

# DELILAH

Ep. 101

"Everything to Everybody"

Written By

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Directed By Cheryl Dunye

DOUBLE GOLDENROD DRAFT(11.04.2020)  
DOUBLE GREEN DRAFT(11.02.2020)  
FULL DOUBLE YELLOW DRAFT(10.26.2020)  
FULL DOUBLE PINK DRAFT(10.17.2020)  
DOUBLE BLUE DRAFT(10.11.2020)  
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**DELILAH**

Episode #101 - "Everything to Everybody" - Double Goldenrod Draft

(11.04.2020)

**CAST LIST**

Delilah	Maahra Hill
Tamara	Jill Marie Jones
Harper	Ozioma Akagha
Demetria	Susan Heyward
Maia	Kelly Jacobs
Marcus	Braelyn Rankins
Dion	Khalil Johnson
Leah	Saycon Sengbloh
Nate	Leonard Harmon
Mace	Joe Holt
Gordon	Lyriq Bent
Cindy	Adrian Eppley
Win	Gray Hawks
Florence	Amani Cain
Gary	Brian Lafontaine
Jane Ann	Amy McDonald
Mr. Fields	Lindsay Ayliffe
Anita	Doris Woodruff

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### SET LIST

#### INTERIORS

Delilah's Townhouse  
 Delilah's Bedroom  
 Boys' Bedroom  
 Maia's Bedroom  
 Kitchen  
 Dining Room  
 Hallway

Connolly Law Office  
 Reception Area  
 Delilah's Office

Leah Davis' Apartment  
 Dining Area  
 Living Room

Harriet Jacobs High School  
 Auditorium

Leland Park Technical College  
 Gordon's Office

Win Lockley LLP  
 Tamara's 30th Floor Office  
 Win Lockley Jr.'s Office

V.A. Rehab Center  
 Hallway  
 Common Area

Violin Shoppe

The Capital Grille

#### EXTERIORS

Delilah's Townhouse  
 Somewhere in Charlotte

Charlotte Street

Connolly Law Office  
 Front Porch  
 Sidewalk Near Office

Leah Davis' Apartment

Harriet Jacobs High School  
 Upscale Charlotte Neighborhood

Gary Shea's House

Glass Skyscraper

V.A. Rehab Center

Violin Shoppe

Lakeview Middle (Marcus' School)

#### CARS

Delilah's Lexus  
 White Land Rover  
 Harper's Vintage Car  
 Mace's Car  
 Tamara's Porsche Cayenne

TEASER/ACT ONE

101.1 EXT. DELILAH'S TOWNHOUSE - PREDAWN (D1) 101.1

Establishing this lovingly-maintained middle-class home in Charlotte's 4th Ward. NO LIGHTS are on in any windows on this block. A CAR drives slowly by, sending NEWSPAPERS sailing onto doorsteps. The CAR clears. BEAT.

A FRONT DOOR in the middle of the block opens and a SMALL DOG on a leash steps out, followed by **ANITA THOMAS (70's, A-A)**. Anita locks the door behind her and then walks away from us, down the block, and then turns a corner. Gone. BEAT. BEAT.

Then we hear DING! A text coming into a cell. DING!

101.2 INT. DELILAH'S TOWNHOUSE - DELILAH'S BEDRM. - PREDAWN (D1) 101.2

**DELILAH CONNOLLY (40's)**, her hair wrapped in a SCARF, is blearily fumbling to find her CELL in the too-bright light of the bedside table. She finally finds it folded in the sheets behind her, then finds her GLASSES under SCATTERED PAPERWORK. She puts on the glasses and focuses on the CELL. Frowns.

DELILAH  
(very sleepy)  
...Leah Davis? Seriously? You're gonna text me at four-forty-two in the morning for the Alumni Fund?

She gives a little head shake -- she's not dealing with this crap right now. She turns off the sound on her cell, sets it aside, then removes her glasses, tosses them onto the bed, and flops back onto her pillow, eyes open: BEAT: gradually realizing that she is NEVER going to get back to sleep.

101.3 INT. DELILAH'S TOWNHOUSE - MAIA'S BEDROOM - DAY (D1) 101.3

DELILAH, dressed for work, in a style we'll call *Approachable Professional*, is braiding her daughter **MAIA's (16)** hair while Maia plays VIOLIN passionately. MARCUS calls from elsewhere.

MARCUS (O.S.)  
Mom! MOM...!

DELILAH  
Marcus, I am doing your sister's hair! I cannot be everywhere at once! If you need me, come here!

Maia moves around erratically as she emotes while she plays.

DELILAH (CONT'D)  
Honey, could you stop playing for  
one minute while I finish this...?

MAIA  
The performance is Friday.

MARCUS (O.S.)  
Dion won't put on a sweater!

Delilah finishes a braid and then heads for the door --

DELILAH  
Maia, pack up, let's go --

-- but Maia keeps playing as Delilah exits --

101.4 INT. DELILAH'S TOWNHOUSE - HALLWAY - CONTINUOUS (D1) 101.4

Delilah passes through, talking (sorta) to herself --

DELILAH  
I can't remember the last time I  
said something in this house and a  
person just did it. It had to be --

-- she stops briefly to LEVEL A PICTURE FRAME ON THE WALL --

101.5 INT. DELILAH'S TOWNHOUSE - BOYS' BEDROOM - DAY (D1) 101.5

-- and then steps into this messy room with a BUNKBED.

DELILAH  
-- like, Christmas or something --  
when I said, "Open it" -- that has  
to be the last time anyone OBEYED.

REVERSE TO REVEAL **MARCUS (11)**, dressed for school, sitting on  
the edge of his bed texting on his CELL PHONE while Dion sits  
on the floor, struggling with SOCKS. Delilah looks at Marcus.

DELILAH (CONT'D)  
Is this how you dress a child?

Marcus DOESN'T RESPOND. Delilah squats down to **DION (6)** --

DELILAH (CONT'D)  
I'm the invisible maid.

-- scoops Dion around, pulls on his socks, getting it done!

DION  
I see you, Auntie Delilah.

DELILAH  
I know you do, baby, you're the  
only one. Marcus, brush your teeth.

Marcus stands, staring at his CELL as he heads for the door.

MARCUS  
I'm talking to Ian about trig.

DELILAH  
Uh huh, here's some trig, brush  
those rectangular teeth of yours.

MARCUS  
That's geometry.

Delilah considers taking Marcus to task for that response,  
but thinks better of it. Marcus exits. Delilah lifts Dion up.

DELILAH  
Dion, you have to wear a sweater.

He shakes his head. She grabs a CARDIGAN --

DELILAH (CONT'D)  
If I show up at the V-A with you on  
Sunday and your mama sees I let you  
catch a cold before I sent you home,  
do you know what she'd do to me?

-- and puts it on him, kisses him and stands.

DELILAH (CONT'D)

Now go brush those teeth.

Dion exits. Marcus, TEXTING, steps back into the doorway.

MARCUS

Is she really gonna take him home?

DELILAH

All I can do is go off what your Aunt says. She said she's coming Sunday to the V-A to take him.

MARCUS

But she's SAID he could come home before to VISIT and called it off.

DELILAH

Marcus, I know you want your room back. It's been a hard five months.

MARCUS

SIX in five days. SIX months.

DELILAH

Well, the fact you're counting the days is a real inspiration.

She sighs and steps past him and into the hallway. He turns but stays in the doorway and the STEADICAM reverses onto him.

MARCUS

You shouldn't use sarcasm with children, they don't understand it.

DELILAH (O.C.)

See, THAT one I completely accept, but it's WEAKER 'cause of that one about geometry. Pick your battles.

Then Delilah sweeps into frame, her back to Marcus, walking into the hall with Dion in her arms. He looks in her eyes --

DION  
Smell my breath.

-- and blows.

DELILAH  
Beautiful. Maia, let's GO!  
(after a beat)  
Marcus, is that phone super-glued  
to your hand...? Put it away!

ON MARCUS, as he rolls his eyes, pockets the phone, moves --

101.6 EXT. DELILAH'S TOWNHOUSE - DAY (D1)

101.6

-- DELILAH, HARRIED, steps out, holds the door as the kids file past. She's on her CELL, with BRIEFCASE.

DELILAH  
(into her cell)  
Did Angie send the affidavit?

ANITA (O.C.)  
Morning, Ms. Connolly!

Delilah looks to see Anita returning from her long walk.

DELILAH  
Morning, Ms. Thomas!

ANITA  
Are you getting your steps in?

DELILAH  
(to Anita)  
I'm trying!

ANITA  
You gotta get those steps in!

Delilah gives a little nod and wave. Anita enters her house.

DELILAH  
(into the cell)  
Did she sign the affidavit?



Intercut as necessary with:

101.7 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D1) 101.7

**HARPER (late 20's), Delilah's paralegal and executive assistant**, is at her desk, sunny and efficient as usual.

HARPER

Not yet.

DELILAH

Tell her we can't get that restraining order filed until it's signed. The world is real.

HARPER

The world is real. Got it.

DELILAH

And if anyone calls with a new case, any new case, I'm too busy.

She points the remote at the car -- BEEP -- and they get in.

HARPER

Apropos of that, you've got Demetria Barnes coming in at two.

DELILAH

Demetria Barnes. Who is she?

HARPER

Just some woman who called wanting an informational interview...  
(after a beat)  
...do you want me to cancel?

DELILAH

Yeah, do, I've got lunch with Tamara today, and I don't want to rush back across town just to have someone looking at me like I've disappointed them somehow, I get enough of that at home.

HARPER

Okay, I'll cancel. Done!

MAIA

REALLY funny.  
(off Delilah's look)  
...what?

DELILAH  
(to Harper)  
Actually -- don't cancel. That's  
rude. She's arranged her day --

HARPER  
-- I can totally reschedule --

DELILAH  
-- no, I'll do it, thanks, bye.

She hangs up, buckles Dion in his carseat: CLICK CLICK CLICK.

DION  
Thank you.

DELILAH  
For what?

DION  
Buckling me in.

DELILAH  
Oh. You're welcome.

She kisses his forehead and starts shutting the door --

DION  
Can I FaceTime Dad?

-- OFF DELILAH as she says --

DELILAH  
Uh huh --

-- and shuts the door, BANG.

101.8 I/E. DELILAH'S LEXUS/LAKEVIEW MIDDLE SCHOOL - DAY (D1) 101.8

ON DELILAH'S CELL, IN DION'S HANDS: **NATE (30's): Delilah's brother**, talks while rolling down a path in his WHEELCHAIR.

NATE  
Are you psyched to be going home?

DION  
I drew Mama a picture! You too!

Delilah pulls up to Marcus' school. Marcus gets out --

DELILAH  
No Jefferson Park after dark!

MARCUS

I know!

-- shuts the door. She watches Marcus run toward the school: her constant concern and love for him is visible on her face. She lingers in this moment -- until she hears Nate's voice --

NATE (O.C.)

I can't wait to see my picture!

-- and then the spell is broken, she looks back to Dion --

DELILAH

-- Dion, can I talk to Daddy a sec?

DION

I wanna tell him a joke.

DELILAH

I'll give it right back.

Delilah takes the cell from Dion. She looks at Nate on it.

DELILAH (CONT'D)

Does Christine need me to do anything to help her get ready for Dion? Should I check in with her?

NATE

No, she's all set.

DELILAH

You sure about that?

NATE

Yeah, Dee, she's all over it.

DELILAH

Guess who texted me? Leah Davis.

NATE

If she's looking for ME --

DELILAH

-- I don't know WHAT she's looking for, it's probably about the Alumni Fund, she calls every year about this time, I'm not gonna respond --

NATE

-- yeah, don't, that girl is seven different kinds of crazy.

DION

I wanna tell my joke!

DELILAH

Here, sorry, baby, tell your joke.

Delilah hands the cell to Dion and pulls out. DELILAH'S HANDS re-grip the wheel as she keeps driving. ON DELILAH --

DION (O.C.)

Knock knock.

NATE (O.C.)  
Who's there?

BEAT.

DELILAH  
...who's there, Dion?

DION (O.C.)  
I'm thinking!

101.9 EXT. CONNOLLY LAW OFFICE - DAY (D1)

101.9

It's an unfussy free-standing building -- a residential home,  
at one point, but no longer -- with a parking lot in back.  
Delilah pulls in next to HARPER'S VINTAGE BMW and parks.

101.10 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D1) 101.10

Harper's at her desk (with HEADSET) as Delilah walks in.

HARPER

Good morning again!

Harper holds out a COFFEE CUP to Delilah. (Note: on Harper's desk is a JAR with A PICTURE WRAPPED AROUND IT, one of those things where people collect money for a child's cancer fund.)

HARPER (CONT'D)

We finally got the check from the Haynes settlement, do you want me to go ahead and dismiss that case?

DELILAH

Yeah, thank you.

HARPER

And Nona Benson called, she's got another pregnancy discrimination case she wants to know if you --

DELILAH

-- no, no new cases, I can't.

-- she finally heads full-speed for her office door.

HARPER

And Leah Davis is in your office.

OOP. Hearing that name stops Delilah in her tracks.

HARPER (CONT'D)

I hope it's okay I let her in. She said she was Nate's girlfriend once and she lived with you and Tamara --

DELILAH

She DID have an off and on thing with Nate and she DID live with me and Tam for one year, when she was a freshman and we were seniors. But I don't know WHAT she's doing here.

Delilah exits into her office. Harper's LANDLINE RINGS.

HARPER

(into her headset)

Good morning, Connolly Law Office?

101.11 INT. CONNOLLY LAW OFFICE - DELILAH'S OFFICE - DAY (D1) 101.11

Delilah walks in and adopts A GUARDED, PERFORMED SUNNINESS.

DELILAH

Leah! What's up, girl?

**LEAH DAVIS (40's, rough around the edges)** turns from looking at PICTURES OF THE KIDS to A PICTURE OF DELILAH AND TAMARA on the bookshelf to face Delilah. She looks TIRED and FRAGILE.

LEAH

Hey.

Delilah sets her PURSE and BRIEFCASE down.

DELILAH

When Harper said you were here, I was, like, "Is it Alumni Fund time already? I can't do it this year!"

LEAH

It's not about the Alumni Fund.

DELILAH

Good, because this is NOT the year I'm gonna be giving, not after LAST year, know what I'm saying...?

Delilah sits.

DELILAH (CONT'D)  
2020 'bout cleaned me out.

Leah's still lingering by the bookshelf.

INSERT: PHOTOS: DELILAH WITH TAMARA; one of MAIA AND MARCUS.

LEAH  
(re: the pictures)  
You still hang with Tamara?

DELILAH  
Yeah, look, Leah, I've got a Zoom  
about all the new state regulations  
about returning-to-work in, like,  
SEVEN AND A HALF MINUTES, so if you  
wanna tell me what's going on...?

LEAH  
Yeah, I'm, uh...

Leah walks over, sits. FRAGILE. She might burst into tears.

LEAH (CONT'D)  
...I'm just kinda in over my head.

DELILAH  
How so?

LEAH  
I don't know, Dee, I tried to do  
the right thing at work and I -- I  
got myself into a mess of trouble.  
(after a beat, desperate)  
I need your help.

OFF DELILAH --

DELILAH



ACT TWO

A101.12 INT. CONNOLLY LAW OFFICE - DELILAH'S OFFICE - DAY (D1)A101.12

ON DELILAH'S DESKTOP COMPUTER, WE SEE A ZOOM MEETING IN PROGRESS, A WHOLE GRID OF FACES. Delilah has got the thing on mute, i.e., she's missing the crucial meeting in order to hear Leah's tale. Leah's crying. She blows her nose.

DELILAH

Okay, just start at the beginning.

LEAH

I was working as an assistant to the CEO at this company over in Gastonia, Osbourne Tactical? We make equipment for the military. I should say "THEY." They fired me.

DELILAH

Is this about wrongful termination?

LEAH

Totally. All I did was ask my boss a few questions about Gary Shea --  
(MORE)

LEAH (CONT'D)

-- he was this software engineer who got fired a couple months earlier. Before he got fired, he'd been trying to get a sit-down with Fred -- Fred's the C-E-O, he was my boss -- saying there was a MAJOR PROBLEM with the C-15, this radio he "designed" or whatever --

DELILAH

-- Leah, I -- I've gotta stop you right there, I'm NOT the right lawyer for this case --

LEAH

-- I thought this is what you do --

DELILAH

-- it's a part of what I do, yes, but I'm not taking this case!

LEAH

-- but Dee, you're all I've got.  
(after a beat)  
They're watching me.

DELILAH

Who's watching you?

LEAH

Osbourne! And it's not just that, things are really bad, I'm getting evicted, I'm behind on my car payments --

DELILAH

-- but you JUST got fired --

LEAH

-- 2020 was tough!  
(after a beat)  
You said so yourself.

Leah starts CRYING. OFF DELILAH -- TORN --

101.12 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D1) 101.12

Delilah leads Leah out from Delilah's office. She gives Harper a sidewise look to indicate she's "handling" Leah.

DELILAH

I'll let you know tomorrow about the case, Leah, but we'll get your Answer filed in the meantime.

LEAH

My answer to what?

HARPER

That's what the form's called we have to file to make sure your landlord can't evict you TODAY.

LEAH

I can't pay you. I've got, like --

DELILAH

-- I know, it's all good.

LEAH

Alright, thank you, Dee, so much.

HARPER

Bye!

Leah exits. BEAT. Delilah turns to Harper, about to speak.

HARPER (CONT'D)

I thought you said no new cases.

DELILAH

I'm NOT taking the case. Just for fun, though...

HARPER

...uh huh?

DELILAH

Have Mace look into a guy named Gary Shea. See why Osbourne Tactical let him go. And find out why Leah was let go too.

Harper's LANDLINE rings. Delilah exits into her office.

HARPER

Connolly Law Office.

(after a beat)

Yes, Ms. Barnes, she has you on her schedule today for 2 P-M. You too.

Harper is just about to hang up but Ms. Barnes keeps talking.

HARPER (CONT'D)

SURE, I can check the bus schedule for you, hang on, I'll pull it up.

101.13 EXT. HARRIET JACOBS HIGH SCHOOL - DAY (D1)

101.13

Maia and **FLO (Maia's accompanist and best friend)** are walking on a path outside the school on their way to class. Maia's carrying her VIOLIN CASE and BACKPACK; Flo, some MUSIC BOOKS. There are (possibly) **A FEW OTHER STUDENTS** in the background.

MAIA

You can't even call it a violin at this point. It's more like a neck banjo, the strings are so loose.

FLORENCE

It doesn't sound that bad.

MAIA

'Cause I'm working so hard! And even then, when I start to do my vibrato on that resolving D, it's like Grandma's bowel movements.

FLORENCE

You're crazy.

MAIA

I don't know what to do. We've got  
this thing on Friday, then State --  
I can't play this thing at State!

FLORENCE

My Uncle Ted might be able to fix  
you up with something better.

MAIA

I can't afford anything better.

FLORENCE

Maybe he'd give you a deal. The old  
friends and family discount...  
(after a beat)  
...it's worth a shot, anyway.

MAIA

I don't know. Maybe.

OFF THE PAIR, WALKING AWAY --

101.14 OMITTED

101.14

101.15 I/E. DELILAH'S LEXUS/CAPITAL GRILLE - DAY (D1) 101.15

Delilah pulls up, talking on her Bluetooth --

DELILAH  
You can't miss it.

Intercut as necessary with:

101.16 INT. LELAND PARK TECHNIAL COLLEGE - OFFICE - DAY (D1) 101.16

-- with **GORDON LEIGHTON (40's), literary, slippery: her EX.**

GORDON  
I thought it was just a public  
practice session before State.

DELILAH

It is, and she's your daughter.

GORDON

I've got a dinner with my editor.

DELILAH

Change it.

The VALET comes to open her door. She shakes her head.

GORDON

He's just in from New York for one night. I'm asking for an advance.

DELILAH

(after a beat to give up)  
Okay. YOU have to tell Maia.

GORDON

Fine, I'll see what I can do.

DELILAH

And I haven't gotten your child support this month yet, have I?

GORDON

Well, if I could do this dinner, I'd probably be able to pay it.

DELILAH

Gordon, it's two hundred dollars!

GORDON

I'll see what I can do.

DELILAH

How about stop seeing what you CAN do and start DOING what you SHOULD?

INSERT: DELILAH'S FINGER ON THE SCREEN HANGS UP THE CALL. She grabs her purse, gets out, hands her keys over, goes in.

101.17 INT. THE CAPITAL GRILLE - DAY (D1)

101.17

Delilah is sitting across from her **TAMARA ROBERTS (40's)**. Tamara is sharp, glamorous, but with a deep earthy vein.

TAMARA

You are NOT taking that case.

DELILAH

I SAID I wasn't going to!

TAMARA

Yeah, but that's how you get ready  
to say you WILL, I know you.

(after a beat)

Dee, what do you think the chances  
are that girl getting her ass fired  
had ANYTHING to do with injustice?

DELILAH

It COULD have...

TAMARA

Dee, Leah Davis is a magnet for  
trouble. She's like one of those  
people that calls from the side of  
the road with a flat tire and their  
spare is flat, too, talking about  
how life isn't fair, YOU HAVE TO  
KEEP THAT SPARE FILLED, GIRL!  
LIFE'S FAIR, YOU'RE JUST LAZY!

DELILAH

You're bad.

TAMARA

That is the skankiest move ever,  
playing like she's Erin Brockovich  
when you KNOW she just showed up  
for work one too many days with  
vodka breath, walking funny.

(after a beat)

What do they make? Osbourne.

DELILAH

Radios. For the military.

TAMARA

What can go wrong with a radio  
anyway? You can't get the Top 40?

Delilah SMILES. A FEMALE SERVER delivers their food.

TAMARA (CONT'D)

You are NOT taking that case.

DELILAH

(to the Server)

Thank you.

The Server clears. Tamara picks up her fork. She's HUNGRY.

TAMARA

Moving on.



DELILAH

How's Casey?

TAMARA

He's taking me to D.C. next month.  
Some big conference on reparations,  
legislative strategies, whatever,  
the Mayor's too busy to go, so, the  
Deputy Mayor finally gets a trip.

DELILAH

Is this your guys' first trip away?

TAMARA

Except for that weekend at Nags Head, early on, but this'd be the first PUBLIC appearance, yeah.

DELILAH

Things are moving right along.

TAMARA

(can't let it go)

And how could you even CONSIDER taking her case when you know she stole your boots? Dee, come ON!!

DELILAH

I'm not taking the case!

TAMARA

That girl STOLE your boots and WORE THEM, EVERY DAY, telling us all they were HER BOOTS when the BOX still had YOUR DAMN NAME ON IT!

(getting riled up)

Gimme her number right now --

DELILAH

-- I don't have it on me --

TAMARA

-- Dee, you started the whole story with her texting, I know you have her number, give it here! Give it!

DELILAH

Is this how you are at Lockley?

TAMARA

EFFECTIVE? Yeah.

(after a drink)

They've got enough old white men playing "After you, Alphonse," they hired Tamara Roberts to get it DONE and that's exactly what I do.

(after a beat)

Promise you won't take her "case."

DELILAH

I promise I won't take the case.

TAMARA

I'm putting "case" in quotes.

DELILAH  
I caught that. I won't take it.

TAMARA  
Good. Moving on.

Leroy & Ross

101.18 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D1) 101.18

**DEMETRIA BARNES (30's)** sitting across from Harper. Her hands are folded over her PURSE. She's dressed in BRIGHT COLORS. She watches Harper working. They exchange smiles. She peers into the conference room and then, leaning forward in a furtive way, into Delilah's office. She sits back. BEAT.

DEMETRIA

Is it just the one office?

HARPER

Excuse me?

DEMETRIA

It's just Ms. Connolly's office and the conference room, that's it...?

HARPER

There's a copy room around that corner -- and a bathroom.

Demetria points to the WINDOWED WALL behind Harper.

DEMETRIA

And what's that back there?

HARPER

Dr. Price. She's a therapist.

DEMETRIA

Is Ms. Connolly tardy often?

Harper sees Delilah in the window approaching --

HARPER

Ask HER.

-- Delilah enters and greets Harper first.

DELILAH

Hey!

Harper SMILES TENSELY re: Demetria and hands over PAPERWORK.

HARPER

(forced gaiety)

Here's the Davis Answer!

DELILAH

Thank you --

Delilah turns to Demetria -- Demetria's clocking THE ANSWER.

DELILAH (CONT'D)  
-- you must be Ms. Barnes.

DEMETRIA  
I am, I am Demetria Magic Barnes,  
recently of Georgetown University  
Law Center, and what an honor it is  
to meet you, Ms. Connolly.

-- and they shake hands. Demetria does it with gusto.

DELILAH  
I'm so sorry I'm late.

DEMETRIA  
Are you? I didn't notice.

Delilah looks at her office door, then gets an idea.

DELILAH  
Would it be okay if we took a walk?

Demetria looks at her HIGH HEELS and then at Delilah.

DEMETRIA  
Uhh, sure!

101.19 EXT. SIDEWALK NEAR DELILAH'S OFFICE - DAY (D1)

101.19

Delilah and Demetria walk and talk.

DELILAH  
So what do you want to know?  
(off Demetria' thinking)  
This is an informational interview,  
right? What do you want to know?

DEMETRIA  
For starters? Just, basically,  
like, what advice do you have for a  
young Black woman seeking to make  
her way in the legal profession?

DELILAH  
Don't have kids.  
(off Demetria's look)  
That was MOSTLY a joke. I'd say, if  
you're doing it for money, do it  
for money. If you're doing it for  
people, do it for people. For me,  
it's all and ONLY about people.

DEMETRIA

Oh, I know.

DELILAH

...why do you say it that way?

DEMETRIA

You're why I went to law school.

DELILAH

(not buying it)

I've never heard this one.

DEMETRIA

It's true! It was about six years ago, I had just graduated from Howard with a double major in Afro-American Studies and Spanish, my mother's people are from Cuba --

DELILAH

-- so you speak Spanish?

DEMETRIA

*De hecho, sí, que es solo UNO de los activos que podría aportar a su pequeña operación --*

DELILAH

-- okay, very nice, very nice --

DEMETRIA

-- and I was thinking I'd TEACH Spanish, but then I saw YOU on TV. You were suing the city on behalf of some girl, I forget her name --

DELILAH

-- "Jane Doe" --

DEMETRIA

-- right, that's why I don't remember! But she'd been wrongly committed to a mental hospital for driving a nice car, basically?

DELILAH

The police officers who stopped her didn't believe a young Black woman could own a BMW, that's correct --

DEMETRIA

-- but the way you talked about LAW on the steps of the courthouse after you lost that case -- which, I don't know how THAT happened -- -- but the way you talked about the law as the "first inheritance of every man, woman and child" and how "Where there is not equal justice, there can never be understanding"? That's why I applied to Georgetown.

DELILAH

Well, whether that's true, Ms. Barnes, or whether you just dug that up online, I'm impressed.

DEMETRIA

Then hire me. I'm available!

Delilah stops walking and turns to Demetria.

DELILAH

If I could, I might, but as you said back there, *en español*, I DO run a very small operation, and I do not have enough work to support an associate, especially not one with student loans like the ones I assume you're carrying. Sorry.

DEMETRIA

Final answer? Because with all the *summa cum laudes* I've collected, I am pretty much the Golden Goose.

DELILAH

I think that's absolutely true.

Delilah starts walking back towards the office --

DEMETRIA

One thing you should know, though.

-- and then she stops and turns, prepared for more P-R.

DELILAH

What's that, Ms. Barnes?

DEMETRIA

That Answer your assistant handed you, that's the old template.

(MORE)

DEMETRIA (CONT'D)

The state passed a bill last week,  
it's in the Civil Code, Section  
1951.9, long story short, they'll  
just hand that back if you file it.  
(after a beat)  
That one's for free.

Demetria walks past Delilah. OFF DELILAH -- AMUSED --

101.20 EXT. CONNOLLY LAW OFFICE - FRONT PORCH - DAY (D1) 101.20

Harper meets up with Delilah as Demetria heads off.

DELILAH

Best of luck with the job search!

DEMETRIA

Appreciate you!

HARPER

She is a real piece of work.

DELILAH

She knew all about YOUR case.

HARPER

(taken a bit aback)  
...did she know it was me?

DELILAH

No, but she knew all about it.  
Apparently it made a very big  
impression on her. So. There.

Delilah turns to enter the office, then remembers something --



DELILAH (CONT'D)  
 -- oh, I almost forgot.

HARPER  
 (pulled back in)  
 What do you need?

DELILAH  
 She said there's a new template for  
 the Answer online. Check it out.

Delilah exits into the building. It hits Harper that Demetria caught her out. BUS BRAKES SCREECH. HARPER'S POV: A BUS pulls up. Demetria boards. It pulls away. OFF HARPER -- IRKED --

101.21-~~COMMITTED~~

101.21-22

101.23 I/E. DELILAH'S LEXUS/CHARLOTTE STREET - DAY (D1)

101.23

DELILAH'S CAR DRIVES THROUGH THE CITY --

DELILAH (O.S.)  
 Mr. Cunningham, whatcha got for me?

Intercut as necessary with:

101.24 I/E. MACE'S CAR/SOMEWHERE IN CHARLOTTE - DAY (D1)

101.24

It's **MASON "MACE" CUNNINGHAM (40's)**, Delilah's go-to P.I..

MACE  
 From everything I could find, Gary  
 Shea was a beloved employee at  
 Osbourne who chose early retirement  
 with a hefty gold parachute.

And now we're INSIDE THE CAR WITH DELILAH --

DELILAH  
 So he wasn't fired like Leah said?

MACE  
 Not according to H-R.

MACE (CONT'D)

As for Leah, they said they let her go for the same reasons she told you. Lateness and insubordination. And I ran a background check on her, just for the hell of it --

DELILAH

-- never a bad idea --

MACE

-- turns out she was involved in a domestic dispute at the home of Fred Osbourne, the C-E-O of the company, little over a month ago.

DELILAH

About what?

MACE

The report doesn't say, but a neighbor I spoke to said Leah and the wife really went at it.

DELILAH

Over what? Over Fred?

MACE

That's what the NEIGHBOR thought.

OFF DELILAH -- DISAPPOINTED AND RUEFUL --

101.25 EXT. LEAH DAVIS' APARTMENT BUILDING - DAY (D1) 101.25

A recently-constructed building for young professionals.

DELILAH (O.S.)

So, Leah, look, as I suspected...

101.26 INT. LEAH DAVIS' APARTMENT - LIVING ROOM - DAY (D1) 101.26

Delilah is just in the doorway. Behind Leah, on the floor, Delilah sees FRAMED ART leaning against the walls. This life of Leah's is obviously very much a work-in-progress.

DELILAH

...I'm just too busy.

Delilah offers her a MANILA ENVELOPE.

DELILAH (CONT'D)

Here's the Answer to contest the eviction. And there are some names of other lawyers in there you can contact. That's all I can do.

LEAH

It's okay. Osbourne H-R just called.

DELILAH

They did?

LEAH

Yeah.

They said if I just sign a thing and  
let 'em take my phone and my laptop,  
they'll pay me out. DELILAH  
Why do they need your phone and  
laptop?

LEAH  
Who cares? They're giving me a  
year's salary. I'll get new ones.

DELILAH  
What do they want you to sign?

LEAH  
It's just a one-page thing. They  
just messengered it over. Here.

Leah hands over the ONE-PAGE DOC. Delilah reads it over.

DELILAH  
It says they want the passwords to  
all your e-mail and social media  
accounts. AND they want you to  
authorize them to audit all those  
accounts? You can't sign this.

LEAH  
But I have to, to get the money,  
don't I? Isn't that what it says?  
I'll just start new accounts.

DELILAH  
Did they say why they SUDDENLY  
decided to call and offer all this?

LEAH  
I assume it's because they knew I'd  
been to see YOU. They were scared.

DELILAH  
They knew you came to my office?

LEAH  
Yeah, they said there'd be no need  
to run this letter by you, it was  
just a standard kinda H-R thing.

DELILAH  
How did they know you came to see  
me, though? I don't understand.

LEAH

I told you, Dee, they're WATCHING.  
But that's not even the point, the  
point is you SCARED 'em...!  
(pointing, impressed)  
...you're GOOD!

OFF DELILAH -- PIQUED BY THIS STRANGE NEW DEVELOPMENT --

END OF ACT TWO

ACT THREE

101.27 INT. LEAH DAVIS' HOUSE - DINING AREA - DAY (D1) 101.27

Delilah's INTENSELY looking at Leah's LAPTOP on the table. Behind Delilah, we see THAT FAMOUS PICTURE OF AUDREY HEPBURN, framed and hanging on the wall. The place is CLUTTERED.

DELILAH

So this is all the e-mails from Gary to Fred that you saved...?

LEAH

Yeah.

DELILAH

Can I ask a personal question?

LEAH

I guess, yeah.

DELILAH

Were you...romantically involved with Fred, like, having an affair?

LEAH

What would make you think that?

DELILAH

There's a police report that says you showed up at his house drunk --

LEAH

That was the night of the day Fred fired me. I got lit and went over there. It's not my proudest moment, but he's fifty-five and white, he ain't putting it down like that.

Delilah looks and looks at Leah, wanting to believe her. She turns again to the E-MAIL FOLDER. OPENS ONE. READS. Then --

DELILAH  
What's a frequency-hopping radio?

LEAH  
A radio that changes channels constantly so no one can hack into it; listen in while you talk.

DELILAH  
And Gary thought this frequency-hopping radio was faulty somehow?

LEAH  
Not faulty. Dangerous.

BEAT. Delilah focuses in and TALKS WHILE SHE READS.

DELILAH  
Dangerous how...?

LEAH  
I don't know.

BEAT. Delilah gently closes the laptop, and turns to Leah.

DELILAH  
Leah, if I wrote you a check to cover your rent this month, would you hold off signing that thing?

LEAH  
It says I have to sign by the end of the day today or no deal.

DELILAH  
You can sign it tomorrow, trust me.

LEAH  
Well, sure, then, okay.

DELILAH  
And what's Gary Shea's number?

LEAH  
I'll get it for you.

Leah goes to get her phone. Delilah looks around and then at the Audrey Hepburn picture on the wall. OFF DELILAH --

101.28 EXT. THE VIOLIN SHOPPE - DAY (D1)

101.28

Establishing this CHARMING, OLD-WORLD MUSIC STORE.

Leroy & Ross



101.29 INT. THE VIOLIN SHOPPE - DAY (D1)

101.29

**MR. FIELDS (50's, safe, A-A, the guy you wish was your Dad)**  
is behind a counter showing Maia and Florence a VIOLIN.

MR. FIELDS

This one's a heck of a deal. It's a  
Rovetta, from 1898, it's got this  
nicely-figured *oppio* back here --

He shows it to Maia, who's clearly trying to seem credible.

MAIA

-- yeah, that's beautiful --

MR. FIELDS

-- and listen to it, most violins  
from this period are like nails on  
a chalkboard, but try this one.

MAIA

I don't want to break it.

MR. FIELDS

Flo's told me how you play.

Maia carefully accepts the violin and PLAYS. It sounds GREAT.

FLORENCE

Maia, it's SO much better.

MAIA

How much is it?

MR. FIELDS

Well, that's not the CHEAPEST --

Maia VISIBLY DESPAIRS. Flo sees this and tries to help.

FLORENCE

-- couldn't she just RENT it?

MR. FIELDS

This one? No. It's on consignment.

FLORENCE

So could she borrow it then?

MR. FIELDS

And what if something DID happen to  
it? Miss Virginia would just be OUT  
her violin? She'd have to buy it.

MAIA  
Who's Miss Virginia?

Leroy & Ross

MR. FIELDS

The woman who owns it. She used to  
be in the National Symphony in D-C.

Maia looks and looks at it. Then at Flo. Then at Mr. Fields.

MAIA

How much is it?

101.30 INT. DELILAH'S TOWNHOUSE - DINING ROOM - NIGHT (N1) 101.30

Maia and Dion are eating dinner as Delilah sits, sets her  
PLATE down. Her CELL is in hand, mid-call. Dion clocks it.

DELILAH

...TEN THOUSAND DOLLARS?

MAIA

It's worth a lot more than that!

Marcus enters from the back with a BASKETBALL, goes to sit.

DELILAH

Ah, ah, hands first.

Marcus HUFFS, exits into the kitchen.

DELILAH (CONT'D)

(into the cell)

Mr. Shea, this is Delilah Connolly  
calling AGAIN, if you could give me  
a call, I'd appreciate it, thanks.

She hangs up, sets the phone down, clocks Marcus washing up.

DELILAH (CONT'D)

And where have you been?

MARCUS

Jefferson Park.

DELILAH

What did I say JUST THIS MORNING?

Marcus dries his hands off and re-enters and sits.

MARCUS

Dang, okay, I won't do it again!

DELILAH

(pivots back to Maia)

That one you've been playing cost us what, Maia, twelve hundred...?

MAIA

Yeah, and that's how it sounds.

DELILAH

I can afford, maybe, THREE.

MAIA

Can I ask Dad?

DELILAH

You can ASK, but --

MAIA

-- thank you, can I be excused?

DELILAH

(after a beat)

Sure, clear your plate, God bless.

Maia exits. Delilah shakes her head. Dion clocks Marcus, eating, still acting SULLEN/DEJECTED. Dion looks at Delilah.

DION

No phones at the table.

DELILAH

Oh. Yeah. Sorry, baby. My bad.

She sets the CELL on a nearby counter. OFF DELILAH --

101.31 INT. DELILAH'S TOWNHOUSE - KITCHEN - NIGHT (N1) 101.31

Marcus dries dishes while Delilah washes. "Irreplaceable" plays on a stereo in the living room. Delilah is PREOCCUPIED. Marcus sees this. Feels bad. He starts swaying, trying to catch her eye. She smiles. The CHORUS LANDS. Marcus SINGS.

MARCUS

*You must not know about me, you  
must not know about me, I could  
have another you in a minute,  
matter of fact, he'll be here in a  
minute -- baby --*

ON DION, AT THE NEARBY DESK, ROLLING UP HIS PICTURES AND TYING A RIBBON AROUND EACH OF THEM. HE TURNS TO WATCH --

MARCUS (CONT'D)

*-- you must not know about me, you  
must not know about me, I could  
have another you by tomorrow --  
-- don't you ever for a second get  
to thinking you're irreplaceable.*

DELILAH

Come here.

Marcus goes to her. She hugs him.

DELILAH (CONT'D)

I just want you to be safe.

They keep embracing. DION RISES AND HEADS FOR THE STAIRS.

DELILAH (CONT'D)

Dion, where are you going?

-- AND HE GOES UPSTAIRS.

Delilah, having seen this, releases Marcus. He gets back to drying dishes but we go OFF DELILAH -- WATCHING DION ASCEND --

101.32 INT. DELILAH'S TOWNHOUSE - BOYS' BEDROOM - NIGHT (N1) 101.32

Dion is on the bed, holding a BLACK LIGHTNING ACTION FIGURE. CLOSE ON DION: we see he's UPSET. Delilah enters, CONCERNED.

DELILAH  
Everything okay up here?

Leroy & Ross

She sits down on the edge of the bed, lets out a breath.

DION  
Yeah, I guess.

DELILAH  
Is something the matter?

Dion looks at the action figure and then at Delilah.

DION  
Do you think Marcus would maybe let me take this home with me Sunday?

DELILAH  
I'm pretty sure he would, yeah.

DION  
He said no.

DELILAH  
I'll talk to him, okay?  
(off his stillness)  
Is something else the matter?

DION  
(after a beat)  
Do you think Mom and Dad could just come and live here with us...?

DELILAH  
But your Mom's ready to take you back, I bet she's got everything set up super-special for you.

DION  
I know.

DELILAH  
Aw, Dion.

He leans forward into her. She opens her arms and holds him.

DELILAH (CONT'D)  
You've got so much going on for such a little boy, don't you? God must think you're really something to give you so much going on. He must really think you're amazing.

OFF DELILAH -- HOLDING ONTO DION, THINKING OF HERSELF --

101.33 EXT. UPSCALE SUBURBAN CHARLOTTE NEIGHBORHOOD - DAY (D2) 101.33

PANNING DOWN THROUGH TREES, WE FIND DELILAH'S CAR moving slowly down a winding residential street, headed for a CUTE SUBURBAN HOUSE with a DELIVERY TRUCK parked outside.

THROUGH DELILAH'S WINDSHIELD: **DELIVERY MEN** are unloading BABY FURNITURE (CRIB, ROCKER, DRESSER) and carrying it up a walk to a PICTURE-PERFECT LITTLE HOME. Delilah parks. Gets out.

She walks up the sidewalk towards **CINDY SHEA (30's, skinny)**, who's holding the door for the workmen. She sees Delilah.

CINDY

Are you the nanny candidate?

DELILAH

(after a blink-blink)

No, I'm Delilah Connolly.

CINDY

The one who's been calling Gary?

DELILAH

Yeah.

DELIVERY MEN carrying the CRIB squeeze past the two ladies.

DELILAH (CONT'D)

Congratulations on the baby.

GARY (O.C.)

-- who is it, Cind?

CINDY

That lawyer who's been calling!

DELILAH

I'm really not trying to cause any trouble, I just want to understand--

**GARY SHEA (40's)** steps into the doorway.

GARY

I can't talk to you.

DELILAH

Mr. Shea, I just want to know what you thought was dangerous about the C-15.



GARY

I just said I can't talk about it!

DELILAH

Mr. Shea, if you think a flaw in something you designed could cause problems for soldiers in the field, you can't TAKE THE MONEY AND RUN --

CINDY

-- he didn't TAKE THE MONEY, LADY!

GARY

-- Cindy, I'll handle this, GO!

BEAT. Cindy, CRYING NOW, goes inside.

GARY (CONT'D)

My wife's had three miscarriages.

The Delivery Men exit past Gary. He pulls the door shut.

GARY (CONT'D)

We finally got pregnant with a surrogate, the baby's coming home tomorrow, my folks are here --

DELILAH

-- I'm sorry, I just want --

GARY

-- if you're sorry, go away --

DELILAH

-- but --

GARY

-- if you're REALLY sorry, GO AWAY.

He goes back in and shuts the door. OFF DELILAH --

101.34 INT. DELILAH'S LEXUS - DAY (D2)

101.34

Delilah starts the car. The DELIVERY TRUCK pulls away, revealing A WHITE LAND ROVER parked up the street. HUH. Delilah drives past and sees a **MAN (50's, white)** at the wheel -- his cold eyes meet hers. She drives on, but keeps watching him in the rear-view mirror. OFF DELILAH -- CHILLED --

END OF ACT THREE

ACT FOUR

101.35 EXT. GLASS SKYSCRAPER - DAY (D2) 101.35

Establishing TAMARA'S OFFICE. VERY different from Delilah's.

101.36 INT. WIN LOCKLEY LLP - TAMARA'S 30TH FLOOR OFFICE - DAY (D2) 101.36

Everything is MODERN and SPARE. Tamara is standing by the window, talking on the PHONE on a HEADSET.

TAMARA

"With love, awe, and respect --"

-- all caps on RESPECT --

"Auntie Tam."

(after a beat)

How much do I want to spend? Huh.

Enough to make sure every other kid playing tonight feels unloved.

(after a beat)

Thank you.

**JANE ANN (50's, white), secretary to the Wins, peeks in.**

JANE ANN

Win Junior would like to see you in his office when you get a minute.

TAMARA

About what?

But Jane Ann is gone and doesn't answer.

TAMARA (CONT'D)

Jane Ann...?!

OFF TAMARA --

101.37 INT. WIN LOCKLEY LLP - WIN LOCKLEY'S OFFICE - DAY (D2) 101.37

**WIN LOCKLEY, JR. (50's, Southern, patrician) is at his desk --**

WIN

It's come to our attention that Osbourne Tactical is considering parting ways with Moody, Miller.

TAMARA

Osbourne, the defense contractor?

WIN

Yeah. You're familiar with them?

TAMARA

Not really. But I just heard about them at lunch an hour or so ago.

WIN

I've told Fred Osbourne, the CEO, to expect a call from you, okay?

TAMARA

(thinking of Leah)

Do we know why they're in play?

WIN

Fred just said they're about to face some challenges Moody isn't aggressive enough to defuse.

(clocking Tamara's vibe)

You don't want the opportunity?

TAMARA

No, I do, I guess, sure, but --

WIN

Because whoever makes this go away makes partner in a way my father can't possibly question.

TAMARA

(after a few nods)

I'll give Fred Osbourne a call.

WIN

Thanks.

Tamara exits and we go OFF WIN -- UNEASY ABOUT THIS --

101.38 EXT. HARRIET JACOBS HIGH SCHOOL - NIGHT (N2)

101.38

We can hear Maia and Flo playing the Massenet piece.

101.39 INT. HARRIET JACOBS HIGH SCHOOL - AUDITORIUM - NIGHT (NØ)1.39

ONSTAGE: MAIA is wearing a LONG BLACK SHEATH DRESS, playing beautifully. Flo, similarly clothed, is at the piano.

The large auditorium has EIGHT SMALL GROUPS OF FAMILIES sitting on their own in scattered locations.

CLOSER, IN THE SEATS: Delilah has Dion in her lap. Marcus is beside her. Tamara is on the other side of Marcus, filming the performance with her CELL PHONE. They are all dressed nicely. Delilah looks to Marcus. ALL SPEAK SOTTO.

DELILAH  
I think it sounds wonderful.  
(then, to Tamara)  
Her violin sounds fine, right?

TAMARA  
Sounds better than ever, why?

DELILAH  
I don't know what the problem is.

Delilah then sees: GORDON sliding past ANOTHER FAMILY to get to where they're sitting. He eventually sits next to Tamara. Tamara gives him a merely polite look. He looks across her to Marcus. He and Marcus trade looks. Delilah looks at Gordon.

DELILAH (CONT'D)  
(to Gordon)  
You made it.

GORDON  
(as in, "I'm not a jerk")  
Yeah.

OFF MAIA -- PLAYING HER HEART OUT -- REALLY HAPPY --

101.40 INT. HARRIET JACOBS HIGH SCHOOL - AUDITORIUM - LATER (NØ)1.40

ON THE FLOOR, NEAR THE STAGE: LOTS OF PARENTS are either waiting for their kids or celebrating with them.

IN ONE AREA BY THE STAIRS, Delilah, Tamara, and the boys wait. Delilah and Tamara watch GORDON, a few yards away, chatting up a **SINGLE MOM (40s, very pretty.)**

TAMARA  
Was she one of his conquests?

DELILAH  
Not that he told me about.

Gordon and the Mom do a yearning hand-squeeze and part.

TAMARA  
Sure looks like she was.

Gordon walks over and joins the ladies.

DELILAH  
How'd it go with the editor?

GORDON  
We met this afternoon instead.

DELILAH  
So why were you late?

GORDON  
I wasn't, I just had, uh --

MAIA (O.C.)  
Dad!

Delilah turns to see MAIA running across the stage with TWO VIOLIN CASES, one dangling from each hand. She's ECSTATIC.

MAIA (CONT'D)  
You got it for me!!!

GORDON  
And you played the heck out of it!

IT HITS DELILAH WHAT GORDON DID. Maia races down the stairs --

TAMARA  
Careful in those heels, baby.

-- she runs to Gordon and hugs him. Delilah and Tamara trade eye-rolls, then Delilah looks at Gordon over Maia's shoulder.

DELILAH  
(mouthing quietly)  
...ten thousand dollars?

GORDON  
I paid five today and the guy at the shop spoke to this woman, Miss Virginia, she said she's willing to wait for the other half -- don't worry, I'll take care of the rest.

Maia's HUGGING Gordon really hard. She's over the moon.

MAIA  
Thank you SO, SO, SO, SO MUCH!

Tamara and Delilah trade looks. OFF DELILAH -- ENDURING IT --

101.41 EXT. DELILAH'S TOWNHOUSE - NIGHT (N2) 101.41

Establishing. Tamara's PORSCHE CAYENNE is parked outside.

101.42 INT. DELILAH'S TOWNHOUSE - KITCHEN - NIGHT (N2) 101.42

Delilah and Tamara drink WINE and commiserate raucously.

DELILAH

Can't send TWO HUNDRED DOLLARS --  
(after a drink)  
-- TWO HUNDRED! But he's got five  
grand to spend on a violin...?

TAMARA

He's never gonna change, Dee. The  
man has the heart of, I'm sorry,  
I've just gotta say it, the father  
of your children has the heart of a  
common CRIMINAL. Of a SOCIOPATH.

DELILAH

THO HUNDRED DOLLARS A MONTH!

Tamara gets up, gets A FRESH WINE BOTTLE, unscrews the top,  
pours it, pulls a CHILLED VODKA BOTTLE out of the freezer --

TAMARA

Where are you at with Leah Davis?

DELILAH

Why...?

-- pours herself a VODKA SODA and sits back down.

TAMARA

I'm meeting Fred Osbourne Monday.

DELILAH

Is this a coincidence? Because somebody at Osbourne knew Leah had been to see me, so --

TAMARA

-- all I know, Dee, is there's a partnership on the table.

Delilah shifts in her seat.

DELILAH

What's your point?

TAMARA

We've made it twenty years, Dee, without ever going up against each other in court. Let's not do it now, not over this. Let's find YOU a case that'll make you some REAL money. Enough so you could finally take that crazy walking trip in Italy you're always talking about. Leah Davis is just gonna drain your tank for nothing and you know it.

(after a beat)

Please. For me. For both of us.

(after a beat)

Let it go.

OFF DELILAH --

101.43 INT. DELILAH'S TOWNHOUSE - DELILAH'S BEDROOM - NIGHT (NØ)1.43

Delilah's UNEASILY composing AN E-MAIL TO LEAH on her LAPTOP. Trying to find the right words to quit. She starts typing.

IN THE EMAIL, ON THE SCREEN: **Dear Leah, Unfortunately** --

-- but she just can't do it. She stops. Thinks about it. Tries to muster the courage again to do it. Can't. BEAT.

ON THE SCREEN: she moves the cursor up to a WEB BROWSER and clicks on THE TAB OF AN OPEN WEB PAGE --

-- it's a page about WALKING TOURS OF ITALY. Pictures of hilltops with quintessentially Italian towers and buildings.



ON DELILAH: this is clearly a dream of hers. She clicks on a picture and enlarges it: A HILLTOP VILLAGE AND TOWER. She moves the cursor down to a CLICKABLE LINK --

-- REQUEST INFORMATION.

ON DELILAH: we see her resign herself to the fact that she's not going to take this trip this year or anytime soon.

ON THE SCREEN: the cursor moves back to that EMAIL TO LEAH.

ON DELILAH: as she starts typing -- and then her CELL rings. She looks down, sees the number, and hurriedly answers it.

DELILAH

Mr. Shea. You called me back.

GARY (O.S.)  
(on the phone)  
Yeah. I'm wondering if we can talk.

DELILAH  
Go ahead.

There's something eerie about this call: a disembodied voice somewhere very close to the unnerved edge of insanity.

GARY (O.S.)  
(on the phone)  
Not now. Could you meet me Sunday,  
at five, in Romare Bearden Park?

DELILAH  
Because of that white Land Rover I  
saw parked outside your house...?

GARY (O.S.)  
(on the phone)  
Yeah.

DELILAH  
Yeah, I can make that work.

GARY (O.S.)  
(on the phone)  
I'm not a bad person, Ms. Connolly,  
I just have -- I've got a family.

DELILAH  
-- I understand. I'll see you then.

Delilah hangs up: CHILLED. She looks at the E-MAIL she was composing -- and DELETES IT. CLOSSES THE LAPTOP. OFF DELILAH --

101.44 OMITTED

END OF ACT FOUR

ACT FIVE

101.45 EXT. V.A. REHAB CENTER - PARKING LOT - DAY (D3) 101.45

Delilah is pulling DION'S ROLLERBAG. Dion walks beside her wearing his PATROL CAP, and carrying TWO PICTURES, ROLLED, TIED WITH RIBBONS, heading for the doors.

DION  
Mama's gonna like this picture.

DELILAH  
I'm jealous I didn't get one.

DION  
I'll make one for you, too.

DELILAH  
Well, okay then.

Delilah's CELL rings. She stops, pulls Dion close, answers.

DELILAH (CONT'D)  
Mace. Thanks for calling me back.

Intercut as necessary with:

101.46 EXT. STREET - DAY (D3) 101.46

Mace has been running. He's out of breath. CELL TO EAR.

MACE  
Yeah, what do you need, Chief?

DELILAH  
Are you okay?

MACE  
Yeah, I'm out for a run. Remembered  
I had to call. What's up...?

DELILAH  
I've got Dion here with me, he's  
going home with his Mom today --

MACE  
Ooh, you're gonna miss him --

DELILAH  
(for Dion's benefit)  
-- I AM gonna miss him, but I'm  
gonna visit him all the time, I'm  
just saying...

(MORE)

DELILAH (CONT'D)

...I'm gonna be kinda CIRCUMSPECT.

MACE

Understood, hit me.

DELILAH

I went to visit Gary Shea a few days ago at the address I texted you last night. There was a Land Rover parked near the house when I went there, and there was a guy in it -- an INTERESTED-LOOKING guy. Would you be willing to go see if he's still there? Because Mr. Shea says he's kinda ALWAYS there.

MACE

I'll head over there once I'm up and around and if I see him, I'll run the plate and get back to you.

DELILAH

Mace.

MACE

Yeah.

DELILAH

It's eleven-thirty.

She hangs up. They head for the front doors again.

DION

Are you really gonna visit all the time once I'm back home? Really...?

DELILAH

Dion, what's the thing about me?

DION

You always tell the truth and you do what you say you're gonna do.

DELILAH

So am I gonna visit all the time?

DION

Yeah.

DELILAH

Don't waste my time with those questions you already know the answers to. This isn't court.

They enter the building.

101.47 OMITTED

101.47

101.48 INT. V.A. REHAB CENTER - HALLWAY - DAY (D3)

101.48

Delilah walks Dion (and his ROLLERBAG) past **INJURED VETS** in a variety of states: some missing arms: many depressed. Delilah gives an apologetic smile to the ones who try to engage with Dion, who can't help but recoil. She stops when she hears --

NATE

Dion!

REVEAL, IN A SIDE HALL: NATE, rolling out of his room in his WHEELCHAIR towards them. Dion clings closer to Delilah.

NATE (CONT'D)

My man! Get over here!

Nate opens his arms. BEAT. Delilah taps Dion on the shoulder. He runs to Nate. Nate strains to lift him onto his chair and then hugs him. He looks over Dion's shoulder to Delilah.

DION

Is Mama here?

NATE

(with some oddness)

No, she's not here quite yet.

Nate gives Delilah a LOOK, like, "Things are a little weird around here right now," and then whispers into Dion's ear.

NATE (CONT'D)

Let's go put that train together.

Dion runs off. Nate says --

NATE (CONT'D)

Just gimme a second.

-- and goes. OFF DELILAH: WONDERING WHAT NATE'S LOOK MEANT --

101.49 INT. V.A. REHAB CENTER - COMMON AREA - DAY (D3) 101.49

It's a large corner area filled with TOYS and GAMES. Dion plays with a WOODEN TRAIN SET. Nate is looking at A PICTURE OF THE C-15 RADIO on Delilah's CELL.

DELILAH

Did you ever use a radio like that?

NATE

Everybody did. But I don't remember ever hearing about anything wrong.

DELILAH

Okay. Thanks, anyway.

He hands the CELL back. She puts it back into her purse.

DELILAH (CONT'D)

...so why's Christine so late?

NATE

She's not late. She's not coming.

(off Delilah's look)

She says she needs more time.

DELILAH

To do what? First it was a week she needed, after you shipped out. Then it was two. It's been SIX MONTHS --

NATE

-- I know --

DELILAH

I'm calling her.

NATE

Don't, Dee --

DELILAH

-- why not?

NATE

(MORE)

NATE (CONT'D)

She begged me not to sign up for that second tour. And then I came back like this...? This is not what she signed up for.

DELILAH

Life is never what anyone "signed up for," you know why? There is no sign-up sheet. It's life. You man up or woman up and deal with it.

(really fed up)

So when is she saying she'll take him now? When is she thinking she WILL be ready to be his mother?

NATE

She doesn't know.

DELILAH

And you're gonna be discharged in how long, eight weeks...?

NATE

Seven.

Delilah's CELL rings. She looks. It's MACE. She rises --

DELILAH

Well, she better know soon.

-- and steps outside to take the call. OFF NATE --

101.50 EXT. V.A. REHAB CENTER - DAY (D3)

101.50

Delilah's outside the BIG WINDOW with her CELL to her ear.

DELILAH

...hey, Mace, what's going on...?

MACE (O.S.)

So I'm out here in Ballantyne.



DELILAH

Yeah...?

Delilah turns and looks through the window at: NATE leaning down from his chair as Dion shows him one of the train cars.

DELILAH (CONT'D)

No Land Rover...?

Intercut as necessary with:

101.51 EXT. GARY SHEA'S HOUSE - DAY (D3)

101.51

Mace sits in his CLASSIC CAR, discreetly watching the house.

MACE

Nope. But there IS an ambulance.

-- CAMERA MOVES TO REVEAL: SEVERAL POLICE CARS, AN AMBULANCE, arrayed chaotically on the drive and lawn. CINDY is out front with the BABY in her arms, SOBBING to **TWO POLICE DETECTIVES.**

DELILAH

Why...? What happened...?

MACE

Gary Shea's dead.

OFF DELILAH -- AS A CHASM OF MYSTERY OPENS BEFORE HER --

END OF EPISODE 101