

DELILAH

Ep. 102

"Toldja!"

Written By

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Directed By Cheryl Dunye

DOUBLE YELLOW DRAFT (11.04.2020)
DOUBLE PINK DRAFT (11.02.2020)
DOUBLE BLUE DRAFT (10.26.2020)
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DELILAH

Episode #102 - "Toldja" - Double Yellow Draft

(11.04.20)

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
Wes	Nigel Gibbs Region
Casey	Lamonica Garrett
Cindy	Adrian Eppley
Win	Gray Hawks
Jamal	Michel Cruiel
Florence	Amani Cain
Jane Ann	Amy McDonald
Miss Virginia	Karen Abercrombie
Fred	Jason Davis
Andre	Joseph Curtis Callender
Christine	Candace B. Harris
Katya	Amanda Tavarez

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SET LIST

INTERIORS

Delilah's Townhouse
Delilah's Bedroom
Kitchen
Living Room
Staircase
Upstairs Hallway
Dining Room

Connolly Law Office
Delilah's Office
Reception Area
Conference Room

V.A. Rehab Center
Nurses' Station

Win Lockley LLP
Win Jr.'s Office
Tamara's Office

Tamara's Penthouse Condo
Dining Area

Gary Shea's House
Kitchen
Living Room

Harriet Jacobs High School

Gordon's Apartment
Dining Area
Bedroom

EXTERIORS

Delilah's Townhouse

Connolly Law Office
Parking Lot

V.A. Rehab Center
Parking Lot

Win Lockley LLP

Charolette Streets

Tamara's Penthouse Condo
Balcony

Gary Shea's House
Office Shed

Bus Rail Stop

Christine's House

CARS
Delilah's Car
Mace's Car

Violin Shoppe

TEASER

102.1 EXT. V.A. REHAB CENTER - SECONDS AFTER EP 101 - DAY (D1) 102.1
ON DELILAH, CELL PHONE TO EAR: ZONKED! Mace JUST told her --

DELILAH
He's DEAD...? What happened...?

Intercut as necessary with:

102.2 I/E. MACE'S CAR/GARY SHEA'S HOUSE - DAY (D1) 102.2
Mace talks, CELL PHONE to ear, eyeing the COPS on the lawn.

MACE
I heard an EMT say suicide. Pills.

DELILAH
That doesn't make any sense. He set
a meeting with me JUST LAST NIGHT
for later this afternoon -- NO --

MACE
-- sometimes folks keep planning to
feel better all the way up to the
moment they realize they can't.

DELILAH
Are you speaking from experience,
Mason, or are you trying to keep me
from looking deeper into this...?

MACE
Now why would I ever do that?

DELILAH
(acknowledges his subtext)
Just get me the coroner's report.
And Leah and Gary BOTH thought they
were being watched. Be careful.

MACE
I've got a feeling this is one of
those cases where careful won't cut
it. But I appreciate the thought.

Mace hangs up. OFF DELILAH --

DELILAH

ACT ONE

102.3 INT. V.A. REHAB CENTER - DAY (D1)

102.3

NATE is playing with DION with the TRAIN SET --

NATE

And where is THIS train going?

DION

To Mama's house.

-- when Delilah enters. He looks up.

NATE

Everything alright?

DELILAH

Yeah, but -- I have to go, listen,
I'm sorry if I was too strong about
Christine back there, I just --

NATE

-- she's trying her best, Dee.

DELILAH

I hope that's true.

Before Nate can respond, an **AIDE (30s)** knocks, peeks, waves.

NATE

I'll be right there.

The Aide exits. Delilah takes a step closer to Dion, and rubs the top of his head. HE'S NOT WEARING THE PATROL CAP ANYMORE.

NATE (CONT'D)

Daddy's got P-T, little man.

Dion hands over the PHONE. Nate lifts Dion up onto his lap.

NATE (CONT'D)

Take care of Auntie Dee for me.

DELILAH

He always does. He's my little
knight in shining armor, this one.

Dion whispers SOMETHING in Nate's ear. He shakes his head.

NATE
(re: the whisper)
No, not at all, no way!

Nate hugs Dion and looks at Delilah over Dion's shoulder.

DELILAH
(not even spoken)
...what?

NATE
(not even spoken)
Nothing.

Dion just holds onto Nate. OFF DELILAH --

102.4 EXT. V.A. REHAB CENTER - PARKING LOT - DAY (D1) 102.4

Delilah and Dion land at her car. He pulls his ROLLER BAG.

DION
Sorry Mama didn't come get me.

DELILAH
Sorry? I'm happy I get to hang onto
you a little while longer.

DION
Daddy said Mama doesn't hate me.

DELILAH
Of course she doesn't hate you.

She opens one of the back doors, tosses Dion's BAG in --

DELILAH (CONT'D)
What do you want for dinner?

-- lifts him into the car, buckles him in. Closes his mood.

DELILAH (CONT'D)
No ideas? Nothing sounds good...?

DION
(after a beat)
YOU won't send me away to somewhere
ELSE, will you? I hope you won't.

DELILAH
Dion. This is Auntie Delilah you're
talking to. You're a part of me,
child. Like my hand. You think I'm
gonna send my own hand away...?

DION
No.

DELILAH
That's right. I need this hand.

She uses her hand as a puppet to talk and does a voice.

DELILAH (CONT'D)
So what do you want for dinner?

Her hand "looks" at her own face, then "talks" to Dion.

DELILAH (CONT'D)
Chicken FINGERS? HAND-burgers...?
Should we get some HAND-BURGERS?

OFF DION -- AS A SMILE FINALLY FORMS ON HIS FACE --

102.5 INT. DELILAH'S TOWNHOUSE - DAY (D1)

102.5

MAIA and MARCUS are watching Netflix when Delilah and Dion enter. He's got his ROLLER BAG. She's got a MCDONALD'S BAG.

DELILAH
Hey, everybody, look who's back!

MAIA
Hey, Dion, what's going on?

Dion exits upstairs. Marcus hits PAUSE, looks up and back.

DELILAH
He's gonna be staying with us a
while longer, so be nice, okay?

MARCUS
(to Maia)
Toldja.
(to Delilah)
Is there anything for us in there?

DELILAH
No, Marcus, I went to McDonald's
and ONLY got food for me and Dion.

She drops the bag unceremoniously in Marcus' lap --

DELILAH (CONT'D)
Share those fries with your sister.

-- EXITS. Marcus offers Maia TWO FRIES. She snatches the BAG.

MARCUS
She said share, Maia!

MAIA
You've got those two right there!

DELILAH
Share, Marcus!

MARCUS
I JUST SHARED, I AM, I --
(after a beat)
-- everybody thinks I'm the bad guy
here, I AM NOT THE BAD GUY HERE!

OFF MARCUS -- FEELING MISUNDERSTOOD -- PLAYING IT UP --

102.6 INT. DELILAH'S TOWNHOUSE - KITCHEN - DAY (D1) 102.6

Delilah mixes up some PINK SAUCE at the counter, pours herself a GLASS OF WINE and then carries both over to the kitchen nook where her LARGE FRIES await. She settles in, takes a GULP of wine, steels herself, and then calls Tamara.

Intercut as necessary with:

102.7 INT. TAMARA'S OFFICE - DAY (D1) 102.7

Tamara is working on her computer at her desk, HEADSET ON.

TAMARA
Happy Sunday!

DELILAH
I'm taking Leah's case.

Before Tamara can respond, JANE ANN walks in --

JANE ANN
Oh. Hi. Sorry.

-- and then walks right out again.

TAMARA
(to Jane Ann)
...can I help you?

JANE ANN (O.C.)
(obviously caught)
No, I was just -- wrong office!

DELILAH

Why are you at work on a Sunday?

TAMARA

Prepping for this meeting with Fred Osbourne, you said you were gonna tell Leah no, Dee, what happened?

DELILAH

Gary Shea, the engineer from Osbourne who was trying to blow the whistle on the C-15, just died. And they're CALLING it a suicide --

TAMARA

-- so go to Central Piedmont, sign up for Criminal Justice, it's a two-year program, become a cop and prove it was a murder, just do me a favor and don't take this case.

DELILAH

If those radios are putting troops in danger, I can't ignore that.

TAMARA

Delilah, do you understand that if you take this case, EVERYTHING we do together all the time is off?
(before Delilah can speak)

(MORE)

TAMARA (CONT'D)

And in the meantime, I'm gonna have the resources of the largest firm in Charlotte at my disposal and all you're gonna have is Leah Davis.

DELILAH

I might have the truth. And with Gary Shea dead, Leah being Leah, and you more interested in making partner than you are in ANYTHING, I might be the ONLY ONE who does.

TAMARA

(a bit offended)
I've gotta get back to work.

DELILAH

(backtracking)
I just mean you've worked there so long, I can understand why you have to make that a priority, but --

TAMARA

-- I've gotta go.

Tamara hangs up abruptly. ON TAMARA: PISSED. OFF DELILAH --

END OF ACT ONE

ACT TWO

102.8 INT. DELILAH'S TOWNHOUSE - DELILAH'S BEDROOM - DAY (D2) 102.8

Delilah is putting in an EARRING. Marcus enters.

DELILAH
Hey, handsome, what's up?

MARCUS
Dion doesn't want to go to school.

DELILAH
Why not?

Dion enters, dressed for school.

DION
I can't find my patrol cap.

DELILAH
Marcus, go find it for him.

MARCUS
We looked all over, it's not here.

Delilah dons her HEELS.

DELILAH
You wore it yesterday, didn't you,
when we went to visit Daddy...?

DION
...yeah.

DELILAH
(a little hopeless)
Okay. So it's probably there.

DION
Can we get it before school?

DELILAH
After.

MARCUS
(to Dion)
Toldja! You have to go to school!

DION
Shut up!

Dion exits. Marcus looks at Delilah.

MARCUS
You're gonna let him say that?

Delilah rises, ready to go now.

DELILAH
Marcus, there are very few
situations where "toldja" is gonna
have a positive effect on people.
(walking past him)
You had it coming.

Delilah exits past Marcus. OFF MARCUS -- DUDE CAN'T WIN --

102.9 INT. TAMARA'S PENTHOUSE CONDO - DINING AREA - DAY (D2) 102.9

CASEY LANDON (40's, deputy mayor of Charlotte) is making TEA in BOXERS and a BUTTON-DOWN. Tamara enters, dressed for work.

CASEY
There she is. What's the occasion?

He proffers the tea. She takes it and sits: DISTRACTED.

TAMARA
This stupid meeting with Fred
Osbourne that I would literally do
anything to make go away.

Casey laughs a little.

TAMARA (CONT'D)
You think that's funny?

CASEY

Sorry. It's just, I'm sure Win Jr. thought this'd be a softball down the middle, you and Delilah'd just "magic Negro" this thing and get it done. Haven't even got the job yet and it's already got you crazy.

TAMARA

Have you ever met him?

CASEY

No. Osbourne's refused to be part of the Business Task Force, as a matter of principle. He's old-OLD school Republican. His father was one of the prime architects of resegregation way back in 2001.

Tamara sips her tea and gives a little bad-taste headshake.

CASEY (CONT'D)

That surprises you? I bet ninety percent of your clients over there are the same way.

TAMARA

No, I know all that. I'm just thinking about me and Delilah. How we're gonna navigate this if I end up pulling off this meeting today.

CASEY

You'll just keep it separate. Jamal and I have been working together almost a year now, we haven't had a single problem.

TAMARA

Congratulations. You two are on the same side. And Jamal respects you.

CASEY

Delilah respects you.

TAMARA

If you heard what she said to me yesterday, you might not think so.

CASEY

What did she say?

TAMARA

It doesn't matter.
(after a sip of tea)
It is what it is.

BEAT.

CASEY

Listen. If you want Delilah to keep
it separate, you've gotta show her
how. Let it roll off your back...

He kisses her --

CASEY (CONT'D)

...and WIN.

-- and heads away --

TAMARA

Did you just "Magic Negro" me?

CASEY

Hells yeah! What do you think I do
all day at City Hall? I'm the O-G.

-- and he exits. OFF TAMARA -- NOT LOOKING FORWARD TO THIS --

102.10 OMITTED

102.10

102.11 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D2) 102.11

Harper is on the LANDLINE, talking on her headset, looking at an AIRBNB LISTING for a beach house pulled up on her desktop.

HARPER

The calendar says you don't have
guests staying overnight Friday.
Can't we just check in early?

Delilah enters, leaving a VOICEMAIL on her CELL --

DELILAH

(very politely)
Hey, Christine, it's Dee, please
call me back when you can. Thanks.

-- then she hangs up, makes a face re: Christine. Harper,
meanwhile, covers the mouthpiece and POINTS TO THE OFFICE.

HARPER

(sotto)
Leah's in your office.

Delilah exits to her office. Harper uncovers the mouthpiece.

HARPER (CONT'D)

What if we pro-rate it?

BEAT. Harper is ANNOYED but remains nice.

HARPER (CONT'D)

Okay, fine. Put me down for Friday.
(after a beat)
Oh, thank YOU.

102.12 INT. CONNOLLY LAW OFFICE - DELILAH'S OFFICE - DAY (D2) 102.12

Delilah is sitting across from Leah. In front of Leah is a REPRESENTATION AGREEMENT, waiting to be signed.

LEAH

Are you sure I should do this?

DELILAH

Leah, you asked me yesterday to take the case. I'm taking the case. Just sign and we'll get started.

LEAH

But what if they come for ME like they did Gary? I don't wanna die.

DELILAH

I've got an editor at The Observer ready to send a reporter over once we file your complaint. Once you're on the front page of The Observer, you'll be safe. And let's be clear, we don't KNOW Osbourne killed Gary Shea, it just LOOKS that way.

LEAH

(about to sign, but...)
How much do you think we can get?

DELILAH

That depends. Osbourne says they fired you for other reasons, so we're gonna have to PROVE they actually WERE trying to cover up what Gary said about the C-15 -- otherwise, this is just a run-of-the-mill wrongful termination case.

LEAH

So, like...a million...?

DELILAH

If we can prove it's actually a whistleblower retaliation case, you'll get a lot more than that.

LEAH
...so, like, how much, like five?

Leroy & Roes

DELILAH

Leah. Let's get on the same page.

LEAH

I read somewhere someone got five.

DELILAH

If it turns out Osbourne KNEW soldiers were being harmed by these radios, any settlement we accept won't be just about money; it will include a stipulation that requires them to admit that publicly.

LEAH

As long as they pay me my money, I don't care WHAT else happens!

DELILAH

Great.

LEAH

(about to sign...but)
So, like, five million...?

DELILAH

Possibly. It's not unheard of.

LEAH

Okay.

Leah signs. OFF DELILAH --

102.13 INT. HARRIET JACOBS HIGH SCHOOL - DAY (D2)

102.13

Maia is at her locker when Florence walks up.

FLORENCE

Hey. Miss Virginia is gonna be at my uncle's shop today, teaching. She said she wants to meet you.

MAIA

Why?

FLORENCE

It's a good thing.

MAIA

What if she hates the way I play and then wants her violin back...?

FLORENCE

What if she transforms into an ogre and rips your kidneys out through your butt crack? She's a person.

Flo heads off down the hallway. OFF MAIA -- DAUNTED --

102.14 INT. CONNOLLY LAW OFFICE - DELILAH'S OFFICE - DAY (D2) 102.14

Delilah is typing up Leah's Complaint. KNOCK KNOCK.

DELILAH

Come in.

Harper enters.

HARPER

Is it alright if I take Friday off? Me and the girls are doing this birthday thing at Myrtle Beach --

DELILAH
That's fine, tell me something.

HARPER
Thank you very much.

DELILAH
Could you work with Demetria?

HARPER
Of course!

DELILAH
It's just gonna get a lot busier
around here now with Leah's case.

HARPER
I can stay Friday if that helps.

DELILAH
I'm thinking longer-term. Tamara's
gonna bury us in discovery.

HARPER
Then hire her. Full speed ahead!

DELILAH
Okay, have her come in tomorrow.

Harper exits, DREADING THIS. She crosses with MACE, who sits.

DELILAH (CONT'D)
Did you get the coroner's report?

MACE
There was an emergency court order
granted today to the Charlotte P-D.
The judge JUST sealed the report
pending a murder investigation.
(after a beat)
You sure you want to do this?

DELILAH
I don't have any choice.

Delilah types. OFF MACE -- WATCHING HER AFFECTIONATELY --

END OF ACT TWO

ACT THREE

102.15 EXT. WIN LOCKLEY LLP - DAY (D2) 102.15

Establishing.

102.16 INT. WIN JR.'S OFFICE - DAY (D2) 102.16

WIN LOCKLEY is introducing **FRED OSBOURNE (50s, CEO, compulsively fit)** and Tamara to each other in A TRIANGLE OF CLUB CHAIRS.

WIN

Tamara, Fred here and I met, what was it, Fred, six years ago --

FRED

-- five --

WIN

-- when he joined Quail Hollow, but we never talked business, because A, you're not allowed to, club rule, and B, he was with Moody and, I'll confess, it pissed me off.

FRED

You never missed a chance to make that clear. Win Senior, more so.

WIN

Yeah, well, that's his way. As for Tamara, Fred, Tamara joined us, oh, about ten years ago, was it?

TAMARA

Twelve.

WIN

And there isn't any case that comes across my desk she isn't the first person I think of, so --

(gesturing to both)

-- Tamara, Fred.

FRED

Win tells me you're a friend of
this woman representing Leah?

TAMARA

I am.

FRED

Any way you can leverage that to
keep this off the front page...?
I'd love to settle this damn thing
quietly before that happens.

TAMARA

May I ask one question...?

FRED

Two million. Not a penny more.

TAMARA

That wasn't my question, but noted.
I think that's a -- a fine number.

(after a beat, onward)

Is the desire for discretion in
this case due to the nature of the
work you do for the military? Are
we, like, talking "state secrets"?

FRED

We are, but the more pertinent reason for discretion is I've been a happily married man for the past twenty-seven years and I'd very much like to keep it that way.

Tamara glances at Win, and then back to Fred.

TAMARA

So you had an affair with Leah.

FRED

I wouldn't call it an affair. I made the same drunken mistake with the same person a few times.

(after a beat)

Win here told me you should know everything. So that's everything. I just want to put it behind me.

Tamara looks to Win, then she looks back to Fred.

TAMARA

Understood.

102.17 INT. CONNOLLY LAW OFFICE - DELILAH'S OFFICE - DAY (D2) 102.17

Delilah is gathering her things, leaving a VOICEMAIL --

DELILAH

Ms. Shea, this is Delilah Connolly, the lawyer who came by the house last week. I'm so sorry to bother you again, but Gary and I were supposed to meet on Sunday. I can't imagine what you're going through right now, but if you could please give me a call back, I'd really, really appreciate it. Thank you.

-- she hangs up the LANDLINE, grabs the COMPLAINT --

102.18 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D2) 102.18

-- enters and hands Harper the COMPLAINT.

DELILAH

I'm off to grab Dion and go out to the V.A. Schedule a court runner.

Harper takes the document, looks it over.

HARPER

(reading it)

Davis vs. Osbourne Tactical. So
it's really happening. You versus
Tamara. Kinda like a Marvel movie.

LeRoy & Ross

DELILAH
I HOPE it's not that long.

She heads for the door. Harper grabs a POST-IT NOTE --

HARPER
Oh, Ms. Barnes said she wants to
talk before she comes in tomorrow.

-- and hands it over. It has a phone number on it.

DELILAH
Okay then. I'll give her a call.

Delilah exits. OFF HARPER --

102.19 EXT. V.A. REHAB CENTER - DAY (D2) 102.19

Establishing.

102.20 INT. V.A. REHAB CENTER - DAY (D2) 102.20

Delilah enters through the front doors and holds them open
for Dion, who shuffles through.

DELILAH
Where do you think you left it?

DION
I don't know. Somewhere.

He looks around toward the common area as Delilah takes him
by the hand. They walk a few paces, and then Dion LIGHT UP.

DION (CONT'D)
Paw-paw's here!

He runs down the hallway. Delilah looks to see **WESCOTT "WES"**
CONNOLLY (60's), Chief of Police, standing near NATE. Dion
jumps into Wes's arms. Delilah joins the group.

WES

Delilah. What a surprise.

DELILAH

I know, right?

Delilah looks at Nate, like, "WTF?" Wes, well aware that Nate and Delilah have some business, pivots his attention to Dion.

WES

Wanna come with me and get a popsicle? Nurse Angie said they've got some brand new flavors today.

Dion looks to Nate, who nods. They clear.

DELILAH
He's been visiting regularly?

NATE
He's got friends from the Gulf War,
Dee, vets who've been through this.
He's hooked me up with them.

DELILAH
Great.

NATE
He's actually been a big help.

DELILAH
Oh, HE'S been a big help? I'm
raising your son while your wife
hides out like a criminal --

NATE
-- don't get INTO that again --

DELILAH
-- I'm just curious why everything
I'VE done doesn't earn me the right
to know what's going on!

NATE
I was gonna tell you.

DELILAH
When?

NATE
When I thought I'd have the
patience to deal with how much I
knew it was gonna piss you off!

DELILAH
Do you have Dion's patrol cap?

NATE
It's back in my room, on the TV.

Delilah starts to walk away.

NATE (CONT'D)
I'll get it. Just stay here.

He wheels away. OFF DELILAH -- RATTLED BUT COVERING --

102.21 INT. V.A. REHAB CENTER - NURSES' STATION - DAY (D2) 102.21

AN APPROACHING POV SHOT of Dion in Wes's arms, licking his POPSICLE. He lights up when he sees someone coming --

DION
MY PATROL CAP!

REVERSE TO REVEAL NATE, rolling up with Delilah walking a few steps behind him. Nate has the CAP in his lap. Dion jumps down and grabs the cap out of Nate's lap and puts it on.

DION (CONT'D)
I wanna go on patrol.

NATE
Okay, one quick one, let's go.

Nate picks up Dion and wheels away. Wes and Delilah watch them go, avoiding conversation for as long as they can and then finally turn to face each other.

WES
How've you been, Delilah?

DELILAH
(merely polite)
Fine. How's Frances...?

WES
She's doing very well, thank you.

DELILAH
Nate says you've been visiting a lot. That's really thoughtful.

WES
Well, I go where I'm welcome.

They see Nate reach the end of the long hall, turn back.

DELILAH
Can you tell me why Gary Shea's coroner's report was sealed?

WES
I heard from Ken Anderson your friend Mace was asking about this.

DELILAH
Is it a murder investigation?

WES
It is. But don't ask me to see the coroner's report, I can't do that.

DELILAH
I would never have asked.

WES
You know, Delilah, as your brother moves into this next chapter of his life, he'd definitely profit from us working together, as a family --

DELILAH
-- yeah, that's not gonna happen.

NATE (O.C.)
Here we are!

Delilah and West turn to see Nate and Dion. Dion hops down.

NATE (CONT'D)
Well, tell' em, Sarge.

DION
The perimeter's clear!

WES
Good to know, good to know.

Dion walks to Delilah and takes her hand.

DELILAH
(to Nate)
See you Sunday.

NATE
(more for Dion)
Can't wait!

Delilah and Dion head for the door, Dion waves to Wes.

DION
Bye, Paw-paw!

WES
Bye!

Delilah and Dion exit. BEAT.

WES (CONT'D)
Well. Your sister hasn't changed.

NATE
No. That's not really her thing.

102.22 INT. VIOLIN SHOPPE - DAY (D2)

102.22

Maia, carrying her new violin, enters with Florence. MR. FIELDS and **MISS VIRGINIA, A-A, late 50s, natural hair, sophisticated, wearing an African-print shirt and large tribal jewelry**, are at the counter examining a violin. Her WOODEN FRITZ HANDLE CANE rests against the display case.

MISS VIRGINIA
So this is the prodigy...?

MAIA
I'm no prodigy.

MISS VIRGINIA
Perhaps not.
(off Maia's look)
(MORE)

MISS VIRGINIA (CONT'D)

How does it feel to hear me say that? Are you burning inside now, thinking, "Wait a minute, I am!"?

(off Maia's look)

Don't devalue your gift before the world's even had the chance to decide what it's worth.

MAIA

Good point.

MISS VIRGINIA

(extends a hand)

Miss Virginia Wynn-Davies.

MAIA

Maia Leighton.

They shake hands.

MAIA (CONT'D)

Thank you for helping me get the violin. The sound is incredible.

MISS VIRGINIA

Let's hear it.

Maia and Flo exchange a look. Maia marshals her courage --

MAIA

Okay!

-- pulls the violin out of the case and gets in position while Miss Virginia watches her with clinical interest. Maia takes a breath and steadies herself and plays "Gavotte" by Rameau. After a few bars, she closes her eyes and gets more lost in the music. She DOES sound very good. But --

MISS VIRGINIA

That's enough.

-- and Maia stops, mid-phrase. TENTATIVE LOOKS all around.

MAIA

Did I do something wrong...?

MISS VIRGINIA

Not WRONG.

OFF MAIA -- A NERVOUS LAUGH -- WAITING FOR THE VERDICT --

102.23 INT. DELILAH'S TOWNHOUSE - DINING ROOM - DAY (D2) 102.23

Dion enters followed by Delilah, carrying GROCERY BAGS. Her CELL rings. He runs off. She sets her bags down and answers.

Perroy & Ross

DELILAH
(exhausted)
...hey, what's going on?

Intercut as necessary with:

102.24 INT. TAMARA'S OFFICE - DAY (D2)

102.24

Tamara's at her window, talking on a headset.

TAMARA
I'm officially opposing counsel,
don't say anything nasty, just, can
you come by tonight...?

DELILAH
I thought once we were both on this
case, everything social was off.

TAMARA
There's not gonna be a case.

DELILAH
Don't think you're gonna offer me a
buncha money to make this go away --

TAMARA
-- Delilah --

DELILAH
-- Leah and I had a talk today.

TAMARA
Fred Osbourne and I had one too,
and I think you're gonna be very
interested to hear what he said.

DELILAH
What'd he say?

TAMARA
Just come over.

DELILAH
(a beat, pessimistic)
...okay, I'll see you tonight.

Delilah hangs up. OFF DELILAH -- WHERE IS THIS HEADED? --

END OF ACT THREE

ACT FOUR

102.25 INT. DELILAH'S TOWNHOUSE - KITCHEN - DAY (D2)

102.25

Marcus scoots his chair away from the table and excitedly packs his 1 Subject notebook and History textbook back into his backpack on the floor. Just as Marcus gets up, Delilah strides into the kitchen with Dion following close behind.

DELILAH

Marcus, help Dion set the table.

MARCUS

I JUST finished my homework.

DELILAH

So now you're free to help.

At which point, Maia enters through the front door.

DELILAH (CONT'D)

(to Maia)

Where have you been?

MAIA

At the music store with Flo, sorry.

Maia heads for the stairs. Delilah steps out of the kitchen.

DELILAH

What were you doing there?

MAIA

I played for Miss Virginia and she's offered to teach me for free.

DELILAH
...for FREE?

MAIA
How could that possibly be bad?

DELILAH
Who said it was bad?

MAIA
The look on your FACE said it.

DELILAH
Well, who does anything for free?

MAIA
-- are you saying I can't do it?

DELILAH
Can we talk about this at dinner?

MAIA
I've gotta practice. Can I do it?

DELILAH
Can I at least meet the lady first?

MAIA
(annoyed, groaning)
Yeah, sure, I'll set it up!

Maia exits upstairs. OFF DELILAH -- TEENAGERS --

102.26 EXT. TAMARA'S PENTHOUSE CONDO - NIGHT (N2) 102.26

Establishing as we hear KNOCK-KNOCK --

102.27 INT. TAMARA'S PENTHOUSE CONDO - NIGHT (N2) 102.27

-- and find TAMARA moving through a SMALL PARTY -- **FIVE OTHER GUESTS** -- on her way to the door.

TAMARA
Get Casey to fill that up for you,
Heather, there's nothing scarier to
me than an empty cocktail glass.

She opens the door, it's DELILAH, who takes in the scene.

DELILAH

Whoa.

TAMARA

Casey did this without telling me.

DELILAH

It seems, uh, very nice --
(re: her outfit)
-- just wish you'd told me --

TAMARA

-- if I'd've told you, you wouldn't
have come and I can't take another
day of it, let's get you a drink.
And you look beautiful, shut up.

Tamara and Delilah arrive at the kitchen, where Casey and **JAMAL HARRIS (40's, fine, solid)** are handling food/drinks.

TAMARA (CONT'D)

We've got homemade pizza on the
menu. Casey's got his best friend
Jamal here handling the crusts.

Jamal is stretching a circle of raw dough under his knuckles.

JAMAL

Hey.

Delilah watches, IMPRESSED.

DELILAH

You've done this before...?

TAMARA

Nope, the man's just a natural. A
natural at everything, I hear.
(to Casey)
Can you make this lady a Negroni?

CASEY

Love to.

DELILAH

Not too strong. I've gotta drive.

TAMARA

Double-strength. We've gotta talk.

CASEY

I'll split the difference.

Jamal sends the circle of dough into the air, catches it.

TAMARA

Mmm, what I'd give to be caught
like that, so gently, by a man who
would NEVER let me fall.

CASEY

I'm standing right here.

TAMARA

(re: Delilah)
So is she. You do you.

Jamal and Delilah trade looks. Casey hands the drink over.

CASEY

There you go. Delilah strength.

DELILAH

I can't wait to see what that is.

TAMARA

Now if you'll be so kind as to
accompany me to the balcony, we can
make some legal history -- fastest
settlement negotiation ever!

DELILAH

(to Casey)
How many of those has she had?

TAMARA

The whole history of American
jurisprudence was made by drunk
white men, wavering over martinis,
you give one Black female lawyer a
drink and suddenly everybody's
making faces, that's sexism right
there, and racism too, both!

As Tamara leads her away, Delilah looks back at Jamal.

DELILAH

Nice to meet you.

JAMAL

Nice to meet you too!

Jamal watches Delilah go. Casey sees this, elbows him. He
shrugs. HE'S INTO HER.

102.28 OMITTED

102.28

Leroy & Ross

102.29 INT. DELILAH'S TOWNHOUSE - LIVING RM/STAIRCASE - NIGHT 102.29

Marcus scrolls through his cellphone while descending the stairs, and making his way into the living room. He takes a seat on the sofa, and places his cellphone against his ear --

GORDON (O.C.)
(on the cell)
Hey, buddy, what's going on?

MARCUS
(obviously not)
Nothing. Just saying hi.

Intercut as necessary with:

102.30 INT. GORDON'S APARTMENT - DINING ROOM - NIGHT (N2) 102.30

Gordon and **KATYA (late 20's, his girlfriend)**, are at the table eating dinner. Katya's checking Instagram on her phone.

GORDON
...everything alright?

MARCUS
Yeah, I was just calling to see if it would be cool if I come stay with you for a while, you know...

Gordon appreciates his son's attempt at being casual --

GORDON
...how long a while are we talking?

MARCUS
Just, like, until Dion goes home.

-- and then he understands the issue.

GORDON
Oh. Well, uh, that's, uh --

Gordon looks at Katya.

GORDON (CONT'D)
-- that's kinda something I'd have to talk to your Mom about.

MARCUS
Yeah, I just wanted to know if it would even be, like, possible.

Katya gives Gordon a "What's up?" look. He shakes his head.

GORDON
How much longer is he staying?

MARCUS
I don't know, man. Forever...?

GORDON
Let me give Mom a call.

MARCUS
Thanks, Dad.

GORDON
I'm not saying it's gonna happen,
I'm saying I'll give Mom a call.

MARCUS
Okay. Thanks. Bye.

GORDON
Bye.

Gordon hangs up.

KATYA
What did he want?

GORDON
(after a beat)
Nothing.

KATYA
I'd still like to meet your kids.

GORDON
I know.

KATYA
No pressure.

Gordon picks up his fork --

GORDON
(after a beat)
I know.

-- and gets back to eating. Katya gets back to Instagram.

102.31 EXT. TAMARA'S PENTHOUSE CONDO - BALCONY - NIGHT (N2) 102.31

Delilah and Tamara are settled in, stealing looks inside.

TAMARA

He's better looking than Gordon.

DELILAH

I'd say equally good-looking.

TAMARA

No elbow patches. And he's Casey's best friend, so you and me, we'd be double-dating again, WHAT...?

DELILAH

Once this case is over.

TAMARA

Okay, so yeah, about that. Fred says Leah made up this crazy story about the radios to get back at him because he wouldn't leave his wife. He says they had an affair.

(off Delilah's look)

Leah never told you this?

DELILAH

No.

TAMARA

He admits he fired Leah in a less than appropriate way. He admits he panicked when Leah told him she was in love with him. He was scared she was gonna blow up his marriage.

BEAT.

TAMARA (CONT'D)

Now, I can see that look Delilah,
so let me just say, I HOPE we can
agree, it doesn't make Fred look
great copping to having an affair
with his secretary, especially THIS
one, so I'm believing this story.

DELILAH

Just -- just wait a minute --

TAMARA

-- AND, he's ready to put two
million down to make things right.
Your girl could walk away from this
richer than both of us --

DELILAH

-- he might also just be copping to
this and rushing to settle so he
doesn't have to face punitive
damages if we go to court and find
out he oversaw the cover up of Gary
Shea's findings --

TAMARA

-- Dee --

DELILAH

-- and then had the man killed.

TAMARA

HEY! Enough with the conspiracy
theories! This is good news. He
wants to settle. He's willing to
pay. Leah's never seen this kind of
money. Let's end this mess tonight.
(after a beat)

What?

DELILAH

Does he have any proof of his
version of the story?

TAMARA

It's not his version of the story,
Dee, it's the story.

DELILAH

Just some pictures, texts, hotel
receipts, anything I can see...?

TAMARA

Delilah, it happened!

Delilah's cell RINGS. She looks at her CELL: UNKNOWN.

DELILAH
(into phone)
Hello?

Intercut as necessary with:

102.32 INT. GARY SHEA'S HOUSE - LIVING ROOM - NIGHT (N2) 102.32

Cindy's PACING, holding the BABY.

CINDY
Ms. Connolly, this is Cindy Shea.
(after a beat)
Can you come over here...? There's
something here you need to see.

OFF DELILAH -- CAUGHT IN THE CROSSFIRE --

END OF ACT FOUR

ACT FIVE

102.33 EXT. GARY SHEA'S HOUSE - NIGHT (N2) 102.33

Establishing.

102.34 INT. GARY SHEA'S HOUSE - LIVING ROOM - NIGHT (N2) 102.34

ADORING GRANDPARENTS sit on the couch with a **FUSSY BABY**.

PAN to DELILAH AND CINDY, FAR OFF...

102.35 INT. GARY SHEA'S HOUSE - KITCHEN - NIGHT (N2) 102.35

They're talking in HUSHED TONES, at the kitchen table.

CINDY

I was asleep when it happened. We had visitors here nonstop to see the baby, and I was so tired. The last thing Gary did was tell me to take a nap. When I woke up, I found him with the empty pill bottle.

Cindy hands Delilah a PRESCRIPTION BOTTLE FULL OF PILLS.

DELILAH

This is his prescription...?

CINDY

It just came in the mail today. The empty bottle the police took would only have had two or three left.

DELILAH

Not enough to kill a person.

CINDY

I don't think so.

DELILAH

Have you told the police this?

CINDY

Not yet. They told me they were opening an investigation. But --

(re: his parents)

I didn't want to upset them until I knew for sure what I wanted to do.

DELILAH
About what...?

Cindy casts a careful glance at Gary's parents.

CINDY
Come outside with me.

102.36 EXT. GARY SHEA'S OFFICE -- NIGHT (N2)

102.36

They walk out to a SHED. Cindy opens the door and Delilah enters, takes in the cluttered office: it's kinda *Beautiful Mind*, with annotated articles pinned to the walls. The desk is littered with empty NOOTROPIC ENERGY DRINKS. MESSY.

CINDY
This is...was Gary's office.
(after a beat)
Sorry, it's kind of a mess.

DELILAH
I have kids. I'm used to it.

CINDY
When Gary "retired," he signed an NDA. He was supposed to surrender all, you know, company property.

Cindy points to A STACK OF CHARLOTTE-SPECIFIC BOXES, i.e., "Queen City Provisions & Produce"; a CSA delivery box.

CINDY (CONT'D)
He didn't. I've been scared to tell anyone because I don't want to have to give back the money.

DELILAH
Those are ALL files from Osbourne?

Cindy NODS.

DELILAH (CONT'D)
What kind of files?

CINDY
I don't know.

Delilah looks at the BOXES.

CINDY (CONT'D)
No one can know I have them.

OFF DELILAH --

102.37 I/E. DELILAH'S CAR/CHARLOTTE STREETS - NIGHT (N2) 102.37

Delilah's got the BOXES in her FRONT AND BACK SEATS. Her cell rings on Bluetooth. She looks down, frowns, and answers --

DELILAH

Hello?

Intercut as necessary with:

102.38 INT. GORDON'S APARTMENT - BEDROOM - NIGHT (N2)

102.38

-- it's Gordon. He's working while KATYA is on her PHONE.

GORDON

This Dion thing's out of hand.

DELILAH

What Dion thing?

GORDON

MARCUS called me tonight and told me Dion's STILL living over there --

DELILAH

-- he'll be leaving soon --

GORDON

It's not fair to Marcus --

DELILAH

-- not FAIR? You know what's not FAIR, Gordon? Leaving your children without a father in the house!

GORDON

You threw me out.

DELILAH

You cheated on me SEVERAL times, Gordon, you slept with one of your students, what was I supposed to do, build you a THRONE?

(before he can speak)

And by the way, you STILL HAVE NOT PAID ME MY TWO HUNDRED DOLLARS!

GORDON

I just spent FIVE THOUSAND DOLLARS on a new violin for our daughter --

DELILAH

-- JUST TO MAKE ME LOOK BAD!

GORDON

-- I'm gonna go before you say something you'll regret --

DELILAH

-- oh yeah, do ME a favor!

GORDON

Delilah --

Delilah HANGS UP. OFF DELILAH -- FUMING --

Leroy & Ross

102.39 EXT. DELILAH'S TOWNHOUSE - DAY (D3) 102.39

Establishing DAY. We hear Maia PLAYING VIOLIN.

102.40 INT. DELILAH'S TOWNHOUSE - UPSTAIRS HALLWAY - DAY (D3) 102.40

Delilah marches to Maia's door, finishing the last bit of tea in her mug. She's all neatly dressed for work with her bag over her arm ready to go. Delilah knocks on Maia's door, and then opens to Maia passionately playing her violin.

DELILAH

C'mon, we gotta go.

As Delilah paces to Marcus' door, we see Maia pack her violin up in the b.g. Then Delilah gently swings Marcus' door open, revealing Marcus lounging on his bed and glued to his phone.

DELILAH (CONT'D)

Marcus, let's go!

As Delilah hastens down the stairs, Marcus doesn't move.

DELILAH (O.C.) (CONT'D)

Let's GO, Marcus!

102.41 OMITTED 102.41

102.42 EXT. CHRISTINE'S HOUSE - DAY (D3) 102.42

Delilah KNOCKS. WAITS. KNOCKS AGAIN.

CHRISTINE (30s, a wreck) opens the door.

CHRISTINE

I was gonna call you back.

DELILAH

And say what?

(off Christine's silence)

Honestly, I'm here now, just say what you were gonna say when you called me back. I'm right here.

Christine gets nervous, pulls her sweater around her tightly.

CHRISTINE

Delilah, I'm sorry I'm not like you, I'm sorry I can't just give and give and give --

DELILAH

-- what are you talking about?

CHRISTINE

I didn't want Nate to sign up for that second tour. I said not to.

DELILAH

But he did it, Christine, and here we are. Dion's your son.

(after a beat)

Doesn't that do anything to you, hearing his name? Are you on some medication that just keeps you from feeling anything, please tell me if you are, because then I won't feel like I'M the crazy one here.

CHRISTINE

I'm not in a place where I can take him back, Dee. I'm sorry. I'm not.

DELILAH

Are you in a place where you can take your husband back? Because in six weeks, he's coming back home.

Christine gives an odd look upon hearing that.

DELILAH (CONT'D)

What, is THAT on the table too,
just telling everyone to go to
Hell, you need space, come on!

ANDRE (30s, solid, authoritative) steps into the doorway.

ANDRE

I'll handle this. Go rest.

Christine gives Delilah a look and walks away. Into the space
in the door where she was standing, Andre plants himself.

ANDRE (CONT'D)

This is all gonna work itself out.
You coming over here doesn't help.

DELILAH

And who the hell are you?

ANDRE

A friend of Nate's and Christine's.

DELILAH

A friend of BOTH of them, huh?

ANDRE

Yeah. Andre. Ask Nate.

Andre steps back and closes the door. OFF DELILAH --

102.43 OMITTED

102.43

102.44 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D3) 102.44

Harper cradles the LANDLINE between her head and shoulder --

HARPER

The party playlist is fantastic. I
would maybe consider opening with a
song other than "Single Ladies," I
think they're back together --

Harper watches Delilah approaching with TWO BIG BOXES --

HARPER (CONT'D)

-- oop, I gotta run.

-- she hangs up, leaps up to help Delilah with the door.

HARPER (CONT'D)

What is all this stuff?

DELILAH
Evidence for the Tactical lawsuit.
There are more boxes in the car.

Harper rises and heads for the door.

HARPER
The Observer's sending a reporter.

DELILAH
That's great!

HARPER
And you have to call Ms. Barnes!

Harper exits outside as Delilah goes into --

102.45 INT. CONNOLLY LAW OFFICE - CONFERENCE ROOM - DAY (D3) 102.45

-- sets the BOX down. She pulls out her CELL and DIALS. RING.

DEMETRIA (O.S.)
(on the cell)
Hello?

DELILAH
Ms. Barnes, it's Delilah Connolly.

Intercut as necessary with:

102.46 OMITTED 102.46

102.47 EXT. BLUE RAIL STOP - DAY (D3) 102.47

Demetria's waiting for a train, talking on her cell.

DEMETRIA
Thank you for calling me back.

DELILAH
Harper told me you didn't want to
waste my time coming in person --

DEMETRIA
-- yes, well, I was assuming you
were calling to offer me a job --

DELILAH
-- that's correct --

DEMETRIA

-- I just thought, I'd want you to know what kind of package I'd be expecting, because it might be way out of your price range, so --

DELILAH

-- all I've got is 50K and health insurance, take it or leave it --

DEMETRIA

-- how about a 401(K)?

DELILAH

-- if I give you one, I have to give Harper one, too --

Delilah sees Harper passing by, bringing in more boxes.

HARPER

-- have to give me what?

DELILAH

I'll tell you in a second.

Harper carries the BOXES into the Conference Room.

DEMETRIA

-- I don't need you to contribute to it, I just want it in place --

DING!

DELILAH

-- deal, can you start tomorrow?

DEMETRIA

I'll see you then.

Delilah hangs up, looks at her CELL. It's a TEXT FROM TAMARA.

DELILAH

(reading the text)

"Toldja!"...?

-- and then WE STAY ON DELILAH -- DING DING DING DING -- we see her face register EMBARRASSMENT -- then SHOCK --

ON THE CELL: A SERIES OF SUGGESTIVE SELFIES OF LEAH DAVIS.

ON DELILAH: UTTERLY MORTIFIED. Harper enters.

HARPER

Is everything okay...?

DELILAH

Well...

(after a beat)

I'm going up against the biggest law firm in town; their client will do anything to win, possibly up to and including killing people...

(after a beat)

...MY client won't stop lying to me and my best friend, I'll be honest, is kinda pissing me off...

(after a beat)

...everything's fine.

ON HARPER. OFF DELILAH -- STEELING HERSELF --

END OF DELILAH 102