the two men, the new clothes, the way #2 handles his rifle. He grabs the barrel, yanks it free -

*

*

WOLF HUNTER #2

What the hell do you think you're doing --

BOB LEE

-- Let me guess, dentist?

WOLF HUNTER #2

Orthodontist, what does that have to --

*

BOB LEE

-- .223 Remington.

*

Bob Lee pulls the bolt, catches the bullet as it pops out. It's small in his hand, holds it up.

*

BOB LEE (CONT'D)

*

55 grain?

*

(off the Hunter's confusion)

*

You have no idea what I'm talking about, do you? The kid at Walmart who sold you all of this crap should've told you.

*

*

*

(MORE)

CONTINUED: (2)

BOB LEE (CONT'D)

This bullet isn't powerful enough to take
down anything larger than a squirrel.

*

(the Wolf stirs, Bob Lee nods
at it)

That look like a squirrel to you?

Hunter #1 pulls a handgun out, a BERETTA --

*

WOLF HUNTER #1

What about this one, you think it has
enough "stopping power" for you?

Bob Lee considers, then YANKS THE BOLT from the rifle
(the rifle can not be fired now). He tosses the gun back
to the hunter. Keeps his hands up, no threat.

BOB LEE

Washington State doesn't allow trap
hunting of wolves. But, even if it was
legal, it's a bullshit way to kill an
animal like this.

(walking past)

You're gonna hunt, at least give the
animal a chance.

The Hunters exchange a glance before Hunter #1 steps in
front of Bob Lee.

WOLF HUNTER #1

We ain't giving out chances today,
asshole.

Bob Lee smiles - AND THEN LIGHTENING FAST he GRABS the
BARREL of the GUN and TWISTS, breaking the Hunter's
TRIGGER FINGER as he FIRES A SHOT into the ground.

Hunter #2 not sure how to react, Bob Lee half turns,
KICKS OUT the HUNTER'S KNEE --

-- Both men are down. Bob Lee disassembles the gun and
throws the pieces in opposite directions. The Hunter with
the hurt knee pulls A LARGE KNIFE quietly --

*

-- Without looking, Bob Lee fires A TRANQUILIZER dart
into him. He turns to the Hunter with a broken hand, the
one who threatened him, reloads the TRANK GUN.

*

BOB LEE

See how you like being hunted when you
can't move.

Fires a TRANQUILIZER into him as he walks away, the WOLF
STIRRING into consciousness behind him.

(CONTINUED)

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CONTINUED: (3) 17

END OF TEASER

ACT ONE

18 EXT. MOUNTAIN ROAD - SEQUIM BAY - OUTSIDE SEATTLE - NIGHT 18
(N1)

Bob Lee's OLD PICK UP makes his way down a mountain road to his home. *

Bob Lee pulls into his driveway. The HOUSE, older but impressive, overlooks the water. The front porch, halfway through a remodel.

19 INT. GUN SHACK - SWAGGER HOME - MOMENTS LATER (N1) 19

Bob Lee places his RIFLE into a LOCKED GUN CABINET - this small gun shack is an impressive mixture of gun technology and old school tools. It's SPOTLESS and well protected. *

21 INT. KITCHEN - SWAGGER HOME - MOMENTS LATER (N1) 21

Bob Lee unpacks CHINESE TAKE OUT, Julie enters - we now see her, 30 year old high school cheerleader, deep beauty under tired eyes and a flannel shirt.

JULIE

Bob Lee? What are you doing? *

Bob Lee smiles --

BOB LEE

Got Chinese.

JULIE

It's ten o'clock. Dinner was a few hours ago.

(CONTINUED)

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21	CONTINUED:	21
	Bob Lee twists a cap off a beer, drinks.	*
	BOB LEE	*
	We used to eat like this all the time.	*
22	<u>INT. DINING ROOM - SWAGGER HOME - CONTINUOUS (N1)</u>	22
	Bob Lee dishes the food, Julie watches from the doorway, amused.	*
	JULIE	
	We ate like this before we had a daughter.	
	BOB LEE	
	She awake?	
	JULIE	
	You know she listens for your truck.	
	Julie watches her husband, she sits down next from him as he pours some rice onto her plate.	
	JULIE (CONT'D)	
	You think this is going to work?	*
	BOB LEE	*
	What?	*
	JULIE	*
	Bob Lee, this isn't the first time you've come off that mountain smelling like gun powder and testosterone. I swear, sometimes it's like you think we're still in high school.	*
	(drinking his beer)	*
	Don't get your hopes up, cause I'm super mad at you for not even calling.	*
	She smiles, Bob Lee leans closer, moves her hair away from her face.	*
	BOB LEE	
	Baby, you know there's no cell reception at Yale's cabin.	*
	JULIE	
	Maybe that's because Jasper Yale has been dead for eleven years.	*
	BOB LEE	
	That explains why he's never there.	

(CONTINUED)

CONTINUED:

Bob Lee kisses Julie, she's receptive --

*

22 CONTINUED: (2)

22

JULIE

*

Go say good night to your daughter, take a shower and we'll see if I'm still mad at you later.

BOB LEE

I like it when you're mad.

23 **INT. MARY'S ROOM - SWAGGER HOME - NIGHT (N1)**

23

MARY SWAGGER (11), the picture of precociousness as she reads a book and acts like she doesn't care that her daddy is home.

BOB LEE

Kitten-mouse, shouldn't you be asleep?

Mary doesn't look up --

MARY

I just want to finish this chapter.

BOB LEE

Chapter, what are you reading?

MARY

None of your business.

(CONTINUED)

Bob Lee sits at the edge of his daughter's bed, reaches over and flips the book around so it's right side up.

BOB LEE

Practicing reading upside down?

MARY

It could come in handy.

BOB LEE

Really? When?

MARY

Pirates frequently hang their prisoners from the feet, to disorient them.

BOB LEE

Excellent point - it's time for bed.

Mary sets the book on her night stand.

MARY

Story first.

BOB LEE

No time for stories tonight, honey.

MARY

There was time for beer.

Busted. Bob Lee flashes his million dollar smile, Mary rolls her eyes.

MARY (CONT'D)

That might work on Mom but it won't work on me.

BOB LEE

You sure?

(she crosses her arms)

Ok - what do you want to hear?

MARY

Kandahar.

BOB LEE

Kandahar takes too long.

MARY

Tikrit.

(off Bob Lee's look)

Fine, Basrah.

(CONTINUED)

23

CONTINUED: (2)

23

BOB LEE

You've heard that one like six times.

MARY

Then this will make seven.

Bob Lee, no chance to escape, settles into the story.
Mary smiles at her victory --

BOB LEE

We're set up on Basan Al Amini, small
squad. Donny and I are handling recon and
cover for the escape --

MARY

-- Night vision?

BOB LEE

We're Marines, we don't need night
vision.

(tickling her)

We see everything.

(back to story)

Al Amini is a real bad dude, did a Shiite
funeral and tagged forty seven mourners.
So, when we take him, we're gonna take
hard --

-- Mary's eyes go wide as Bob Lee tells the story.

24

EXT. PORT OF SEATTLE - NIGHT - TO ESTABLISH (N1)

24

Huge (one of the largest in the US), shipping containers
stacked ten high, the port works twenty fours a day so
there's always activity and it's always lit.

25

EXT. GOVERNMENT SEDAN - FOREIGN TRADE ZONE - PORT (N1)

25

Grey, obvious, parked (lights off) in the shadow of a
stack of containers. The Foreign Trade Zone mostly low
level offices.

In front of the office, TWO LUXURY SPORTS CARS and a
WHITE VAN.

26

**INT. GOVERNMENT SEDAN - FOREIGN TRADE ZONE - PORT -
CONTINUOUS (N1)**

26

NADINE MEMPHIS (30) behind the wheel, she's using a LONG
LENS CAMERA to study the front of the RUSSIAN TRADE
OFFICE. A former swimmer turned lawyer turned FBI AGENT,
Nadine hides her good looks under pulled back hair and
basic clothes.

(CONTINUED)

Next to her, JOHN RENLOW (50s), lifer, bored, irritated with his partner. He plays a game on his smart-phone, sips a soft drink, BURPS --

NADINE MEMPHIS

Renlow, come on --
(wrinkles her nose, then
opens window a crack
-- Are you kidding me? Did you eat a
whole plate of sausage for dinner?

Renlow keeps his eyes on his phone.

RENLOW

Like I want to be here. Sitting stake out watching Russians ship counterfeit boner pills back to the motherland.

NADINE MEMPHIS

They're *importing* the counterfeit Viagra, not exporting it --

(why bother)

-- three billion on medicare fraud in Seattle alone, this is real.

(then)

Our intel have these guys handling illegal imports for half the Russian mafia on the west coast.

RENLOW

Hey Memphis, spin it anyway you want. You're here because the AIC hates you and I'm here because three years ago I was stupid enough to take you on as a partner.

Nadine watches as A CAR pulls up, A RUSSIAN exits the building, moves towards it.

NADINE MEMPHIS

This could be something.

Renlow looks up as A MAN gets out of the car, he opens the trunk and PICKS UP A PACKAGE. Nadine grips the camera, snaps pictures.

NADINE MEMPHIS (CONT'D)

Get ready --

The Man comes from behind the car, he hands the Russian TWO PIZZAS and TWO LARGE BOTTLES OF SODA. The Russian hands him money, heads inside.

(CONTINUED)

RENLOW

You solved it, J. Edgar.

(then)

Oh wait, you think that pizza delivery
guy was Jimmy Hoffa?

Renlow laughs at his joke, opens the door -

NADINE MEMPHIS

Where are you going?

RENLOW

Take a leak.

He disappears in between two containers. Nadine,
frustrated, makes a note about the Pizza delivery in a
NOTE PAD FILLED WITH DETAILS.

She doesn't see TWO BLACK SUVs (lights off) quietly pull
up in front of the Office. By the time she looks up, SIX
MEN, all dressed in BLACK are getting out. Nadine reaches
for her camera when she sees they're ARMED WITH AUTOMATIC
WEAPONS.

She WATCHES as the LEADER uses COMPLICATED HAND SIGNALS
to instruct his men. Nadine glances over her shoulder for
Renlow as she QUIETLY PULLS her SIDE ARM.

The ARMED MEN enter the Russian Trade Office.

EXT. RUSSIAN TRADE OFFICE - PORT - MOMENTS LATER (N1)

Nadine moves quickly and quietly, her GUN by her side.
She can HEAR RUSSIAN YELLING followed by SILENCED
AUTOMATIC GUNFIRE and LOTS OF IT - MUZZLE FLASHES
LIGHTING up the SECURITY GLASS.

SCREAMS, RETURNED GUNFIRE, Nadine RUNS to the edge of the
building, pressing her BACK TO THE BRICK WALL as cover,
GLANCES through a WINDOW to see the GUNFIGHT, quickly
pulls back.

Moments later, a FINAL GUN SHOT - Nadine controls her
breathing, she peeks around the edge of the building as
the SIX SHOOTERS exit the office and move to their SUVs.

They PULL OFF as Nadine quietly snaps a shot with her
smart phone. She turns, sees Renlow exiting the gap in
the shipping containers, zipping his fly.

RENLOW

What the hell was that?

27

CONTINUED:

27

NADINE MEMPHIS

Call it in - shots fired. Two late model black SUVs. Six potential suspects, all heavily armed.

Renlow now moving fast to the car, all business --

RENLOW

Wait until we have back up, I'll be right there --

But, Nadine already entering the building.

28

INT. RUSSIAN TRADE OFFICE - PORT - CONTINUOUS (N1)

28

The air thick with GUN SMOKE, a broken FLUORESCENT blinks on and off - Nadine enters cautious, gun in front. She sees TWO DEAD RUSSIANS, pizza/soda on the floor.

NADINE MEMPHIS

Anyone in here? FBI, let me see your hands --

29

INT. BACK OFFICE - RUSSIAN TRADE OFFICE - PORT - CONTINUOUS (N1)

29

-- THREE more dead Russians, crates of PILLS and some CASH spilled around. A SODA MACHINE, the loud condenser the only noise in the room. In the far corner, a single door to a small room.

NADINE MEMPHIS

Last chance -

She gets to the door, uses her foot to open it, GUN FIRST she ENTERS --

30

INT. SMALL ROOM - RUSSIAN TRADE OFFICE - PORT - CONTINUOUS (N1)

30

On the floor, an OLDER RUSSIAN, WELL DRESSED, out of place with the thugs. He's been shot several times, but used his finger to write something in blood. "ROM DO" *

Before Nadine can snap a picture, the growing blood stain covers it.

31

EXT. PORCH - SWAGGER HOME - SEQUIM BAY - MORNING (M2)

31

Morning light and cool air - Bob Lee and Mary work on the porch - Bob Lee finishes using a POWER SAW to cut a piece of wood, Mary wears Bob Lee's EYE PROTECTION and covers her ears.

(CONTINUED)

MARY

Why don't you just use your kung fu to break it?

BOB LEE

It's not called kung fu, mouse.
(sees a Federal sedan pulling
up to his house)
And it's not for cutting wood.

The door to the sedan opens and ISAAC JOHNSON (30s) gets out - suit, tie, sunglasses and a SECRET SERVICE PIN on his jacket. He carries a briefcase.

Bob Lee turns to Mary -

BOB LEE (CONT'D)

Honey, run inside and get me an OJ.

Mary staring at Isaac as he walks up the driveway - he looks tough but not threatening.

MARY

You sure?

BOB LEE

Yeah, I'm sure, go on.

Bob Lee steps off the porch. Mary scurries inside, but stops at the door - Isaac smiles and waves at her, she disappears inside.

BOB LEE (CONT'D)

You've been parked up at the turnout for over an hour - trying to make me nervous?

ISAAC

Thought snipers didn't get nervous? It's good to see you again, Sergeant.

BOB LEE

You, too. What can I do for you, Captain?

ISAAC

I'd take a cup of coffee. Assuming someone else besides you made it.
(then)
And a place to talk. Privately.

32

INT. GUN SHACK - SWAGGER HOME - MOMENTS LATER (M2)

32

Bob Lee's M40A5 on the rack, disassembled. Isaac looks around at the impressive spread of weapons and hardware, whistles --

ISAAC

I see you're still a bleeding heart liberal.

(then)

You expecting a gun fight?

BOB LEE

Always.

(pouring coffee from a thermos)

This a friendly call or Secret Service business?

Isaac surprised --

BOB LEE (CONT'D)

Lapel pin - color of the day, right?

ISAAC

Damn, you don't miss a thing, do you? Turns out a guy who used to run snipers for the Corp actually has some value. I'm on the advance team for the President.

Bob Lee raises his cup by way of salute.

BOB LEE

Semper Fi - that sounds real good.

ISAAC

Doing my part. And you? Still trying to convince Julie you're a real man.

BOB LEE

She knows better.

(getting down to business)

What can I do for you, sir?

Isaac casually glances out the front of the gun shack to make sure no one is there. He pops open his briefcase and hands Bob Lee a file.

ISAAC

This is gonna be one of those conversations we never had.

(re: file)

(MORE)

(CONTINUED)

CONTINUED:

ISAAC (CONT'D)

Ten days ago a CIA agent was killed in Seneca State Forest. Virginia.

Bob Lee opens the file, images of the RUFFLED MAN (DEAD), the surrounding area - he lays them out on the work bench.

ISAAC (CONT'D)

He was shot by a sniper, we found the hide. Fourteen hundred yards away.

(and)

There was no evidence of multiple shots.

That gets Bob Lee's attention, he goes back to the photos, studies the one of the dead man's head.

BOB LEE

Fourteen hundred yards. He only had one shot. He couldn't afford to miss, lots of trees, three steps and the target would have been behind the canopy.

(then)

This isn't a fifty cal wound.

ISAAC

.338 based on the slug we found.

*
*

BOB LEE

Three quarter mile shot through woods. You got humidity, vegetation, hell, the curve of the earth would be a factor.

(handing the photo back)

Your boy's a shooter.

Isaac takes the photo.

ISAAC

He's a shooter all right and you know him.

Isaac presents a final document to Bob Lee - photocopy of a handwritten letter, in CYRILLIC.

ISAAC (CONT'D)

It's a letter, written to the President, stating that he will be executed in twenty one days at the Seattle Science Exhibition.

(then)

(MORE)

(CONTINUED)

32

CONTINUED: (2)

32

ISAAC (CONT'D)

It was placed in the Agent's jacket.
(finally)

We believe it's from T. Solotov.

That name hits Bob Lee like a fist.

BOB LEE

Solotov?

ISAAC

He's freelance now - and cocky. The letter says, and I quote, "I am the angel of death. No one can stop me."

BOB LEE

What's a Chechen sniper doing in Virginia?

ISAAC

No idea and for now I don't really care. My job is to protect the President, that's why I'm here.

Bob Lee nods, something on his mind. He exits the gun shack --

33

EXT. DRIVEWAY - SWAGGER HOME - CONTINUOUS (M2)

33

-- Isaac follows.

ISAAC

Bob Lee, there's only a handful of shooters in the world who would take a shot at three quarters of a mile - *much less a head shot* - and make it.

(then)

I'm standing in front of one of them right now.

(finally)

We need your help to stop him.

BOB LEE

Plenty of smart guys around you --

ISAAC

-- You got to understand, we get four hundred threats a day against this President. I don't have the resources to scout a shot taken five hundred yards *outside* our tier three perimeter. I have a handful of guys, but no one like you.

Mary comes out, holding Bob Lee's orange juice.

(CONTINUED)

MARY (CALLING)

Daddy? We gotta finish this porch before
mama gets home.

BOB LEE

I'll be right there, honey.

(to Isaac)

As you can see I'm sorta busy --

ISAAC

-- What happened to you, Sergeant? I'm
asking for your help, the President is
asking.

(then)

No one blames you for Donny getting shot.
You got to put that behind you and move
on.

Bob Lee: a sniper's stillness settling on him.

BOB LEE

I've moved on, Captain - as you can see I
got a lot of work to do here.

Isaac walks to his car, pulls out a business card, places
it on Bob Lee's windshield.

ISAAC

Your country needs you, Bob Lee. I need
you. How you gonna feel when you see it
on the news?

*

Bob Lee takes the OJ from Mary --

MARY

What did he want?

BOB LEE

Nothing baby --

(scooping her up)

Just needs me to save the world. Again.

END OF ACT ONE

ACT TWO

34

INT. MAIN AREA - FBI OFFICE - SEATTLE - DAY (D2)

34

Nadine Memphis sits in the back row during the daily debrief (all the FBI activities of that day as well as assignments). Leading the room, Special Agent in Charge (AIC), CLARE HOPKINS (45), FBI bureaucrat down to her flats.

Respected but not necessarily liked, Clare doesn't play games, doesn't need to be liked and doesn't suffer fools.

CLARE

Lastly, our lovely brothers and sisters in Treasury have informed us the President will be visiting in three weeks. You all know what that means.

GROANS from the AGENTS --

CLARE (CONT'D)

That's right, the Charlies.

Renlow shakes his head.

RENLOW

Give'em to the Seattle PD.

CLARE

I wish - Fed only works with Fed. You all know the drill, the Alphas and Betas are handled internally, we get the Charlies.

Nadine turns to Renlow --

NADINE MEMPHIS

Charlies?

RENLOW

Low level threats - basically any wacko with an email account.

Clare holds up a THICK STACK OF PAPERS -

CLARE

Fifty four in total - gonna split them in half. Hornstock you got A-N.

(then)

Memphis, you got the rest.

(CONTINUED)

NADINE MEMPHIS

I've got the Russian thing.

Clare quickly searches her memory --

CLARE

I read Renlow's report, bunch of rival gangs playing pin the tail. Vibes DEA, I kicked it.

(back to room)

Don't forget everyone needs to complete form 10-97 for vacation requests --

NADINE MEMPHIS

-- With all due respect, mam, it wasn't a rival gang. The shooters communicated with military hand signals and one of the dead guys was Russian FSB.

(then)

I think it was a hit.

Silence in the room, Renlow looks away. If Clare has a line, Nadine just stepped over it. Clare doesn't react, though, she compartmentalizes.

CLARE

That'll be all - Memphis, my office, now.

Renlow topping off his coffee, Nadine enters.

RENLOW

Forty lashes?

NADINE MEMPHIS

Her friend at the CIA told her the dead FSB Agent had a long rap sheet and was under investigation for feeding intel to drug dealers.

RENLOW

That would explain why he was found dead in a room full of them.

NADINE MEMPHIS

I know what I saw. This wasn't Russian cowboys. Military hand signals, no stray fibers. Not a single piece of usable evidence.

(getting worked up)

They wiped the goddamn shells for chrissakes. Who does that?

35

CONTINUED:

35

RENLOW

Anyone who watched CSI.

(then)

Memphis, we all appreciate your energy,
but you tend to get out ahead of your
skis. This isn't the first time you've
had an instinct about something and been
wrong.

*

(moving to the stairs)

*

And we all know how that ended.

36

INT. DINING ROOM - SWAGGER HOME - NIGHT (N2)

36

A quiet dinner, Bob Lee knocks his food around his plate.

JULIE

I understand you had a friend stop by.

Bob Lee shoots a glance at his daughter, she smiles.

BOB LEE

He's not a friend, he's an old CO.
Captain Johnson.

*

*

JULIE

What did he want?

BOB LEE

Just stopped by to say hello.

MARY

He said the country needed Daddy. He
sounded desperate.

Bob Lee glares at his daughter --

BOB LEE

Whose side are you on?

MARY

I'm on the side of right.

(then, realizing)

And truth.

Bob Lee looks to his wife. Julie smiles --

JULIE

She's your daughter.

(then)

What did Captain Johnson want?

*

(CONTINUED)

BOB LEE

He needs another set of eyes on a
project.

(CONTINUED)

36

CONTINUED: (2)

36

JULIE

Sounds interesting.

BOB LEE

Yeah, maybe.

(beat)

I told him no.

MARY

But he came here. To you.

Julie smiles - Bob Lee can see he's not going to win this argument.

MARY (CONT'D)

Besides, we need new stories.

37

INT. KITCHEN - SWAGGER HOME - LATER (N2)

37

Bob Lee washes dishes, Julie enters.

JULIE

She went down like a rock.

BOB LEE

We worked hard today.

Julie begins drying plates. The silence is deafening.

BOB LEE (CONT'D)

Sorry.

JULIE

For what?

BOB LEE

For not telling you about Johnson.

(then)

He offered me a job - a sniper made a
crazy threat against the President,
Johnson wanted me to help him clear it.

*

JULIE

Sniper - who?

(then, realizing)

Solotov?

*

BOB LEE

He left a note.

Bob Lee hands Julie a plate, it slips out of his hand,
shatters on the floor --

(CONTINUED)

37

CONTINUED:

37

BOB LEE (CONT'D)

Dammit, why do we buy this fancy shit
anyway, plastic is fine.

Julie ignores the plate, moves towards him, cautious.

JULIE

Bob Lee, I know you don't like to talk
about it, but the darkness of that day
follows you around. I can see it, even
when you give me that smile.

(then)

Baby, you have to let me in.

Bob Lee turns to look at her --

38

**INT. FORWARD MARINE BASE - QALA-E-BOST - KANDAHAR,
AFGHANISTAN - FLASHBACK (FB1)**

38

-- Match cut to a YOUNGER BOB LEE, full CAMO GEAR. At the
desk, A (YOUNGER) US MARINE CAPTAIN ISAAC JOHNSON - his
desk a mass of PAPERWORK and MAPS.

BOB LEE

Been going over this op plan for a week,
sir. With all due respect, we're ready to
get after it.

ISAAC

Status change on Solotov?

BOB LEE

He could be anywhere or nowhere.

(then)

Either way, we're ready to hunt - just
give the green light.

ISAAC

(finally)

Consider it lit.

(back to work)

Stay dangerous.

39

EXT. FORWARD MARINE BASE - CONTINUOUS - FLASHBACK (FB1)

39

Bob Lee and DONNY FENN (20s - all American) exit their
forward Marine Base, they move low, changing routes and
speeds.

BOB LEE

Donny, let's take it slow.

(CONTINUED)

DONNY

We could have exited from any side of the compass - besides, the drones got nothing all week. No man lays still for that long.

BOB LEE

You willing to bet your life on that?

DONNY

I'm a Marine, I already bet my life.

Donny turns NORTH, Bob Lee stops him -

BOB LEE

Hold tight.

(beat)

My gut says the other way.

DONNY

This is faster.

BOB LEE

He knows that - come on.

They approach a small hill, a natural barrier.

DONNY

I'll go first.

BOB LEE

Hell you will, I ain't writing that letter to your mama, pork. Stay low.

40

EXT. FIELD - QALA-E-BOST - FLASHBACK (FB1)

40

We SEE THE EDGE of the SMALL HILL through a SNIPER SCOPE, the STADIA bobbing slowly. It's SOLOTOV'S POV. The distance so far, he can only see a small brown dot as Bob Lee rolls over -- HE FIRES --

41

EXT. BY BOB LEE - FIELD - QALA-E-BOST - FLASHBACK (FB1)

41

Bob Lee's HIP CLIPPED as he rolls down the front side of the hill - Bob Lee SCREAMS to STOP DONNY --

*

BOB LEE

Donny - NO - HOLD --

41

CONTINUED:

41

-- Donny comes over fast FIRES his WEAPON in the direction of the SNIPER before reaching for Bob Lee, the UNPROTECTED SIDE OF his torso exposed.

*
*
*

BOB LEE SEES DONNY GET HIT, the .50 BULLET EXITS UGLY, BLOOD AND FLESH coming out the opposite side. Donny is dead before he falls.

42

EXT. PORCH - SWAGGER HOME - NIGHT (PRESENT) (N2)

42

Bob Lee drinks a beer, Julie sits next to him - the sky an array of stars --

BOB LEE

I know it's stupid, but I can't stop thinking if I would've listened to him and gone north that morning, he'd still be here.

(takes a swig of beer)

He died because I trusted my gut.

JULIE

He died because Solotov shot him.

(leaning into him)

You know I'd never tell you how to live your life. I love you for who you are, but maybe the best way to put this behind you is to return the favor and punch Solotov's ticket.

BOB LEE

And if my instincts are wrong?

JULIE

Then you adjust your dope and fire again.

Beat.

BOB LEE

I love it when you talk sexy.

JULIE

Prove it.

END OF ACT TWO

ACT THREE

43 **EXT. STREET LEVEL - BY SCIENCE CENTER - MORNING (M3)** 43 *

Bob Lee parks his MOTORCYCLE and heads into the modern office building. A SECURITY CAMERA catches him as he enters --

44 **EXT. ROOFTOP - ACROSS FROM SCIENCE CENTER - MORNING (M3)** 44 *

Bob Lee pushes open the rooftop door, revealing a BEAUTIFUL PANORAMIC view of Seattle.

Isaac wears a suit, ear piece, black sunglasses - looking very much like the Secret Service Agent he is. JACK PAYNE (40s), hard look, half tucked nickel plated .45 in a rear holster.

TWO OTHER SECRET SERVICE AGENTS stand behind Isaac who waves Bob Lee over --

ISAAC

Jack Payne, Bob Lee Swagger.

Payne nods, no smile, no offer to shake hands.

ISAAC (CONT'D)

Payne is Counter-Terrorism, he's our Solotov expert.

(moving to edge of roof)

As you know, we consider Solotov's threat to be real - your paperwork is moving but I don't want to lose a day. I can't give you anything firm yet but I can show you the layout of the motorcade.

Isaac moves to the edge of the roof, points --

ISAAC (CONT'D)

Flashlight - sorry, that's the President's code name - Flashlight will arrive at Sea-Tac at eleven hundred on Thursday April 4th.

Isaac opens a SMALL LAMINATED MAP of DOWNTOWN SEATTLE.

ISAAC (CONT'D)

From there up the five, off at 4th and right past us to the Science Center.

(CONTINUED)

JACK PAYNE

He presents with the Ukrainian President Abromovich and then they head inside for a quick tour.

BOB LEE

Given the warning from Solotov, why not cancel?

ISAAC

If we canceled every time we had a credible threat he'd never leave the White House. They schedule them and I secure them, that's the drill.

(then)

I'm working to move the President's entrance to the parking garage, but no matter what, I want Solotov. If he's gonna be here, let's figure out where.

Payne points down 4th Street -

JACK PAYNE

Flashlight's route won't be public till the day before --

BOB LEE

He doesn't need the route, he knows where it ends. Solotov's not gonna take any chances. If he's hunting, he'll wait for his shot and it'll be perfect.

(glances at Isaac)

And your man will be dead.

Isaac folds up his map, slips it into his jacket.

ISAAC

That's why we need you, Bob Lee, you're the only one who can neutralize him. I need a complete work-up, distances, location possibilities, everything.

(then)

We've got some nice range tech, I'll set you up.

BOB LEE

Better I do it my way. But, without firing his weapon, most of it will be educated guessing.

Isaac and Jack exchange a glance, Isaac turns to the OTHER MEN, nods and they exit the roof - leaving Bob Lee and Jack.

(CONTINUED)

Jack pulls a set of photos from his jacket, keeps them turned down as he hands them to Bob Lee.

Bob Lee looks: SATELLITE PHOTOS, INFRARED, close up, angle on a SILHOUETTED MAN holding a LARGE RIFLE. The MAN has a scarf over most of his face.

JACK PAYNE

Say hello to T. Solotov. That's the only known photo of him, taken from a drone over the Sudan.

More PHOTOS: Higher, we see the outline of low buildings. They look rough, almost hand made.

JACK PAYNE (CONT'D)

We got these this morning - recognize the layout?

Bob Lee studies the pictures -

BOB LEE

Downtown Seattle. He's building the shot.

ISAAC

It was a night time pass, drone wasn't even supposed to be there, pilot was taking the scenic route home, caught it by accident.

Last picture: a CLOSE UP OF THE RIFLE.

JACK PAYNE

Modified Saber-Forsst. We rebuilt it from the photo, right down to his custom optics.

BOB LEE

I'll make the ammo and start shooting soon as I get it. Give me a couple of days and I'll check in.

Jack watches Bob Lee get on his MOTORCYCLE and pull off.

JACK PAYNE

That was the great "Bob the Nailer?" He don't seem like much.

ISAAC

There was a girls' school in Afghanistan, three miles south of Jupar. Bob Lee and his spotter were doing recon alone and saw a platoon of Taliban bearing down on it.

(then)

Ever see what the Taliban does to young girls who try to get an education in Afghanistan? It's not pretty.

(and)

It wasn't Bob Lee's mission and there was no time for support - he and his spotter could have simply moved on, no one would've even known they were there. Instead he took on two hundred Taliban over 46 hours, moving and shooting. He didn't eat, he didn't sleep - he simply hunted.

Isaac glances at the DAIS being built for the President.

ISAAC (CONT'D)

Fifty one dead, all command level. The girls' school is still there to this day. The Taliban won't go near it - they say it's cursed.

(turning to Payne)

Underestimate Bob Lee Swagger at your peril - he's the real deal.

45 **INT. GUN SHACK - SWAGGER HOME - LATER (D3)**

45

Bob Lee opens A LARGE BOX, removes THE CUSTOM SABER-FORSST, modified with a HUGE SCOPE and extended CARBON STOCK, floating 24 inch barrel, painted carbon black. It's a piece of art.

Bob Lee places it gently on his work bench. Mary at the door --

MARY

What's that?

BOB LEE

What did I say about entering my work space?

MARY

I didn't enter - what's that?

BOB LEE

That...is a one helluva a gun.

(CONTINUED)

45

CONTINUED:

45

MARY

It looks weird.

BOB LEE

That's because it's awesome.

(then)

Aren't you supposed to be in school.

*

MARY

It's Saturday, daddy --

Mary laughs at her father and runs off. Bob Lee picks up a small tool and begins taking the rifle apart.

46

INT. GUN SHACK - SWAGGER HOME - TIME CUT (FEW HOURS) DAY (D3)

46

Bob Lee has the rifle in pieces, a punch board on the far side of the room has the PRESIDENT'S MOTORCADE route which he drew from memory. He works at his bench, cleaning the OPTICS.

JULIE (O.S.)

Bob Lee - lunch!

Bob Lee checks his watch, wipes his hands and heads out, runs back and does a final wipe before setting the scope back on the bench.

47

INT. DINING ROOM - SWAGGER HOME - DAY (D3)

47

The table already set, Bob Lee sits in his spot, Julie places a plate of food in front of him. Mary (already seated) holds out her hands, Bob Lee and Julie each take one.

BOB LEE

Go ahead, honey.

MARY

(praying)

Bless us oh Lord for these our gifts which we are about to receive from thy bounty, through Christ our Lord --

(Mary eye balls Bob Lee)

-- And thank you for finding something for my Daddy to do instead of making me do yard work.

JULIE

Mary...

(CONTINUED)

47

CONTINUED:

47

MARY

(finally)

Thank you for the yard work. Some kids
don't even have a yard.

BOB LEE

Amen. Let's eat, I'm starving.

48

EXT. RUSSIAN TRADE OFFICE - PORT OF SEATTLE - NIGHT (N3)

48

Nadine moves to the front of the TRADE OFFICE, CRIME
SCENE TAPE still up - no one around.

49

INT. RUSSIAN TRADE OFFICE - PORT - MOMENTS LATER (N3)

49

Crimson blood stains around body outlines, fingerprint
dust and small yellow number tags - the DEA was thorough.

50

INT. BACK OFFICE - RUSSIAN TRADE OFFICE - PORT - CONTINUOUS (N3)

50

More of the same - two WORK LIGHTS set up. Nadine moves
to the small back room, the door open. Nothing inside but
the taped outline of the dead RUSSIAN FSB Agent.

Not a single piece of obvious evidence. Nadine turns to
the room, frustrated. Her eyes settle on the SODA
MACHINE. Something about it tweaking her.

51

EXT. RUSSIAN TRADE OFFICE - PORT - FLASHBACK (N1)

51

Nadine remembers: The PIZZA GUY handing over pizza and
SODA.

52

INT. BACK OFFICE - RUSSIAN TRADE OFFICE - PORT - NIGHT (N3)

52

Nadine stands in front of the machine.

NADINE MEMPHIS

Why order soda with your pizza when
you've got a machine right here?

She fishes a DOLLAR from her pocket, tries to feed it to
the machine, it won't take it. Nadine feels around the
seams of the machine, it's locked.

She steps back, looks around, finds a HAMMER and uses the
CLAW as a wedge and (straining) BREAKS the LARGE DOOR
OPEN. Inside, a FALSE FRONT which she easily moves -
behind it a SECRET STORAGE AREA, HARD CURRENCY, CASH
(EUROS), FAKE CUSTOMS DOCUMENTS, A STACK OF BLANK
PASSPORTS and a SMALL ENVELOPE.

(CONTINUED)

52 CONTINUED: 52

Nadine picks up the envelope, opens it and slides out a USB DRIVE.

53 **EXT. SMALL CLEARING - WOODS - MORNING (M4)** 53

Bob Lee carries a PUMPKIN, counts his steps under his breath. Finally gets to a spot, places the pumpkin in a tree, we see the number 100 crudely written on it in large numbers. In the center of the middle 0 - a RED DOT is drawn. *

EXT. SMALL CLEARING 100 YARDS AWAY - MOMENTS LATER *

Bob Lee takes his prone position, Solotov's rifle now has a "Magnetospeed" attached to the barrel (to gauge speed). He tucks in, looks through the scope - *

- BANG - the PUMPKIN takes a dead center hit through the red dot. Bob Lee checks the Magnetospeed reader, "3654." *

As we widen, we see FIVE MORE PUMPKINS on this branch, all at 100 yards. The SECOND ONE EXPLODES with a BANG. THEN THE THIRD, FOURTH AND FIFTH rapidly -- *

EXT. WOODS - DIFFERENT LOCATION - LATER *

Bob Lee stands, still as an oak tree - the modified sniper rifle across his back. His eyes closed - he LISTENS as the small breeze rustles leaves.

Across the VALLEY another series of PUMPKINS set up in different locations - NUMBERS painted on them. *

Bob Lee doesn't see beauty - he sees MATH - and we see it as well - distances, wind, humidity all equating to MILS (adjustments on his scope) and then finally NUMBERS.

Bob Lee gets behind SOLOTOV'S REPLICA rifle, loads his dope, places cheek to the stock and settles his eye to the scope. *

54 **EXT. ACROSS THE VALLEY - MORNING (M4)** 54

A pumpkin marked 300 EXPLODES when Bob Lee's bullet strikes it. *

55 **EXT. WOODS - BY BOB LEE - MORNING (M4)** 55 *

Bob Lee makes a notation on a pad of paper. Adjusts his dope and gets back behind the rifle. *

55

CONTINUED:

55

Through his SCOPE we find a SECOND PUMPKIN - it's small. Next to it painted on a tree "550." Bob Lee takes aim, his whole body a photograph of calm/confidence.

He squeezes the trigger - * BANG * moments later, he watches as the PUMPKIN EXPLODES.

56

EXT. CLEARING - WOODS - BY BOB LEE - DAY (D4)

56

Bob Lee chambers another round - his eye settles into the optics, the woods 1000 yards away now closer -

57

EXT. DESERT - DAY - FLASHBACK (FB2)

57

Bob Lee in FULL CAMO GEAR, his MARINE RIFLE WRAPPED for cover - his target a GROUP OF INSURGENTS. Finger on the trigger - clean press - * BANG *

63 CONTINUED: 63

Exposed CINDER BLOCK gets counted, A MAN WALKS, his height FLOATS ABOVE HIM relative to a DOOR FRAME. Bob Lee CALIBRATES HIS OPTICS quickly and FIRES --

64 INT. GUN SHACK - SWAGGER HOME - DAY (PRESENT) (D5) 64

Bob Lee writes, erases, writes again - his mind replays the information.

65 EXT. AREA AROUND SCIENCE CENTER - DAY (D5) 65

Bob Lee stands directly where the President will stand, he turns slowly - his mind throws out exact distances, wind values, escape routes, security cameras and finally THREE SHOOTING LOCATIONS.

66 INT. GUN SHACK - SWAGGER HOME - AFTERNOON (D5) 66

Bob Lee holds a cup of coffee - studies his homemade map of the President's motorcade. He's written distances and his "DOPE" (the exact adjustments to his scope to zero the rifle at the various distances).

Bob Lee makes a notation - stands back, finally circles a location several times. He dials his cell phone.

BOB LEE (INTO PHONE)
I know how he's going to do it.

END OF ACT THREE

ACT FOUR

67 **INT. WAREHOUSE - SECRET SERVICE TEMP OFFICE - SEATTLE - DAY** 67
(D6)

Standing in an empty airplane hanger, Bob Lee, Isaac, Jack Payne and TEN OTHERS (Homeland Security, Secret Service and FBI) all listen as Bob Lee presents. He's got a white board already marked up showing the President's route --

BOB LEE

President's motorcade travels at eight miles an hour as it enters the kill zone. It makes two turns --
(pointing)
-- there and there, before coming to a stop in front of the Science Center.

Bob Lee moves to the side wall, it's covered in PHOTOS of the SCIENCE CENTER entrance --

BOB LEE (CONT'D)

According to your notes, Secret Service sets up obstructions which close the field of view.

Bob Lee points at the exact spot the Motorcade will stop.

BOB LEE (CONT'D)

Solotov has three moments to make the shot.

68 **EXT. FRONT OF SCIENCE CENTER - DAY - FANTASY (FAN1)** 68

The President's MOTORCADE stops, HUNDREDS OF CHEERING FANS - BRIGHT BLUE Secret Service TARP creates a high tunnel (the street level is open but the area above is covered).

Bob Lee, Isaac, Payne stand INSIDE THE FANTASY as BOB LEE explains -- *

BOB LEE

The human head is fifty seven centimeters in circumference - the gap between his limo and the tarp is three meters. President's gait makes that a step and a half.

(President exits limo)

At a thousand yards.

(MORE)

(CONTINUED)

68

CONTINUED:

68

BOB LEE (CONT'D)

The shooter has almost two full seconds
to make the shot. It's the best location,
bar none --

BANG - the President gets hit - FREEZE FRAME - Bob Lee
points, we see an older building a 1000 yards away - we
ZOOM IN and see it's the BUILDING with the CAFE and LARGE
AWNING. *

BOB LEE (CONT'D)

-- Except he's not going to shoot from
there.

JACK PAYNE

Why not?

Bob Lee indicates - WE SEE A CRANE and the HUGE AMERICAN
FLAG blocking the shot (it wasn't there before, now it
is). *

BOB LEE

That flag which hangs from the crane,
which will be dark on "go" day.

ISAAC

All work is suspended for a six hour
window before Flashlight's arrival.

69

EXT. VIADUCT BRIDGE - DAY - FANTASY (FAN1)

69 *

Bob Lee, Isaac and Payne stand on the low bridge as a
WHITE VAN SCREECHES to a halt directly in front of them. *

BOB LEE

On the bridge he has no obstructions, but
he has to shoot fast. *

The side door of the WHITE VAN OPENS, the tip of a RIFLE
slides out - BANG - the bullet travel as Bob Lee speaks: *

BOB LEE (CONT'D)

Assuming the President takes even a
momentary stop to wave -- *

-- The PRESIDENT'S HEAD hit - CHAOS - FREEZE FRAME.

ISAAC

No way he's getting away. We've got air,
ground - he wouldn't get ten feet.

(CONTINUED)

JACK PAYNE

And Solotov has no history of mobile hits.

INT. WAREHOUSE - SECRET SERVICE TEMP OFFICE - SAME

*

BOB LEE

He also knows the window around the event, he's seen the Secret Service setting up, he's got your schedules, he knows the perimeters where he can work without being noticed.

(pause)

If he's taking the shot - he's taking it from here.

INT. BOAT HOUSE - DAY - FANTASY (FAN1)

All the MEN stand in the CRUSTY OLD BOAT HOUSE - SOLOTOV'S RIFLE carefully mounted on a table, at the SCIENCE CENTER through a window.

*

*

*

BOB LEE

Fifteen hundred eighty yards, line of sight to the President for a full three seconds --

We HEAR the crowd cheer as the MOTORCADE stops sixteen hundred yards away --

BOB LEE (CONT'D)

Wide enough path so the wind won't be a surprise, Solotov shooting low, sunlight behind him so the target is well lit. He'll be out the door before you hear the shot.

JACK PAYNE

He won't shoot through glass - it'll dent the slug, screw up trajectory.

BOB LEE

Correct - he won't.

Bob Lee leans over the rifle, watches through THE SCOPE as the President gets out of his LIMO. Bob Lee clicks a button with his free hand - small charges along the window's edge SHATTER THE GLASS, it breaks away --

-- Giving Bob Lee a clean line of sight - he squeezes the trigger -- BULLET CAM - now we're the bullet, screaming down 3rd heading right for the PRESIDENT'S HEAD --

71

INT. SECRET SERVICE TEMP OFFICE - DAY (D6)

71

Bob Lee, Isaac and Payne all stand by the white board.

(CONTINUED)

BOB LEE

Small wired charges break the window,
timed to the shot. No one will hear the
glass until it's too late.

ISAAC

Solotov used this technique during the
insurgency in Iraq. Enemy looks for open
windows - they'd never know where he was
until a moment before the shot.

Bob Lee circles roads on the map around the hotel.

BOB LEE

He's got three exits from the hotel,
he'll change cars more than once, he'll
head south to Portland.

JACK PAYNE

South? Why not Canada?

Bob Lee looks to Isaac.

ISAAC

The Canadian border will be closed after
the shooting - at least for a few hours.
And we'll be hunting him, it's where he
would expect us to be.

JACK PAYNE

How do you know the precise location?

*

BOB LEE

(re: photographs of street)

It's the closest hotel outside the Secret
Service perimeter. Any higher and he's
shooting down on the target. The rooms on
either side have obstructions in the
direct line of fire.

(pointing at other buildings)

These are retail and office - they're
problematic for any number of reasons,
not the least of which is he needs time
to set this shot. He can't risk a
cleaning crew or a security guard.

Isaac looks at the other Secret Service Agents, then to
Payne, who nods.

JACK PAYNE

So we just wait there and take him.

(CONTINUED)

BOB LEE

Not quite - Solotov is a professional sniper. He'll know the terrain. He's already been to this location many times. If he sees one thing that doesn't fit - a plumbers truck, a beat up van - he'll be gone. If you're gonna get him, you're gonna need to wait until the day of. My guess is he'll be there no earlier than ten minutes before the motorcade to set the rifle and the charge.

(then)

And he's watching that boat house right now.

*

JACK PAYNE

How do you know that?

BOB LEE

Because I would.

ISAAC

The President appreciates you jumping in. If you're available, I know he'd like to thank you personally.

BOB LEE

There's no need for that, Captain. I'm happy to serve.

ISAAC

You might've saved his life, trust me, he won't take no for an answer. I'll get VIP passes for you and your family. Right in front of the stage.

(to Payne)

Payne, you get your team ready, you can prep them here.

(finally)

We're gonna get the man who shot you, Bob Lee and we're gonna save the President's life.

*

*

Nadine enters the SMALL I.T. ROOM, a wall of monitors, two YOUNG FBI AGENTS work their machines. They are Zehnder and Simpson, both struggling to be GEEKS in FBI AGENT clothes.

Nadine presents them with a box of donuts.

CONTINUED:

NADINE MEMPHIS

Hey fellas --

ZEHNDER

(re: donuts)

-- Don't be cliché.

Simpson opens the box, studies the donuts.

SIMPSON

No Boston cream? Come on.

Nadine removes the thumb drive from her pocket, Simpson grabs it without asking.

SIMPSON (CONT'D)

A thumb drive? Is it from 2009?

ZEHNDER

Nobody uses these anymore, except my grandmother.

(then)

Is it porn? It's okay if it is.

Simpson inserts the drive into his machine.

NADINE MEMPHIS

It's not porn. It's evidence. I tried but it's password protected, I couldn't --

Simpson already cracked the security.

SIMPSON

-- It's a video file.

THE VIDEO FILE is MESSY, the ENCRYPTION choppy. It's THE DEAD RUSSIAN FSB, speaking into his computer's camera.

DIMITRI VOYDIAN (VIDEO)

I am Agent Dimitri Voydian of the FSB. Several months ago diplomatic members of the Russian intelligence agency met with high ranking CIA operatives to disclose the real reason for Russian interest --

(video fail)

-- a huge rare earth mineral deposit --

(video fail)

-- about ten kilometers north --

NADINE MEMPHIS

What's wrong?

Simpson opens up a side window which shows the METADATA of the video file, he studies it.

SIMPSON

It's Russian encryption. They're very good at it.

DIMITRI VOYDIAN

-- the mine is valued at one trillion --

(video fail)

-- I was present at the meeting, along with CIA Agent Hugh Meachum --

(video fail)

-- as well as Ivan Petravich. And, Thomas Pullman.

On a second screen, ZEHNDER tries to fix the video.

DIMITRI VOYDIAN (CONT'D)

(video fail)

-- the message was clear, anyone who helped Russia gain control of this region would be highly compensated --

(video fail))

-- they destroyed my career, rewriting my service record and finally trying to have me killed. If you're watching this, they were successful.

Nadine moves closer to the screen.

DIMITRI VOYDIAN (CONT'D)

These men will gain control of this region.

ZEHNDER types -

ZEHNDER

Think I got it.

He finishes, turns to the main screen. The video FREEZES and then seconds later, it's GONE. Simpson tries to get it back.

NADINE MEMPHIS

What happened?

SIMPSON

The big brain over here just tripped the final security measure.

ZEHNDER back on his screen typing, then:

ZEHNDER

Dang.

(CONTINUED)

72

CONTINUED: (4)

72

NADINE MEMPHIS

Dang? What does dang mean?

Simpson turns to her -

SIMPSON

Means whoever encrypted this video put
doomsday code in - try to crack it and
the video is permanently rewritten.

NADINE MEMPHIS

Rewritten? Like gone? I need to see the
rest of it.

SIMPSON

Then you better hope he made another one.

73

EXT. SWAGGER HOME - SEQUIM BAY - NIGHT (N6)

73

Bob Lee carries Mary from the truck, she's asleep. He
notices his GUN SHACK light is on.

JULIE

Something wrong?

BOB LEE

Nope.

(handing Mary over)

Forgot to turn off the light. I'll be
right in.

74

EXT. GUN SHACK - SWAGGER HOME - MOMENTS LATER (N6)

74

Bob Lee studies the THICK LOCK, no sign of scratches.
Bob Lee inserts his key --

75

INT. GUN SHACK - SWAGGER HOME - CONTINUOUS (N6)

75

Everything where it should be - the mock up of the
motorcade, Solotov's replica rifle still on the WORK
BENCH.

Bob Lee moves around the room, his spider senses
tingling. Has someone been in here? He studies his
weapons, his shooting gear, his BULLET PROOF VEST hangs
untouched from a rack.

Bob Lee looks down, on the floor by his foot is a RED
PUSH PIN. He picks it up, examines it. Looks at his cork
board, a PHOTO of JULIE AND MARY dangles from one corner
pin. Bob Lee presses the red pin back.

(CONTINUED)

CONTINUED:

Bob Lee turns to Solotov's Rifle - he stares at it for a long beat, then finally he reaches for a tool and leans over the rifle --

END OF ACT FOUR

ACT FIVE

76

EXT. WILL CALL - DOWNTOWN SEATTLE - PRESIDENT'S VISIT - DAY (D7) 76

Flags, people, traffic - Seattle prepares not only for the President's visit and speech, but all the traffic nightmares which come from it.

Bob Lee at WILL CALL, Mary and Julie play nearby. Bob Lee comes over, frustrated --

BOB LEE

No tickets.

JULIE

Call him.

BOB LEE

He knows I'm here - I'm sure he's got a lot of things on his mind.

(looking around)

Shit.

MARY

Language Daddy.

BOB LEE

Sorry baby, I'll put a dollar in the swear jar.

MARY

You know we don't have a swear jar, right?

Bob Lee picks her up.

BOB LEE

Yup.

77

INT. NADINE'S DESK - FBI OFFICE - SEATTLE - DAY (D7)

77

Nadine at her desk - she watches Clare as she talks to someone in her office, she can't see who it is. ZEHNDER comes over --

ZEHNDER

Was the report helpful - we wrote as much as we could remember. What did the AIC say?

(CONTINUED)

77

CONTINUED:

77

NADINE MEMPHIS

I forwarded it to a friend at the Secret Service.

ZEHNDER

Without telling Hopkins?

NADINE MEMPHIS

She told me she didn't want me working the case --

-- ZEHNDER already walking away. Clare's door opens.

CLARE (CALLING)

Memphis!

78

INT. OFFICE OF AGENT IN CHARGE - FBI OFFICE - DAY (D7)

78

Nadine enters, Clare already behind her desk, she's fuming but trying to cover --

CLARE

Agent Johnson wanted to personally thank us for our work.

Nadine turns and meets ISAAC JOHNSON - this is the man Clare had been talking to.

ISAAC

Homeland Security will put a call into the FSB, hopefully we can verify any truth to these claims. Too bad about the video, would've been helpful.

CLARE

If I can be of any further service.

Isaac considers, glances at Nadine, pulls a list from his pocket.

ISAAC

We could use bodies on the outer perimeter.

(hands the locations to Clare)

Oh, I haven't had a chance to check my email, we all good on the Charlies.

Clare looks at Nadine, she has not finished but she nods anyway.

CLARE

Yes - hundred percent.

(CONTINUED)

ISAAC

Great.

(re: file)

I'll arrange a meeting on this Russian thing when I get back to Washington.

CLARE

Looking forward to it.

Isaac exits, Nadine slowly turns to Clare.

NADINE MEMPHIS

On my first day in this office you told me you wanted your agents to take the initiative. You expected results, not problems. I was only doing what I thought you wanted.

CLARE

Let's be clear, not only did you lie to me and disobey me but you also managed to humiliate me which is the hat trick of insubordination.

(re: list of locations)

Get me your cleared list of Charlies and grab your field jacket, I'm gonna pick the most desolate location on this list so you can think about how you're gonna fix this.

INT. MAIN AREA - FBI OFFICE - SEATTLE - DAY (D7)

Nadine gets to her desk, grabs the thick list of CHARLIES She's only cleared the first ten. Nadine SHUFFLES the papers to make it look like she did them all.

The name on the top page: BOB LEE SWAGGER.

EXT. DOWNTOWN SEATTLE - AWAY FROM SCIENCE CENTER - DAY (D7)

Bob Lee, Julie and Mary stand a good distance away from where the motorcade will stop. The small crowd around them festive, US and UKRAINIAN FLAGS everywhere. Bob Lee checks his watch, looks around.

JULIE

Relax honey, this is fine. It's just exciting to be here.

Bob Lee looks down 3rd Ave.

80

CONTINUED:

80

BOB LEE

Let's move back a bit.

MARY

We're already moved back three times. How will the President see us?

BOB LEE

He'll see us just fine, honey.

81

INT. BLACK SECRET SERVICE SUV - DRIVING - DAY (D7)

81

Isaac rides SHOTGUN, BEHIND the PRESIDENT'S LIMO. He clicks his walkie --

ISAAC

Flashlight is three minutes out.

82

EXT. CAFE - CARTER FLOUR BUILDING - DAY (D7)

82 *

Nadine Memphis, FBI JACKET, bored out of her mind. No crowds this far away, barely even any foot traffic. A SHOP KEEPER comes out of his BAKERY --

SHOP KEEPER

How long is this going to go on?

NADINE MEMPHIS

I'm sorry --

SHOP KEEPER

You're killing my business, all the racket last night.

Nadine looks around, more commercial space than retail. She can barely hear the crowds by the Science Center.

NADINE MEMPHIS

Your government appreciates the sacrifice, sir.

(to herself)

I'll probably be working there tomorrow.

83

EXT. DENNY WAY - DAY (D7)

83

The PRESIDENT'S MOTORCADE ROLLS by (THE BEAST, THREE BLACK SUVs and SIX MOTORCYCLE COPS), the streets are BLOCKED, lines of TRAFFIC HELD UP at intersections.

84

EXT. INTERSECTION - DAY (D7)

84

The President's motorcade whizzes by -- CARS LINED UP WAITING, one DRIVER, pissed --

(CONTINUED)

84

CONTINUED:

84

ANGRY DRIVER

Come on, this is taking forever.

A MOTORCYCLE COP with DARK SUNGLASSES turns, his face impassive. The Angry Driver waves him off, frustrated.

85

EXT. SCIENCE CENTER - DAY (D7)

85

Bob Lee watches as the MOTORCADE approaches, the CROWD GETS LIVELY --

Bob Lee, Julie and Mary stand on the steps of the LIBRARY, the extra height gives them a view. Bob Lee can't help himself, he starts scanning the crowd, looking for threats. Julie glances at him --

JULIE

Everything okay?

Bob Lee turns to look down 3rd, getting anxious. The Motorcade approaches.

BOB LEE

Something's wrong. They should've had him by now.

Bob Lee's PHONE VIBRATES, he answers quickly --

JACK PAYNE (ON PHONE)

He's not here.

BOB LEE

What?

JACK PAYNE (ON PHONE)

(panicked)

He's not here, the location is empty. No Solotov, no gun, no nothing.

Bob Lee hears the CROWD CHEER, he turns to his right, the HUGE AMERICAN FLAG flutters in the wind -- then A POP and ANOTHER, the FLAG STARTS to FALL --

BOB LEE

Oh no --

(to Julie, dead serious)

Get Mary out of here. Now.

JULIE

What are you --

Bob Lee is already RUNNING --

93 CONTINUED: 93

In the center of the room, SOLOTOV'S RIFLE sits on a BENCH - the room is empty, no Solotov. In one second, Bob Lee knows he's fucked --

94 **EXT. SCIENCE CENTER - DAY (D7)** 94

The President advances to the ROPE LINE -

* BANG *

The SHOT ECHOES - CHAOS UNFOLDS IN MILLISECONDS - The SECRET SERVICE on the PRESIDENT INSTANTLY --

-- JULIE carries Mary, TURNS at the sound of the GUNSHOT, she can see the CONTROLLED CHAOS of the CROWD.

A WOMEN SCREAMS --

95 **INT. SHOOTER ROOM - CARTER FLOUR BUILDING - DAY (D7)** 95

Bob Lee knows the shot didn't come from this rifle. In quick cuts WE SEE:

96 **INT/EXT. VARIOUS LOCATIONS - SEQUENCE (FLASHBACK)** 96

-- (DELETE) *

-- Bob Lee around Isaac's "SECRET SERVICE" - seeing NONE of these MEN at the SCIENCE CENTER. (Sc.67)

-- Bob Lee purchasing the specific ammo from Henry, his image on security footage.(Sc.59)

-- Bob Lee's gun shack, the walls covered in shooting solutions to kill the President. (Sc.66)

-- Bob Lee standing in various spots around Seattle, ATM cameras, security cameras, red light cameras - all recording him.(Sc.43,60,62,65)

97 **INT. SHOOTER ROOM - CARTER FLOUR BUILDING - END SEQUENCE - DAY (D7)** 97

Bob Lee spins fast, JACK PAYNE wears a SEATTLE COP UNIFORM, his gun already out - * BANG *

This is the moment we saw at the top of the show, Bob Lee being shot - first his hip, he spins, then center chest - knocking him back --

97

CONTINUED:

97

Bob Lee stares at the barrel of the gun, Payne squeezes the trigger - * BANG * Bob Lee timed it perfectly, he DROPS, the ROUNDS STRIKES the GLASS WINDOW, shattering it.

Bob Lee dives out - he crashes into an AWNING, spins off and drops to the ground as Jack Payne runs to the window.

98

EXT. CAFE - CARTER FLOUR BUILDING - DAY (D7)

98 *

Bob Lee crashes to the ground right in front of Nadine Memphis, so shocked at the turn of events she's still holding her coffee - she DROPS IT, PULLS HER SIDEARM.

A CROWD FORMING FAST. Bob Lee wounded badly, he stands, stumbles towards her --

NADINE MEMPHIS

On the ground, hands behind your head,
now. Do it now --

Bob Lee drops to his knees, raises his hands.

BOB LEE

My name is Bob Lee Swagger, I am a US
Marine. I am unarmed. I did not shoot the
President. I am turning myself in.

Nadine's sidearm doesn't waver - for a moment, they simply stare at each other, the chaos unfolding far in the distance.

CUT TO BLACK:

END OF PILOT

(CONTINUED)

98 CONTINUED:

98

103	<u>OMITTED</u>	103
104	<u>OMITTED</u>	104
105	<u>OMITTED</u>	105
106	<u>OMITTED</u>	106
106A	<u>OMITTED</u>	106A
107	<u>OMITTED</u>	107
108	<u>OMITTED</u>	108
109	<u>OMITTED</u>	109
110	<u>OMITTED</u>	110
111	<u>OMITTED</u>	111
112	<u>OMITTED</u>	112
113	<u>OMITTED</u>	113

END OF TEASER