NCIS: LOS ANGELES

"Red"

EP418-90

Written by

Shane Brennan

Directed by Tony Wharmby

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NETWORK DRAFT: 1-30-13

CAST LIST

SPECIAL AGENT CALLEN
SPECIAL AGENT SAM HANNA
OPERATIONS MANAGER HETTY LANGE
SPECIAL AGENT KENSI BLYE
DETECTIVE MARTY DEEKS
TECH OPERATOR ERIC BEALE
INTELLIGENCE ANALYST NELL JONES
ASSISTANT DIRECTOR OWEN GRANGER

EDWARD SHAW
DANNY GALLAGHER
TECH ASSISTANT KAI ASHE
SPECIAL AGENT PARIS SUMMERSKILL
SPECIAL AGENT CLAIRE HAWKINS
SPECIAL AGENT DAVE VOSS
RECEPTIONIST
ASIAN GIRL
ROY QUAID

VOICE ONLY

OPERATOR’S VOICE

FEATURED (non-speaking)

SHOOTER/DRIVER
UNIFORMED COP
ELDERLY MAN (BODY)
HAPPY WOMEN (PHOTO ONLY)
HEAVY-SET BOUNCER
FOXY LADY (ONSCREEN)
ROBERT SPEARS *
FOUR TERRORISTS
ARI HAMAL
FAIR HAIRED MAN
TSA GUARD
AIRPORT POLICE

SET LIST

EXTERIORS

ROAD – NIGHT, EARLY MORNING, DAWN *

ROAD/GRIFFITH PARK – DAY

MOSCOW AIRPROT, IDAHO – NIGHT

LAVERNE & SHIRLEY – NIGHT

ROAD – SHAW’S CAR - FLASHBACK

ROAD – DITCH – DAWN *

ROAD – SUV – DAWN *

STARR HOUSE – DAY

BURBANK AIRPORT – DAY
AIRPORT STREET – DAY
TSA SECURITY GATE 3 – DAY
FREIGHT YARD - DAY

CONDOS - DAY

INTERIORS

OPS CENTER – DAY
BULLPEN – DAY, NIGHT
HETTY’S OFFICE - NIGHT

LAVERNE & SHIRLEY – NIGHT, EARLY MORNING, DAY * *
RACK ROOM – NIGHT

VACATION APARTMENT – EARLY MORNING*

STARR HOUSE – DAY
MASSAGE ROOM – DAY
SECURITY ROOM – DAY

SUV – DAWN *

EXCURSION – DAY

CADDY – DAY

CONDO - DAY

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FADE IN:

1 EXT. ROAD - NIGHT 1

A slow pull back from the Hollywood sign. Iconic. Familiar. But then things start to get a little weird.

It begins to snow.

And just as we register how impossible this is, we reveal the iconic panorama is actually a roadside billboard, emblazoned with a tourist slogan: *'What Are You Waiting For?'* We crane down from the sign, revealing we're in the middle of a whiteout.

Suddenly a car launches off a snow bank into frame, already airborne, just missing the billboard. It slams onto the road, cartwheels, skids to a stop on its roof.

The DRIVER of the car crawls from the tangled wreckage as flames begin to spread from the engine. His name is EDDIE SHAW. African-American, 30s, Marine strong. He's dazed, injured. He staggers away from the wreckage, looks over his shoulder as CAR HEADLIGHTS penetrate the snow storm.

Gripped with fear, Eddie turns, stumbles along the roadside, trying to get away. He reaches into his jacket, pulls out his CELLPHONE, stumbles again. The cellphone, jarred from his hand, flies off into the snowbank. Eddie scrambles to his feet, keeps running.

The DRIVER of the second car gets out. A shapeless figure in a heavy jacket. A gloved hand reaches into the jacket pocket, draws out a small handgun.

Eddie stumbles along the shoulder of the road, sees a slither of hope - a roadside emergency phone.

He angles across to the phone, lifts the handset. Pushes a button. The storm intensifies.

OPERATOR'S VOICE
Please state the nature of your emergency.

1 CONTINUED: 1

EDDIE
(panicked)
Help me... I crashed my car... someone's after me...

OPERATOR'S VOICE
I'm sorry, sir, you need to slow down, it's a bad line - which emergency service do you require?

EDDIE
Police, send the police --

He looks around quickly, sensing someone's presence, can't see anyone through the snow.

OPERATOR'S VOICE
And what is the nature of your emergency, sir?
(beat)
Sir? Are you there? Sir?

He drops the phone, takes a few steps, wheels around, trying to locate the threat.

The Shooter, still walking, raises the handgun...continues to advance through the falling snow...

...Eddie, breathing hard, wheels in the other direction… knows his pursuer is close, closing.

TIGHT ON the hand-gun closing the gap, unstoppable…

Eddie spins again, nothing behind him. Suddenly knows he's lost. He clenches his fists, draws himself to his full height, defiantly shouts into the storm:

EDDIE
Master Sergeant Edward T. Shaw, 7-3-9-0-2-2-5-1-8, United States Marine Corp. *Semper Fi* you son of a bitch.

BAM! Eddie's lifeless body hits the ground. A single neat bullet wound in the back of his head.

The Shooter rolls over the body, begins emptying Eddie's pockets. Wallet, house keys, cigarettes, lighter, reading glasses case. Each item is discarded beside Eddie's body - none of them the object of the search.

1 CONTINUED: (2) 1

The Shooter straightens, hesitates over the body, empty-handed. In the background, the fuel tank in Eddie's wrecked car explodes in a fireball.

A beat, then the Shooter turns away.

WIDE on the tableau. Eddie's body. The Billboard. The burning car. The Shooter, in no hurry, trudging across frame, back towards the waiting car.

And off this tableau, we smash to:

MAIN TITLES

TEASER

FADE IN:

2 INT. BULLPEN - DAY 2

SPECIAL AGENTS G. CALLEN and SAM HANNA are sitting at their desks, both sipping coffee, both staring at Deeks' desk, though we don't yet know what they're actually staring at...

SAM
He's going to freak.

CALLEN
Yep.

SAM
He's going to think I did it.

CALLEN
No doubt.

SAM
For the record, I'm not responsible.

CALLEN
Noted.

SAM
Who do you think is responsible?

CALLEN
Not me.

SAM
Hetty?

2 CONTINUED: 2

CALLEN
Maybe.

SAM
Granger?

CALLEN
Less likely.

SAM
He is so going to freak.

Callen reacts as DETECTIVE MARTY DEEKS arrives.

CALLEN
Standby.

Deeks enters the bullpen -

DEEKS
'Morning all --

Deeks stops in his tracks, staring at his desk... and we reveal - THE BOX (first seen in EP412-84 - KILL HOUSE).

DEEKS (cont'd)
There's a box on my desk.

CALLEN
Mind like a steel trap.

SAM
More like a mouse trap.

Deeks approaches his desk.

DEEKS
This looks just like the box Kensi got a few weeks ago -

SAM
You might want to check the shipping label, Deeks.

DEEKS
It is the box Kensi got. What's it doing on my desk?
(freaks out)
Argh!

He grabs the box and is halfway between his desk and Kensi's desk when --

2 CONTINUED: (2) 2

KENSI (O.S.)
'Morning.

He stops in his tracks, caught in the act, as SPECIAL AGENT KENSI BLYE enters carrying a cup of coffee.

DEEKS
This isn't what it looks like.

KENSI
It looks like a man holding a box.

DEEKS
An innocent man. I've got witnesses, it's addressed to you, and I was just returning it. Which suggests I took it. Which I didn't. The box was incorrectly - or maybe on purpose - put on my desk and ...
(falters)
I'm holding your box.

He holds it out to her. She sits down. Deeks puts the box on her desk like it's a bomb.

DEEKS
I'll just put it here.

KENSI
I put it on your desk.

DEEKS (cont'd)
You put it on my desk? But this is your box.

KENSI
And now it's yours.

DEEKS
My box?

KENSI
Your box.
(off Deeks' confusion)
Could you take it off my desk, please?

Deeks picks up the box.

DEEKS
You're giving me the box?

2 CONTINUED: (3) 2

KENSI
(disinterested)
Huh-huh.

Deeks puts the box on his desk. Frowns.

DEEKS
What's in it? What's in the box?

Kensi is casual, almost indifferent.

KENSI
Open it and find out.

Deeks begins to open it - stops. Realizes Callen, Sam and Kensi are all watching.

DEEKS
Is this some sort of devilish trick to pay me back for snooping? Which I did not do by the way -- the Google of the sender, of the said box, in question.

KENSI
It's not a trick, Deeks.

Deeks falters, drums his fingers on the box top.

DEEKS
Okay. Then I guess I'll... open it...

He doesn't. A beat, then a shrill whistle breaks the moment.

They look up to see TECH OPERATOR ERIC BEALE stands on the * mezzanine floor.

ERIC
We've got business.

No one moves. They watch Deeks.

Eric reacts. Whistles again - louder this time.

ERIC (cont'd)
Hel-lo?

DEEKS
...Later.

2 CONTINUED: (4) 2

And he pushes back from the desk. The others follow suit, heading for the stairs. Deeks perplexed, Kensi relaxed, giving nothing away. Callen and Sam walk behind them.

CALLEN
She's good.

SAM
She's very good.

And they head upstairs...

3 INT. OPS CENTER - DAY 3

OPERATIONS MANAGER HETTY LANGE is studying INTELLIGENCE * ANALYST NELL JONES' computer screen when the team enters with Eric.

HETTY
A two whistle case, Mister Beale?

DEEKS
My fault. Dealing with a -- 'delivery.'

HETTY
Oh, yes. The box.

Deeks reacts but before he can respond, Hetty has moved on.

HETTY (cont'd)
There's been a shooting. The victim was shot execution style, in the back of the head. A shot that was heard, not quite around the world, but at least as far as Washington, D.C.
(beat)
Mister Beale, if you would...

Eric pulls up CRIME SCENE photos. But it's not what we're expecting to see...

ERIC
The shooting took place in Griffith Park four days ago. The victim wasn't indentified until yesterday. An Indonesian national - Rashid Santoso. Mister Santoso was a vocal supporter of radical Islam and a suspected arms dealer.

3 CONTINUED: 3

HETTY
Increased chatter among Taliban groups in Afghanistan in recent weeks indicates a terrorist attack against the United States is imminent.

The phone next to Hetty rings. She answers.

HETTY (cont'd)
Yes.
(listens)
Speaking.

She nods for Nell to continue.

NELL
Santoso dropped off the grid ten days ago, after his name was mentioned in several cellphone intercepts, suggesting that he was involved in the attack in some way.

On the BIG SCREEN a CLOSE UP of Santoso's bare feet.

CALLEN
What happened to his shoes?

NELL
Missing. It would appear the killer took them.

SAM
People have been killed for less.

NELL
Santoso had two thousand dollars in cash in his jacket. LAPD has ruled out robbery as a motive.

Hetty hangs up the phone.

HETTY
There's been a change of plans. Ballistics report incoming, Eric.

Eric works his tablet.

ERIC
Got it.

A BALLISTICS REPORT opens on the BIG SCREEN.

3 CONTINUED: (2) 3

HETTY
The weapon used to kill Santoso was also used to kill a United States Marine in Idaho two nights ago.

ERIC
Master Sergeant Edward Shaw...his body was found beside a road, shot in the back of the head, execution style.

Callen and Sam react.

SAM
Two victims, same gun, a thousand miles and two days apart.

HETTY
Pack your bags, gentlemen, you're going to Idaho. Small town of Moscow.

CALLEN
State or local police?

HETTY
Neither. Red Team is already on the ground from our Contingency Response Field Office. It looks like their murder case might now have national security implications.
(a beat)
And the clock is ticking. *

Callen and Sam turn for the door.

HETTY (cont'd)
Miss Blye, Mister Deeks... find Mister Santoso's shoes.

Kensi and Deeks follow Callen and Sam out.

And off Hetty, gazing at the big screen, troubled...

4 EXT. ROAD/GRIFFITH PARK - DAY 4

An LAPD squad car is parked at the end of the road, a bored UNIFORMED COP leaning against the car. *

4 CONTINUED: 4

Kensi, TABLET in hand, refers to crime scene photos as she scopes the area. The ground is a little muddy after recent rain.

KENSI
Still haven't found Santoso's car. He must have parked some place and walked down here. Probably meeting someone...

She shows him the tablet - a CRIME SCENE PHOTO of two cigarette butts.

DEEKS
Time enough to have a smoke.

KENSI
Didn't get the chance to light up a third...

On the TABLET - a PHOTO of an unlit cigarette and a cheap lighter.

KENSI (cont'd)
Twenty-two caliber round. Low noise, low velocity... bullet rattles around inside the skull, no exit wound.

Deeks surveys the ground.

DEEKS
Ground's still soft from the rain...

KENSI
No signs of a struggle. Shooter must have walked up behind him.

DEEKS
That's weird. The shoe prints are all the same. Shooter can either levitate or he's a ghost.

KENSI
Don't believe in ghosts.

DEEKS
Really?

Kensi heads up the road, following the shoe prints. Deeks falls in beside her.

4 CONTINUED: (2) 4

DEEKS (cont'd)
How come we don't have a color? *
(off Kensi's look)
Hetty said the agents who flew up
to Idaho were the Red Team. Maybe *
we could be Silver. Or Gold. *

KENSI
It's just a way to identify the *
different teams who work in that *
division. Blue Team, Green Team, *
Red Team... They operate out of
Georgia, but they're never home. *
They travel, work and sleep
together. It's like living on a
submarine.

DEEKS
Wait. They sleep together?

KENSI
Down, Rover. Separate bunks. They
deploy everywhere - even overseas.
Take everything with them.

DEEKS
Still...

Kensi angles off the dirt road, begins searching the scrub.

DEEKS (cont'd)
How do you get on one of those
teams?

KENSI
You become an NCIS Agent.
Detective.

DEEKS
Oh. Right.

Kensi stops near a tree.

KENSI
Don't believe in levitation,
either.

Deeks joins her. Santoso's shoes are neatly placed together at the base of the tree.

4 CONTINUED: (3) 4

DEEKS
Very neat. We're looking for a Shooter with OCD.

KENSI
Creeps up behind Santoso, pops him, slips on his shoes and walks back down the road, stepping in his own tracks to eliminate them.

DEEKS
Shooter's not a ghost, just clever.

KENSI
Very clever.

Off their new-found respect for the Shooter...

5 EXT. MOSCOW AIRPORT, IDAHO - NIGHT 5

A LEARJET rolls to a halt outside a hangar. Light snow is falling. Callen and Sam disembark, rugged up against the cold and carrying duffel bags. DANNY GALLAGHER, a big friendly bear of a man in his 40s, greets them.

DANNY
Welcome to Moscow, Idaho. Danny Gallagher, Logistics Officer.

They shake hands.

CALLEN
Agent Callen.

SAM
Sam Hanna.

Danny steers them towards a waiting SUV, the engine running.

DANNY
Ever been to Moscow, Sam?

SAM
Not <u>this</u> Moscow.

DANNY
Locals tell me this one's colder.

SAM
At least no one'll be trying to kill me here.

5 CONTINUED: 5

CALLEN
When did your team arrive?

DANNY
Yesterday. Three agents, two tech support, including me. Team leader is Agent Paris Summerskill. *

CALLEN
Heard of her, never met her.

DANNY
But right now Paris is kinda 'outranked'...

CALLEN
Outranked? By who?

GRANGER'S VOICE
That would be me, Agent Callen.

Callen and Sam turn to see ASSISTANT DIRECTOR OWEN GRANGER stepping around the back of the SUV. He throws open the tail gate.

GRANGER
Now get your gear in before we all freeze our asses off.

And off Callen and Sam's surprise we...

END TEASER

ACT ONE

FADE IN:

6 EXT. LAVERNE & SHIRLEY - NIGHT 6

The SUV drives down a snow-covered road and pulls up alongside two 18-WHEELERS parked close together. On the back of each is a SHIPPING CONTAINER. The shipping containers have folded out to become one large space.

Callen, Sam, Granger and Danny get out of the SUV, collect their gear.

GRANGER
I was in San Francisco when Hetty briefed me. Given the heightened security level, I thought I'd make the detour.

CALLEN
What's this?

DANNY
Our home away from home.
(beat) *
Trust me, you're going to love it.

7 INT. LAVERNE & SHIRLEY - NIGHT 7

Callen, Sam and Granger enter. Sam almost kicks over a plastic container half-filled with water. TECH ASSISTANT KAI ASHE thrusts a plastic bucket into Granger's hands.

KAI
Hi - hold this, will you...

A startled Granger takes the bucket.

KAI (cont'd)
(to Sam)
Excuse me.

Sam takes a quick backward step as Kai picks up the container at his feet and begins to empty it into Granger's bucket.

DANNY
This is it - state of the art.

7 CONTINUED: 7

Callen, Sam and Granger take in the scene. There are half a dozen more buckets, saucepans and containers of all shapes and sizes dotted around the floor collecting the water dripping steadily from the roof.

KAI
State of the art, my ass. Damn snow melt. How come those geniuses down in Washington didn't think about snow accumulating on the flat roof? A little waterproofing would have been a good idea while they were at it. And I went to Caltech for this?
(to Granger)
Hold still!

SPECIAL AGENT PARIS SUMMERSKILL crosses from the bathroom, towelling her hair dry. She's wearing jeans and a man's wife-beater.

PARIS
Tell someone who cares, Kai.
(beat)
Do you care, Owen?

GRANGER
As long as I don't have to write a memo about it.

Kai takes the bucket.

KAI
Thanks. Sir.

And he continues on his rounds, emptying containers into the bucket.

DANNY
Callen, Sam... meet the boss, Paris Summerskill.

Paris extends her hand to Callen, then Sam.

PARIS
Callen, I've heard about you. And you, Sam.

SAM
All good we hope.

7 CONTINUED: (2) 7

PARIS
Mostly.

She nods towards SPECIAL AGENT CLAIRE HAWKINS, who is cleaning a stripped ASSAULT RIFLE at the table. *

PARIS (cont'd)
Claire Hawkins...

Claire gives them a nod as she snaps the weapon back together.

CLAIRE
Hi. Either of you smoke?

CALLEN
No.

CLAIRE
(under her breath)
Damn.

PARIS
And that's Dave Voss.

They turn to see SPECIAL AGENT DAVE VOSS, pouring stock into a large pot on the stove. *

DAVE
No vegetarians?

SAM
No.

DAVE
That's a relief. Ahh - no vegans either, right?

Callen and Sam shake their heads. Callen looks the question at Granger. Granger isn't amused.

GRANGER
No.

DAVE
Great.
(beat)
Just got to do the croutons... and supper is up.

7 CONTINUED: (3) 7

PARIS
Early start in the morning. We'll walk the crime scene. In the meantime, dump your gear, make yourself at home.
(indicating the bathroom)
The head is that way. Danny, the head's backed up again --

DANNY
Oh man...

PARIS
(to Callen and Sam)
-- You might want to take a bucket.

Off Callen and Sam, wondering what they've stepped into...

8 INT. LAVERNE & SHIRLEY - LATER 8

Water *drip, drip, drips* into a plastic container in the center of the table. Everyone is squeezed in, Paris and her team eating heartily, Dave fussing about replenishing empty bowls.

PARIS
Shaw was in Moscow on a five day leave. Visiting his sister.

SAM
You've spoken with her?

CLAIRE
She's pretty cut up. Eddie was her only brother. Bread, please?

Sam passes the bread.

CLAIRE (cont'd)
Thanks.

CALLEN
Did Sergeant Shaw have a security clearance?

PARIS
Low level. Worked in transport. Clerical position.

An ominous creaking noise from the ceiling. Callen, Sam and Granger all glance up. The others ignore it.

8 CONTINUED: 8

PARIS (cont'd)
He made a call from a roadside emergency phone. Said he'd crashed his car. Someone was chasing him. Emergency services found him about ten minutes later.

CLAIRE
Low caliber round to the back of the head. Like he was executed.

SAM
Motive?

CLAIRE
Not robbery. Wallet, cash and credit cards were found next to his body.

PARIS
Not the way Marines normally end up getting murdered -- if there is a 'normal'. The ballistics report linking him to Santoso's murder puts it in a whole different light.

A CHIMING SOUND interrupts the moment.

DANNY
Incoming.

Kai crosses to a desk computer, types quickly... and the BIG SCREEN IMAGE of the road outside the trucks changes to an image of Hetty.

HETTY
Sorry to crash your supper, Miss Summerskill.

Paris, Callen, Sam and the others push back from the table, cross to the screen.

GRANGER
Evening, Henrietta.

HETTY
Owen. Mister Callen, Mister Hanna.

CALLEN
Hetty.

8 CONTINUED: (2) 8

SAM
Evening, Hetty.

INTERCUT WITH:

9 INT. OPS CENTER - NIGHT 9

Hetty, with Eric and Nell in support.

HETTY
Just calling to brief you on the latest with the Santoso investigation. Eric?

Eric does a double take, not what he was expecting. He stutters into action.

ERIC
Ahhh - right. The... briefing. Kensi and Deeks - ah - Agent Blye and Detective Deeks - attended the crime scene and found... Santoso's missing shoes. And Nell and I are --

NELL
(scrambling)
- we are in the process of checking Santoso's phone records. But nothing to report.

ERIC
Yet. Nothing... yet.

HETTY
Thank you, Eric.
(leaning into camera)
And how is everyone getting on in Idaho?

Callen and Sam exchange a look - is Hetty checking up on them?

GRANGER
Everything is fine, Henrietta.

HETTY
Mister Callen?

CALLEN
All good.

9 CONTINUED: 9

HETTY
Miss Summerskill?

PARIS
Ahhh... great to have company for dinner.

Hetty nods, pleased.

SAM
Dave makes a mean chicken soup, Hetty.

DAVE
Fish. It was... fish.

HETTY
Excellent. We regroup tomorrow. Go to bed. Stay warm.
(aside)
Shut it down, Eric.

And the screen goes black, returning to the view of the road outside the trucks.

Paris gives Callen and Sam a look.

PARIS
What exactly was that about?

CALLEN
Something.

SAM
Something we don't know.

GRANGER
Something we may never know.

Callen and Sam exchange a look with Granger - for once they agree with him.

Off Granger, pensive...

10 INT. RACK ROOM - NIGHT 10

A beat, then the door opens and Callen and Sam enter. With their duffle bags in hand, it's a tight fit. Sam eyes the two racks against the wall as Callen dumps his bag on the lower one.

10 CONTINUED: 10

CALLEN
Cozy.

SAM
Whoa -- why do you get the bottom bunk?

CALLEN
I was here first.

SAM
G, the last time I slept on the top bunk, I rolled over in the morning and landed on a Petty Officer tying his shoes. Broke his arm in three places.

Callen points to the opposite wall, where a rack has been folded up against the wall. Sam pulls it down, sits on it.

SAM (cont'd)
That's more like it.

Callen stretches out, testing his rack.

CALLEN
Hetty was checking up on us.

SAM
Yep.

CALLEN
Want to take a stab at guessing why?

SAM
(grins) *
Maybe she just wanted to see if you and Paris were hitting it off. *

Callen doesn't bite. *

SAM (cont'd) *
She's a good-looking woman, G. *

CALLEN *
If you snore I'm going to shoot you. * *

But Sam's suggestion gives Callen pause for thought... *

(CONTINUED)

10 CONTINUED: (2) 10

SAM
You believe that 'I just happened to be in San Francisco' story from Granger? *

CALLEN
Nope.

SAM
So what's he doing here?

CALLEN
Must have something to do with the case.

SAM
Something he's not telling us.

CALLEN
Just like Hetty.
(beat)
What's the connection between Eddie Shaw, a Marine with an impeccable military record, and a zealot like Santoso?

SAM
You mean apart from the fact they were both shot with the same weapon?

CALLEN
Shooter carried the weapon across state lines.

SAM
Looks like a professional hit.

CALLEN
Yet a pro wouldn't use the same weapon twice.

SAM
Means the shooter's arrogant. Doesn't believe he's ever going to get caught.

CALLEN
Judging by the lack of physical evidence he left behind, he could be right.

10 CONTINUED: (3) 10

The door opens.

They both look up to see Granger in a T-shirt and shorts, towel and toiletries in hand.

GRANGER
Cozy.

He looks at the top rack, then at Sam.

Sam looks at Callen, who puts his hands behind his head - he's not moving anywhere.

And off Sam, realizing Granger has just pulled rank...

END ACT ONE

ACT TWO

FADE IN:

11 INT. OPS CENTER - DAY 11

New day. Nell enters to find Eric, sitting at his computer, head back, sound asleep.

NELL
Eric?

Eric wakes with a start.

ERIC
It's okay, I'm just leaving.

NELL
You didn't go home last night?

ERIC
I didn't? It's morning?

NELL
Zero-six-hundred. *
(beat)
What exactly were you doing here all night?

ERIC
Sleeping upright in my chair...

NELL
And before that?

ERIC
I was...
(remembers)
Getting a lead on Santoso. His car. Nell, I found his car. Hetty's unexpected briefing freaked me out because we didn't have anything. I mean we had nothing, Nell. It was a non-briefing, I don't know what Hetty expected to hear, but I know she didn't hear it.

NELL
It was kinda weird...

11 CONTINUED: 11

ERIC
So I stayed and trawled cameras in the neighborhood where Santoso was shot. And I found this...

Up on the BIG SCREEN, security camera footage of a car pulling into a parking lot. Santoso gets out.

ERIC (cont'd)
The car was parked in a lot a quarter mile from the road where his body was found.

He pulls up a still frame close up of the car's license plate.

ERIC (cont'd)
It's a rental.

He pulls up a rental lease.

ERIC (cont'd)
Santoso was using a fake name and driver's license. But the address he gave is real...

NELL
West Hollywood...

ERIC
Cheap, short term vacation rental. I called them - he's been there a couple of weeks.

NELL
About the same time his name was linked to the planned attack.

ERIC
Kensi or Deeks?

NELL
Both.

And they reach for the phones...

12 INT. LAVERNE & SHIRLEY - EARLY MORNING 12 *

TOAST pops from the toaster. Callen puts the toast on a plate, opens the fridge, peers inside, takes out a container, butters his toast.

12 CONTINUED: 12

PARIS' VOICE (O.S.)
Which fridge?

Callen looks up as Paris joins him, helping herself to coffee. In the background, Granger is sitting in the interrogation room, going through files with Claire.

CALLEN
Sorry?

PARIS
(indicating the butter)
The butter.

CALLEN
The... lower fridge.

PARIS
It might not be butter.

Callen is about to bite into the toast. Stops.

CALLEN
What might it be?

PARIS
Evidence. Or a sample. Maybe something Dave's growing. Kitchen doubles as the lab when we're in the field. Dave's usually pretty good at labelling things...

Callen stares at the toast. Puts it back on the plate.

Paris offers him a cup of coffee.

CALLEN
Thanks.

Pours one for herself.

CRASH! They both look towards the sleeping quarters.

CALLEN (cont'd)
Sounds like Sam just woke up.

He sips his coffee. Looks across to interrogation.

Claire is taking Granger through the files.

CALLEN (cont'd)
Early start. *

12 CONTINUED: (2) 12

PARIS
Told Claire he wanted to review the evidence we'd collected so far. Photos, witness statements, phone transcripts...

CALLEN
Busy crime scene?

Paris crosses to a work station.

PARIS
Hardly. It was snowing. Not much left to find. No footprints, no tire tracks. No physical evidence.

The BIG SCREEN changes from an exterior view to a series of crime scene photos.

PARIS (cont'd)
The scene was processed by the local Sheriff's Department. Looks like the shooter emptied Shaw's pockets.
(beat)
He was very neat. Methodical. The only obvious thing that's missing is --

CALLEN
His cellphone.

PARIS
He called his sister on his cellphone ten minutes before he was killed.

CALLEN
You said last night he called for help on a roadside phone...

PARIS
So why didn't he use his own phone?

CALLEN
Maybe he left it in the car.

PARIS
We looked.

Callen gazes at the crime scene photos.

12 CONTINUED: (3) 12

CALLEN
He's driving to his sister's...

13 ***FLASHBACK: EXT. ROAD-SHAW'S CAR (DRIVING) - NIGHT*** 13

Master Sergeant Shaw driving. Blinding car headlights fill his rearview mirrors as a car roars up behind him. *

BACK WITH CALLEN AND PARIS:

CALLEN
Suddenly he realizes someone's following him...

PARIS
He tries to get away.

CALLEN
Loses control on the icy road.

FLASHBACK: THE ROAD

Shaw loses control of the car, crashes.

BACK WITH CALLEN AND PARIS:

CALLEN (cont'd)
Drags himself out. Maybe starts to run because he's still being chased.

PARIS
Pulls out his phone to call for help...

FLASHBACK: THE ROAD

Shaw, pulling out his phone as he struggles through the snow.

BACK WITH CALLEN AND PARIS

CALLEN
It's cold, he's shaken up, scared, fumbles the phone...

FLASHBACK: THE ROAD

Shaw fumbles, drops the cellphone which is swallowed up in the snowbank.

BACK WITH CALLEN AND PARIS:

13 CONTINUED: 13

CALLEN (cont'd)
...Drops it.

They both stare at the photo of the snow bank beside the road. A moment, then...

PARIS
We're going to need a metal detector.

And off their shared look...

14 INT. VACATION APARTMENT - EARLY MORNING 14 *

CLOSE ON a door, crashing open. Kensi and Deeks enter, weapons drawn.

KENSI
Federal agents.

They quickly move through the small apartment.

DEEKS
Clear.

KENSI
Clear.

They return to the living room, take in the scene. A couple of SLEEPING BAGS on the floor. SODA CANS and PIZZA BOXES on the coffee table. Several BAGS OF TRASH in the kitchen.

DEEKS
Okay. Either Santoso really loved pizza or he had company for dinner.

KENSI
Not just dinner. Two more sleeping bags in the bedroom. That makes at least four of them holed up here.

DEEKS
How many terrorists does it take to make a cell?

Kensi takes out her phone, punches in a number as Deeks pulls on gloves and takes a peek in one of the trash bags.

14 CONTINUED: 14

KENSI
(into the phone)
Eric, we're going to need whatever security or traffic cam footage you can find on Santoso's apartment for the past week.
(beat)
Santoso had company.

DEEKS
Bad company.

Kensi turns as Deeks upends the trash bag. Dozens of small cardboard boxes spill out.

DEEKS (cont'd)
Point-five-five-six millimeter. Military ammo.
(looks at Kensi)
I think someone's about to go to war.

15 EXT. ROAD - EARLY MORNING 15 *

Early morning winter darkness. The first glow of dawn on the horizon. The Hollywood Billboard towers over the road. No signs of the crash or murder remain. Callen is with Paris, watching Danny sweep the snowbank with a metal detector. Sam is off to one side, talking to Eric on his cellphone.

PARIS
Why's Granger here?

CALLEN
We were hoping you could tell us.

PARIS
He's got an agenda.

CALLEN
Granger's always got an agenda.

PARIS
Maybe he knew the victim.

CALLEN
Or knows the killer.

PARIS
He'd tell us, wouldn't he?

15 CONTINUED: 15

CALLEN
Absolutely.

Paris catches his tone, smiles.

PARIS
You don't like him.

CALLEN
We have trust issues.

They both watch Danny. *

CALLEN (cont'd) *
Unusual name. *
(off her look) *
Paris. *

PARIS *
This coming from someone whose name *
is a letter of the alphabet. *

CALLEN *
I could call you by your initial. *

PARIS *
No thanks. *

CALLEN *
Has a certain ring to it -- *

PARIS *
I don't think so. *

CALLEN *
-- more of a 'tinkle'... *

PARIS *
Okay, I was born in Paris. *

CALLEN *
Beautiful city. *

PARIS *
Yeah. Very romantic. *

A slightly awkward moment. Callen surveys the snowbank, which * is churned up.

CALLEN
Much snow yesterday?

15 CONTINUED: (2) 15

PARIS
Heavy in the morning. Eased off in the afternoon.

CALLEN
Someone's been here since then.

PARIS
No one from my team.

CALLEN
Sheriff's department?

PARIS
Handed the case over to us. Can't see why they'd come back.

CALLEN
Whoever it was spent some time here.

PARIS
Lot of tracks between where Shaw crashed and where he was shot. They were looking for something. *

CALLEN
Maybe the same thing we're looking for...

They exchange a look as Sam joins them.

SAM
Santoso was staying in an apartment with at least four others. Evidence suggests they're geared up for a fight.

DANNY'S VOICE
Guys...

They trudge through the snow to join him as he carefully digs into the snow, revealing a cellphone. He takes out a CAMERA, takes a photo as the others join him. Paris pulls on a glove, picks up the phone.

DANNY
Forty-eight hours in the snow. Gonna need a new battery.

16 EXT./INT. ROAD - SUV - DAWN 16 *

The METAL DETECTOR being put in the back of the SUV, the tailgate slamming shut.

Danny gets in behind the wheel. Sam slides in beside him. Paris and Callen climb into the back.

PARIS
We've done a preliminary check of his phone log. Mostly work-related calls, few family calls... nothing out of the ordinary.

Danny starts up, pulls out onto the road.

SAM
Shooter spent valuable getaway time searching his body.

CALLEN
And possibly came back for a second look once the crime scene was cleared...

SAM *
It has to be the phone.

PARIS *
Well, if there's something there, *
our guys will find it -- *

CRUNCH! as a SNOW PLOW T-bones the SUV at an intersection.

With its engine roaring, the Snow Plow accelerates, pushing the SUV down the road in a spray of snow, sparks and protesting metal.

Chaos inside for a moment, then a beat as Sam realizes this is no accident. He pulls out his SIG -- BAM! BAM! BAM! fires up through the sunroof, exploding the glass. He scrambles onto his seat, rising up out of the sunroof, opens fire on the unseen DRIVER. The windshield shatters, the Driver swerves the wheel violently.

The SUV spins across the road. Sam drops back into the SUV as it slams into a ditch.

A moment to recover.

PARIS (cont'd)
Everyone okay?

16 CONTINUED: 16

DANNY
(dazed)
Think so... Go, go - I'm okay... *

Sam scrambles through the sunroof, drops to the ground. Callen and Paris force open their door, follow him out.

Sam opens fire at the retreating Snow Plow. Callen and Paris join him, all three of them pouring fire into the Snow Plow.

Suddenly the back tire blows out and the Snow Plow swerves violently off the road and into a snowbank.

Sam reloads as he runs, Callen and Paris close on his heels.

17 EXT. ROAD - DITCH - DAWN 17 *

They slow as they reach the Snow Plow, close cautiously on the cabin. The door is open, the Driver gone. In the passenger's footwell is the BODY OF AN ELDERLY MAN, shot neatly through the back of the head. He's wearing a JACKET emblazoned with the Snow Plow logo. The real Driver.

They move past the Snow Plow. Tracks lead off into a dense forest.

CALLEN
What were you saying about no one trying to kill you here, Sam?

The sound of a CAR HORN being held down cuts through the air.

PARIS
Danny!

She races back down the road towards the SUV.

SAM
Stay with her! I got him!

Callen turns back for the SUV as Sam heads into the woods.

18 EXT. ROAD - SUV - DAWN 18 *

Paris sprints down the road, Callen behind her. The horn is still blaring. She reaches the SUV, scrambles in beside the unconscious Danny, gently lifts his head off the steering wheel. The horn stops.

PARIS
Danny... It's alright Danny, I got you... I got you...

(CONTINUED)

18 CONTINUED: 18

Behind her, Callen on the cellphone, talking fast.

CALLEN
Kai, man down! We need an ambulance to our GPS location now! *

He shoots a look at Paris, who is cradling Danny's head. *

And off their concern...

END ACT TWO

ACT THREE

FADE IN:

19 INT. LAVERNE & SHIRLEY - DAY 19

INTERCUT WITH:

20 INT. OPS CENTER - DAY 20

Dave is working on Shaw's phone, using a hair dryer to dry it out. Kai is working at his computer. The mood is subdued.

Callen, Sam and Granger are on a video conference with Hetty.

SAM
Lost his tracks in the forest. He must have had a car somewhere.

HETTY
Has the body in the snow plow been identified?

CALLEN
A local contractor. Shooter probably flagged him down. Plow driver stopped to help... Shot in the back of the head, low caliber round....just like all the others.

Paris and Claire enter. Dave turns off the dryer.

KAI
How's Danny?

CLAIRE
In surgery. They're going to call us.

PARIS
Tell me we've got something, Dave...

Dave looks at Shaw's cellphone.

DAVE
Not going to get it any drier... Let's take a look.

He plugs a cable into the phone. Nods to Kai.

20 CONTINUED: 20

DAVE (cont'd)
Put it up.

Kai types on his keyboard.

KAI
You should be getting the feed, Eric.

IN OPS

The cellphone's start-up display appears on the Big Screen.

ERIC
Got it.

BACK WITH CALLEN AND PARIS

Watching the same feed. Kai types, brings up the phone's message bank.

KAI
Okay. No saved voicemail. String of text messages to 'Karen' -

CLAIRE
His sister.

KAI
And a couple of other guys...

SAM
Fellow Marines. Work related.

CLAIRE
Check the camera roll.

Kai types.

DAVE
We can do a full forensic scan of the phone's SSD chip, but that's going to take time.

GRANGER
Does he have cloud access?

DAVE
Basic utility company service plan. No cloud. Those things like...cost.

On the screen, a photo of a COUPLE OF HAPPY WOMEN in a bar.

20 CONTINUED: (2) 20

KAI
Taken last weekend...

Kai slowly scrolls, revealing more fun photos of the two women, then single shots of one of the women.

CALLEN
Was he married?

PARIS
No. Maybe his girlfriend.
(beat)
Any recent videos?

Kai types and pulls up a video.

21 VIDEO INSERT - AIRPORT TERMINAL 21

Handheld footage of an airport terminal, ambient noise.

CALLEN
Look at the date...

PARIS
Same day he was shot.

GRANGER
What airport is that?

SAM
O'Hare.

CLAIRE
He had a layover in Chicago...

EDDIE'S VOICE
Man, this is worse than Thanksgiving. Look at all these poor people...

CLAIRE
That must be him...

Shaky footage of more people in line, settling for a moment on a FOXY LADY in her 30s.

EDDIE'S VOICE
She's cute.

The Foxy Lady glances towards camera. Then steps away.

21 CONTINUED: 21

EDDIE'S VOICE (cont'd)
Sorry ma'am. I got a girl...

The view swings off the milling crowd onto Eddie's face, beaming into the camera.

EDDIE
...Love you, Sara-baby...

A big kiss to the camera and FREEZE FRAME on his happy face as the video ends.

GRANGER
That's it?

KAI
Couple of others... one from last month, the other... three months ago.

CLAIRE
Play it again...

Kai obliges. The footage begins to play.

CLAIRE (cont'd)
Towards the end...

Kai fast forwards, then plays the last few seconds of tape. Foxy Lady on screen, she looks towards camera, it swings off her and onto Eddie.

CLAIRE (cont'd)
(tensing)
Go back.

Kai scrolls the footage backwards.

CLAIRE (cont'd)
Frame by frame.

PARIS
What are we looking for, Claire?

CLAIRE
She looks up, steps back... there...the guy, behind her...

On the screen, a FAIR-HAIRED MAN, looking directly into the camera, startled, snaps his head away, putting his hand up to his face.

(CONTINUED)

21 CONTINUED: (2) 21

CLAIRE (cont'd)
Back a couple of frames...

Kai goes back, frame by frame until the Fair-Haired Man is looking at the camera.

PARIS
He filmed someone who didn't want to be filmed...

CALLEN
Eric, facial recognition. We need a name.

ERIC
On it.

GRANGER
Shaw was killed because he shot some innocent phone-cam video in an airport terminal?

DAVE
That sucks.

CLAIRE
Why would anyone be so paranoid that they'd go to all that trouble on the slim chance someone viewing the video might recognize them?

SAM
Shaw was in Marine uniform. If you're planning a terrorist attack, that might be reason enough.

DAVE
He's not from the Middle East.

They all look at him.

DAVE (cont'd)
Fair skin, fair hair. I mean... what sort of terrorist is he?

BACK IN OPS

CLOSE ON Hetty.

HETTY
The sort we should fear the most, Mister Voss. One of us.
(MORE)

(CONTINUED)

21 CONTINUED: (3) 21

HETTY (cont'd)
Get his photo out to every major airport. Find him.
(beat)
Thank you, Miss Summerskill. Owen.

GRANGER
Hetty.

Hetty looks to Eric, draws her finger across her throat - kill the feed. Eric kills the feed.

HETTY
Anything on Santoso's apartment?

NELL
Kensi and Deeks are still working on it.

Off Hetty, troubled...

22 INT. BULLPEN - DAY 22

Deeks is sitting at his desk. Staring at The Box. Kensi nowhere to be seen. Deeks picks it up, weighing it in his hands. Puts his ear to it, gives it a shake.

KENSI'S VOICE
You could always open it.

Deeks hastily puts the box down as Kensi enters.

DEEKS
Or you could just tell me what's in it and why you gave it to me...

KENSI
Nearest traffic cam is two blocks from where Santoso was staying. No security cameras, no ATMs nearby.

Kensi turns to the flat screen, which displays an aerial photo of Santoso's neighborhood.

KENSI (cont'd)
The gas station at the end of the street has three cameras, none of them point in the right direction.

Deeks peers at the building across the street.

DEEKS
What's this building?

22 CONTINUED: 22

Kensi grabs a tablet, types. The names of commercial buildings are overlaid on the screen.

KENSI
Private residence. Property owner is - Gloria Starr.

DEEKS
The Gloria Starr?

KENSI
I doubt there's two. You know her?

DEEKS
She runs a string of massage parlours.

KENSI
Security conscious?

DEEKS
You kidding? That place will have more cameras than the Pentagon. Inside and out. But there's no way they'll just hand over their hard drives.

A beat, then he senses Kensi is looking at him. Realizes what she's thinking. He stretches his neck from side to side.

DEEKS (cont'd)
Yeah. I need a massage.

23 EXT. STARR HOUSE - DAY 23

Kensi and Deeks pull up outside the house.

KENSI
I count at least three cameras.

DEEKS
Only need one. Come when I call.
(hastily)
You know what I mean.

And he's out of the car.

24 INT. STARR HOUSE - DAY 24

Deeks enters. The reception area has an Asian theme that wouldn't feel out of place on a 1970s porno set. A middle-aged Asian woman behind the counter smiles, nods a welcome.

RECEPTIONIST
Hello, hello. You want massage? Half hour? One hour? Full body?

She slides a glossy folder in front of him.

RECEPTIONIST (cont'd)
You choose a pretty girl, please.

Deeks opens the brochure. Several Asian girls, each one numbered.

DEEKS
Your place has got a real retro 70s vibe, anyone ever tell you that?
(looks at the list)
I'll have the... number seven. With a number three on the side - just kidding. She's - good hands?

RECEPTIONIST
Miss Daisy. Very good. This way please.

She hustles him through a curtain. A longish hallway with half a dozen doors on either side. A HEAVY-SET BOUNCER sits in an alcove, sipping tea. He clocks Deeks, fixing him with a "don't-mess-with-the-girls" look.

Deeks sees a door marked *Private*, opens it, glimpses an office with a stack of hard drives and a couple of security monitors.

RECEPTIONIST (cont'd)
No, no, this way, this way...

Deeks shoots an apologetic look at the Bouncer, who is half out of his chair.

DEEKS
Sorry, my bad.

He's shown into a room...

25 INT. STARR HOUSE - MASSAGE ROOM - DAY 25

There's a massage table in the middle of the room. Along one wall, a side table with various massage oils and folded towels. Deeks pulls a face, takes out his phone, sends a quick text: *What's in the box?*

The door opens and an Asian woman in her 20s enters wearing a super short satin robe.

DEEKS
'Morning.

ASIAN GIRL
Hi. I'm Daisy, what's your name?

DEEKS
My name? My name is -

The Girl begins to untie her robe.

DEEKS (cont'd)
Don't! Don't do that just yet...

The Girl moves close to him, begins to unbutton his shirt.

DEEKS (cont'd)
Or that. If you'd just wait for a moment...

He smiles. She smiles back uncertainly. A beat, then the sounds of an argument from the reception area. Deeks cracks open the door.

DEEKS (cont'd)
Oh no! It's my girlfriend! She must have followed me here. You've got to hide me!

ASIAN GIRL
Stay here, we'll take care of it.

The Asian Girl slips through the door. Deeks peeks out the door after her.

In the reception area, Kensi is loudly remonstrating with the Receptionist.

25 CONTINUED: 25

KENSI
I know he's here! I just saw him come in, so don't try to tell me he's not! I'll give him a massage when I catch him...

The Asian Girl and the Bouncer stand halfway down the hallway watching.

Deeks steps out into the hallway, crosses behind the Bouncer and slips into the security room.

26 INT. SECURITY ROOM - DAY 26

Deeks pulls out a USB DRIVE, plugs it into the hard drive, types a command via the keyboard. On screen, a 'DOWNLOADING DATA' alert opens.

IN RECEPTION

Kensi is fighting a losing battle as the Receptionist and the Asian Girl shepherd her towards the door.

RECEPTIONIST
You go now! Go! Go!

KENSI
I'll be waiting outside for you, Charlie Ferguson! You hear me!

The Bouncer loses interest, turns away. But instead of going to his alcove, he enters the security room.

IN THE SECURITY ROOM

No sign of Deeks. He closes the door, revealing Deeks hiding behind the door. Deeks moves. A floorboard creaks. The Bouncer turns -

DEEKS
Is this the way to the spa bath?

27 EXT. STARR HOUSE - DAY 27

Deeks is unceremoniously thrown out of the house by the Bouncer, landing in a heap at Kensi's feet.

KENSI
No happy ending?

Deeks looks up at her.

27 CONTINUED: 27

DEEKS
I wouldn't say that...

And he holds up the USB DRIVE.

28 INT. OPS CENTER - DAY 28

CLOSE ON A FLATSCREEN as surveillance footage scrolls at high speed.

KENSI'S VOICE
Stop. Go back.

Reveal Deeks and Kensi watching the footage from the USB Drive, Deeks manning the controls.

ON SCREEN we see a van pull up at Santoso's apartment. Five men exit the apartment and climb into the van, each carrying an overnight bag.

KENSI
Twenty four hours ago...

DEEKS
No prizes for guessing what's in the duffle bags.

Deeks picks a freeze frame, zooms in and enhances it. All of the men are Middle-Eastern in appearance. He rolls the footage, frame by frame.

HETTY'S VOICE
Stop.

They both turn to see Hetty standing behind them, eyes fixed to the screen. She takes a step forward, staring hard at the faces.

HETTY
Oh, bugger.

29 INT. LAVERNE & SHIRLEY - DAY 29

Dave hangs up the phone, looks to Paris.

DAVE
Got a name on the airport guy. *

He pulls up a still frame of the Fair-Haired Man from the airport as Paris, Callen, Sam and the others gather.

29 CONTINUED: 29

DAVE (cont'd)
It's probably a fake I.D., but Robert Spears flew into Los Angeles three hours ago. *

GRANGER
Callen, you and Sam need to get back to Los Angeles.
(to Paris)
You can wrap up your investigation here.

An alert chimes.

DAVE
Incoming.

Everyone turns to the screen as Hetty appears.

HETTY
We have video footage of five men leaving Santoso's apartment yesterday. I recognized one of the men - Ari Hamal. Three months ago, Hamal and four others walked out of a DoD training course in Texas. All five of them are members of the Afghan military and were in the U.S. to complete an advanced training course. They haven't been seen since.

CALLEN
What sort of training course?

HETTY
Advanced aeronautics.
(beat)
All five of them are qualified pilots...

And off that bombshell and the memories of 9/11, we...

END ACT THREE

ACT FOUR

FADE IN:

30 EXT. BURBANK AIRPORT - DAY 30

A Learjet taxis up to a waiting Excursion and Caddy. Hetty, Deeks and Kensi watch as the stairs are deployed.

Callen, Sam, Paris, Dave, Claire and Granger exit the jet. Deeks throws open the back of the Excursion, revealing weapons and NCIS vests.

KENSI
We've located Spears. He hired a car when he flew into LAX. He upgraded - got himself a car with GPS. *

CALLEN
Where is it?

KENSI
Two blocks from here.

Callen slams a magazine into his Assault Rifle.

CALLEN
Both vehicles. We're going in hot.

Callen and his team and Paris and her team climb aboard the Caddy and the Excursion. Hetty turns to Granger.

HETTY
Sitting this one out, Owen?

GRANGER
Not on your life.

Hetty throws him a set of car keys.

HETTY
You drive.

31 INT. EXCURSION (DRIVING) - DAY 31

Sam driving, Callen shotgun, Paris in back.

SAM
Zulu One, rolling.

INTERCUT WITH:

32 INT. CADDY (DRIVING) - DAY 32

Kensi at the wheel, Deeks shotgun, Claire and Dave in back.

KENSI
Zulu Two, rolling.

INTERCUT WITH:

33 INT OPS CENTER - DAY 33

Eric and Nell working feverishly to feed them info.

ERIC
Comms check five-five. Target vehicle is parked in the driveway * of an apartment building. Four * condos... Apartment D is a short * term lease...

IN THE EXCURSION

Paris, Callen and Sam fill in the blanks.

SAM
Spears is the head of the snake. * He took out Santos, who supplied his cell with weapons.

CALLEN
Either didn't trust him or didn't need him any more. And he took out Sergeant Shaw on the off chance someone might recognize him.

PARIS
Spears is a Westerner. Which do * you think? Money? Or ideology?

CALLEN
Money. I hope.

34 EXT. CONDOS - DAY 34

The Excursion and the Caddy pull up outside the condos, both teams spill out.

Dave and Claire cover the back, the others enter through the front...

35 INT. CONDO - DAY 35

TRACK towards the door until CRASH, it's violently kicked open and Sam leads them into the apartment.

They rapidly spread out, clearing the rooms. We follow Paris as she pushes through the dining room into the kitchen.

SAM'S VOICE
Clear!

KENSI'S VOICE
Bedroom clear!

PARIS
Kitchen clear!
(into her comms)
Claire?

CLAIRE (V.O.)
(distorted)
Just me and Dave and the crickets. Garage is clear. I think we've missed them, Paris.

PARIS
Come on up.

She turns and heads back into the living room, where Callen has pulled on a glove and is checking the body of a FAIR HAIRED MAN in a uniform with BURBANK AIRPORT emblazoned under * the TSA logo on his jacket. He's tied up, his throat * slashed.

CALLEN
Airport employee.

He finds his wallet on the floor. Checks it as Paris takes a closer look at the victim's wound.

PARIS
Blood's still clotting. We didn't miss them by much.

CALLEN
Cash, driver's licence, but no airport I.D.

Claire and Dave enter. Claire is holding a STENCIL in her gloved hand - TSA.

35 CONTINUED: 35

CLAIRE
Found this in the garage along with some empty spray cans. I'm guessing they applied it to a van.

Paris looks back at the victim.

PARIS
Fair hair, fair skin...

She looks from Callen to Sam.

SAM
Burbank Airport. They're going to drive right through security. *

36 EXT. CONDO - DAY 36

Both teams scramble for their vehicles.

CALLEN
Eric, alert Burbank authorities to lock down all vehicle access to the airport. And we need to know which gate TSA personnel use to drive-on.

ERIC (V.O.)
Stand-by...

37 EXT. AIRPORT STREET - DAY 37

The Excursion and the Caddy slide around a corner into a street that runs alongside side the airport.

ERIC (V.O.)
Callen, end of the street, Gate Three.

38 EXT. TSA SECURITY GATE 3 - DAY 38

A TSA VAN slows at the security gate, ROBERT SPEARS at the * wheel. The TSA GUARD gives Spears' ID a cursory look, waves * him through, as the phone rings...

38 CONTINUED: 38

Spears' Van turns onto the perimeter road and the Excursion * and the Caddy close fast on the gate, coming from the opposite direction. They're separated from the TSA van by a mesh security fence.

As the vehicles pass, Callen spots Spears at the wheel. *

CALLEN
Sam! The blue van!

SAM
Hang on! Kensi - stay close!

KENSI
Roger that!

Sam accelerates, swings the Excursion off the road and punches through the fence, the Caddy right behind.

In the TSA van, Spears reacts to the crash, sees the * Excursion and the Caddy closing fast. He accelerates, crashes through a secondary gate into...

39 EXT. AIRPORT - FREIGHT AREA - DAY 39

The TSA van speeds between rows of air freight containers.

The Excursion closes, the Caddy drawing alongside, one row across. The back doors of the TSA van suddenly swings open and two of the TERRORISTS open fire with handguns. Instead of swerving away, Sam swerves towards them, accelerating hard. He rams the back of the TSA van, throwing the gunmen to the floor.

Another hard hit from the Excursion and Spears loses control * crashing through several freight containers before slamming to a stop against a fence.

The Terrorists scramble from the back of the van and scatter, opening fire on the Excursion and the Caddy.

Both teams spill from their vehicles and return fire.

(NOTE: The following sequence will be written to suit the location.)

In a running gunfight, four of the Terrorists go down, a fifth is wounded and disarmed by Claire.

Callen and Paris pursue Spears, but he vanishes into the * terminal and all they find are his TSA coveralls.

40 EXT. FREIGHT YARD - DAY 40

A few minutes later, Callen and Paris rejoin the others. Airport Police are beginning to cordon off the area. Claire and Kensi guard the cuffed surviving terrorist, ARI HAMAL. Sam, Deeks and Dave are clearing the terrorists' weapons.

Hetty and Granger survey the scene as Callen and Paris join them.

GRANGER
Scorecard?

CALLEN
Four dead, one lightly wounded.

HETTY
Spears among them? *

CALLEN
Lost him in the terminal.

PARIS
We'll find him. *

GRANGER *
Don't count on it. He got this far.

Granger turns away.

41 INT. BULLPEN - NIGHT 41

Paris and her team sharing the bullpen with Callen and the others.

DAVE
What's in the box?

DEEKS
You should ask my partner that, not that she's going to tell you.

Dave turns to Kensi.

DAVE
So what's in the -

41 CONTINUED: 41

KENSI
I forgot his birthday. I felt so bad, I decided to give him something he's always wanted. More than anything else in the world.

Deeks blinks, caught by surprise.

DEEKS
Really?

DAVE
Cool. Claire gave me socks for my birthday. They gave me a rash.

CLAIRE
You already had the rash, Dave.

DAVE
But it got worse. They're warm socks though.

Deeks holds Kensi's gaze.

DEEKS
You really did that?

KENSI
Open the box and find out.

DEEKS
What if you got it wrong?
(beat)
I mean... it doesn't get any better than right now. I got what I've always wanted in a box. There's really no need to open it...

A flicker of a smile from Kensi.

KENSI
No, there's not.

A beat, then --

DAVE
It's not socks, is it?

Claire digs him in the ribs.

DAVE (cont'd)
What?

41 CONTINUED: (2) 41

Across the room, Paris hangs up the phone, breathes a sigh of relief.

CALLEN (O.S.)
Danny?

Claire turns to Callen. *

PARIS
They've taken him off the critical list.

CALLEN *
Good news. *
(beat) *
You're a man down.

PARIS
Couple of months, that's all.
(beat)
Better tell the team.

And she crosses to Dave and Claire as Sam clatters down the * stairs from ops. *

SAM *
Eric and Nell are checking *
cellphone calls with the NSA... we *
might have a lead on Spears within *
the hour. *
(beat) *
I want this guy. *

Callen gazes across at Hetty's office. She's on the phone. Granger stepping up into her office.

CALLEN *
You're not the only one... *

42 INT. HETTY'S OFFICE - NIGHT 42 *

Hetty hangs up the phone as Granger joins her.

GRANGER
Any word on Spears? *

HETTY
Eric and Nell are working on it...
(beat)
You weren't in San Francisco, Owen. You were in New York. On your way to Washington.

(CONTINUED)

42 CONTINUED: 42

Granger smiles, doesn't answer.

HETTY (cont'd)
You've seen his work before.

GRANGER
Shooter's got a name now. Or at least a face.

HETTY
Long story, is it?

GRANGER
Red team's a man down.

Hetty pushes a file across her desk. Granger opens it. Reacts.

GRANGER (cont'd)
Are you serious?

HETTY
It's about time they put the past behind them.

GRANGER
I hope you don't expect me to tell her.

HETTY
My decision. My job -
(she reacts)
Oh bugger. He's early.

Granger turns in his seat to see a man entering the bullpen. ROY QUAID, late 40s.

BACK WITH PARIS AND CALLEN

Sharing a laugh. And suddenly Paris' laughter dies as she sees Roy...

And a moment later, he sees her. The bullpen falls silent as everyone senses the rise in temperature. The tension is palpable.

PARIS
Roy.

ROY
Sorry to hear about Danny.

42 CONTINUED: (2) 42

PARIS
He's going to be okay.

ROY
Good.

An awkward moment, then Hetty steps in...

HETTY
'Evening, Roy.

ROY
Hetty.

HETTY
You're early.

Roy shrugs and we get the sense he's always early.

HETTY (cont'd)
Paris, Roy's going to be filling in until Danny's fit for duty.

Paris reacts. A long moment, then -- POW! She punches Roy in the face. Hard. *

And heads for the door.

Roy ruefully rubs his jaw. *

Granger winces.

And off Hetty, her will being tested, we...

FADE TO BLACK

HETTY'S VOICE
Well, that wasn't so bad, was it, Roy?

AND OVER BLACK

...TO BE CONTINUED