

RUBICON

"No Honesty in Men"

Episode #109/258

Written by

Eliza Clark

Directed by

Alan Taylor

| | |
|--------------------------|---------|
| Production Draft - White | 5/28/10 |
| 1st Revised - Blue Pages | 6/4/10 |

RUBICON

109'258

CAST LIST

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

TRUXTON SPANGLER.....MICHAEL CRISTOFER
GIDGE BRANT.....CONCETTA TOMEI
DANI.....ANNIE PARISSÉ
JULIA HARWELL.....NATALIE GOLD
WALTER CARRINGTON.....JON PATRICK WALKER
DONALD BLOOM.....MICHAEL GASTON
ALICE BRADLEY.....MARYANN PLUNKETT
EMILY
LISA TEST
MAN

OMITTED

JACKIE
WARREN JONES.....MARK LOTITO

RUBICON
109'258

LOCATION/SET LIST

INTERIORS

AMERICAN POLICY INSTITUTE
MILES' OFFICE
GRANT'S OFFICE
HALLWAY
WILL'S OFFICE
CAFETERIA
CONFERENCE ROOM
ENTRY
TRUXTON SPANGLER'S OFFICE
KATHERINE'S NEW APARTMENT
DANI'S APARTMENT
LIVING ROOM
KITCHEN
BATHROOM
BEDROOM
DANI'S APARTMENT BUILDING
STAIRWELL
HALLWAY
WILL'S APARTMENT
24 HOUR DINER
BRADLEY RESIDENCE
KITCHEN

OMITTED

AMERICAN POLICY INSTITUTE
CAFETERIA
ENTRY
KATHERINE'S NEW APARTMENT
EXT. 24 HOUR DINER

EXTERIORS

AMERICAN POLICY INSTITUTE
ROOFTOP
KALE INGRAM'S APT BUILDING
NEW YORK CITY STREET
CENTRAL PARK

TEASER

OVER BLACK:

1 INT. WILL'S APARTMENT - NIGHT 1

We hear the sound of someone ransacking an apartment.

The picture snaps into focus to reveal Will Travers' apartment, moments after Episode 108 has ended. We can't see Will, but the frantic sound of drawers opening and closing can be heard just off screen. We travel over the bug he pulled out at the end of Episode 108, and follow the sound of the clanging. *

We find WILL TRAVERS in his kitchen, rummaging frantically through his refrigerator. He pulls items out and shoves them into his messenger bag. He opens and shuts cabinets, looking for something. He is on a mission.

He reaches under the sink and pulls out a file folder, which he shoves into his bag. We follow Will into the bathroom. He reaches up high above a shelf and pulls down another file folder, shoves it into his bag.

He fumbles through his dresser drawers until he finds the GUN. He shoves it into his bag.

He picks up the broken bug and starts to put it back in place. Now to see who comes to fix it... *

2 INT. HALLWAY - APARTMENT BUILDING - NIGHT 2

Will bangs urgently on the door of an apartment. No answer. He bangs again.

We hear the rustle of a person inside. The door opens to reveal DANI. Now that he's standing outside her door, Will is frozen, unsure of how to proceed. She stares at him, paintbrush in hand, waiting for him to speak.

He's got his messenger bag on his shoulder, and is holding a bottle of wine and a tomato.

DANI

You brought me a tomato.

WILL

I thought maybe we could have dinner.

(CONTINUED)

DANI

It's almost midnight.

WILL

Are you hungry?

DANI

Never very. What possessed you...

WILL

You looked pretty. Through my window. You looked pretty. And I thought...

DANI

Good enough. Come in.

Will follows Dani into the apartment.

INT. DANI'S APARTMENT - NIGHT

If Will's apartment is Spartan, Dani's apartment is the opposite. It's filled to the brim with reminders of life. It is clear this woman throws very little out, including magazines which are stacked in enormous piles throughout the living room. In one case, Dani has placed a canvas on top of four piles of magazines to make a table. The canvas has the word "TABLE" painted on it.

Dani tries to clean as she moves through the place - kicking a pile of laundry into the corner, pulling a bra off the arm of the couch, rolling up a bag of chips and finding a spot for them, etc. *

Will moves directly to the windows that face his apartment.

DANI

I kept thinking, he knows my name, he knows where I live, it's not too hard to find a phone number. But you're not really the calling type, are you? You like to appear suddenly in the middle of the night demanding a date. This is a date, isn't it?

Will is staring at his apartment, waiting to see what's going to happen when "they" realize the bugs are gone. Dani notices him looking at his apartment.

DANI (CONT'D)

Will?

Will takes his eyes off his apartment and looks at her.

WILL

Hi. Sorry.

DANI

Please tell me you didn't come all the way over here to stare at your own apartment.

Will smiles feebly, caught.

CUT TO BLACK.

END OF TEASER

ACT ONE

4 INT. KITCHEN - DANI'S APARTMENT - NIGHT

4

As Dani pops the cork on the bottle of wine, Will pulls sandwich-making materials out of his messenger bag - prepackaged turkey, a loaf of bread, a jar of mayonnaise. He starts making a sandwich. Dani pours the wine and hands Will a glass. Dani picks up the jar of mayonnaise.

DANI

Reduced fat. That says something about a man.

WILL

I just buy whatever my...I just buy what I've always bought, I guess.

Will's memory of his wife catches him off-guard.

DANI

It's the kind of thing a mother buys.

Will takes a sip of his wine.

WILL

This wine is terrible. I'm sorry.

DANI

No way. It's got a nice bug spray finish.

She laughs. She's beautiful. Will hands her a sandwich.

WILL

Turkey. Tomato. Reduced fat mayo. White bread.

DANI

Tastes like a bag lunch.

WILL

That's what I was going for.

DANI

(mid-chew)

So. How old are you? I can't tell ages. I think everyone's my age.

(CONTINUED)

WILL
How old are you?

DANI
Twenty-seven.

WILL
I'm older than you.

Dani smiles at Will.

DANI
(flirtatious)
Good.

INT. LIVING ROOM - DANI'S APARTMENT - NIGHT

Dani and Will sit in Dani's living room. The bottle of wine is empty and they've moved on to beer. They are a little tipsy. Will has one eye on his apartment the whole time.

DANI
What does that mean exactly? *

WILL
I do a lot of reading. You're a painter?

DANI
Painter slash temporary executive assistant to the VP of an educational travel corporation. I'm multi-talented. The assistant thing is so I have something to say at Christmas, cause my parents don't understand art as a concept. My mom has the whole house covered in tapestries. It's like having carpeted walls.
(beat)
You know, most people look at me when I talk.

Will turns to Dani.

WILL
Sorry, I'm -

DANI
You're staring over there like you're waiting for something to happen.

WILL

You can see my whole apartment from here. Who designed this city?

DANI

New York is perfect. It makes me feel like I'm not alone.

Will looks at her.

DANI (CONT'D)

Do you want some pot?

WILL

I get drug tested at work.

Dani smiles at him, catching him in his own lie.

DANI

They're drug testing historians now?

Will is trapped. Dani is thrilled.

WILL

I -

DANI

You just get better and better.

Dani stands up and walks toward Will. She plops herself down right in front of him, so close they're almost touching.

DANI (CONT'D)

This was fun.

WILL

Yeah.

DANI

Should we call it a night or--

Dani looks at him expectantly, maybe hoping for a kiss.

WILL

I can't go home.

Dani gives him a look. She thinks he's joking with her, trying to weasel his way into her bed.

DANI

Oh really? And why is that?

(CONTINUED)

5 CONTINUED: (2) 5

Will has run out of options. He decides to tell the truth.

WILL

Because my apartment is bugged.

Off Dani's face--

6 OMITTED 6 *

7 INT. KITCHEN - DANI'S APARTMENT - NIGHT 7 *

Dani follows Will into the kitchen. He is trying desperately to make her understand his situation. She thinks he is playing an elaborate game. *

DANI

So you're not a historian. *

WILL

No. *

DANI

You're an analyst.

WILL

Yes.

DANI

Like Robert Redford was an analyst.

WILL

No. Just an analyst. Dani, please.

DANI

Oh come on, Will, if we're gonna do this, let's do it. Hold a gun to my head and tie me to the radiator.

WILL

I'm not kidding.

DANI

At least tell me this is a life or death situation.

WILL

It is.

(CONTINUED)

7 CONTINUED:

7

DANI

Good. Then let me get you a blanket.

She gets up and starts down the hallway.

DANI (CONT'D)

(calling down the hallway)

And another drink!

Will watches her go. He grabs his messenger bag.

WILL

(calling to Dani)

Is your bathroom...?

DANI (O.S.)

Down the hall. First door on your left.

Will carries his messenger bag with him to the bathroom. Dani's hallway is covered in her artwork - decoupage polaroids of young twenty-somethings at bars, Jackson Pollock rip-offs, etc. She's not a great artist, but what she lacks in talent, she makes up for in style.

Will finds his way to the bathroom.

8 INT. BATHROOM - DANI'S APARTMENT - NIGHT

8

Will closes the door behind him. The bathroom, like the rest of the apartment, is packed with life -- clothing on the floor, makeup and hairbrushes all over the counters, magazines in a huge stack next to the tub. Will turns on the water and lets it run.

9 INT. KITCHEN - DANI'S APARTMENT - NIGHT

9

Dani mixes a drink in the kitchen. She smiles to herself, pleased with the game she thinks she's playing, excited that Will is in her apartment.

10 INT. BATHROOM - DANI'S APARTMENT - NIGHT

10

Will pulls his files out of the messenger bag and places them on the counter. He opens a cabinet under the sink, looking for a place to hide them. The cabinets, like the room, are filled with Dani's stuff -- one cabinet is packed from top to bottom with magazines.

(CONTINUED)

10

CONTINUED:

10

Will looks at himself in the mirror, takes a deep breath. In the mirror, he notices a large shelving unit behind him, so tall, you would need a ladder to reach above the shelves. He steps on the toilet and places the files above the shelves, as far back as they will go.

Will steps down off the toilet and looks in the mirror again. The files are hidden.

Will reaches into his bag and pulls out his gun. He looks around the bathroom trying to figure out where to hide it. But he wants to keep it with him. He decides against hiding it, pulls a shirt out of his bag and wraps the gun in it. He shoves it into the bottom of his messenger bag. *

He turns off the water, opens the door to find Dani standing there with a drink and a video camera. *

DANI

Look what I've got.

WILL

What's that for?

DANI

Surveillance, obviously.

Will slips by her out of the bathroom and down the hall.

11

INT. LIVING ROOM - DANI'S APARTMENT - NIGHT

11

Dani follows Will down the hallway to the living room.

DANI

I mean you have to go to work, right? Otherwise the Russians will know you're on to them. It's Russians, right? Don't tell me. I so want to believe it's Russians. Will, if this is a real deal stakeout, we have to have surveillance.

Dani starts setting up the camera on a tripod facing Will's apartment. Will smiles at her. He knows she doesn't believe him, but if she's willing to play along, maybe he can make this work to his advantage.

WILL

You're right.

(CONTINUED)

DANI

Of course I'm right. Help me with this.

Will helps her set up the camera. Dani pulls two chairs up to the window. They sit staring at Will's apartment.

DANI (CONT'D)

You're not married, are you?

WILL

What?

DANI

I usually don't ask. Sometimes that gets me in trouble.

Will is taken aback by her boldness.

DANI (CONT'D)

Oh God, you are married.

WILL

No.

Dani breathes a sigh of relief. Then -

DANI

Why not? I mean, you seem like a good guy. You're sweet, you're weird in an interesting way, I like looking at you. What's wrong with you?

WILL

I was married.

DANI

Didn't work out?

WILL

No it was great, actually.

DANI

She died, didn't she? Jesus, Will, I'm sorry.

WILL

It's okay.

DANI

I just ruined it, didn't I? That was the moment right there.

WILL
You didn't ruin anything.

Beat. Dani cracks open a beer, takes a sip and hands it to him - an intimate gesture. They share the beer.

DANI
Unless you're lying to me. Crazier things have happened. Maybe you just want me to feel bad for you. That doesn't work on me.

WILL
Okay.

DANI
I'm having fun. And I'm playing along. And believe it or not, this isn't even the weirdest night I've had. But I don't like to be lied to.

(beat)
I like you.

*
*

Will doesn't know how to respond to this. And so -

WILL
(half-hearted)
Dani. I'm telling you the truth. I can't go home and I need your help.

DANI
(not mean)
You're a liar. But okay.
(beat)
I'm sorry your wife died.

WILL
Thanks for letting me stay.

DANI
Thanks for the tomato.

12 OMITTED

12 *

13 EXT. KALE INGRAM'S APARTMENT BUILDING - DAY

13

KALE INGRAM is returning to his apartment after a long, morning run. He approaches his apartment to find TRUXTON SPANGLER outside the building.

TRUXTON
Good morning, Kale.

KALE
What's wrong?

TRUXTON
Why would anything be wrong?
Coffee?

Truxton hands Kale a cup of coffee.

TRUXTON (CONT'D)
Have you spoken to Will Travers?

KALE
Not since yesterday.

TRUXTON
Do you expect he'll come to work
today?

KALE
I have no reason to believe
otherwise. Why? *

TRUXTON
(quoting Shakespeare)
"There's no trust, no faith, no
honesty in men."
(testing him)
What's that from?

KALE
Romeo and Juliet.

TRUXTON
You can always count on a well-read
man.

KALE
Am I worried about Will? *

TRUXTON
Worried? No. Enjoy the coffee.

Truxton walks off. Kale watches him go.

CUT TO BLACK.

END OF ACT ONE

ACT TWO

14 INT. GRANT'S OFFICE - API - DAY

14

GRANT TEST performs his regular cleaning ritual. He rearranges the items on his desk so that they each sit at the perfect angle. He spritzes his desk with cleaning fluid and takes a tissue to the surface of the desk. This ritual keeps him focused and calm, but it's not something he'd ever let/want anyone see him do. There is a knock on the door.

A nervous temp assistant, EMILY, 26, appears in the door.

EMILY

Mr. Test?

GRANT

Who are you?

EMILY

Sorry. I'm Emily. I'm helping out until your team gets a new assistant.

GRANT

(dismissive)

Okay. Nice to meet you.

EMILY

Oh, actually, your wife is here.

GRANT

Excuse me?

EMILY

Your wife? She's outside. She won't leave.

GRANT

What do you mean "she won't leave?"

EMILY

She wants to talk to you. The guard called up. He said she won't leave until she talks to you.

Grant stands, his body stiffening, wondering what she could possibly want. It's safe to say, Lisa has never come to see Grant at work before. Grant starts to exit.

(CONTINUED)

EMILY (CONT'D)

Oh. Sorry. Just. Heads up. I think she's really upset.

Grant looks at Emily. He exits.

15 EXT. API - DAY

15

Grant emerges from API to find his wife, LISA TEST, pacing on the sidewalk. Lisa is a powerful woman, an upper-level executive at a youth-oriented television network. She's dressed for work, manicured from head-to-toe, powerful, commanding, and fuming.

GRANT

What are you doing here?

LISA

I've been waiting for half an hour.

GRANT

Sorry. They just told me you were down here. What's going on?

LISA

(starting right in)

Paul wanted to see me this morning. Naturally, stupid me, I thought he wanted to tell me what a good job I'm doing, how ratings are up across the board because of me, how I'm the reason anything runs at all in that place.

GRANT

Lisa, I have to -

LISA

But no. Paul wanted, instead, to tell me that I've been an important asset to the network, that they've been lucky to work with me for as long as I've been there, six years if we're counting, but they've decided to move in a new direction. Specifically without me.

GRANT

(compassionate)

Oh Lisa.

(CONTINUED)

LISA

That asshole fired me. I found him. Me. I pulled him out of that stupid nothing job and showed him what it was like to work for someone who knew what the hell they were doing. Since day one, he's been a conniving piece of...

GRANT

Honey. Come here.

LISA

Don't. Don't do that. You tell me what the hell we're gonna do, Grant. We're gonna lose our apartment. I mean, Jesus, *private school*.

GRANT

Calm down.

Lisa gives Grant a look - *do not tell me to calm down.*

GRANT (CONT'D)

We'll figure something out, and you'll find something else, something better -

LISA

What is so important that you can't try to hold up your end of the bargain, Grant? We've got children. Do you get that? You're so smart, you could do anything you want.

*

*

*

GRANT

I like what I do.

LISA

And what is that exactly?

Grant looks at her, unsure how to answer.

LISA (CONT'D)

I'm gonna go home and kill myself.

GRANT

Don't even joke about that.

(CONTINUED)

LISA
(a glimmer of her pain)
They fired me, Grant. After
everything. They just fired me. *

Lisa walks away from him. Grant stands helpless on the sidewalk and watches her go.

16 EXT. CENTRAL PARK - DAY 16

Katherine and GIDGE BRANT walk through the park together.

GIDGE
Katherine, the man never spoke to me in the ten years we were married except to ask if he could borrow the Arts and Leisure section. And even then he mumbled. I don't know what Tom was thinking or what he did when he wasn't home. Towards the end of our marriage, I just assumed he was with you.

KATHERINE
Gidge.

GIDGE
Please. It was twenty five years ago. I've moved on.

KATHERINE
Have you ever seen this picture?

Katherine pulls out the picture of the SEVEN BOYS AT FISHERS ISLAND.

GIDGE
No, but this is Tom as a boy.
Maybe Fishers Island?

KATHERINE
And that's James Wheeler. Do you know any of the others?

GIDGE
(pointing to a boy)
Well, Gerald Bradley.

KATHERINE
Professor Bradley?

(CONTINUED)

GIDGE

Alice sent out Christmas cards
three years in a row with a collage
of Gerald and herself as children.
Almost as bad as the people who
send pictures of their pets dressed
as reindeer.

KATHERINE

It's a message, but I don't know
what it means.

GIDGE

Katherine, it's a photograph of
your husband as a child. There's
nothing sinister about it.

Katherine turns the picture over and shows Gidge the four-
leaf clover.

KATHERINE

Do you know anything about a four
leaf clover?

GIDGE

It brings good luck?

(beat)

Katie. I'm saying this as a
friend. It's time to move on.

Off Katherine's face.

17 EXT. API - DAY

17

MILES FIEDLER chain-smokes a cigarette. Will approaches. He
is visibly exhausted.

WILL

You know, you're not supposed to
loiter outside the building. This
place is supposed to blend in.

MILES

People smoke outside of buildings,
Will. I'm helping it blend.

(beat)

You look tired.

WILL

I am tired.

(CONTINUED)

MILES

Today's not a good day for tired.
We just got word that Tanaz Sahar
was killed three days ago and the
CIA has finally decided to share.
So now I'm waist-deep in uncollated
CIA bullshit and I'm up to my ears
in conflicting information.

WILL

Which is it, Miles? Your ears or
your waist?

MILES

It'll take us three years to get
through this information. And
where the hell is Tanya?

WILL

She's out.

MILES

What do you mean "out?"

WILL

She's been temporarily reassigned.

MILES

What? For how long?

WILL

I'd say about twenty-eight days.

MILES

(knowing exactly what that
means)
You're kidding.

*
*

Will enters the building. Miles stubs out his cigarette and
follows him.

Grant sits in his office chair, swiveling back and forth and
staring at the wall. He is a bundle of nervous energy. He
taps a pen on the desk incessantly.

Miles knocks and enters at the same time.

MILES

Will wants us in the conference
room.

GRANT

Alright.

MILES

Also, Tanya's in rehab.

GRANT

What?

MILES

I hope you weren't planning on going home tonight, because we have nine hundred pages to get through and now we're a man down.

(beat)

Oh. And there are no doughnuts. *

(beat)

Oh. And good morning.

Miles exits. Grant follows him.

19 INT. HALLWAY - API - DAY

19

Will carries a stack of CIA files as he exits his office. MAGGIE YOUNG is at her desk talking to Emily. Will is surprised to see her. Maggie is mortified to run into Will.

MAGGIE

Hi. Sorry, I'm - I left a pair of shoes down here.

WILL

It's okay.

EMILY

Hi. I'm Emily. Mr. Ingram assigned me to your desk until you can find a permanent -

WILL

Hi.

An awkward beat.

EMILY

I'm just gonna -

Emily gestures toward the restroom and exits. Maggie looks at Will.

MAGGIE

Will, I didn't mean to -

(CONTINUED)

WILL
Don't worry about it.

MAGGIE
I just wanted to say -

WILL
Have a good day, Maggie.

Will walks by her toward the conference room. She watches him go, stung.

20 INT. CONFERENCE ROOM - API - DAY 20

Miles and Grant enter the conference room to find JULIA HARWELL already sitting there.

MILES
(a gut response)
Um?

JULIA
Hi.

GRANT
You're in the wrong room.

JULIA
I'm Julia. I was on Team C. We had the leak.

Will enters close behind.

WILL
Julia's going to be with us until Spangler can find a new leader for Team C. She traffics in computers, string theory, and the psychology of anarchists. Make her feel welcome.

GRANT
We're in the middle of a project, Will. We don't have time to bring somebody up to speed.
(to Julia)
I'm sorry, no offense, but...

WILL
She speaks Urdu. Do you speak Urdu?

(CONTINUED)

Grant backs off, stung. Will places the intake on the conference room table. The team settles in.

WILL (CONT'D)

We're a man down so, Julia, it's great that you're here. Thank you. Miles, bring her in as best you can, but don't waste time. I need every piece of information you gathered from the black site. Grant, you help Miles with whatever he needs.

GRANT

(trying desperately to contribute)

Shouldn't someone keep an eye on George and Yuri?

WILL

Yuri's a middle man, at this point I'm thinking George is finance, Tanaz was on the ground level. If this thing is going operational, we've got to look at what she was up to.

MILES

If she was a double agent, maybe the CIA had her killed.

WILL

Okay. I'll take this stack back to my office, see what I can find. Grant, Julia, just run whatever you find through Miles before you bring it to me. We don't have time for second guessing today.

(beat, to Julia)

Welcome.

JULIA

Thanks.

Will exits with a stack of documents. Grant looks at Miles.

GRANT

Looks like you just got promoted.

Miles smiles at Julia who smiles back.

21 INT. HALLWAY - API - DAY 21

Will exits the conference room into the hallway as Kale is walking quickly down the hall toward him. They make eye contact - an agreement.

22 EXT. ROOFTOP - API - DAY 22

Kale and Will stand on the roof surrounded by satellites and cameras. Kale hands Will a muffin.

WILL
What is this?

KALE
What does it look like?

Will looks at the muffin.

KALE (CONT'D)
There may not be audio up here, but they've got cameras everywhere. So eat the snack you came up here to enjoy and please tell me what the hell you've done to make Truxton Spangler show up at my apartment at six o'clock this morning.

WILL
I broke one of the bugs. *

KALE
What the hell are you talking about?

WILL
You heard me.

KALE
Do you want to get us both killed?

WILL
Let's see who comes to fix it. *

KALE
And who, exactly, is they?

WILL
You tell me.

(CONTINUED)

KALE

I can't protect you if you don't trust me.

WILL

I don't trust you. Thanks for the muffin.

Will starts back into the building.

23 INT. DANI'S APARTMENT - DAY 23

Dani stands at her easel, facing Will's apartment. She paints and listens to music, swaying a little to the rhythm. As she paints, Dani eyes Will's messenger bag by the couch.

She paints, eyes focused on the bag. She puts down her paintbrush and goes to the bag. She considers it, decides to open it. Dani opens the bag and pulls out a shirt of Will's, holds it in her hands, smiling. She puts the shirt to her nose, smells it.

She pulls out the contents of Will's bag - a library book (Wittgenstein), another shirt, a couple of pens. She pulls out Hadas' rabbits' foot and holds it in her hands, considering it. She reaches into the bag and pulls out a rolled shirt at the bottom of the bag.

She unrolls the shirt to find Will's GUN. Her eyes widen.

CUT TO BLACK.

END OF ACT TWO

ACT THREE

24

EXT. NEW YORK CITY STREET - DAY

24

Kale walks with WALTER CARRINGTON, who is in the middle of a story.

WALTER

I told her, obviously, that I would have to check with you. Thanksgiving is a big deal, and it's a long way off, but it's my family and...

Kale is staring at a MAN across the street in the doorway of a bodega. The man avoids Kale's eyes.

WALTER (CONT'D)

Kale? Are you even listening to me?

KALE

That man has been following us since we left the restaurant.

WALTER

What man?

KALE

Don't look at him.

Walter tries to act casual.

WALTER

What do we do?

KALE

Just stay here.

WALTER

What are you gonna do? Kale?

Kale crosses the street toward the man.

KALE

Excuse me? Do you have the time?

The MAN flees, taking off down the street. Walter catches up with Kale. Walter touches Kale's shoulder, but Kale is miles away. Off Kale's face, as his anxiety builds.

25 INT. MILES' OFFICE - API - DAY

25

Miles reads through a stack of documents. Will enters with a file.

WILL
Take a look at this.

Will places a document on the table.

WILL (CONT'D)
Transcript from a rendezvous at a
cafe in Paris.

MILES
How long is Julia going to be with
us?

WILL
Why? You don't like her?

MILES
No. She's fine.

WILL
They lost their team leader.

MILES
So we could be stuck with her.

WILL
Just try to be nice.
(back to the document)
This is a transcript of a meeting
between Tanaz Sahar and a man,
alias Paul Green. The analysis has
him listed as Iranian intelligence.

MILES
So Tanaz has a thing for Iranians?

WILL
Six times in the last eight months
alone.

Julia enters.

JULIA
Hi, sorry to interrupt, I think I
found something.

MILES
Do you want to sit down or...?

(CONTINUED)

Will looks at Miles - *why is he acting so weird?* Julia remains standing.

JULIA

I'm okay, thanks.

(back to task)

Hal ran code recognition on the email account we got from the CIA. Most of Tanaz's emails were clean, but a handful of messages came back coded. It's a rudimentary code, actually, relatively easy to break, and we've seen it before. Low-level Iranian intelligence operatives use it to contact their assets.

MILES

We're saying Tanaz was working both sides, and Iran was one of the sides? If she's planning an operation, it's starting to look less like terrorism and more like a government-sanctioned act of war.

Grant enters, surprised to find an impromptu meeting without him.

GRANT

What's going on? Is this a meeting?

MILES

Tanaz was working with Iranian intelligence.

WILL

You find anything?

GRANT

I've got an intercept here about Kateb.

WILL

Alive or dead?

GRANT

Alive, it looks like.

WILL

Do we have a picture yet?

GRANT

No, but local Afghans have described him as "light-skinned."

WILL

Have we looked for a "Kateb" in any of the European sleeper cells?

GRANT

This is all I've got.

WILL

Two locals calling this guy "light-skinned" isn't much to go on.

(to Miles)

At this point, we have every reason to believe that someone figured out that Tanaz was working both sides. Either she was killed by the CIA or Iranian intelligence. Get the CIA on the phone. Get them to give you the party line, and then poke holes in it. I need to go home.

GRANT

It's five thirty, we've got hours of work left.

WILL

I'll be in early.

Will exits, leaving Grant, Miles, and Julia dumbfounded.

JULIA

What was that?

MILES

I have no idea.

GRANT

I wish I was in rehab.

Truxton sits at his desk eating a bowl of cornflakes. There is a knock at the door.

TRUXTON

Go away.

The knock comes again.

TRUXTON (CONT'D)

Persistence is often met with
vengeance.

Kale enters.

KALE

Am I being followed? *

Truxton glances behind Kale. *

TRUXTON *

Right now? I don't see anyone. *

KALE

I took a walk at lunch. There was
a man following me. Is there
something I should know? *

TRUXTON *

I could ask you the same question. *

KALE

You know everything I know. Is
Will a problem? *

TRUXTON

If he is, he will be handled, as
problems are. *

(beat) *

There are two things I admire about
you, Kale. The first is that no
matter what office I put you in, no
matter how cushy your desk chair,
how big your windows or how
expensive your clothes, you remain
the man I met in Syria with blood
on his hands. The second is that
you don't ask questions. *

Truxton looks at Kale. A beat.

TRUXTON (CONT'D)

I have to finish my cereal or it
gets soggy.

Kale exits Truxton's office. Truxton returns to his cereal.

28 OMITTED 28 *

29 INT. STAIRWELL/HALLWAY - DANI'S APARTMENT BUILDING - DAY 29

Will climbs the stairs of Dani's building. He reaches her door, knocks. The door slides open with the force of his knock. Why did she leave her door unlocked? Did something happen to her? Will enters, nervous, a little scared.

30 INT. LIVING ROOM - DANI'S APARTMENT - DAY 30

Will slips into Dani's apartment looking around him. The video camera is still set up in the corner, but Dani is nowhere to be seen.

Will moves into the room, toward the coffee table. His messenger bag is where he left it. But then he notices his GUN lying on the coffee table. She went through his belongings. She found his gun. Or did somebody else find it? *

WILL

Dani?

No response. Will moves through the apartment, cautiously. He walks slowly down the hallway to the bathroom door, which is closed. Is she in there with his files?

Will knocks timidly on the bathroom door. Dani opens the door and looks at him.

DANI

Who are you?

Will looks at her, unsure how to respond.

Dani kisses him. The kiss catches Will off guard, nearly knocking him over. He pulls away.

WILL

I -

Dani kisses him again. She pulls away and looks at him. Will looks at her, reeling, confused, his head spinning. But he is also desperate for human contact.

This time, Will kisses Dani back. There is something about Dani that is desperate, insatiable. Will lets her take his shirt off and guide him toward the bedroom.

31 INT. BEDROOM - DANI'S APARTMENT - DUSK 31

Dani pushes Will onto her bed. She gets on top of him. He tries to kiss her, but she coyly moves away from his mouth and starts kissing his chest. It has been a long time since Will kissed anyone, but this encounter is less romantic than it is thrilling.

Dani pins Will's arms and kisses his neck. He makes a decision. He pushes her off of him and pins her down, getting on top of her. She is thrilled that he is taking action. She lets him take off her pants. She starts unbuttoning his.

32 INT. BEDROOM - DANI'S APARTMENT - DUSK 32

Dani and Will lie on their backs, naked. They have just had sex. It was fast, furious, desperate, and Will barely knows what hit him. Dani rolls onto her side, facing him, kisses him, gets out of bed, and walks naked to the window. She stares into Will's apartment.

DANI

Will?

WILL

Hmm?

DANI

Something's happening.

Will bolts out of bed to the window. Will and Dani stand naked side-by-side watching Will's apartment.

WILL AND DANI'S POV:

Will's apartment. A MAN has slipped inside. He walks through Will's apartment, places a briefcase on the kitchen table. He opens the briefcase, pulls out a drill. For a moment, the man looks toward Dani's apartment. Will recognizes this man as DONALD BLOOM -- the man Will saw Kale meeting with in Episode 105.

DANI (CONT'D)

Who is that?

(CONTINUED)

Will and Dani watch as Bloom begins his work - putting the bugs back into Will's apartment.

ON DANI'S FACE - she is thrilled, excited, turned on.

ON WILL'S FACE - his terror builds.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

33 INT. GRANT'S OFFICE - API - NIGHT

33

Grant closes an enormous file that he has just finished reading and turns to another, twice the size of the last one. Miles enters. *

MILES

Did you find anything else on Kateb?

GRANT

No.

MILES

(frustrated)

You do realize there's a clock on this thing. Eventually, planning a terrorist attack leads to an actual attack.

GRANT

(a flare of anger)

I'm working on it, okay?

MILES

(backing off)

Okay.

GRANT

I'm sorry.

MILES

It's fine.

GRANT

No. I'm just, it's been a long day.

An awkward beat.

MILES

Do you want to talk about it?

GRANT

No.

MILES

Okay.

(CONTINUED)

GRANT

My wife lost her job.

MILES

I'm sorry.

GRANT

Yeah, well, now we get to have the exhausting bi-annual conversation about what the hell it is I do and why it's so important that I make analyst money instead of banker money.

(beat, qualifying)

She's not obsessed with money, it's just, I mean, you know, you've got kids.

MILES

Yeah.

GRANT

So. Pressure. I guess.

MILES

Yeah.

They sit there together. Miles tries to give Grant advice - this is difficult for him.

MILES (CONT'D)

Sometimes, I find, that um, listening is the way to go. Reasoning, problem-solving, these tactics are inexplicably wrong. I do not know why.

Grant smiles.

MILES (CONT'D)

She loves you though. Your wife. And that's something.

Grant looks at him.

MILES (CONT'D)

Kateb. Get some work done, Grant.
(joking with him)
Let's not forget that Will put me in charge.

Grant smiles. Miles exits leaving Grant alone in his office. *

34 INT. BEDROOM - DANI'S APARTMENT - NIGHT 34

Dani is asleep in her bed, still naked, but covered by a sheet. Will, in boxers and a T-shirt, stands by the window staring at his now empty apartment. He looks at Dani. She sleeps soundly. His cell phone BUZZES on the bedside table. He moves to it quickly. Picks it up, and carries it into the hallway.

WILL

Hello?

KALE (O.S.)

I have something for you.

Will glances back at the bedroom where Dani sleeps.

WILL

Where?

35 INT. 24 HOUR DINER - NIGHT 35

Will and Kale sit in a booth sipping coffee. Will is wary of Kale, not sure he can trust him. Kale, worried that Spangler is on to him, wants to ensure that he has an ally in Will before it's too late.

KALE

Spangler knows we're working together.

*

WILL

I'm done working with you. Your friend Bloom broke into my apartment. I watched him drill bugs into my light sockets.

KALE

Keep your voice down.

WILL

You've been playing both sides. It's not my fault you're alone now.

KALE

I brought you something.

WILL

I don't want it. If Spangler knows you've turned on him, I don't want to be seen within ten feet of you.

(CONTINUED)

35

CONTINUED:

35

Kale slips a newspaper clipping to Will. Will tries desperately not to look at it.

KALE

It's an obituary. A man named Thomas K. Rhumor. He was on the board of Atlas MacDowell. Look at the date.

WILL

I don't want your help.

KALE

Look at the date, Will. He killed himself the same day the crossword puzzle was printed.

WILL

How long have you had this?

*

Kale stares at Will.

*

WILL (CONT'D)

Stay away from me.

*

Will gets up. He grabs the obituary. Kale smiles.

KALE

You need me.

WILL

This is over.

Will exits, leaving Kale alone with his coffee.

36

OMITTED

36

*

37

INT. BEDROOM - DANI'S APARTMENT - NIGHT

37

Dani stirs in the bed. She opens her eyes. Will is gone.

DANI

Will?

No response. She lies back down, sighs. Like every man she's ever slept with, Will isn't staying the night.

38

INT. KITCHEN - BRADLEY RESIDENCE - NIGHT

38

Katherine sits on a bar stool as ALICE BRADLEY, Gerald Bradley's widow, bustles around the kitchen.

ALICE

I'd offer you something, but I usually just order takeout.

KATHERINE

Don't worry about it.

ALICE

My daughter-in-law got me a cookbook - Excellent Meals for One. I almost threw it at her.

Katherine smiles.

KATHERINE

I'm sorry to bother you so late. Thank you for agreeing to see me.

ALICE

It's nice to get to talk about Gerald.

Katherine takes out the photograph.

KATHERINE

I found this photograph in Tom's things. I think this is your husband.

ALICE

Oh I love this picture.

KATHERINE

You've seen it before?

ALICE

I found it in Gerald's desk after he died.

KATHERINE

Who are the other boys?

ALICE

I don't know. He never talked about his childhood. Which one's your husband?

Katherine sits next to Alice and points to Tom.

(CONTINUED)

ALICE (CONT'D)

So beautiful. Look at them. How happy they all are.

KATHERINE

You don't know any of the others?

ALICE

Well, this one is Truxton Spangler.

Alice points to a boy on the other side of Tom.

KATHERINE

Truxton Spangler? That name sounds familiar. Who is he?

ALICE

A friend of Gerald's. I met him after Gerald died. He knocked on my door, just wanted to see that I was doing okay. They spent summers together on Fishers Island. He was so upset about Gerald's death. Suicide, I guess, everybody feels in some way responsible. Such a nice man.

KATHERINE

That name sounds familiar. What does he do?

ALICE

He's the Director of the American Policy Something. Academy? Institute, I think.

KATHERINE

What's that?

ALICE

I don't know. He didn't say.

KATHERINE

You don't recognize any of the others?

ALICE

Just him.

KATHERINE
(committing the name to
memory)
Truxton Spangler. I think he was a
friend of my husband's.

Katherine smiles at Alice. Alice smiles at Katherine.

39 INT. GRANT'S OFFICE - API - NIGHT 39

Grant swivels in his office chair. It's late, but he doesn't want to go home to face his wife. He stares at his briefcase, which is packed and ready to go. He can't bring himself to stand up.

There is a knock at the door. Grant looks up to see Truxton Spangler. It is a startling and intimidating sight to see Truxton on the same floor as the analysts, much less at the door to Grant's office.

GRANT
Come in.

Truxton enters.

GRANT (CONT'D)
Are you looking for Will?

TRUXTON
I'm looking for you.

GRANT
Oh.

TRUXTON
I heard your wife was here this morning.

GRANT
I'm sorry about that. She was upset. It won't happen again.

TRUXTON
It's difficult to do this kind of work and have a family. It's not exactly glamorous, what we do. But you're a hard worker. I admire that.

GRANT
Thank you, sir.

*

(CONTINUED)

TRUXTON

Will's lucky to have you on his team. It's been a difficult time for him. But we take care of our own. I'm glad to know that you're in place if he should need a rest. Can I count on you, Grant?

GRANT

Of course.

TRUXTON

Good. Good.

(beat)

Go home. I'm sure your wife would like to see you.

Truxton exits Grant's office. Grant watches him go, wondering what Truxton meant by "a rest" and whether he just made a deal with the devil.

40 INT. CONFERENCE ROOM - API - NIGHT

40

Julia sits with a cup of coffee, pouring over documents in the conference room. This is a habit of hers - working well into the night. The door is open. Miles enters.

MILES

You're still here?

JULIA

Still here.

MILES

More dangerously vulnerable sewage systems?

JULIA

Just trying to get caught up.

MILES

I was thinking maybe, do you want to get a cup of coffee or..?

Julia looks at her coffee cup.

JULIA

I've got coffee.

MILES

Okay. I don't drink coffee.

(CONTINUED)

JULIA

Oh.

MILES

Just thought I'd ask, you know,
welcome you.

JULIA

I could get a drink, if you wanted
to.

MILES

Here?

JULIA

I was thinking at a bar, but if
you've got a flask in your
office...

MILES

No. No. A bar is good. Let's do
that.

JULIA

Okay.

MILES

Okay.

(beat)

I told you I was married. I'm not.
Anymore.

JULIA

Okay.

*
*
*
*
*
*

A tiny beat, before Julia begins to gather her things. Miles
can barely contain his excitement.

EXT. API - NIGHT

Julia and Miles exit API together and walk in the direction
of a bar.

Down the street, a figure in a coat walks toward the entrance
of API. As the figure comes toward us, we realize it is
Katherine Rhumor. She pulls her coat tighter around her as
she passes the doorway and clocks the security cameras
guarding the entrance. She keeps walking, pretending to be
an anonymous pedestrian.

41 CONTINUED:

41

We stay with Katherine as she walks down the street past API. She's determined to find out who Truxton Spangler is, and what he does in that building. *

42 INT. DANI'S APARTMENT - EARLY MORNING

42

We follow Will through Dani's apartment. He slips quietly into the bathroom.

43 INT. BATHROOM - DANI'S APARTMENT - EARLY MORNING

43

Will pulls his file folder down from the top of the shelving unit. He pulls the obituary out of his pocket and looks at it. A smiling portrait of TOM RHUMOR stares back at him. He places the obituary in the folder and places it back in its hiding place. He pulls off his pants, his sweatshirt, strips down to boxers and a T-shirt once again and exits the bathroom.

44 INT. BEDROOM - DANI'S APARTMENT - EARLY MORNING

44

He slips back into bed with Dani, who pretends to be asleep. He's been gone for hours. He wraps his arms around her, prepared to pretend that he's been there the whole time.

In her feigned sleep, Dani smiles. He's back in her bed. She stirs.

DANI

(testing him)

How'd you sleep? *

WILL *

(lying) *

Like a rock. *

She smiles at him, lets the lie go, then nuzzles her head into his chest. *

DANI

I like that you have a gun.

Will stares up at the ceiling as a slight smile spreads over Dani's face.

CUT TO BLACK.

END OF EPISODE *

*