

RUBICON

"The Truth Will Out"

Episode #107/256

Written by

Eliza Clark

Directed by

Alik Sakharov

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RUBICON

107'256

CAST LIST

WILL TRAVERS.....JAMES BADGE DALE
KALE INGRAM.....ARLISS HOWARD
MAGGIE YOUNG.....JESSICA COLLINS
MILES FIEDLER.....DALLAS ROBERTS
GRANT TEST.....CHRISTOPHER EVAN WELCH
TANYA MACGAFFIN.....LAUREN HODGES
KATHERINE RHUMOR.....MIRANDA RICHARDSON

DANI.....ANNIE PARISSÉ
HERNANDEZ
CREEPY POLICE OFFICER.....JOE FORBRICH
TRUXTON SPANGLER.....MICHAEL CRISTOFER
AGENT CARSON.....TODD WEEKS
JIM SLAUSON.....JULIAN GAMBLE
MOONEY.....JAMES SAITO
ERIN.....AMANDA WARREN
BUG SWEEPER #1.....MIKE DISALVO
JULIA HARWELL.....NATALIE GOLD
DAVID HADAS (VO).....PETER GERETY
ED BANCROFT (VO).....ROGER ROBINSON

OMITTED

WARREN JONES.....MARK LOTITO

RUBICON

107'256

LOCATION/SET LIST

INTERIORS

AMERICAN POLICY INSTITUTE

ENTRY

BULLPEN OUTSIDE WILL'S OFFICE

WILL'S OFFICE

TANYA'S OFFICE

MILES' OFFICE

CONFERENCE ROOM

LADIES' BATHROOM

TRUXTON SPANGLER'S OFFICE

OUTSIDE TRUXTON'S OFFICE

ELEVATOR

MOONEY'S POLYGRAPH ROOM/KALE'S OFFICE

ERIN'S POLYGRAPH ROOM/WILL'S OLD OFFICE

CAFETERIA

RHUMOR ESTATE

UPSTAIRS HALLWAY/STAIRCASE

MASTER BEDROOM

CLOSET

LIVING ROOM

FOYER

TOM'S STUDY

WILL'S APARTMENT

CORNER BODEGA

EXTERIORS

AMERICAN POLICY INSTITUTE

RHUMOR ESTATE

Michael Herlihy

TEASER

1 INT. LIVING ROOM - RHUMOR ESTATE - NIGHT 1

It's after midnight. KATHERINE RHUMOR can't sleep. She sits on the floor surrounded by documents and files about Atlas MacDowell. Katherine sips a glass of red wine and regards a PHOTOGRAPH OF A SMILING TOM WEARING AN ATLAS MACDOWELL SWEATSHIRT. *

This room is lived in - a pillow tossed haphazardly on the arm of the couch. *

A CREAKY FLOORBOARD echoes down the hallway as if someone is tiptoeing somewhere in the depths of the house.

Katherine is spooked, but tries not to let her fear get the best of her. She glances over her shoulder, turns back to her reading. *

A WINDOW SLAMS shut.

Katherine stands up cautiously, telling herself it could be the wind... *

2 INT. UPSTAIRS HALLWAY/STAIRCASE - RHUMOR ESTATE - NIGHT 2

Katherine tiptoes toward the staircase, walking lightly, listening to the sounds of the house.

She reaches the staircase, about to descend. But suddenly, there are VOICES downstairs.

Katherine, terrified, turns and runs away from the voices and footsteps -- *

3 OMITTED 3

4 INT. CLOSET - RHUMOR ESTATE - NIGHT 4

Katherine runs into the closet, and pushes her way to the back towards the cove where Tom's suits are hanging. She turns, keeps her eyes on the crack of light under the closet door. *

We HEAR someone BEYOND THE DOOR as we stay on Katherine in the closet and hear FOOTSTEPS, KNICK KNACKS CLINK. A shadow passes over the crack of light under the door. *

(CONTINUED)

A stray shaft of light illuminates Katherine's terrified face *
hiding in the dark. *

VOICE (O.S.)
(whispered)
Over here.

While we listen to the sounds of a methodical home invasion,
Katherine eyes the contents of Tom's closet:

A rack of carefully color-coded ties.

Another rack of perfectly vertical belts hanging from it. *

Tom's beautiful suits pressed and ready. *

A perfect line of shiny, black shoes that Tom will never wear *
again.

The sounds of the break-in continue like rats scratching in
the walls, as the closet closes in around Katherine.

Off Katherine's face --

CUT TO BLACK.

END OF TEASER

Michael Herlihy

ACT ONE

5 INT. WILL'S APARTMENT - NIGHT (3:30AM) 5

It is dark. Will lies on his side on the couch staring at an outlet on the wall - one of the places where a bug is hidden. His eyes move up the wall to the smoke alarm - another hidden bug - and over to his telephone - another hidden bug.

Will can't sleep. Like a virus, these listening devices have invaded his life. Will has documents spread out in concentric circles on the floor around him. He has been working all night. Will sits up. Though it's the middle of the night, he needs to know if the owl figurine he was staring at in his office at the end of Episode 106 is bugged (as he imagines it is).

Will won't be sleeping tonight. He pulls on a sweater.

6 INT. CORNER BODEGA - NIGHT 6

A dingy corner bodega with florescent lighting and barely audible pop music. Will, the only customer, still groggy, grabs a granola bar and approaches the deli counter.

WILL

Can I get a coffee?

WOMAN'S VOICE

You're out late.

Will turns to see the pretty woman he's seen from the window of his apartment. This is DANI, 27. There is paint on her jeans and she's wearing a bulky sweater with her hair tied back in a ponytail. Even buying milk in a bodega at four in the morning, she is unmistakably beautiful.

DANI (CONT'D)

'Cause it's four in the morning.

WILL

I'm on my way to work.

DANI

What are you, a firefighter?

Will smiles politely. The DELI GUY hands Will his coffee.

WILL

Thanks.

(CONTINUED)

Will walks to the register. Dani follows him.

DANI

I'm Danielle. Dani. Not that you asked, but I could tell you were wondering.

WILL

Will.

DANI

Hmm. From my apartment you looked like a Henry.

Will pays, gets his change. Will exits.

DANI (CONT'D)

Guess I'll see you through the window.

A7 INT. API ENTRY - NIGHT

A7

Will enters through security, relinquishes his cell phone, nods hello to the UNSMILING NIGHT GUARD, keeps his head down, and quickens his pace. He's on a mission.

B7 INT. BULLPEN/WILL'S OFFICE - API - NIGHT

B7

Will walks down the empty hallway reading a file and ducks into his office. He shuts the door behind him, draws the shades, and puts down his messenger bag and the file.

CLOSE ON THE PAPERS: Will has been reading about Atlas MacDowell.

Will picks up the owl figurine he was eyeing at the end of Episode 106. A DOOR OPENS AND CLOSSES at the end of the hallway. Will works quickly. He pulls a screwdriver out of his messenger bag and begins prying off the base of the figurine. It finally comes loose, and Will reaches inside. He pulls out a small, black BUGGING DEVICE, the size of a dime. Will sits back in his chair, satisfied with himself for finding it. And then he realizes what this means. Nowhere he ever goes is safe.

He begins putting the bug back in the figurine.

C7 EXT. RHUMOR ESTATE - NIGHT C7

With lights swirling, two cop cars are parked outside the Rhumor estate. One more cop car and an unmarked car pull up.

7 INT. FOYER - RHUMOR ESTATE - NIGHT 7

Cops swarm the Rhumor home. When break-ins happen in wealthy neighborhoods...

8 INT. MASTER BEDROOM - RHUMOR ESTATE - NIGHT 8

Nothing is out of place. The bed is made, every drawer is shut and uniform, not even a footprint on the rug. It's as if the break-in never took place. Katherine speaks with a police officer, HERNANDEZ, mid-thirties.

HERNANDEZ

Can you tell me what's missing?

KATHERINE

I don't know.

HERNANDEZ

Jewelry or electronics?

KATHERINE

Everything's here.

HERNANDEZ

What about downstairs?

KATHERINE

They didn't take anything.

Hernandez shares a small look with another police officer, which Katherine notices.

HERNANDEZ

You're certain they were in this room? You heard them?

KATHERINE

Of course. Two or maybe three of them.

Katherine makes eye contact with a CREEPY POLICE OFFICER who is standing by the fireplace. He does not look away. He smiles just slightly at her. His gaze makes her uneasy.

(CONTINUED)

HERNANDEZ

Sometimes in these large houses, in
the middle of the night, you can
hear things - an animal or...

Katherine turns back to Hernandez.

KATHERINE

I didn't call the police because of
an animal, Officer.

HERNANDEZ

Mrs. Rhumor, I'll give you my card.
We'd be happy to file a report if
you find that anything's missing.
In the meantime, is there someone
we could call for you? Someone you
could stay with?

KATHERINE

(emphatic)

There were men in my house. They
were looking for something.

Katherine turns back to the doorway, but the man is gone.

9-11 OMITTED

9-11

12 EXT. API - DAY

12

GRANT TEST juggles a thermos, a briefcase, and his cell phone
on his way into API. He's on the phone with his wife.

GRANT

...Because my job is important.

(pause)

I didn't say it wasn't.

(pause)

I thought Magda was gonna tape the
thing.

(pause)

Lisa, I can't leave in the middle
of the day. I know what I said.

(pause)

Because sometimes I make decisions
that save peoples' lives.

(pause)

I said sometimes.

13

INT. API ENTRY - DAY

13

Grant enters API and continues talking while a SECURITY GUARD * impatiently holds out a plastic bin intended for Grant's cell phone.

GRANT (CONT'D)
Yeah, I'll be there.
(pause)
Yes. Jesus, Lisa. I said it,
didn't I? See you at one.

Grant hangs up and places his cell phone in the bin.

GRANT (CONT'D)
Good morning. *

14

INT. HALLWAY - API - DAY

14

Grant walks toward his office, spilling a little coffee on his shirt. MILES FIEDLER, in a manic state, catches up to him.

MILES
Do you have eight fifty-six?

GRANT
Morning.

MILES
Do you?

GRANT
You were the last one with it.

MILES
Damn it.

GRANT
You lost a classified file?

MILES
It's not lost. It's... somewhere.

GRANT
This is why we have protocol.
Because you are incapable of not
losing things.

TANYA MACGAFFIN walks toward her office, hung-over and looking a bit bedraggled.

(CONTINUED)

14

CONTINUED:

14

GRANT (CONT'D)
Feeling a little light sensitive? *

TANYA
Bite me.

GRANT
As inviting as that sounds...

Miles leaves Grant and follows Tanya.

15

INT. TANYA'S OFFICE - API - DAY

15

Tanya enters her office. Miles is close behind.

MILES
Do you have eight fifty-six?

TANYA
Eight fifty-six of what?

MILES
The file. Do you have File XJ9
dash 856?

TANYA
I just got here. Can I sit?

Will knocks on the window. *

WILL
Five minutes.

16

INT. MILES' OFFICE - API - DAY

16

Miles shuts the door and begins taking documents out of his briefcase and spreading them out on the floor looking for the missing file. He is frantic, terrified, and starting to wonder if he left classified documents with pertinent information about national security in a New York City taxi cab. *

17

INT. CONFERENCE ROOM - API - DAY

17

Grant and Tanya sit in the conference room. Will enters. *

WILL
Where are we with the guests from
the wedding?

(CONTINUED)

GRANT

Miles flagged a woman named Tanaz
Sahar.

Grant places a photograph of Tanaz on the table.

GRANT (CONT'D)

We got some background on her in
the overnight. She runs the Afghan
Rehabilitation Foundation. We
looked at this NGO a couple weeks
ago, decided it was clean. They've
got ties to a handful of local
warlords, but they publicly
denounced the Taliban. When Tanaz
showed up at the wedding, we took
another look. Turns out our friend
George...

*
*
*
*
*
*

Miles enters, flustered.

WILL

Thank you for joining us.

MILES

Sorry.

GRANT

Turns out our friend George has
funneled over a million dollars...

*
*

MILES

(unable to contain his
nerves)

Will, I need to talk to you.

*
*
*
*

GRANT

Miles, I'm giving a presentation.
(beat)

George has funneled over a million
dollars into her NGO, all in micro-
donations, two thousand dollars and
below, unlike his big splashy
donations to Unicef and Greenpeace.
Which suggests that George would
like to keep his ties to Tanaz off
radar.

*
*
*
*
*
*

18 EXT. API - SIMULTANEOUS 18

Three unmarked vans pull up outside of the API building. They screech to a halt, the doors open, and a swarm of FBI agents stomp out onto the pavement.

19 INT. CONFERENCE ROOM - API - SIMULTANEOUS 19

Will, Miles, Tanya, and Grant are still oblivious to the impending arrival of the FBI agents.

WILL

So if George is funding Tanaz's NGO, what exactly does this organization do?

TANYA

They rebuild schools, hospitals, and potentially fund terrorism, which is one of the best ways I can think of to rebuild a nation overrun with terrorists.

WILL

Miles, how does Tanaz know George?

Miles' anxiety builds. He doesn't hear Will.

WILL (CONT'D)

Miles?

MILES

Sorry. What?

GRANT

(covering for him)

She could be a friend of the family.

TANYA

I love to give thousands of small donations to all my family friends.

An ALARM sounds. Miles nearly jumps out of his chair. Five *
MEN IN SUITS rush past the conference room. *

GRANT

What's that?

*

(CONTINUED)

19

CONTINUED:

19

MAGGIE YOUNG enters. *

MAGGIE

Will, Spangler wants to see you in his office.

Will exits. Tanya, Grant, and Miles begin collecting their files. As they move to the door, they are stopped by a taciturn FBI agent, AGENT CARSON, who blocks the doorway. *

AGENT CARSON

Please remain in the conference room.

TANYA

What's going on?

AGENT CARSON

Step back, ma'am. API is now under an FBI Security lockdown.

The loudspeaker crackles as an announcement blares through the building. *

FBI AGENT (V.O.) *

May I have your attention please. */

20

INT. BULLPEN - API - DAY

20

FBI Agents swarm the bullpen as the announcement continues. *

FBI AGENT (V.O.) (CONT'D) *

This building is under lockdown. We ask that all teams remain quarantined in their conference rooms. All classified material must be relinquished to the FBI for the duration of our investigation. *

JIM SLAUSON, the head of the FBI investigation, marches with a team of agents down the hallway. It is clear from the wide berth he is given that this is the man in charge, a man to fear.

21

INT. CONFERENCE ROOM - API - DAY

21

Miles, Tanya, Grant, and Maggie sit in the conference room. Miles is agitated. Tanya and Grant try to make the best of it. Maggie stays quiet. The door to the conference room remains open, but Agent Carson is posted at the door. *

(CONTINUED)

An FBI agent removes the team's classified files from the room. They are listening to the announcement over the loudspeaker.

*
*

FBI AGENT (V.O.) (CONT'D)
Until further notice, all work must
cease.

*
*

Grant pleads with Agent Carson.

GRANT
Excuse me? I need to use a phone
for a second.

AGENT CARSON
No phones.

GRANT
Well, I just need to call my wife.
You can monitor me if you want.

AGENT CARSON
No phones, Sir.

GRANT
My daughter's school play is at
three, she's playing an asparagus,
I promised I'd be there...

AGENT CARSON
This is a lockdown, Sir. No calls.
No computers. No one goes in or
out.

GRANT
Then can you call her?

Agent Carson stares at Grant who retreats into the room.

Through the conference room door, the team watches as MOONEY,
an overweight, gray-haired man with too-tight pants walks by,
followed by ERIN, African-American, attractive, pantsuit.

TANYA
Who are they?

GRANT
Polygraphers.

Tanya's face falls.

21

CONTINUED: (2)

21

TANYA

We're gonna get poly-ed? All of us?

MILES

Not so much fun anymore, is it?

Tanya covers/recovers and approaches Agent Carson.

TANYA

Can I use the bathroom or is that not allowed either?

Off Agent Carson's displeased face --

22

INT. LADIES' BATHROOM - API - DAY

22

A female FBI AGENT ushers Tanya in.

Tanya locks herself in a stall. For all of her bravado, Tanya is on edge. She fumbles through her pockets, finds a film canister, opens it, shakes a couple of Percocets into her hand. *

Tanya knows she shouldn't take them. But she does. Dry swallow. Gulp. Flushing the toilet, she takes a deep breath, and exits the stall.

23

INT. TRUXTON SPANGLER'S OFFICE - API - DAY

23

Will enters. TRUXTON SPANGLER is addressing the other TEAM LEADERS. KALE INGRAM stands next to Jim Slauson, a contemporary and rival of Truxton's.

TRUXTON

After each team member is polygraphed they will be sent down to the cafeteria and kept separate from those who have yet to be run through the blender. Come on in, Will. Have a seat.

Will sits.

TRUXTON (CONT'D)

The FBI has determined that there is a leak inside API. An idea which I, based on my career long interaction with the FBI, have determined is full of shit. *

(CONTINUED)

SLAUSON

I hope, for your sake, you're right.

Slauson exits.

TRUXTON

(to the team leaders)

I know you all barely know each other. We like to keep it that way. But over the next couple of hours, keep in mind that you are, in fact, a team, you work in the service of this country...

Will surveys the contents of Truxton's desk. Will's eyes land on a paperweight on Truxton's desk. The inscription reads: HAPPY HOLIDAYS - 2007 - ATLAS MACDOWELL. *

TRUXTON (CONT'D)

The work we do is important and we will not be distracted by a bureau that couldn't find a mole if it was in a cardboard box on their doorstep. Go back to your people. Don't make me look bad.

The team leaders start to shuffle out. Will's eyes stay locked on the Atlas paperweight. Truxton notices this.

TRUXTON (CONT'D)

Will?

Will looks up. Truxton reaches across the desk in front of the paperweight and grabs a file that was lying on the desk.

TRUXTON (CONT'D)

Everything okay?

Will watches as Truxton places the file in a cabinet, locks it, and places the keys back in his desk drawer.

WILL

Yes.

TRUXTON

Good.

Kale exits. Will follows him, wondering what the hell was in that file that Truxton didn't want him to see.

25 INT. HALLWAY OUTSIDE TRUXTON'S OFFICE/ELEVATOR - API - DAY 25

Will exits Truxton's office. Kale inserts his key into the elevator, waits. The door opens and Kale gets on. Will steps in after him.

Will and Kale ride slowly downward.

WILL

You were right. There's a bug in my office.

KALE

Not here. Not today.

WILL

Who put it there?

KALE

Go back to your team, Will. Sit tight and don't do anything stupid.

WILL

Spangler's got a paperweight from Atlas MacDowell. Atlas hired Edward Roy.

Kale is again silent.

WILL (CONT'D)

(insistent)

Who are we working for?

The elevator door opens. Kale gets off the elevator. Off Will's face -

CUT TO BLACK.

END OF ACT ONE

ACT TWO

26 INT. CLOSET/MASTER BEDROOM - RHUMOR ESTATE - DAY 26

Katherine sweeps an enormous stack of clothes out of the closet and dumps it on the bed. After spending the night in Tom's closet, she wants to get rid of every reminder of him. Suddenly, she hears -

O.S. SCRAPE-THUMP.... Katherine goes rigid. Her breath shallows. O.S. BUMP... SCRAPE.....

Katherine listens. The muffled noises are from outside the window. SCRAPE-SCRAPE....

Katherine eases toward the window. Toward the noises. Her fear red-ines. She leans forward to peer out the window...

Right there inches below the ledge is a SMILING MAN ON A LADDER. Katherine jumps back.

Katherine sees that the man is pulling encroaching strands of vine off the side of the house and scraping off the residue. He is just one of the gardener's workmen.

On Katherine. Relieved but far from at ease.

27 INT. MOONEY'S POLYGRAPH ROOM/KALE'S OFFICE - API - DAY 27

Kale is hooked up to a polygraph machine and sits across the table from Mooney, a man whose sense of humor was swallowed by his gut a long time ago.

KALE

You know, if there's an attack and my guys are sitting around staring at each other, that'll be on you.

MOONEY

Please try to relax.

KALE

When I was in ops, I watched three different KGB agents beat the polygraph.

MOONEY

They must not have had a very skilled polygrapher.

(CONTINUED)

KALE

And I suppose that you are a very skilled polygrapher.

MOONEY

We can wait until you're relaxed.

KALE

I'm always relaxed. I have a resting heart rate of forty-six beats per minute.

*
*
*

Miles stares miserably out the window of the conference room. Tanya and Grant make small talk as Maggie looks on. They try to conceal their anxiety, but they are all nervous as hell.

GRANT

My wife is going to eviscerate me. She's going to tell our children we're going for a drive and Thelma and Louise me off a cliff.

TANYA

She sounds lovely.

GRANT

No, well, she is, actually. She's great.

TANYA

Convincing. So who do we think is behind the leak? No way it's the Russians.

GRANT

Chinese, maybe.

TANYA

Too easy. Saudis? We've got a couple translators who look like they might be willing to sell info to the highest bidder.

GRANT

That's racist.

TANYA

I was talking about Benji, actually, and he's a white dude from Cincinnati, so maybe you're the racist. What about Iran? That would not be awesome.

MILES

It could be anyone.

TANYA

He speaks.

MILES

Anyone is scarier than Iran. Anyone is scarier than China, or Saudi Arabia, or Russia. Because those places have governments we understand, and anyone could be some guy with a pipe bomb in the middle of the New York City subway while your kids are on their way to school.

GRANT

Jesus, Miles.

Miles returns to his silence. After a beat --

TANYA

Do we have travel records for Tanaz? This chick has got to be funding something evil through her organization, right? If we could see who she's been meeting with...

GRANT

Security took everything.

TANYA

So we're just supposed to sit here?

MILES

Get used to it.

Will enters.

WILL

What's wrong with Miles?

TANYA

He's the leak.

MILES

She's kidding. I'm fine.

Agent Carson appears at the door.

AGENT CARSON

Margaret Young?

Maggie gives Will a nervous glance.

WILL

You'll do great. Just tell the truth.

GRANT

(to Agent Carson)

Look, sir, if you could just call my wife for me. Or send her an e-mail?

Maggie follows Agent Carson, who ignores Grant entirely.

Kale is in the middle of his polygraph. Mooney is sweating.

KALE

Are you sweating?

MOONEY

In the last five years, have you been sexually involved with any foreign nationals?

KALE

I'm sure I have. It's been a really good five years. *

MOONEY

A man? *

KALE

How many of these things have we done, Mooney? *

(beat) *

What's next? You'll ask me if I've cheated, or slept with a prostitute, or taken illegal drugs. *

I can assure you there's nothing I'm embarrassed or ashamed of, so I can't be blackmailed into leaking classified information. *

(MORE) *

KALE (CONT'D)

I take this work very seriously and
I don't lie. If you insist on
conducting this exam, at least do
me the courtesy of acknowledging
that we're both wasting our time.

*
*

Mooney takes this in.

MOONEY

Are there analysts you manage here
who are capable of running a covert
operation?

Kale hesitates, thinking of Will.

KALE

No.

Tanya tries to engage the rest of the team in work. Grant
stares at his watch. Will sits, head-in-hands. Miles is
tapping his leg on the floor uncontrollably.

GRANT

Well, folks, the curtain just rose
on the Sacred Heart production of
"Mr. McNulty's Vegetable Farm." I
am officially pronouncing myself
dead at 1:03 PM.

TANYA

Human beings are the only species
that can build fires, cook food,
and harm at a distance. Certainly
we can figure out what Tanaz Sahar
is up to without documents.

GRANT

She's a woman. She runs an NGO.
She attended a wedding. That's
what we know without documents.

WILL

Miles, are you okay?

MILES

Yeah. I'm fine.

WILL

Your leg says otherwise.

Miles notices his leg tapping. He stops.

MILES

I need a cigarette. And then another one.

Agent Carson enters.

AGENT CARSON

Tanya MacGaffin. Grant Test.

Tanya and Grant follow Agent Carson to their polygraphs.

INT. MOONEY'S POLYGRAPH ROOM/KALE'S OFFICE - API - DAY 31

Tanya is hooked up to the polygraph machine sitting across from Mooney.

MOONEY

Is your name Tanya MacGaffin?

TANYA

Yes.

The polygraph machine registers an enormous spike in Tanya's heart rate. Deception indicated.

MOONEY

Is your name Tanya MacGaffin?

TANYA

Yes.

Again, deception indicated.

MOONEY

Please relax.

Relax? Tanya thought she had this under control, but her heart rate is betraying her nerves.

MOONEY (CONT'D)

Is your name Tanya MacGaffin?

TANYA

Yes.

The machine reports: Deception indicated. Mooney frowns. This is going to take a while.

32 INT. ERIN'S POLYGRAPH ROOM/WILL'S OLD OFFICE - API - SAME 32

Grant sits across from Erin, hooked up to the polygraph.

GRANT

Do you think there's any way I
could call my wife?

ERIN

No.

GRANT

My daughter's school play is right
now and I promised...

ERIN

(down to business)

Since the age of sixteen have you
committed any major crimes?

GRANT

No.

The machine registers a truthful answer.

GRANT (CONT'D)

But I really need to...

ERIN

Have you ever been blackmailed?

*
*

GRANT

No.

*
*

ERIN

Have you ever cheated on your wife?

*

GRANT

No.

Deception indicated.

ERIN

Have you ever cheated on your wife,
Mr. Test?

GRANT

I just said, no.

Erin circles the question in her file.

GRANT (CONT'D)

I've never cheated on my wife.

(CONTINUED)

ERIN

We can move on.

GRANT

It's telling you I'm lying.

ERIN

Yes.

GRANT

I've never cheated on my wife.

ERIN

The polygraph can sometimes indicate intention before an action.

GRANT

What does that mean?

ERIN

It means maybe you haven't cheated on her. But you will. In your mind, you already have. Let's move on. Are you a member of any terrorist organizations?

Tanya and Mooney are still at it. Tanya's nerves are only getting worse as the afternoon wears on.

TANYA

I took a polygraph two months ago when I was hired. I did fine then.

MOONEY

Is there something you'd like to tell me?

TANYA

Like what?

Mooney stares at her.

TANYA (CONT'D)

There's a leak. I'm nervous.

MOONEY

Have you ever sold classified information?

*
*

TANYA

No.

Deception indicated.

TANYA (CONT'D)

So, I'm lying about everything?

MOONEY

Have you ever used illegal drugs?

Tanya hesitates, but decides to answer truthfully.

TANYA

Yes.

The polygraph registers a truthful answer. A beat. Mooney locks eyes with Tanya. Tanya is terrified. Mooney moves on.

MOONEY

Have you ever removed a white paper
from the building?

*
*

Off Tanya's relieved face --

INT. CONFERENCE ROOM - API - DAY

Will stares out the window. Miles looks on, his terror building. He needs to tell Will about the missing file.

MILES

Will, I have to tell you something,
and you have to promise not to kill
me. I think I might be the leak.

WILL

Not funny.

MILES

I took a classified file home with
me. I know I shouldn't have, but I
did. I got in a cab, and...

WILL

You left a classified document in a
cab.

MILES

It would be hard for somebody
without clearance to even
understand what it is, to even be
able to read it.

(CONTINUED)

WILL

What was in that file?

MILES

German intelligence on George.
It's got everything - his ties to
international banking, surveillance
photos, a transcript...

WILL

We can't talk about this here.

MILES

What?

WILL

Stop.

MILES

You think they've got ears in here?

WILL

I don't know.

MILES

This is a restricted area. They
can't bug this room.

Will looks at Miles.

MILES (CONT'D)

Can they?

INT. BULLPEN OUTSIDE WILL'S OFFICE - API - DAY

Will follows Agent Carson down the hallway. A team of BUG
SWEEPERS are sweeping each office for listening devices.

BUG SWEEPER #1

All clear.

The ZIP and HUM of bug sweeping devices moves rhythmically
down the hallway. Will considers the bug in his own office.
Will they find it? Is this the moment when all secrets must
step into the light?

The bug sweepers enter Will's office. Will keeps walking.

CUT TO BLACK.

END OF ACT TWO

ACT THREE

36 INT. TOM'S STUDY - RHUMOR ESTATE - DAY 36

We travel over three completely empty bookcases. Katherine packs the last shelf of Tom's books into cardboard boxes stacked on Tom's empty desk. She's sweating a little. But the fury of work keeps her fears at bay as she packs the last of Tom's things into boxes. The DOORBELL RINGS. *

37 INT. FOYER - RHUMOR ESTATE - DAY 37

Katherine approaches the front door. Cautiously. The BELL rings again. Katherine tells herself to be calm and cracks the door. It's the CREEPY POLICE OFFICER she locked eyes with. The sight of him, his smarmy, false-friendly smile, knocks the wind out of her. She covers.

CREEPY POLICE OFFICER
Hi there, ma'am. I just figured
I'd check up on you.

KATHERINE
Thank you. I'm fine.

CREEPY POLICE OFFICER
(eerily obsequious)
Would you like me to come in? I
could take another look around?

KATHERINE
No.

The officer smiles at Katherine again. His mouth up-turned but his eyes a little hostile. Or is that just her paranoia?

CREEPY POLICE OFFICER
I'll tell you what. I'll do a
quick drive-by later tonight, make
sure you're doing okay.

KATHERINE
That won't be necessary.

Katherine white-knuckles the door, wanting to swing it closed. Wanting this man -- whoever he is -- if he isn't a cop like he says -- off her steps.

CREEPY POLICE OFFICER
It's no trouble at all.

(CONTINUED)

KATHERINE

Good night, Officer.

CREEPY POLICE OFFICER

Call me Hank, ma'am.

Katherine smiles politely, and gets that door shut as fast as she can. A beat. Her heart is pounding out of her chest.

INT. MOONEY'S POLYGRAPH ROOM/KALE'S OFFICE - API - DAY

Will sits across from Mooney in the midst of his polygraph exam. He has coils around his chest and waist, a blood pressure gauge on his arm, and nodes on his pointer fingers. Mooney looks through Will's file. *

MOONEY

(referring to the file) *

Your father-in-law was David Hadas?

WILL

He brought me in.

MOONEY

I was sorry to hear of his passing. *

I did one of his RIP Tests. *

WILL

RIP?

MOONEY

Reinvestigation Polygraph. It's routine when there's an investigation.

WILL

There was an investigation?

MOONEY

Nothing came of it.

WILL

What was it about?

Seamlessly, Mooney begins the test.

MOONEY

Have you ever used your position at API for personal gain? *

*

WILL

No. What was the investigation about?

*

MOONEY

Would your friends categorize you as a truthful person?

*
*
*

WILL

Friends?

*
*

Mooney stares at Will.

*

WILL (CONT'D)

Yes.

*
*

MOONEY

Are you dissatisfied with your work at API?

WILL

No.

The polygraph registers this answer as truthful.

MOONEY

Are you angry?

WILL

Sure.

Mooney makes a note of this.

*

MOONEY

All the time?

*

WILL

Well I'd say I'm less angry when I'm sleeping, but I don't sleep much anymore.

*
*
*

Mooney stares at Will. Will stares right back.

*

MOONEY

I understand you believe there might be something more to David's death. Something more than a train crash. Is that true?

*
*
*
*
*

WILL

Who told you that?

*
*

MOONEY

Is it true?

WILL

I thought this was a polygraph.
You gonna ask me about my childhood
too?

MOONEY

These are yes or no questions, Mr.
Travers.

WILL

I was upset. I wanted there to be
a reason.

MOONEY

And do you believe there was a
reason?

WILL

No.

Deception indicated. Will sees Mooney make a notes of this.

WILL (CONT'D)

If you're asking if I sold
classified information to our
enemies because I'm upset about
David's death, then the answer's
no. But if you're asking if it
affects my job performance that my
father-in-law was killed in a train
crash, then, yeah, it does.

(emphatic)

Why was David Hadas under
investigation?

Mooney blinks. A stand-off. He isn't giving Will any
answers.

MOONEY

(moving on)

Have you traveled abroad in the
last year?

A shell-shocked Grant sits at a lunch table. Analysts mill
about, but the mood is tense, small groups are forming,
people are sticking with their own, anyone could be the leak.
A pair of unsmiling FBI agents keep watch. Tanya enters.

(CONTINUED)

TANYA

All we need is some Boys II Men and
this place is a prom.

Grant doesn't respond.

TANYA (CONT'D)

Boys II Men? Sorry. I forgot
you're old. Cat Stevens?

(beat)

What happened to you in there?

GRANT

Nothing.

TANYA

You're the leak, aren't you?

GRANT

I'm gonna see if they'll let me
make a phone call.

TANYA

I was kidding.

Grant walks away, leaving Tanya a little stung.

INT. CONFERENCE ROOM - API - DAY

Miles is sitting alone in the conference room. He tries to
engage Agent Carson in conversation.

MILES

What's your name?

(beat)

You're not supposed to talk to me?

AGENT CARSON

Gary.

MILES

That's funny. We have a guard
named Gary.

(beat)

Don't you think that's funny?

AGENT CARSON

No.

MILES

I'm Miles. Nice to meet you, Gary.

Miles waits for a response. He doesn't get one.

MILES (CONT'D)

What do you think'll happen when they find the leak?

AGENT CARSON

I wouldn't want it to be me, I'll tell you that.

Through the open doorway, Miles sees JULIA being led into her polygraph. They make eye contact. Miles looks away.

Another FBI AGENT appears in the doorway.

AGENT CARSON (CONT'D)

You're up.
(beat)
Miles?

Miles looks up. Time for his polygraph.

Katherine stands in the doorway of Tom's now empty closet. Empty hangers dangle from the pole in the closet. Katherine stares at her bedroom searching the room for answers. If they didn't take anything, why did they break in?

Katherine stares at the mantle - something isn't quite right. She tries to fight the urge to go to it, tries to tell herself it's all in her head. But, she goes to the mantle and compulsively straightens a picture frame (A PHOTO OF KATHERINE AND A GRANDCHILD), moving it only an inch or two so that it sits as it should. *

She turns away and starts to exit the bedroom. But she turns back. It's not the picture that was out of place, it's something else. Katherine goes back to the mantle and runs her finger along the edge of the marble, trying to figure out what isn't right. She moves her fingers down the side of the fireplace until she hits a snag. There is something on the marble.

Katherine bends down to get a closer look. There, nestled next between the wall and the fireplace is a tiny LISTENING DEVICE. Katherine stares at it, unsure what it is and what to make of it. *

Whoever broke in didn't take anything, because that isn't why they were there. They broke in to bug her house.

41 CONTINUED: 41

Katherine will never be safe in this house. There is nothing left for her here.

42 OMITTED 42

43 EXT. RHUMOR ESTATE - DAY 43

Katherine's car sits in the driveway. *

Katherine, purse in hand, pauses on the front step for a brief moment, pulling her house keys out of her pocket. She throws them into her well-manicured hedges. She's never coming back to this house. *

CUT TO BLACK.

END OF ACT THREE

Michael Herling

ACT FOUR

44 OMITTED 44

45 INT. TRUXTON SPANGLER'S OFFICE - API - DAY 45

Truxton is fiddling with his smokeless ashtray. As usual, it doesn't seem to be working. There is a knock at the door. He doesn't answer. The knock comes again.

TRUXTON
(yelling to his assistant)
For God's sake, Barry, just let
them in.

Jim Slauson enters.

SLAUSON
I sent Barry down to the cafeteria.
It's time for your polygraph. *

Truxton regards Slauson with disbelief.

TRUXTON
If I'm your leak, this country
implodes, crumbles in its entirety
from the inside out. So, call
Washington if you have to. I don't
take a damn polygraph. *

Beat. A stand-off.

TRUXTON (CONT'D)
Let's make this quick. *

Truxton surrenders to the inevitable and follows Slauson out
past Barry's empty desk. *

46 INT. HALLWAY - API - DAY 46

Will comes out of his polygraph and walks down the hallway,
past his office. The bug sweepers are finishing up.

BUG SWEEPER #1
All clear.

As the bug sweepers move on to the next office, Will ducks
inside his office.

A47 INT. WILL'S OFFICE - API - DAY

A47

Will enters his office. The owl figurine is still there. How did they miss the bug? Will goes to the figurine and pries open the bottom of it. The bug is gone. Who took it? A bug sweeper appears at the door.

BUG SWEEPER #1
You can't be in here.

Will exits his office and runs almost directly into Truxton Spangler on his way to his polygraph, accompanied by Slauson.

TRUXTON
Wish me luck, Will.

Truxton smiles at Will and continues down the hallway toward the polygraph room. The smile makes Will uneasy, but Truxton locked in a polygraph room gives Will the opportunity he needs. After Truxton and Slauson turn the corner, Will walks toward the stairs with purpose and determination.

47 INT. ERIN'S POLYGRAPH ROOM/WILL'S OLD OFFICE - API - DAY

47

Miles' hands are shaking a little as he sits across from Erin. He notices her noticing his hands.

MILES
I'm a smoker.

ERIN
Do you want a cigarette?

MILES
We're not supposed to smoke in here.

ERIN
I won't get clean results if you're in nicotine withdrawal. Go ahead.

Miles pulls a pack out of his pocket, lights a cigarette.

MILES
Now I feel like I'm being interrogated.

48 OMITTED

48

49 INT. MOONEY'S POLYGRAPH ROOM/KALE'S OFFICE - API - DAY 49

Mooney adjusts a strap attached to the polygraph machine around Truxton's chest. Truxton gives him a death stare that says *do not touch me if you want to keep your fingers*. Mooney backs off. Truxton affixes the nodes to his pointer fingers and settles into his chair, daring Mooney to speak. Neither man makes a move. A stand-off.

50 INT. ERIN'S POLYGRAPH ROOM/WILL'S OLD OFFICE - API - DAY 50

Miles and Erin have begun the polygraph.

ERIN
Are you married?

MILES
Separated.

ERIN
Your file says married.

MILES
It's sort of recent.

ERIN
How recent?

MILES
Four... Six months, I guess.

Miles watches Erin scratch out his marriage in the file.

ERIN
Have you ever willfully damaged
government property?

MILES
No.

ERIN
Other than the instances you've
reported to us, have you ever used
illegal drugs?

Miles can't take it anymore.

MILES
I took a file out of API.

ERIN
When?

(CONTINUED)

MILES

Last week.

Miles is incredibly relieved that he's gotten this off his chest, but he's terrified of the consequences.

51 INT. HALLWAY OUTSIDE TRUXTON'S OFFICE/ELEVATOR - API - DUSK 51

Will steps off the elevator. Barry's desk is empty - he is downstairs in the cafeteria with the rest of the API staff. Will slips into Truxton's office.

*
*

52 INT. HALLWAY - API - DUSK

52

Kale walks through the hallway, past the open door of Mooney's polygraph room. He turns his head slightly to catch a glimpse of Truxton Spangler hooked up to the polygraph machine. Even a man as fierce as Truxton looks vulnerable attached to the machine. As Kale passes the room, Mooney returns to the room with a cup of water and closes the door.

If Truxton is in his polygraph, where is Will Travers? Kale continues down the hallway.

53 INT. TRUXTON SPANGLER'S OFFICE - API - DUSK

53

Will, adrenaline-fueled and fuming, rushes to the paperweight on Truxton's desk. It does, indeed, say ATLAS MACDOWELL.

Will goes to the file cabinet. It's locked. He opens Truxton's desk drawer, finds the set of keys. There are at least thirty, but he wants to know what that file was that Truxton didn't want him to see. He starts trying to unlock the file cabinets. His hands are shaking, but he is determined. The first key doesn't fit. The second key doesn't fit, and the third...

54 INT. ERIN'S POLYGRAPH ROOM/WILL'S OLD OFFICE - API - DUSK 54

Miles now sits across from Slauson and Erin.

MILES

It's on my bed, I think. It's on my desk. I can picture it on my desk.

ERIN

Calm down.

(CONTINUED)

MILES

I'm sure it's on the desk, it's next to the pens because I was reading it and making notes, so...

SLAUSON

This is a very serious offense, Mr. Fielder.

MILES

I'm so sorry. I never meant to --

SLAUSON

There will most likely be disciplinary action. With a little luck, a week's suspension without pay.

MILES

Wait. A week?

SLAUSON

And, of course, there will be a follow-up investigation. That's standard for a breach of protocol as serious as this.

MILES

I'm not the leak?

SLAUSON

You're not the leak we're looking for.

Slauson stands.

SLAUSON (CONT'D)

You know, Fielder, it's the best part of the job. You're not supposed to take it home with you.

Slauson exits.

55 INT. MOONEY'S POLYGRAPH ROOM/KALE'S OFFICE - API - DUSK 55

Truxton is finishing up his polygraph with Mooney.

MOONEY

Thank you for your time, Mr. Spangler.

Truxton stands and exits the room.

56 INT. TRUXTON SPANGLER'S OFFICE - API - DUSK 56

Will slips a key into the file cabinet. Finally, it unlocks. Will picks up the files on the top, the files that Truxton hid there this morning. It is a list - API EMERGENCY CONTACTS. A dead end.

But Will does not stop there. He's already broken into Truxton's office. He peeks toward the back of the cabinet, sees a file marked: "DAVID HADAS." So David was under investigation. He pulls out the file and lays it out on Truxton's desk.

57 INT. HALLWAY - API - DUSK 57

Truxton walks purposefully down the hallway, in the direction of the elevator. He pauses briefly to speak to an FBI agent.

58 INT. TRUXTON SPANGLER'S OFFICE - API - DUSK 58

Will is searching frantically through the David Hadas file. He thumbs through transcripts of telephone conversations, surveillance photos of David - a picture of David with Ed playing chess at the park, a picture of David getting into a car, a picture of David meeting with a man whose face is obscured - he was definitely being watched. Will comes across a CD labeled "DH." He picks up the CD. Underneath it, Will finds a surveillance picture of himself with David, on the bleachers of a baseball stadium, laughing and sharing a beer. It takes everything in Will's power not to take the picture. *

Will shoves the CD into his pocket and takes another CD out of a stack in Truxton's desk drawer. He puts the blank CD into the file and shoves it back into the cabinet, shutting the file and locking it. *

Suddenly, there is a ROUGH HAND on his shoulder. He wheels around expecting Truxton, but instead, it is Kale, in a rage.

KALE

What did I say to you?

WILL

I found something.

KALE

(his anger growing)

What did I say to you?

(CONTINUED)

WILL

The bug is gone. There's only one kind of clearance I can think of that gets you ears inside API.

KALE

You are a security risk. I should have you escorted from the building in handcuffs.

WILL

Spangler was investigating Hadas. His own analyst. David must have known something.

KALE

You are going to go back to that cafeteria and pretend you're not the stupidest son of a bitch in this place, or I am going to open a window and throw you out of it.

WILL

Who are we working for?

KALE

We work for the United States government.

WILL

How do you know?

The tension that has been building throughout the day is being released in this room. Teams of analysts are milling about, meeting for the first time. Grant sits miserably at a lunch table across from Tanya, who is talking a mile a minute.

TANYA

It's gotta be money for an op, right? The donations are definitely dirty, why else would they be so erratic? It would be smart to pick an NGO that has ties to the west, for obvious reasons, but...

Tanya realizes that Grant is a million miles away.

TANYA (CONT'D)

Grant, whatever happened to you in there, snap out of it.

Across the room, Will enters, his head spinning. He can't believe he just broke into Truxton's office. But now he might have a real piece of information. Maggie approaches him.

MAGGIE

Long day.

WILL

Yeah.

MAGGIE

You okay?

WILL

Sure. You?

MAGGIE

Yeah. A little scared, but-

WILL

You don't have anything to worry about.

MAGGIE

Everybody's got secrets, Will.

This surprises him.

Miles is escorted into the cafeteria. Relieved of his guilt, Miles is anxious to get back to work. He finds Grant and Tanya.

GRANT

So who is she then? A former lover?

TANYA

Just your typical terrorist-sympathizing former lover.

Miles rejoins the team.

TANYA (CONT'D)

Miles. Tanaz Sahar, player or middle man?

MILES

It's good to see you too.

(CONTINUED)

TANYA

I'm glad they didn't hang you. Now help us.

GRANT

She may not be a player, but she's definitely in the game. Surveillance at the wedding has her shaking hands with an Iranian intelligence officer.

MILES

Well, did we ever get a confirmation on the third person from George and Yuri's meeting in Sofia?

GRANT

Why?

MILES

I don't know. Maybe our third guy wasn't a guy.

Julia approaches the table. Miles sees her.

MILES (CONT'D)

I'm gonna get a cup of coffee.

Miles exits. Tanya looks at Grant -- *We've been working on this all day and he swoops in at the last minute with the answer?*

GRANT

(off her look)

You'll get used to it.

Miles walks past Julia toward the coffee. They make eye contact. She follows him. They stand next to each other, speaking as covertly as they can.

JULIA

(whispering)

You okay?

MILES

Yeah. You?

JULIA

You give up any really juicy secrets in your polygraph?

Miles smiles at her.

(CONTINUED)

MILES
(flirtatious)
That's classified.

She smiles back. A team of FBI AGENTS led by Slauson walk through the cafeteria toward JEFF PORTER, a dorky analyst (the last guy you'd suspect). Miles and Julia watch. The room hushes.

SLAUSON
Mr. Porter, you're going to need to come with us.

JULIA
Jesus. That's Jeff. He's our financial analyst. He's the leak?

Everyone watches as the FBI agents handcuff Jeff and escort him out.

JULIA (CONT'D)
I gotta go.

Miles looks at her, unsure of how to comfort her. He makes a half-hearted attempt.

MILES
You'll be okay.

Julia rushes off to her team.

60 OMITTED 60

61 INT. TRUXTON SPANGLER'S OFFICE - API - NIGHT 61

Will stands next to Kale and the other team leaders, gathered once again. Truxton passes out cigars.

TRUXTON
For God's sake, we all need one.
Jerry, you take two.

JERRY, one of the team leaders, takes a cigar.

TRUXTON (CONT'D)
I'm serious. Take another one.

JERRY uneasily takes another cigar.

TRUXTON (CONT'D)
Now get the hell out of my building. You're done here.
(MORE)

TRUXTON (CONT'D)

Security will escort you through
the exit protocol.

Truxton stares him down. Jerry exits. There are TWO ARMED
SECURITY GUARDS waiting for him at the door.

TRUXTON (CONT'D)

Jerry's team has been tracking
cyber terrorism in the financial
sector. An analyst from that team
was using his access to SEC data to
get rich. I trust that no one else
in this room has a leak on their
team?

Silence from the group. Will watches as Truxton walks past
the files on his desk. He pauses and looks at his desk for a
moment - is something off? Has something moved? Truxton
straightens a stack of papers on his desk. Does he realize
someone has been in his office?

Kale makes eye contact with Will for a split second. Will
tenses, but Truxton moves on.

TRUXTON (CONT'D)

And barring the embarrassing
possibility that one of you has
admitted to bestiality or murder,
it appears we've made it through
relatively unscathed. Now go home,
kiss your children.

Will exits, relieved, and finally able to breathe again.

The lockdown is over. Analysts are packing up their
belongings and leaving for the day, eager to get home to
their families and their beds. Miles enters the cafeteria
carrying the team's Tanaz Sahar files. Despite the arduous
day, the team has renewed energy and excitement about their
emerging hypothesis. They keep working as the cafeteria
empties for the day.

*
*
*
*
*
*

TANYA

We need to check Tanaz's travel
records against the original
meeting.

*

Miles sits at the table, passing out the files. *

MILES

Already on it. *

TANYA

Grant, if you have to get home...

GRANT

I'm already dead, who cares if she mutilates my body, right?

TANYA

(looking at a file) *

Jesus, this chick has been bouncing all over the world. I've got her in London, Dubai, Kabul, Kurdistan... *

MILES

I've got her in Sofia the night of the original meet. *

GRANT

So she's the third party from the Sofia photo?

MILES

She's the third.

TANYA

Hot damn, we're good.

64

INT. WILL'S OFFICE - API - NIGHT

64

Will shuts the door and begins packing his messenger bag. He notices the OWL FIGURINE. He goes to it, touches it. Out of curiosity, he picks it up and opens up the bottom. Will's eyes widen -- the bug is back. Who put it back? His paranoia builds.

Terrified, he turns out the light and exits.

65-67

OMITTED

65-67

68

INT. WILL'S APARTMENT - NIGHT

68

Will enters his apartment. He looks around. He knows they are listening.

(CONTINUED)

And after today he has a better idea of just who is listening. If only that made him feel better. The deeper he gets the deeper the water around him gets.

Will rummages through a drawer in his living room. He finds a portable CD player attached to a tangled pair of headphones. He places Truxton's CD in the portable player and places the headphones over his ears. He presses play to hear a taped phone conversation between Ed Bancroft and David Hadas.

DAVID (V.O.)

Spangler's running some kind of unsanctioned op. They used your crossword code.

ED (V.O.)

David, you have to allow for the possibility of coincidence.

Will realizes what he's hearing. Eyes widen. CLOSE ON the spinning CD.

DAVID (V.O.)

You know better, Ed. There is always a why.

Will pushes the headphone against his ear, struggling to hear. A CAR HORN blares on the CD. Will hears the sound of a HEAVY DOOR closing. David says something, but the words are obscured.

DAVID (V.O.)(CONT'D)

If Will comes to you...

CLOSE ON Will's face intent as he listens to his father-in-law, his friend, his boss and mentor talk about him.

ED (V.O.)

Why would he come to me?

As the conversation between Ed and David continues, Will notices Dani in her apartment across the courtyard. She paints and sways with some unheard music.

DAVID (V.O.)

If he does. Ed, if he tries... tell him to leave it alone.

ED (V.O.)

David.

Dani notices Will watching her. She smiles and waves.

DAVID (V.O.)
Stay off the phones. They're
following me. Oh God, there's
someone...

The conversation cuts off abruptly.

CUT TO BLACK.

END OF EPISODE

Michael Herlihy