

Riptide

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Overview

Riptide[™] is the descendent of every action drama that grabs the front of your shirt, and forces you to think about what justifies betrayal. Betrayal of a country, of a way of life, the trust between a father and a daughter — a family. It's beautiful people with frayed and broken hearts, throwing punches and blowing stuff up, watching it burn, and then going home heavy with sorrow, to make sense of a life that threatens to end up in the same pile of ash.

Riptide is also an immigrant's story. What will an outsider do to pledge fealty to their new home? To survive? To assimilate? To remember where they came from?

A self-contained procedural, and a prestige, long arc, action-packed drama. It's sexy, shippable couples. It's teenagers you root for instead of tune out. It's a family. It's a young mother who won't stop until she's free from a life she never understood, even if she isn't sure who she loves or what waits for her on the other side. It's a father who walked away from a life he thought he would never miss, but now finds himself remembering the smell of the wharf and the heat of the sun. It's corruption. It's grief. It's an ass-kicking.

The Valdes family...

...immigrated from Cuba in the 1960s and settled in a deeply Anglo, small town in tidal Maryland. Set in 1993, when the world was shifting from analog to digital. When the notions of privacy and being alone in the world were still possible. On the edge of ushering in a decade of great prosperity and increased government transparency, and the end of our fight against communism and our reliance on shady CIA operatives.

Riptide patriarch, Raul Valdes, is a black ops dinosaur. A relic of the CIA's rigorous anti-Castro programs in Cuba, and the architect of his daughter's own descent into secretive government work.

He and Jeffrey -- his original recruiter, and de facto confessor/confidant -- are the Agency. They develop assets and take down targets at the behest of the shadowy forces still lingering in the halls of the CIA and FBI. They may be mercenaries. They may be patriots. When Raul's daughter, Sunny, comes home, and his wife dies, his dreams of Cuba start to form cracks in what was once a perfect operation.

Sunny Valdes, Raul's daughter, has been on the run for nearly five years after a failed mission in Oregon. Tied up with eco-terrorists, and too close to asset Tom, her inexperience as an agent and the powerful draw of the people she was meant to take down, leave her exposed, and the

Agency is unwilling to help her. Finally, after years dragging her family across the country, she is able to return home.

But there is a price to pay for her freedom, and it's a threat to her children, her young ward Phoenix, a child of the movement in Oregon, and her handsome, trusting husband, himself torn between his past values and his new family.

She knows nothing of her father's role in her own messy life, and is devastated by her brief reunion with her mother. In a marriage thrown together by passion and circumstance, with children to protect, and an increasingly complex relationship with Raul, Sunny's life on the run was easier than what she will reckon with after her homecoming.

The female anti-hero is here.

From Tony Soprano to Walter White, men were loved for being bad, but the time is ripe for a woman to use her family, her pain, her fight for survival, as motivation to dance with the devil.

Carrie Mathison, Elizabeth Jennings, Sarah Manning (and her Orphan Black "sisters") -- even Alicia Florrick have waded into dark waters, where their decisions for country, for family, for their own personal gain, leave them compromised.

Sunny Valdes will find her heart and her ethics at odds with doing the necessary thing time after time, and viewers will be torn by her love of Tom and her old flame Danny, as well as wanting her both to walk out on her controlling father, and stay by his side to continue his cheerless and dark legacy. There are no absolutes.

Structurally, each episode can stand alone, and will feature, in the JJ Abrams tradition, a big "bad" and a small "bad." The Big Bad will always be a part of the serialized arc. Whether it's the murky waters of the Agency, or the militant Flock -- eco-terrorists now tied to dangerous foreign governments -- or Castro's crackdown in the 1960s, each mission will connect back to this larger worldview of both the show, and the time. The Small Bad will focus on the character that has their back up against a wall every week -- while the Agency holds the line. It could be an old friend who isn't at all a friend, or a team of Brazilian enforcers with no mercy for pretty secret agents. It's always someone that needs to be taken care of by Sunny, and/or her fellow agents. This is where the action is rooted.

The emotional throughline of each episode is steeped in sorrow -- for Sunny's mother, for the life they all might have had, for a country that never was. It is reflected in their missions, their love, their futures. They cannot move without thinking of what might have been and how maybe this step, this day, will be different, will change their circumstances. And, of course, just when they think they are out, they are in deeper than before.

Flashbacks and a mysterious police interview will weave throughout multiple episodes, establishing the backstory of each character; and with the knowledge that Sunny gets brought into the interrogation room at some point, an underpinning of dread and thrum of anxiety.

Tapping a growing market.

Recent TV darling Jane the Virgin highlights the audience opportunity for a Latina-led hour-long show. And Riptide would cover more ground, with a Latina action hero in a prestige drama. While representing less than 2% of lead roles on television, Latinos' US population (17%+) and cultural influence continue to grow in America as the latest immigrant group to impact the fabric of this country.

Additionally, the thawing of political relations between Cuba and the US creates an opportunity to examine the complex journey and history of the two countries and their influence on one unique, struggling, striving family. Riptide continues to explore diversity on television, in the tradition of Shonda Rhimes, Jill Solloway and Jenji Kohan.

But more than just checking a box, or pulling a gun, Riptide is a chance to look at America itself. A chance to take one father, one daughter, one set of dreams, at a time when the old ways were being replaced by the shiny new version, and dissect that experience.

To intersect Raul's broken heart, with the burgeoning dreams of his grandchildren. How they change him. How his own dirty deeds have made him less a fighter for democracy, and more a man going through the motions, headed for his own destruction, and maybe his family's as well. How his son-in-law's own descent into the Agency life, reflects those same wants and losses. And what Sunny will do to free them all from the quagmire, and give them the life Raul dreamed of when he crossed the Strait of Florida in the dead of the night.

What follows is a brief description of the setting, a comprehensive description of the characters, and the first 12 episodes, with emphasis on the PILOT, and several others where major events open up the story.

Setting

A small, tidal town, nestled on the banks of tributaries from the Chesapeake Bay, with a history of building Baltimore Clippers and harvesting oysters.

St. Michael's, like most towns of its type, is for tourists, with its 2,000 residents living on low wages or commuting long distances to the big cities. The bay culture runs deep -- tossing crab pots, boating, sailing -- everyone knows their way around the water.

The Valdes family settled in St. Michael's when the local priest helped Anna and the kids escape Cuba. Raul never much cared for being around people once he left Havana, so they stayed put after he joined them, never considering a move to Miami or other destinations popular for Cubans. It was easier for him to do his work. The boats go in and out quietly. DC is close. They built a simple Cape Cod on a small piece of land with a nice view of the water. They even adjusted to the cold winters, and bracing winds.

It is a pretty, somewhat isolated town, despite its popularity with day trippers. The streets are clean, the homes well-kept and the beautiful views make it the kind of place that you might hold onto if you've been gone a long time. If you're missing home, the sound of the boats bumping the barnacled harbor, of the waves slapping the hulls, you'd hear that when you close your eyes at night, like you would remember the Malecon in Cuba, like you would remember your childhood launching off the dock before everything got too dark.

Characters

The Family

Sandra “Sunny” Valdes

Cuban American, 30-35, beautiful in that way that makes people stare, which has led to a variety of strange disguises in her current predicament. Raised in a town where the Hispanic population was non-existent, she's long enjoyed the role of outsider.

She's determined to keep her family safe, but her own complicated history with the government's dark arts threatens to pull them all under. Husband Tom also lives in the shadows, but he's devoted, and their three kids are pawns in everyone's game. Her mother's illness, and Sunny's yen for normalcy has brought her back home, where she must reckon with her father's checkered past, resume her 'good daughter' responsibilities, and settle her family once and for all. This trip homeward bound is where we begin our story.

Tom Zane

Dirty blond, 30, sturdy, tall, lumberjack type from the woods of Oregon. Handsome, but in every way his wife's physical opposite. Born to a blue collar family whose legacy was bad jobs at the

local paper mill. The environmental destruction he witnessed all his life, and his father's painful death, lead him to Oregon University and straight to the Green Freedom Front (GFF), and Sunny, who would change everything. Unrepentant (mostly) about his eco-warrior days, he keeps close counsel, and while in the grey about his wife's secrets, his connections to the movement aren't the distant memory he would have his family believe. The recent arrests of several GFF generals has taken the heat off of Tom and Sunny, and he finds himself settling down for the first time in his adult life, but choices will have to be made as Tom discovers who his wife really is, and what their run has actually been about.

Phoenix Elliot Zane

Pretty, awkward, artistic, 15. A happy loner, despite her strange circumstances. Phoenix has been with Tom and Sunny since her mother Marissa was killed in the blast at the SUV plant. Born in 1979 at an off-the-books home for unwed mothers, her birth was unregistered, her father a stranger. Self-taught, tucked away for most of her childhood, and known by few people, Phoenix isn't on the map. She doesn't exist for authorities, she's an orphan, and through no fault of her own, she's the most rogue member of her underground clan. Her entry into normalcy with Sunny's family is revelatory, until her world is turned upside down by the return of her presumed dead birth mother. Deeply loved and trusted by her 'adopted' family, her mother's return will push her to know more about who they really are.

Annie and Rafi Zane

A cafe con leche mix of their parents, the twins, 5, were born while Tom and Sunny were on the run and certainly weren't planned. Devoted to one another in that twin way, and that 'never had a home' way, they are thrilled to suddenly have grandparents, a bed and a school. Their identities and life have all been facilitated through back channels and dodgy dealings, but they are none the wiser. The least tainted of the bunch, they will be an anchor when Tom and Sunny want to throw in the towel.

Anna Olivera Valdes

Valdes matriarch. Early 60s. Anna facilitated her family's escape from Cuba through her relationship with Father Blackwell, and they settled in his parish in St. Michael's. She has had a content, but quiet life, always missing home, and never feeling very American. Devoutly Catholic, but with a blind eye towards her husband's erratic hours and secrecy -- perhaps because of her own well-guarded past involving Father Blackwell and the time she lived in St. Michael's without Raul. She was heartbroken when Sunny never came home, but even on her deathbed, she maintains her worldview with clarity, kindness, and devotion to her family. Her passing will devastate the Valdes clan, particularly Sunny, who is wracked with grief and regret.

Raul Valdes

The puppetmaster. Handsome, but worn in and worn out, 60, but strong as an ox. Usually spotted puttering in his garden, or avoiding conversation on the front porch, when he isn't working at the airport as head baggage handler. He loves 70s music and his old Ford pickup. Doesn't really work at the airport. Chief swinging dick at the Agency, which he and Jeffrey built after his escape/extraction from Cuba. Big fan of intimidation through garden shears. Knows everything -- except how to grieve his wife's death or talk to his son. Sunny admires him because she thinks he's a hardworking immigrant who did everything for his family, even if their relationship isn't so warm and friendly. She'll soon be disabused of this notion, which won't be pretty, but when you play at secrets and lies, shit happens.

Hank Valdes

Sunny's twin brother, closeted. Hank is an Army vet, who served in Desert Storm. He's now the fire captain in St. Michael's, and the town's most eligible bachelor, who spends his free weekends in Baltimore or DC cruising gay bars. No one knows his secret, least of all his conservative parents. Sunny's foil and best friend growing up. A troublemaker in highschool, but the town loved him anyway because he could win baseball games. Athletic, an adept boatman, handsome, and socially at ease. He is the most assimilated of the Valdes clan, and spends little time with his taciturn father. Sunny's return brings them all together again, leaving Hank on the lying end of the truth about his life.

Henry 'Tito' Olivera

Anna's father. Pushing 80, volatile, face like an Eastern Island moia, and a bit off his rocker, but not so much that he doesn't drop breadcrumbs for Sunny as she sorts out the family history. Cuba's version of Uncle Junior. Arrived on the Valdes doorstep via the Mariel boatlift from Cuba, where he was alternately connected and jailed. Beloved by Sunny and her brother, but distrusted by Raul, who sees his father-in-law's declining mental state and history of lashing out as a danger to the 'business.'

The Flock

GFF/The Flock

The Green Freedom Front (GFF) began as an environmental club at Oregon University, but eventually developed into the militant and rogue eco-terror organization The Flock. Sunny's first job for the Agency, and a home for Tom when he started college and wanted to fight the evil paper mill overlords, GFF is the beginning of it all. The Flock is not only responsible for the murder of several people at the logging company, and death of one of their own, they are also linked to even more radical eco groups in South America, and, unbeknownst to their original hippie warrior base, other terror fronts around the world who join them in their anti-government

crusade. While most of the group has left the country or gone underground, they remain connected through a web of other terror cells and continue to peddle their skills worldwide.

Marissa Elliot

Cropped hair, late 30s, white, overtly sexy, with the squirrely affect of someone who doesn't tell the truth. Marissa was presumed dead in the blast at the logging plant, which sent GFF, including Tom and Sunny, into the wind, and The Flock underground. She's also Phoenix's mother, and Tom's ex-lover. Her arrival is a turning point, jeopardizing the quiet 'normal' that Tom and Sunny have begun to establish for their kids, and exposing Phoenix to the cloudy morality of her adopted family. Marissa's attempted takedown of the Valdes-Zane's will cause a lasting ripple, and devastate Phoenix. It will also test Tom's resolve as the 'good guy' and bring out Raul's old Agency habits.

Miller Jones

Black, 30-35, almost a stud, but mostly a government wonk. Miller was a low-level GFF operative. Literally answered the phones and made copies at the club in college, but knew all the players and was close with Tom and Sunny. Particularly Sunny, who, despite other failures in Oregon, turned him into a valuable mole for the Agency. A suit in DC now, positioned with a powerful congressman, he did what he could to help them on the road, and they still rely on him for intel about other members of GFF. One of the few who didn't have to run, he has been a good friend and trusted confidante. He will find himself in a newly up-front position -- and not an entirely safe one -- now that Sunny and Tom are 'settled.'

The Foreman

A hulking, greying, pater familias of GFF, sixtysomething. He worked as a foreman at the papermill with Tom, and stayed underground while Tom was an eager GFF recruit. An early adopter of the eco-terror movement in the Pacific Northwest and a true believer, his computer savvy and recruitment skills, make him indispensable, even when he goes toe to toe with the new guard. An architect of GFF's transformation into The Flock, and international 'expansion,' he also serves as the group 'conscience,' reminding any wavering souls what they are fighting for.

The Agency

The Agency

Created as a black ops, unholy union of the FBI and CIA in the 60s, with Jeffrey and Raul as the yin and yang of recruitment, asset cultivation, missions and general badassery. They provide valuable intel and threat management assistance on communism, homegrown terrorism, or whatever 'ism' the government wants handled quietly. Their team is small, but their reach is

wide. Sunny's mission going sideways in Oregon was a dark mark on their otherwise impeccable record, and she was left treading water like a common criminal until it was safe -- and beneficial -- to bring her in. Connections from local police to high level government give them tremendous leeway, but nothing helps them manage the emotional blowback of Sunny's homecoming, or Raul's soft spot for Cuba.

Jeffrey Neill

A legend. A man who knows exactly who he is and how to do his job. Dark suits, silk ties, Mercedes, white, around 60, single. There's no pretending to be a man of the people for Jeffrey. There is softness for his female agents, and some curious boundary issues, but no weakness. He is a man who keeps his own governance entirely. He recruited Sunny, and has protected her -- and damaged her -- in ways yet to be revealed. He brings her home, and promises it will soon be over, but there is a heavy tax. His connection to Raul is decades old, and will prove an important linchpin in our story. Always assume Jeffrey has a silencer in the inside pocket of his Zegna suits.

Peyton Vaughn

If Olivia Pope had a younger, sportier sister, she'd be Peyton. Black, 27, on it. Great sneaker collection, and impeccable at field work. The handler Tom didn't know he had. She will be pivotal as he gets pulled deeper and deeper into Agency life. She knows all his secrets, particularly his dealings with The Flock and Marissa, and while she doesn't want to use that for leverage, she'll do what she must for missions. Another one of Jeffrey's proteges and very loyal to him.

Jim Savva

Big and fat, but a smooth dresser and neat freak, 40-45, with a savant's penchant for computer hackery. A necessary ally during missions, and a lifeline before smart phones and high speed internet. An Agency stalwart, comic relief, and the guy behind the desk that explains the stuff we don't understand.

The Town

Father John Blackwell

After the fall of Cuba, Father John brought Anna and the kids to St. Michaels, where his family has lived for a hundred years. Retired now, he remains close with Anna, and likes to hold court at the diner where he boasts about his nephew the priest. Seems to know Jeffrey.

Father Danny Blackwell

John's nephew, and Sunny's first love, 30-35. Slight, reserved, dark hair and eyes, always a day late on a shave. Danny's a priest because Sunny left and never came back, but he's still in love with her. Her return surprises him, and throws his faith into a tailspin. Distrustful and jealous of Tom, and angry at his uncle for his role, whatever it was, in all the Valdes secrecy. He will quickly find himself pulled into Sunny's world, risking his life -- body and soul.

Gina DeRosa Blackwell

Another fish out of water, she's a little bit Italian, but mostly New Jersey. A gum snapper, 40-50, Sunny's former babysitter, and facilitator of illicit cigarettes and sneaking out when Sunny was in high school. Married to Danny's older brother. A confidant for Sunny, a big sister, the source of Sunny's honed street-smarts, and a home away from home where no one expects anything from her.

Episodes

Pilot - Home

Summary: The Zane family, on the run for five years, find themselves welcomed back into the quiet and predictable hometown of our protagonist, Sunny. But what was a reach for normal family life, is anything but. Their peaceful new world is a cover for the overwhelming forces that nearly destroyed them, and still could. Sunny and husband Tom will be asked to fight new battles in an unfamiliar terrain within a far more sinister set of rules, and much higher stakes.

A happy family camping trip. Twins dancing in the firelight. A teenager reading with a head lamp. Parents having a beer around the fire. Casual conversation. It looks idyllic, but the strain is showing.

Phoenix, their teenage ward, reaches back for old memories to try and get away from the uncertainty of her situation.

Tom and Sunny work crappy jobs.

Cut to a police interview that's happening somewhere down the line...

"Is your name Sandra Valdes, also known as Sunny" "Yes" "Is it also Sunny Zane?" "Yes" "And Stella Vasquez?" Silence. "And Samantha Vargas" Silence. "And..."

It's evening at the campground and Sunny is kicking some pedo's ass in the dingy bathroom, because he was getting aggressive with Phoenix. Phoenix: "Where did you learn to fight like that? And when?" Silence. "Let's go." It's wheels up again for the Zanes, and with purpose. She didn't kill the guy in the bathroom and he'll be awake soon. Everyone piles in the Ford Taurus wagon they recently bought for \$300, one of countless cars they have bought and ditched. The nomadic life is standard operating procedure for them, but Sunny is fraying.

On the phone at a gas station phone booth. "I want to come in. I NEED to come in." Husband Tom strolls the gas station convenience store. Sees on the tiny TV behind the register that some of their former eco-warrior comrades, key members of The Flock, have been brought in, pulls his Mariners hat down low, and quickly pays. Wonders what it means for them. More heat or less...? The voice on the other end of Sunny's call, "We're bringing you in. You can come home. The Agency needs you. And Sunny, your mother... isn't well."

Home is a small Cape Cod near the water in St. Michael's, Md. Doesn't look much different than when Sunny was growing up, including the same ice from her father. They settle in a small cottage out back, where the kids are delighted to have beds. It's been a long 5 years.

Jeffrey, the voice on the phone, pays a visit to Sunny. The arrests of several generals from The Flock, GFF's hardliners, has created a power vacuum, and the Agency needs intel. He leaves. Sunny is uncomfortable. She looks around the waterside park for prying eyes. She doesn't know why it's safe now, and she doesn't think she'll like the answer.

Peyton starts to work on bringing Tom into Agency life, while Tom tries to see through his love for Sunny and understand what she's really up to. Sunny starts to look closer to home for answers about the five years she missed. But Jeffrey still has her on the hook, and that's the work that could cut her loose for good.

She drops in on Miller, an old friend, and handy congressional aide, and nearly tracks down some valuable intel. Ends up with a bad dude's arm against her throat. Peyton, Jeffrey's new girl, appears and they manage the situation. Sunny is happy to be alive, and finds out The Flock has gone to Brazil, and found some serious muscle to work with.

She returns home to a satisfied Jeffrey. "This is a good beginning." Sunny cares for her mother. Tom has taken a job tossing crab pots, but he knows something is up. Phoenix hears their angry whispers from her bedroom in the loft. Sunny distracts him with a steamy shower. The family settles into their new life.

Police interview: "Who is your father?" Sunny smiles. Blue steel. There's a knock at the door. Jeffrey.

Who ARE these people?

Ep. 2

The New Normal

Summary: Sunny's husband, Tom, is pulled deeper into the mysterious Agency which is the true source of Sunny's secret-agent past, her family's risky life on the run, and hopeful return to normal. Sunny is caught trying to keep Tom from the tempting agent's life while dealing with her mother's death and funeral.

Weeks later... Peyton has Tom right where she wants him. Teetering on the brink of betraying Sunny, who is barely around, and not sharing much, Peyton tells him who's she's really working for. Sort of. Sells him on unraveling Sunny's secrets and lies, promises she can give him a purpose, bring him into a life that offers a chance to do penance for Oregon. Tom is reeling. He knows Sunny is into something, and he wants desperately to shed his past mistakes, but this feels like a deal with the devil.

Peyton checks in with Jeffrey. Tom is finally on the brink of becoming the asset he was meant to be years before. This has been a long con and Jeffrey is pleased it may be paying off. Peyton gets a pat on the head for her efforts. Good girl.

Tom is out. "I'm leaving." He throws a few things in a bag and walks out. Sunny is angry. After everything they've been through and now he leaves. Tom: "I wasn't sure you'd notice." She lets him leave. Phoenix intercepts Tom at the car, looking for an explanation. "I just need to clear my head... Get a break from the Valdes universe. Sunny and I have some things to work out." Phoenix: "Wouldn't that be easier if you stayed?" "I'll be back. You can be sure." He gets in the car and is gone. She turns around to see Raul watching. Gives him a small wave.

Sunny is on the phone with Jeffrey, "What did you do? WHAT DID YOU DO?"

Peyton pays a visit. "He'll be back. I think he knows the stakes if he stays gone." This is a warning and a promise. Sunny: "He has no part in this. This has nothing to do with him." Peyton: "I think we both know that's not exactly true, Sunny." This hangs in the air a minute. "Tom is my husband. Not a pawn in Jeffrey's game. We've been running for our lives for five years and we won't be bullied by you or the Agency." A small sigh and a smile from Peyton, "Well. You're home now and you're safe. I think it's smart for you to remember that wasn't just luck." She leaves.

Anna is dying. Sunny's deathbed vigil is heartbreaking. "I need you to understand Mama, what you are to me. I thought of you every day I was gone. I'll think of you every day for the rest of my life." Anna pats Sunny's hand. She knows. She lingers and is visited by Hank and the grandkids. She and Rafi sing *Tiene Pinchito*, a Cuban nursery rhyme that she taught Sunny and Sunny sang with her kids. Raul and Anna hold hands and quietly talk. Father Danny visits with his uncle, Father John. Sunny is surprised and relieved to have Danny nearby. She cries

on his shoulder for a long time. It should be Tom that's here to console her, but he's stayed gone. Hank, Sunny, Danny and Gina drink on the porch, while Anna gets her last rites from her old friend John. Anna dies.

The house is quiet. The funeral home has taken the body. Gina has the kids. Everyone has gone. Sunny is as lonely as she's ever been. She had more on the road than she has now. She lays down on her mother's bed and sleeps.

Tom reappears at the funeral. He stands by Phoenix. Takes her hand. She wants no parts of him, and goes to stand by Raul. Loyalties are shifting. After the funeral, he approaches Sunny to apologize. She puts her hand up. Not today. Jeffrey is standing by his car and she breaks off to speak to him. A trip to Brazil is in her future. She returns to Tom and the kids.

Back in the police interview, the cop places a grainy enlargement of a blurry photo of Jeffrey on the table. 'Do you know this man?'

Back to Tom at the funeral. "Who is that?"

She makes eye contact with Jeffrey down the car line. Exhales.

"You'll know soon enough."

Ep. 3

She's Not Ours to Keep

Summary: Sunny and Tom's past and present collide when Marissa arrives to collect Phoenix. Presumed dead in the eco-terror fuck-up that sent Sunny and Tom on the run, and less than forthcoming about how she survived, Marissa's intentions are quickly discovered and they aren't about a mother and child reunion.

Things are still tense between Tom and Sunny. While Sunny is working an asset in Brazil, Peyton reminds Tom that the clock is ticking, and he must decide whether he will accept her offer of full disclosure for a 'position' at the Agency. Marissa, Phoenix's birth mother, and Tom and Sunny's once beloved friend, blows into town. Presumed dead in the logging company explosion, and a source of great guilt for the Zanes, Marissa is welcomed with relief and joy. For the first time, we get a flashback of what happened that day in Portland, and how it went wrong. As the Zanes prepare to say a heart-wrenching goodbye to Phoenix, the Agency gets word from Sunny's Brazilian connections, and Miller's local contacts, that Marisa is dangerous and they must quickly act to protect Phoenix and possibly, their lives. It's the first whiff that The Flock is a far greater risk to them, and much more dangerous than they thought.

Ep. 4

Limit Exposure

Sunny's brother Hank is threatened by a dangerous Marissa, confirming Sunny's fears about her sudden reappearance. Tom gets pulled deeper into the Agency, and fails his first assignment, leaving Sunny's father, Raul, to clean up the mess the way he does best.

Hank is banging on the door of the cottage. Apparently, the new proby at the firehouse intercepted an anonymous letter intended for the fire chief that exposes Hank's secret gay life. Sunny is quiet. Not sure how ready Hank is to tell her what's true and what isn't. "They... listed bars... gay bars... in Baltimore... I could lose my job. What do I do?" Sunny gently asks him if anyone else in town could corroborate the letter.

"Absolutely not."

"And he came to you with the letter, so I would just remind him of his position and laugh it off."

"Guy's an asshole anyway. Nobody likes him."

"See? And everyone loves you. Nothing to worry about. Maybe keep a low profile in the city for a bit..."

Hank sighs. "Of course." He leaves.

Hank is handled for now, but Sunny knows that as long as that proby has Hank's secret, life will be harder for her brother. Is it the fate of every Valdes to look over their shoulder for the rest of their lives? To carry a lie?

Sunny also knows it was Marissa that set up her brother. She's starting to pick them off. It's an old Flock strategy, one that she remembers from the bad old days, when GFF sank deeper into militancy and found a way to mollify any dissenters.

She sets a plan in motion to cover Hank's tracks in Baltimore and broadly talks to Tom about what's happening, without exposing Hank. Tom goes to Peyton. He's ready. Marissa is threatening his family. Peyton gives him the Jeffrey-approved download on his wife, on the Agency, on how dangerous Marissa is. Tom, against Sunny's very vocal objections, has been tasked with taking out Marissa. He agrees to do it, but can't. He puts her on a ferry and tells her, begs her, to never come back, hoping that their once very personal connection is enough to convince her. "If you come back, I WILL kill you." He tells Sunny it's taken care of.

The next day, Phoenix, none the wiser, waits on the porch for her mother to pick her up. Tom and Sunny know that she'll be devastated, but it has to be done this way. She can't know they had anything to do with her mother's disappearance.

The phone rings, Phoenix goes inside.

Marissa pulls up in old GMC Jimmy and steps out, walking toward the house. She was never going to stay gone. Raul has been trimming the hedges, and he approaches her with a significant set of garden shears by his side. “Get back in the truck.” She looks at him incredulously. His hand twitches on the shears. It takes little for Raul to assert his power. “Get back in the truck.” She realizes he’s serious, and she starts backing up. Raul: “I’ll drive.”

They drive off just as Phoenix comes out the front door. The garden shears are sitting by the edge of the driveway.

In a remote wooded area, they park the truck. Raul rolls down his window and smokes a cigarette while Marissa’s gets increasingly agitated. Her hand flexes on the door handle. He shakes his finger at her. ‘No, no.’ He steps out of the car, throws away his cigarette, pulls a gun out of his jacket, and kills Marissa through the open window. Jeffrey’s Mercedes pulls up and Raul gets in. He dispatches two cleaners to get rid of the body and the car. They drive off. “We have a Tom Zane ... problem.” Raul is quiet. This is the Agency.

Ep. 5

Spiritual Guidance

Summary: Phoenix copes with losing Marissa a second time, while Sunny tries to comfort her and understand what happened. A simple Agency assignment reveals a potential terror plot in Brazil, while Sunny’s renewed closeness with old flame Danny—now a priest at the local church—increases tension between her and Tom.

Tom’s mother comes to town. She’s a brittle, small, chain smoker. She finds the Valdes clan exotic, remarking on how dark-skinned her granddaughter is. She hasn’t seen any of them in over 5 years, and it’s a difficult, unhappy visit. Sunny and Tom try and comfort Phoenix who is devastated by Marissa’s disappearance and also trying to understand why/how she saw Marissa and Raul drive off together. She tries to talk to Sunny, who assures her she must have seen something else, but internally her spy senses are going crazy. Sunny starts to piece together some facts about her father and a confrontation is imminent. She also knows that Tom’s nascent role in the Agency is on shaky ground and she isn’t sure why. She approaches Peyton for answers, but comes up short. They work a job together at the Brazilian embassy in DC. We meet Jim Savva, whose tech wizardry helps the duo crack a safe that contains a detailed blueprint of the Itaipu Dam, which aligns with the Seven Falls intel Sunny got from her asset in Brazil.

A visit to Father Danny about Sunday school for the twins ratchets up the unrest between Tom and Sunny, as her chemistry with Danny is quickly revealed and the life she could have had sits uncomfortably between the trio.

Ep. 6

Game Changer

Summary: Sunny's pursuit of old contacts in the eco-terror group, The Flock, sends her to Brazil where she and Agency collaborator Peyton foil the destruction of a dam. Clues back at home shed light on Raul's secret life. Sunny is attacked in her home and kills her attacker in self-defense, with some unexpected help.

Police interview flash-forward:

"Who is your father Ms. Valdes?"

"My father is Raul Valdes. A baggage handler at National Airport."

Silence.

"Who is your father Ms. Valdes?"

"My father is Raul Valdes. A baggage handler at National Airport."

Silence. "You're from Cuba, right?"

"I'm from Maryland."

A heavy sigh from the police officers.

PO: "Well, I was born in Silver Spring, but my grandparents are both Italian, so I consider myself Italian. Isn't it like that with the Cubans?"

"I suppose."

"You're not much of a sharer, huh?"

Silence.

"Tell me about your father and Fidel Castro."

Sunny looks up at the detective. Tries to hide any surprise she has at the question.

"My father is a patriot."

Tom and Sunny agree to swap houses with Raul, so they have more space. Sunny's poking around her parents house reveals that Raul has had a mistress for at least a dozen years. Sunny is angry, but she knows this is only the tip of the iceberg.

Sunny gets closer to Seven Falls. They have contacts at the Brazilian embassy, and a network of American contacts who sound a lot like Sunny's pals at GFF. They plan to blow up the Itaipu Dam that has for decades been a source of disruption for the local villagers. The plight of the indigenous people shakes Sunny's resolve. This is how it all went wrong in Oregon... Mixed loyalties. Compromised morality. But Sunny wants out, more than anything, and this mission is a part of that deal. She and Peyton stop the explosion, and capture several key members of The Flock.

Sunny finds out that Tom has been in touch with his old friends more than she was aware, and the news of his own murky allegiances gets inside her head. On the way back to their plane home, The Flock creates a diversion and are able to escape.

Sunny returns to a snowy St. Michael's and confronts Tom about his secret relationship with The Flock. Tom suggests perhaps talking to her father about his allegiances, and her own secrets, before casting him out. He admits that he couldn't kill Marissa, and suggests she talk seriously to Phoenix about what she saw the day Marissa disappeared. While Tom takes the kids to school, Sunny sits with that a bit, piecing together old and new fragments of conversations she's had with her father all her life, and she begins to finally reckon with the mysteries that have shaped her entire existence.

While Sunny is in the shower someone breaks into the bathroom, she lunges at her attacker with Tom's straight blade, slicing his throat at the same time a shot rings out. She looks up and her father is at the bathroom door holding a gun. He tosses her a towel. 'Get dressed. I'll call Jeffrey.' He leaves. Sunny looks down at the dead man. It's a Flock henchmen she'd met in Brazil. Esteban something. She looks back at the doorway her father just emptied, and slowly steps out of the shower and into her new reality.

Ep. 7

In the Beginning There was Raul Valdes

Summary: Raul's road from mechanic in Havana to CIA asset to covert operations engineer, is explored, and he finally tells Sunny who he really is. She realizes Raul's decades of secretive work have directly led to the quicksand of her family's frantic and dangerous life.

Police interview flash-forward:

"How many people have you killed Ms. Valdes?"

"I don't kill people."

"You don't kill people?"

"No. I don't. Do you? You're the one with the gun and the weight of the American government behind you."

"What about your father?"

"What about my father? Baggage handlers do not have the weight of the American government behind them."

"What do you know about Marissa Elliott? Or a man named (check his file) Esteban Carvalho?"

Silence.

"The Brazilian government is concerned that one of their top special operatives may have gotten himself killed and they think your father may have something to do with that. Now why would a simple baggage handler know anything about that?"

Raul's Flashback...

Sun soaked Cuba, old cars, sixties fashion, the full Cuban vibe. A pair of legs is sticking out from under a classic vintage car. A pair of very nice mens' dress shoes nudge the legs. "Mr. Valdes?" A young, studly, relaxed Raul rolls out and looks up at a young, sweaty, overdressed Jeffrey. "They should tell the CIA to dress a little more ... local."

Sighs. "I have another job for you."

Present Day...

"Do you know how to clean up a dead body?"

Sunny stares back at her father in stunned silence.

"Do you??" She finally answers.

"We need a tarp and some leaf bags. Can you run to the shed?" Sunny keeps staring at her father. "Please?"

Sunny walks out.

Cuba...

Back in Cuba Raul did more than mill new parts out of old engines. He was part of an anti-Castro drugs-for-money rebel group sponsored by the CIA. He was reliable, well-connected and happy to fight the increasingly totalitarian Castro government. His missions involved getting drugs out of Cuba on fishing boats headed for Miami, and funneling that money back to his friends in the underground. The work was easy, because life in Cuba was still pretty swell if you knew the right people. As for the drugs, who was Raul to judge? If it was good enough for the Americans, it was good enough for him, and he knew Jeffrey was grooming him for something larger -- a fact he met with curiosity.

Sunny and Raul remove the dead man's wallet from his pants. "Esteban Carvalho. Does that mean anything to you?" Sunny haltingly explains that he seemed to be a link between the Seven Falls group and The Flock ex-pats in Brazil. "We'll have Jim run his name through the system." Sunny stares at her father, adjusting to the fact that he knows ... everything about the Agency.

They begin rolling the body up in the tarp.

"Who are you ...in the Agency?"

Raul considers his answer, and how much to finally share. "I'm mostly retired at this point."

"How long have you known Jeffrey?"

"Since I was a mechanic in Cuba. Since the beginning of (he gestures to the body) all this. Your mother came to St. Michael's with Father John after Cuba fell. She was pregnant with you and Hank. I stayed behind. I thought I could help, but I didn't meet you and your brother for almost 6 years."

"I remember..."

Young Raul is breathing hard. His back is against the wall. He is caught. Jeffrey kills the assailants. Raul helps him dispose of the body, the same way Sunny is helping him -- trade craft -- and he is safe... for the moment. His engine shop is now state run, and he must increasingly rely on Jeffrey and the help of the CIA to stay alive in Cuba. His connections have dried up with the state crack down. He is now being actively trained as an asset and spy for the CIA.

Sunny and Raul are rolling duct tape around the garbage bags to secure the body. "Like many Cubans I hoped I was wrong about Castro, but when I lost my business and saw friends disappear from one day to the next, I knew I had to leave. I hoped to help Alpha 66 free the imprisoned dissidents... The mission was a failure, but I was able to negotiate my own escape."

On a boat in the Florida Strait. It is dark, and there are men arguing in Spanish. The fishermen are angry at Alpha 66, an anti-Castro paramilitary group. Alpha 66 is trying to convince them that they are a part of a larger mission for freedom. They don't care. Raul intervenes, he knows several of the fishermen, and he knows this isn't going to work. Tells them they'll be welcomed as heroes in Cuba, and no harm will come to them. Negotiates his escape with Alpha 66. Hops on one of their speedboats and zips off into the night.

Sunny and Raul drag Esteban Carvalho to the back door, where Jeffrey is standing, smoking a cigarette.

'I pulled the car around.'

They put the body in the trunk, and it's driven away.

Sunny is scrubbing the bathroom floor.

"Did Mom know?"

"No. Every agent lies to their family. It's part of the job."

"Is the Agency actually a CIA/FBI task force?"

"Of a sort, yes."

"That you and Jeffrey operate?"

"Yes."

"And you do this because?"

"Why did *you* do it?"

Silence.

"I believe in democracy and freedom, Sunny. And telling the truth, believe it or not."

"So you remain a loyal dissident of Cuba?"

"I run the missions that are required. The situation in Cuba is complicated."

"Unbelievable... You're a mercenary."

"I help people--"

"YOU DIDN'T HELP ME!" Sunny is crying and angry.

"All these years, I thought I had failed, but you did this to me. You brought me into your sick club, and then abandoned me. Left me alone and afraid and running for my life. I abandoned my mother FOR YOU (she doubles over in anguish). I risked my children's lives FOR YOU. I thought, at least, that I was serving my country, but I was just your pawn. I still am!"

Sunny is sitting in a wet, messy puddle of blood and shower water. Raul is silent. They look up to see Tom at the door.

"Please go."

Raul leaves reluctantly, dropping his rubber gloves in the garbage bag. Tom lifts Sunny out of the mess on the floor and carries her to another bathroom, helps her undress and starts a bath. He cleans up the murder scene and meets her in the bedroom. She is sitting in the edge of the bed in her robe. He sits next to her.

"Phoenix was right... about seeing him with Marissa."

"I know."

"My entire life was a lie. Everything I believed about him was a lie.."

"He saved Phoenix."

Sunny looks up at him.

"I'm not saying he's a good person or that this isn't scary as hell, but if Marissa had taken Phee..." He lets that thought sink in.

"She'd be gone."

"She'd be gone."

Sunny rests her head on Tom's shoulder, and they're quiet.

Ep. 8

The Recruitment of Sunny Valdes

Summary: Sunny's recruitment as an idealistic college student contrasts sharply with her present-day attempts at normalcy in the wake of her attempted murder and Raul's revelations. The Agency continues to creep in and manage the lives and actions of the people she loves.

Flashback: Sunny is enjoying life as a typical college student away from home. She sits in the student union laughing and chatting with friends about current affairs. Today it's the Rajneeshee bioterror attack in Oregon, with one student arguing it wasn't a cult and another arguing it was all a ruse played by actors. They are joined by Dr. Ogden, their history professor -- a middle aged, hippie type. It's 1980s Jeffrey, undercover, but at this point Jeffrey doesn't mean anything to Sunny. She heads back to her dorm and is attacked on the quad, when an out of nowhere boot to the face takes out her assailant who runs off in fear. "Dr. Ogden... Thank you!" Sunny is shaken.... Dr. Ogden/Jeffrey convinces her not to file a police report -- her attacker was an Agency plant of course -- and they go for a cup of coffee. The recruitment has begun.

Back in current day St. Michael's, months have passed since the Esteban Carvalho clean up and an icy pall has settled on the Valdes/Zane compound with Sunny refusing to run missions, and Tom increasingly getting more involved with the Agency. Sunny takes solace in her children, who are enjoying their first summer vacation not on the run. Sunny spends time with Danny, Hank and Gina, essentially surrounding herself with the people that knew her before her life went underground. Raul and Sunny have managed Phoenix and she's let the issue with Marissa go, but it's a dangerous holding pattern that can't be sustained.

Ep. 9

The Papermill

Summary: While Sunny continues to refuse all missions, Tom redeems his reputation as a new operative in the Agency with a fact-finding trip back to his roots in the Pacific Northwest. An encounter with an old acquaintance draws blood, bonding Tom with mission partner Peyton, with whom he shares an ease not felt with Sunny in a long time.

While Sunny is still on an extended leave of absence, Tom has taken over most of her missions. Peyton has trained him well, and despite whiffing on Project Marissa, his physical strength and tech savvy -- he's training at Jim Savva's knee -- has reassured Jeffrey that he is valuable.

Miller continues to provide important inside information, and Tom finds out that one of The Flock has returned to Oregon, so off he goes.

Flashback: A teenage Tom is working the pulp vat in a papermill in Gardiner, OR. His older co-workers are asking him about his dad. He shrugs, says he doesn't know when he'll be back, doesn't want to talk... Tom's father, Raphael, aka Ralfie, is on his deathbed and Tom is arguing with him. He wants the papermill held responsible for his illness, but Ralfie is old school and loyal to the 'company.' Tom's mother sits back, with her cigarettes and coffee. She knows Ralfie will never sue and she has to get up every day and go to work at the mill, so it's better to just drop it. She'll get some insurance when Ralfie dies, which he does. Tom is angry. He sneaks into the papermill and starts a fire in the foreman's office. The fire is small and does little damage, and the foreman doesn't press charges. Just a grieving kid.

Present day: Tom finds The Flock 'office,' on the banks of the Smith River. It is a dilapidated trailer covered in satellites and other hacked together technology. Tom is able to break in and download the information he came for, at 1993 speed onto a floppy disk. He hears the thwack of an ax in the distance while he's working. It stops. He hurries. He hears footsteps. He hears wood being dropped on the wood pile. He looks around the small trailer for a place to hide. He turns around and is face to face with his old foreman. A grizzled, older version, made a bit savage by living in the woods. He's not too surprised to see Tom. They have a tense conversation. The Foreman isn't giving up much information about how he ended up on this side of operations, and he's holding an ax. He wants Tom's backpack and the intel he knows Tom took. They hit a standstill. Tom lunges for the ax and misses. The Foreman raises the ax above his head when they are both distracted by the sound of a boat outside. The Foreman quickly looks out the window when Tom grabs the ax, plunging it deep into The Foreman's leg. He runs. It's Peyton in the boat and they set off down the river with The Foreman screaming in pain behind them.

Peyton and Tom ditch the boat and hike to a campsite. They talk with ease about their childhoods and with a level of comfort that Tom hasn't had with Sunny since they returned to

civilization. They head back to Maryland and give Jim the download, which includes a detailed network of all The Flock agents still at large and their possible connections to rebel governments. Knowing this information puts them all in danger, Jeffrey pays Sunny a visit. It's time for a re-recruit.

Ep. 10

Parallel Missions

Summary: Sunny decides that to end this game, she needs to play it and win. Agreeing to help the Agency round up the violent leadership of The Flock once and for all, Sunny is pulled into a dangerous mission to Venezuela with Tom, which could be their last, while Raul goes off book with secret plans of his own.

Of course the Agency knows about The Foreman, aka Michael Cooper. While he was working to recruit Tom for The Flock, they were working to use Tom as an asset.

The Agency sends a team to the trailer in the woods, but it's all cleared out and Cooper is gone.

Sunny agrees to return to work after Jeffrey reminds her how much the newly acquired information puts her family in danger. She had agreed to finish the job when she came back to St. Michael's, and her vacation time is up.

The intel Tom gathered leads them to a covert operation aimed at destroying an oil refinery in Venezuela, and all agents are called in to work their assets and make a plan.

Meanwhile, after a series of shady phone calls in Spanish, Raul is on a business trip to parts unknown.

Phoenix continues to spend a lot of time with him, and is beginning to suspect that he is involved in something dangerous.

She follows him to the docks where he argues with a man she doesn't know (Jeffrey).

He leaves the next day.

Ep. 11

Sabotage

Summary: In the aftermath of Venezuela, Sunny and Tom finally breathe a sigh of relief. Letting his guard down, Tom is influenced by an opponent who used to be an ally. Tom's increasing

hesitation makes him sloppy and an Agency liability, leaving Sunny to try and hold together the shards of her family's tenuous life.

The mission to Venezuela is a success. They stop (most) of the explosion, and bring in the remaining Flock fugitives, including The Foreman. On the trip home, Tom is tasked with babysitting his old boss, who uses this opportunity to get inside Tom's head. Calls him a company man. A shell. A pawn. Reminds him of who he used to be... The boy in Oregon who wanted to change the world.

After a few days of calm back at home, Tom confesses to Sunny that he made a misstep joining the Agency. It's not who he wants to be. At first, he was excited to be useful and wanted to be a part of the family, but he doesn't like who he is anymore. This isn't his life.

"You want to be a terrorist like that old man from the papermill?"

"He's no worse than your father. And certainly no worse than Jeffrey."

Sunny knows this is probably true.

"I don't want to be a terrorist, but I'm nobody's performing monkey."

Tom is making Sunny nervous. He knows too much, he was recruited too quickly... Sunny reminds him that the Agency got them off the road, and keeps their children safe. She is angry at the manipulation of her life, but she is also unwilling to put her father or family in any danger.

He makes a soft sell about going back on the road -- leaving St. Michael's -- but Sunny hedges. She doesn't want to up-end the kids anymore and... her father. She can't leave him.

Tom half-heartedly reassures her -- he'll just go back to tossing crab pots, he's not going to make trouble. Sunny's spy sense is on high alert, but her relief wins out and she considers the conversation closed for now.

Frustrated that Sunny reverted to company loyalty, just like his father always did, Tom makes a catastrophic mistake and turns to Peyton with his frustrations, who despite her growing feelings for Tom, takes his tale of woe straight to Jeffrey.

Not good, Tom.

Ep. 12

Run, Sunny, Run.

Summary: Now that she's met her obligations to the Agency, Sunny considers her future.

Coming to terms with her old, lingering feelings for Danny is cut short when they are both nearly killed. Raul's protection saves them but puts him in the hospital, where his deepest fears surface

from years of black ops work. He tearfully, forcefully instructs Sunny to "RUN!" But before she can even pack a bag, Phoenix and Tom are taken, and her father's words become life or death.

Sunny is done.

Her deal with Jeffrey is over and she's free. The Tom situation is still pinging her periodically, but she considers it neutralized for now.

She contemplates the rest of her life.

While flipping through the channels she hears about the failed Maleconazo Freedom Uprising in Cuba, and knows immediately that her father is involved. She considers speaking to Jeffrey, but deflects the instinct. Raul can take care of himself and the Agency isn't her problem anymore.

Out by the river flats, she and Danny reminisce. They take a walk in the tall reeds, both of them knowing that they are perilously close to getting too close. Their fingers graze as they walk beside one another. Danny takes her hand, kisses it, pulls her closer... "Danny... I..." They hear a third person in the reeds, then a fourth, but neither can see what's going on. The reeds reach over their heads. They turn in every direction to try and see what's happening. Shots ring out. Danny is hit in the shoulder. Sunny pulls her gun from her pant leg and swings around, nearly shooting her father, who shoots over her shoulder, killing the gunmen who had shot Danny.

"That's the second time you've saved my life."

"Actually, it's been more than twice..."

Raul slumps to the ground. He's been shot in the chest.

"HELLLP! HELLLLLP!" Sunny screams into the emptiness.

Sunny is in the police interview we've seen all season.

"Who was the man killed at the flats today?"

"I've told you a dozen times. I don't know."

"What were you and Danny Blackwell doing out there?"

Silence.

"Wasn't it Danny Blackwell's uncle that brought your family to St. Michael's from Cuba?"

Silence.

"For such a small town, St. Michael's has a lot of people that are from Cuba or have gone to Cuba. Don't you think that's strange?"

She reaches across and takes Marlon's hand. He starts to pull away instinctively, she holds on, turns his wrist to read his watch.

"My lawyer is here."

There's a knock at the door and Jeffrey walks in.

"Hello Ed."

Sunny leaves Jeffrey to do his thing and she heads to the hospital. Danny is in surgery, but will recover. She goes to her father's room. Talks to the doctors and nurses, who eventually clear out. She smiles at her father with tears in her eyes. Wants to say something about how it felt to nearly lose him, but he pulls her close. "Run, Sunny. RUN."

Startled by the look in Raul's eyes, Sunny doesn't ask any questions. She leaves the hospital in a hurry.

Sunny goes home to find her dog lying dead in the yard and her house turned upside down. The twins are huddled in the closet.

"They took Daddy and Phoenix. With a gun!"

Sunny calls Peyton, who tearfully fears it was the Agency that took them. Sunny's head is spinning. Who has her family? What did her father mean?

In desperation, she leaves Rafi and Annie with Gina, and sets out to find Tom and Phoenix and stop whatever or whoever has terrified her father for the first time in his life.

END OF FIRST SEASON