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RUBICON

Ep. 109 "No Honesty in Men"

Monday, June 21, 2010

DAY 6 OF 7

Exec Prod: Henry Bromell
Producer: Kerry Orent
UPM: Christopher Goode

Writer: Eliza Clark
Director: Alan Taylor

SUNRISE / SUNSET

7:00 A

Sunrise/Twilight: 5:24A/4:51A
Sunset/Twilight: 8:30P/9:04P

7:45A

CREW CALL AT LOCATION -

SHOOTING CALL

WEATHER
Partly Cloudy/III

HOSPITAL
NYU Downtown Hospital
170 Williams St
212-212-5063

***** NO FORCED CALLS W/O PRIOR APPROVAL FROM UPM ***** NO CALL TIMES MAY CHANGE W/O A.D. APPROVAL *****

SCENE	SET	SW	CAST	PGS	LOCATION
***** EPISODE 110 TECH SCOUT LEAVING FROM 80 SOUTH at 10AM *****					
A32	Int API/Truxton Office	D2	3,9	1 2/8	
14	Kale tells Truxton he was followed Truxton dismisses Kale Int API/Grant Office	D2	5,901	1 1/8	80 South Street New York, NY 10038
18	Emily tells Grant his wife is outside and rather upset Int API/Grant Office	D2	5,6	5/8	
33	Grant sits nervously. Miles tells him Tanya is drying out Int API/Grant Office	N2	5,6	2	
39	Grant vents to Miles about his family. Miles gets him on track Int API/Grant Office	N2	5,9	1 2/8	
40	Truxton stoos in asks Grant if he can count on him. Int API/Conference Room	N2	6,717	1 3/8	
Miles asks Julia out for a drink.					

Total pgs: 7 5/8

#	CAST	CHARACTER	Ep 109	PIU	MU/HAIR	SET	NOTES
1	James Badge Dale	Will	H				
3	Arliss Howard	Kale	W	5:30A	6:15A	7:45A	
5	Christopher Evan Welch	Grant	W	7:20A	8:30A	9:30A	
6	Dallas Roberts	Miles	W	8:10A	8:30A	9:30A	
9	Michael Cristofer	Truxton Spangler	WF	6A	6:45A	7:45A	
717	Natalie Gold	Julia	W		3:30P	5P	
901	Keira Kealey	Emily	SW		7:00A	9:30A	

ATMOSPHERE, STAND INS, BITS:

SI #3/5, #1/8
#717/901 pull from count

Sc 14, 18 5 Analysts
33,39,40 3 Assistants
2 Translators
2 Team Leaders

7:00A
SA

PROPS

A32 Bowl of Cornflakes
14 Cleaning solution, Tissues
18 Pen
33 Enormous file, files
39 Grants Briefcase
40 Coffee, files

SAG: 13 Non Sag: SC: 2

HOLDING: 2nd Floor Base Camp Lot at Malden Lane EQUIPMENT TRUCKS: Lot at Malden Lane

TRANSPORTATION

VAN 1 PIU A. Taylor @ 6:00A
VAN 2 PIU A. Howard @ 5:30A
Van 3 PIU CE. Welch @ 7:20A
Van 4 PIU M. Cristofer @ 6A
Van D. Roberts @ 8:10A

Advanced Schedule Tuesday June 22, 2010

SCENE	SET	SW	CAST	PGS	LOCATION/NOTES
33	Ext API/Rooftop	D2	1,3	1 1/8	
	Kale asks Will what he's up to. Will doesn't trust Kale				
21	Int API/Hallway(5th Flr)	D2	1,3	1/8	80 South Street New York, NY 10038
	Will runs into Kale, they lock eyes				
19	Int API/Hallway outside Will's Office/Maggie's Office	D2	1,4,901	7/8	
	Will bumps into Maggie, she tries to apologize				
20	Int API/Conference Room(3rd Flr)	D2	1,5,6,717	1 6/8	
	Will introduces Julia. Miles takes the lead.				
25	Int API/Miles' Office(4th Flr)	D2	1,5,6,717	2 7/8	
	Will meets with Miles & Julia. Grant enters he gets nothing.				

Total pages: 6 6/8

Advanced Schedule Wednesday June 23, 2010

SCENE	SET	SW	CAST	PGS	LOCATION/NOTES
EPISODE 110 TBD					

Total Pages: 0

UPM: Christopher Goode 1ST AD: Robert Altmann 2ND AD: Robert Altmann 2ND AD: Robert Altmann 2ND AD: Robert Altmann

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.

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)

17 CONTINUED:

17

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.

18

INT. GRANT'S OFFICE - API - DAY

18

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.

(CONTINUED)

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)

31 INT. BEDROOM - ANDY'S APARTMENT DUSK 31 *

Andy 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.

Andy 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.

A32 INT. TRUXTON SPANGLER'S OFFICE - API - DUSK

A32

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 this afternoon. 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?

(CONTINUED)

A32

CONTINUED:

A32

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 briefcase, 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.

32

INT. BEDROOM ANDY'S APARTMENT DUSK

32

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

ANDY

Will?

WILL

Hmm?

ANDY

Something's happening.

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

WILL AND Andy'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 Andy's apartment. Will recognizes this man as DONALD BLOOM -- the man Will saw Kale meeting with in Episode 105.

(CONTINUED)

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. *

38

CONTINUED: (2)

38

KATHERINE
(committing the name to
memory)
Truxton Spangler. 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)

39

CONTINUED:

39

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)

Oh. 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.

~~41 EXT. API NIGHT~~~~41~~

~~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 Rhumer. 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.~~

(CONTINUED)