

# DELILAH

Ep. 104

"Andre"

Written by

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Directed by Crystle Roberson

DOUBLE PINK	DRAFT	(11.21.2020)
DOUBLE BLUE	DRAFT	(11.19.2020)
GOLDENROD	DRAFT	(11.12.2020)
GREEN	DRAFT	(11.11.2020)
YELLOW	DRAFT	(11.09.2020)
FULL PINK	DRAFT	(11.07.2020)
FULL BLUE	DRAFT	(10.23.2020)
WHITE PRODUCTION	DRAFT	(09.18.2020)
STUDIO/NETWORK	DRAFT	(09.13.2020)

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## Episode #104 - "Andre"- Double Pink Draft

(11.21.20)

**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
Wes	Nigel Gibbs
Casey	Lamonica Garrett
Win	Gray Hawks
Jamal	Michel Cruiel
Jane Ann	Amy McDonald
Miss Virginia	Karen Abercrombie
Fred	Jason Davis
Christine	Candace B. Harris
Raquel	Mildred Marie Langford
Caseworker	
Security Guard # 2	
Janitor	

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**SET LIST**

**INTERIORS**

Delilah's Townhouse  
 Delilah's Bedroom  
 Kid's Bathroom

Connolly Law Office  
 Delilah's Office  
 Reception Area  
 Conference Room

V.A. Rehab Center  
 Conference Room  
 Nate's Room

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

Tamara's Penthouse Condo  
 Tamara's Foyer  
 Lobby

Small Duplex Unit  
 Dining room

Nate & Christine's House

Osbourne Tactical  
 Fred Osbourne's Office  
 Warehouse

Break Room

Leah's Apartment

Violin Shoppe  
 Back Room

**EXTERIORS**

Delilah's Townhouse

Connolly Law Office

V.A. Rehab Center  
 Charolette Streets

Win Lockley LLP

Tamara's High Rise Apt Bldg.  
 Rooftop Garden

Small Duplex Plaza Midwood

Nate & Christine's House

Osbourne Tactical  
 Haymaker Restaurant

Romantic Park

Violin Shoppe

**CARS**  
 Delilah's Car (Lexus)

TEASER

104.1 EXT. V.A. REHAB CENTER - DAY (D1) 104.1

Establishing.

104.2 INT. V.A. REHAB CENTER - NATE'S ROOM - DAY (D1) 104.2

NATE is in his wheelchair doing a PUZZLE while a **JANITOR (70's)** empties the wastebaskets into his ROLLING CART. The PUZZLE is a picture of NIAGARA FALLS. He also has COFFEE.

JANITOR

Going home this week, huh?

NATE

Not for good, but yeah. Just a little visit to figure out how we're gonna remodel to, you know, accommodate this new lifestyle.

JANITOR

I saw that on the schedule. We're going to deep clean your room while you're gone. It'll be good as new.

NATE

Thank you.

JANITOR

You haven't been home since you got back stateside, have you?

NATE

Going on five months.

JANITOR

Gonna be good to see that house.

NATE

Yes, sir.

DELILAH appears in the doorway, looking VERY STERN.

NATE (CONT'D)

The discharge meeting's tomorrow.

DELILAH

I know when the meeting is.

BEAT. Nate realizes why Delilah's come. He braces for it.

NATE

Can we get a little space, Jack?

JANITOR

(sees Delilah, then)

Oh yeah. I was done anyhow.

(as he passes Delilah)

Ms. Connolly. Excuse me.

Delilah smiles tight for "hello" and he exits. She steps in.

DELILAH

Something you want to say?

NATE

I probably shouldn't'a --

Delilah SLAMS the door as she talks.

DELILAH

-- damn RIGHT you probably shouldn't'a, you scared that son of yours half out of his mind!

(after a beat)

I keep thinking Christine's the bad news in this story but maybe you two found each other! I've never SEEN two people more willing to bat a child around like a wiffle ball whenever it pleases them to do so.

NATE

Is this what you came here to do, browbeat me like a hostile witness? (This ain't a courtroom, Delilah.)

DELILAH

(overlapping with above)

No! But the next time you have an issue with me, little brother, be man enough to handle it yourself, don't send your old attack dog over, because he ain't nothing to me, I kicked him and sent him home.

NATE

Pop said you were pretty heated.

DELILAH

I was. I am.

NATE

(sincerely)

Sorry.

(MORE)

NATE (CONT'D)

(after a beat)

Is that what you came to hear...?

DELILAH

That's barely an apology.

NATE

It was a stupid thing to do! I was mad! I'm sorry! What do you want?

DELILAH

I need your help.

NATE

...with what?

DELILAH

After you got hurt, did they ever send you a ground accident report explaining what happened...?

NATE

Yeah. I actually contributed to it, but not too much, I don't think.

DELILAH

How so?

NATE

Well, I don't really remember what happened, one minute I was riding along, next thing I know I woke up in a hospital bed, but yeah. The investigation board sent one.

DELILAH

Do you happen to have it here?

NATE

(a bit uncertain)

Uhh, yeah, I think so. Never opened it up, but it's here somewhere.

He wheels over to a BEDSIDE TABLE, opens a LOWER DRAWER full of PAPERS and rummages. Delilah looks at the puzzle.

DELILAH

Niagara Falls...?

NATE

Yeah, that's...

(then thinks better)

...you don't wanna know.

DELILAH  
...it's a Christine thing?

NATE  
Yeah, kinda...  
(then, finds it)  
...here it is. Jackpot.

He grabs a LARGE OFFICIAL-LOOKING ENVELOPE from the drawer, shuts it and brings it over to Delilah and hands it over.

DELILAH  
Okay if I open it?

NATE  
Uhh, sure. I don't want to see it,  
though. I don't need to go there.  
(as he wheels away)  
Just barely started sleeping  
through the night, ya know...?

She sees he's heading for the door.

DELILAH  
Where are you going?

NATE  
Gonna grab some fresh coffee.  
Getting bitch-slapped by you wasn't  
enough to wake me up, I guess.

He exits. Delilah feels the way Nate literally fled the room. She feels for him. BEAT. But now it's back to business. She opens the envelope and pulls out the GROUND ACCIDENT REPORT. She unfolds it and lays it atop the puzzle. She plucks Gary Shea's COPY from her purse, unfolds it and lays it beside Nate's copy. She runs two index fingers down the documents to where the ACCOUNT OF THE INCIDENT is.

ON GARY SHEA'S COPY: two words: "*Equipment malfunction.*"

PAN OVER TO NATE'S COPY: we see ACCOUNT OF AN AMBUSH which fills up the entire allotted area with HAND-WRITTEN words.

ON DELILAH: THAT'S INTERESTING.

HER FINGERS RUN UP THE DOCS AGAIN TO THE DATE: 3/13/2020.

DELILAH

Huh.

AND THEN HER FINGERS RUN DOWN TO THE BOTTOM OF THE PAGES:  
BOTH COPIES ARE SIGNED BY SGT. RICK PATTENGALE, AIB.

DELILAH (CONT'D)  
(conclusively)  
Sonofabitch.

OFF DELILAH, CLOSE --

DELILAH



ACT ONE

104.3 OMITTED 104.3

104.4 INT. CONNOLLY LAW OFFICE - CONFERENCE ROOM - DAY (D1) 104.4

Delilah shows Demetria and Harper NATE'S TWO REPORTS.

DELILAH

Here's the thing, there are two completely different accounts of what happened on these reports, one describes an ambush in detail, one just says "equipment malfunction" --

DEMETRIA

-- and with the same date?

DELILAH

And the same name at the bottom. Staff Sergeant Rick Pattengale.

HARPER

I'll see if I can find him.

DELILAH

Demetria, see if his name is on any of the other reports, okay...?

DEMETRIA

I'm already looking.

RING. RING. It's Jamal calling. She lights up a little.

DELILAH

Guys, I've gotta take this.

She steps out into --

104.A5 INT. CONNOLLY LAW OFFICE - RECEPTION - DAY (D1) 104.A5

-- and closes the conference room door before she ANSWERS.

DELILAH

(flirty)

Has it been a month already?

Intercut as necessary with:

104.5 INT. BREAK ROOM - DAY (D1)

104.5

JAMAL is on his CELL as he makes KEURIG-style coffee.

JAMAL

No, but a buddy of mine gave me his court-side seats to the Hornets' game tonight, and Casey said Tamara said you're a fan, so, wanna go...?

He finds a used COFFEE POD inside the machine and tosses it, like he's shooting a basketball, into the trash. He makes it!

DELILAH

I wish I could say yes to that, but I can't tonight. I'm so sorry.

JAMAL

No apologies necessary. You said up front how busy you are. It was nice to hear your voice, anyway.

DELILAH

(after a smile and think)  
Give me a couple days, I can get a babysitter, and we could get dinner on Friday. How about that?

JAMAL

If that's okay with you, yeah.

DELILAH

Haymaker's at eight. I'll buy.

JAMAL

Eight-fifteen. I've got muay thai until seven-forty-five. You don't want me showing up unshowered.

DELILAH

Pizza. Muay thai. You're a man of many talents, aren't you...?

JAMAL

I just try to stay interested.  
Listen, far be it from me to ask a modern woman to be old-fashioned --

DELILAH

-- I don't really want to buy, I  
just thought, I'm choosing the  
place, it's kinda expensive --

JAMAL

-- alright. Talk soon.

He hangs up. OFF DELILAH -- WELL, WELL, WELL, LOOK AT THAT.

104.6 EXT. WIN LOCKLEY LLP - DAY (D1) 104.6

Establishing.

104.7 INT. TAMARA'S OFFICE - DAY (D1) 104.7

TAMARA reads a LETTER while a **SECRETARY (30's, male)** waits.

TAMARA

Yeah, Osbourne can send it...  
(hands it over)  
...but let me know when FedEx  
confirms delivery.

The Secretary exits. Tamara's LANDLINE rings. She answers.

TAMARA (CONT'D)

I was just thinking about you.

Intercut as necessary with:

104.8 INT. TAMARA'S PENTHOUSE CONDO - FOYER - DAY (D1) 104.8

CASEY is standing at the front desk, signing a FORM with an OPEN BINDER nearby. The **SECURITY GUARD** is behind the desk, taking down the details of his PHOTO ID for the reservation.

CASEY

What time do you get off today?

TAMARA

(adorably shy)  
I already did.

CASEY

(amused, in love)  
I'm actually asking a question  
here, when're you gonna be home?

TAMARA

Well, let me see, Mr. Serious.

She looks at her COMPUTER SCREEN --

TAMARA (CONT'D)

I should be able to get out of here  
at five. What are you thinking?

The Security Guard hands Casey his photo ID back.

CASEY

So you'll be home around six...?

TAMARA

Easy, yeah, what's going on...?  
(off his silence)  
Yes, I'll be home at six!

CASEY

See ya then.

TAMARA

Is this one of those elaborate,  
time-sensitive gourmet dinners of  
yours, because if it is --

CASEY

-- goodbye.

TAMARA

-- goodbye.

Tamara hangs up. OFF TAMARA -- HUH -- BACK TO WORK --

104.9 EXT. CONNOLLY LAW OFFICE - DAY (D1) 104.9

Establishing LATE AFTERNOON.

104.10 INT. CONNOLLY LAW OFFICE - CONFERENCE ROOM - DAY (D1) 104.10

GARY SHEA'S FILES and BOXES are everywhere. Delilah stands  
looking at a PILE OF REPORTS near Demetria and Harper.

DELILAH

So these were all signed by this  
same guy, Rick Pattengale.

DEMETRIA

And we haven't been able to FIND  
Sergeant Pattengale yet, he was  
honorably discharged last month and  
then just kinda disappeared --

DELILAH

(to Harper)

-- you can put Mace on that --

HARPER

-- already did --

DEMETRIA

-- but we came up with THESE.

Demetria hands Delilah SIX ACCIDENT REPORTS.

DEMETRIA (CONT'D)

Copies of reports that were sent to  
SIX of the soldiers in that pile  
that ALSO don't quite match up.

DELILAH

How'd you get a hold of these?

HARPER

I called a hundred people and six  
of them said they'd send it over.

Delilah looks over the new reports, paging through them.

DELILAH

So Sergeant Pattengale was BUSY.

HARPER

He was also kinda lazy.

DELILAH

(as she reads)  
...how so?

DEMETRIA

There are these little phrases  
repeated in all the reports, you  
can see, like here, here --

Demetria and Harper are each showing a copy.

HARPER

(re: the reports)  
-- "we gave them what MRE's we had  
to give and moved on" --  
(another phrase)  
-- "saw many palm civets" --

DELILAH

-- what are those?

DEMETRIA

Kinda lemur-looking thing.

HARPER

It's like he adds this stuff to  
make it all seem more real, but  
it's always the same stuff.

DELILAH

What I don't understand is, I can  
see OSBOURNE doctoring reports that  
incriminated them...but why would  
someone in the Army do it...?

DEMETRIA

In the meantime, do you want me to  
serve Fred Osbourne a depo notice?

DELILAH

No, not yet. But good work.

Delilah heads away with the REPORTS IN HAND.

DELILAH (CONT'D)  
(to Harper)  
I assume these are copies.

HARPER  
Yes, ma'am.

DEMETRIA  
When DO you want me to serve Fred  
Osbourne his depo notice?

DELILAH  
After I show these to Tamara.  
(off Demetria's look)  
I think when Tamara sees this case  
involves Nate, she'll do the right  
thing. I have to at least give her  
the CHANCE to do the right thing.

Delilah exits.

DEMETRIA  
Is this how she lost that case with  
Jane Doe and the car and the cops?  
(a beat for effect)  
Giving everyone a CHANCE...?

Demetria gives a DISAPPROVING look and exits. OFF HARPER --

104.11 INT. TAMARA'S PENTHOUSE CONDO - LOBBY - NIGHT (N1) 104.11

Delilah, carrying a BAG with a LARGE LEGAL ENVELOPE IN IT,  
walks up to **SECURITY GUARD #2 (female)** who recognizes her.

SECURITY GUARD #2  
Miz Connolly!

The Guard picks up her landline, dials. BEAT. She hangs up.

SECURITY GUARD #2 (CONT'D)  
Is Ms. Roberts expecting you?

DELILAH  
No, but she should be here. Her  
office told me she'd gone home.

SECURITY GUARD #2  
(after scanning a form)  
Oh. Mr. Landon reserved the roof  
deck this evening. You can go up.

104.12 OMITTED

104.12

104.13 EXT. TAMARA'S PENTHOUSE CONDO - ROOFTOP GARDEN - (N1) 104.13

Delilah steps out to see: BALLOON BOUQUETS, FLOWERS, and TWINKLY LIGHTS. TAMARA and CASEY are drinking champagne at a small table with a BOUQUET OF ROSES. A **JAZZ SAXOPHONIST** plays something romantic to an accompanying track on a small P.A.

TAMARA

Dee! I'm so glad you're here!

Tamara jumps up from her chair and rushes toward Delilah.

TAMARA (CONT'D)

I was JUST thinking, I hope she's over whatever she was under last night, because I need my girl --

DELILAH

-- I'm sorry if I'm interrupting --

TAMARA

Resign yourself to interrupting FOREVER, Dee, we are on an ETERNAL date as of about two minutes ago!

She brandishes a GIANT DIAMOND RING as if it's TERRIFYING.

TAMARA (CONT'D)

DREAMS COMING TRUE, BABY!

DELILAH

Congratulations, Casey!

CASEY

Thank you!

Tamara pulls away and looks Delilah in the eye.

TAMARA

Will you be my Maid of Honor?

It takes a BEAT for Delilah to surf the moment to shore.

DELILAH

Of course!

Tamara hugs Delilah again, HARD. OFF DELILAH --

END OF ACT ONE



ACT TWO

104.14 EXT. TAMARA'S PENTHOUSE CONDO - ROOFTOP GARDEN - (N1) 104.14

Casey pours champagne for the ladies sitting at a table.

TAMARA

He really didn't tell you to come?

DELILAH

I'm here about the case, actually.

TAMARA

Of course you are.

DELILAH

But that can wait until, you know,  
tomorrow, whenever -- celebrate!

Tamara gives Casey a "You know my Delilah" look.

CASEY

I'm gonna call Jamal and tell him.

He kisses Tamara and clears. Tamara looks at Delilah.

DELILAH

It really can wait until tomorrow.

TAMARA

We both know it CAN'T, What's up?

DELILAH

(after a beat)

This case involves Nate now.

TAMARA

...MY Nate? Like, seriously?

DELILAH

I think so.

TAMARA

Okay, walk me through how.

DELILAH

It just very much looks that way.

CASEY

Of course she said yes! God hasn't  
made the woman who coulda said no  
to that ring! "Did she say yes..."

Casey moves farther off, so as to give the ladies space.

DELILAH

Let's just talk tomorrow, I'll go --

TAMARA

No, wait: you're saying Nate being paralyzed JUST SO HAPPENS TO HAVE BEEN THE RESULT of what crazy Leah Davis's case is about? What are the odds of that, Dee, seriously?

DELILAH

When the C-15 is the most commonly used radio in the Army, VERY HIGH.

TAMARA

So you're convinced there's some way these radios blow things up?

DELILAH

Gary Shea was. And the accident report the Army sent Nate and the one they sent Osbourne don't match. The one they sent Osbourne mentions an equipment malfunction, the one they sent Nate, whole other story. And there are six more reports in there, same situation, same --

Delilah takes the ENVELOPE out, rises, and sets it down.

DELILAH (CONT'D)

Just look it all over. Please.

Tamara walks Delilah back to the door.

TAMARA

I will, I promise, because IF what you're saying is true, you know...

DELILAH

...I know what?

They land at the door.

TAMARA

I mean, there are partnerships and there are PARTNERSHIPS. If it turns out Osbourne's to blame for what happened to Nate, I'll just tell Win we've gotta drop 'em, done.

DELILAH

Thank you.

TAMARA

But we ain't there yet.

DELILAH

I understand. And: congratulations!

TAMARA

To you too. Because you're gonna have a front row, all-expenses paid trip to the wedding of the century.

DELILAH

Where's it gonna be?

TAMARA

Who knows? Somewhere fabulous.

TAMARA (CONT'D)

I'll call you in the morning. I'm not gonna get to these tonight.

DELILAH

I didn't think so, bye!

Delilah exits. Casey lands at Tamara's side. KISS.

CASEY

She couldn't stay?

TAMARA

Nah, you know -- kids.

She drains her flute and notices Casey looking ROMANTIC.

TAMARA (CONT'D)

Oh, don't you even LOOK that way.

CASEY

I can't help how you make me look.

TAMARA

This body's got some living to do before you start wrecking it with babies, don't even LOOK THAT WAY!

He KISSES her. She talks with OPEN EYES and MASHED MOUTH --

TAMARA (CONT'D)

I mean it. Just stop right now.

104.15 EXT. DELILAH'S TOWNHOUSE - NIGHT (N1) 104.15

Establishing DOMESTIC NIGHT. What all that romance leads to.

104.16 INT. DELILAH'S TOWNHOUSE - KID'S BATHROOM - NIGHT (N1) 104.16

Delilah's washing Dion's hair in the sink. He's in PAJAMAS.

DELILAH

What do they do at this school you go to? Just dip you in mud with some big claw like those ones you grab toys with at the arcade...?

Maia leans in the doorway. Delilah starts drying Dion's hair.

MAIA

Do I have to go to Dad's tomorrow?

DELILAH

Why would you not?

MAIA

I have class with Miss V.

DELILAH

Dad can't take you...?

MAIA

He can, but I can't practice at his place, his neighbors complain.

DELILAH

If it's okay with him. But ASK!

Maia exits. Delilah puts NATURE'S BLESSING on Dion's hair. A BEAT: she brushes it in. Dion ponders something while he and Delilah look at each other, face to face in the mirror.

DELILAH (CONT'D)

What are YOU thinking about?

DION  
You're divorced.

DELILAH  
That's correct.

DION  
Are Daddy and Mommy divorced...?

DELILAH  
No! Why would you think that?

DION  
They live in different places.

DELILAH  
They're not divorced.

DION  
Kai says everybody gets divorced.

DELILAH  
Is Kai the one who got you all  
covered with mud today...?

Dion nods seriously. She finishes brushing his hair.

DELILAH (CONT'D)  
Don't listen to Kai. Kai doesn't  
know what he's talking about.

Dion runs off. OFF DELILAH --

104.17 EXT. TAMARA'S HIGH-RISE APT BUILDING - DAY (D2)

104.17

Establishing DAY.

104.18 EXT. STREETS OF CHARLOTTE - DAY (D2)

104.18

Tamara walks near her high-rise with a GREEN SMOOTHIE.

TAMARA

So I read the reports, Dee.

DELILAH

And you see what I mean.

TAMARA

First of all, I just wanna cry,  
WHATEVER happened to Nate, second,  
I see these versions don't agree.

Intercut as necessary with:

104.19 I/E. DELILAH'S CAR/V.A. REHAB CENTER - DAY (D2)

104.19

Delilah gets out of her car, talking on her CELL. She talks while she walks toward the building.

DELILAH

So are you gonna talk to Win?

TAMARA

Well, first, I'm going to go to  
Osbourne today and ask Fred point  
blank about these damned radios.

DELILAH

But you read the reports.

TAMARA

Before I tell Win Lockley, Junior  
to tell Win Lockley Senior to walk  
away from a client this big, I need  
to know for myself if these radios  
even do what you think they can do.

DELILAH

I hear what you're saying.

TAMARA

Just do me one favor. Wait on that  
depo notice 'til I meet with Fred.  
If he's feeling threatened, he's  
not gonna talk, not even to me.

DELILAH

Okay, but then it's going out.

TAMARA

Understood. Say hi to Nate for me.

DELILAH

How do you know where I am?

TAMARA

Find My Friends. What are you doing out there, talking about the case?

DELILAH

No, we're having what's called a safe discharge planning meeting. We've gotta meet with a caseworker to talk through how we're gonna eventually move him back home.

(after a beat)

I'm not optimistic.

TAMARA

Christine?

DELILAH

Yeah.

TAMARA

Tell him I pray for him every night and I'll call you after Fred, okay?

DELILAH

Bye.

Tamara hangs up. OFF DELILAH -- AMUSED/ENCOURAGED --

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

104.20

PUSHING DOWN A HALL (in Delilah's POV), we see WES and NATE.

WES

How else are you gonna pay for it?

NATE

There are low-interest loans vets can apply for, and A-D-A grants --

WES

-- how fast do you think all that's gonna happen? Take the money --

Wes turns TOWARD CAMERA and says --

WES (CONT'D)

-- Delilah.

REVERSE TO REVEAL DELILAH. She's BRISK BUT PLEASANT.

DELILAH

Take the money for what?

WES

The remodeling that has to happen  
before he moves back in the house.

The **CASEWORKER (female, 50's)** breezes up behind Delilah.

CASEWORKER

I'm just gonna go grab some papers  
and then I'll meet y'all in THERE.

She gestures to an OPEN DOOR. Nate NODS. She clears.

WES

Nate tells me you and he had a talk  
yesterday; settled things...?

DELILAH

I think HE learned something.  
(to Nate)  
Where's Christine...?

NATE

I'll give her another call.

Nate wheels himself away. Wes and Delilah stand there. BEAT.

DELILAH

Frances is okay with you paying for  
the remodel...? That's nice of her.

WES

It was her idea. She's not who you  
think she is. And neither am I.

NATE

(into his cell)  
It's TODAY, Chris, you KNOW that.

DELILAH

You might want to take a beat  
before you start turning that house  
into something they can't sell.

Nate arrives and delivers news he knows Delilah will doubt.

NATE

She thought it was tomorrow.  
(off Delilah's look)  
Don't say anything.



Nate moves past them into the Conference Room.

WES

No one really knows what goes on between two people. Remember, we're here to support your brother.

The Caseworker walks back up, clocks Nate in the room --

CASEWORKER

Is this everybody?

WES

Yep, this is us for today.

CASEWORKER

Perfect. Right this way then.

-- she exits into the Conference Room. Delilah moves to go, but Wes gently touches her arm to speak to her --

WES

It's still --

DELILAH

I would REALLY appreciate if you'd stop emceeding this whole thing like you're our wise beloved patriarch.

WES

I was just going to say that I'm very grateful that you're here.

Wes moves on as Delilah's CELL RINGS. She looks; answers.

DELILAH

Everything okay...?

Intercut as necessary with:

104.21 INT. LEAH'S APARTMENT - DAY (D2)

104.21

Leah's holding a copy of that same letter Tamara signed off.

LEAH

I just got this letter from Osbourne's legal department. They say if I don't bring them my laptop and phone today, they're going to see that I'm charged with theft.

(after a beat)

They can't do that, can they? The laptop's mine, the phone is mine --

DELILAH  
-- but the files are theirs.

LEAH  
Oh.

DELILAH  
Bring both of them into the office  
this afternoon and let Harper clone  
them, then you can hand them over --  
if you really feel you have to. I  
happen to think they're bluffing.

LEAH  
(uncertainly)  
Okay.

The Caseworker steps into the doorway, looks to Delilah --

DELILAH  
Is that a problem?

LEAH  
Uhh, yeah, no, I can do that.

CASEWORKER  
We're ready to get started.

DELILAH  
I'll be right there.

The Caseworker goes back into the Conference Room.

DELILAH (CONT'D)  
Why is that a problem, Leah?

LEAH  
It's not.

DELILAH  
Is there something you're not  
telling me here, is that what's  
going on again, because --

LEAH  
-- I said I'll bring them by!

DELILAH  
Okay. Great. Bye.

Delilah hangs up.

END OF ACT TWO

ACT THREE

104.22 INT. V.A. REHAB CENTER - CONFERENCE ROOM - DAY (D2) 104.22

The Caseworker is wrapping up the meeting.

CASEWORKER

So it sounds like this meeting at the house to see what work needs to be done is still the next step...?

Nate and Wes trade looks. Delilah and the Caseworker see it.

CASEWORKER (CONT'D)

Regardless of how you ultimately decide to PAY for the work, Nate, you're gonna want to determine the scope of it. That's all this'll be, just a basic A-D-A assessment. Does four o'clock tomorrow still work?

DELILAH

Let me double-check my calendar.

Delilah takes out her CELL and opens her CALENDAR APP.

CASEWORKER

(to Nate)

Will that work for Christine?

Delilah glances up from her CELL to Nate, which irks him.

NATE

Yeah, four o'clock's fine.

WES

I can do four o'clock.

DELILAH

I'm not free until four-thirty.

NATE

You don't have to come.

(off Delilah's look)

I don't want you bringing your negativity and suspicion into the house around Christine right when I'm trying to make things better.

DELILAH

I would never do that.

NATE

Dee -- I'm not fighting -- you've been doing it the whole meeting.

DELILAH

I have been sitting here listening!

NATE

(mimicking her pose)

Like THIS. And every time I say Christine's name, you give me a look like, "Where's SHE...?" She screwed up. People make mistakes.

DELILAH

Yeah, ONCE. TWICE. Ten mistakes in a row aren't mistakes, they're --

WES

-- that's enough.

DELILAH

You don't TELL me what's ENOUGH.

CASEWORKER

Believe it or not, this is normal.

NATE

No one else is my sister, so I don't see how this is NORMAL.

WES

I think you can consider your sister warned about her non-verbal cues and their effect on you...

(to Delilah)

...or can he not?

DELILAH

Okay! I'll manage my -- LOOKS!

CASEWORKER

So four-thirty tomorrow?

DELILAH

I'll make four work.

NATE

Four-thirty's fine.

DELILAH

I'll make four work!

CASEWORKER

Perfect.

Nate wheels himself past Wes.

NATE

Can we talk a second, alone...?  
 (to Delilah, rough)  
 It's about the money, not you.

DELILAH

Talk about anything you want.

Nate exits. Wes rises with an AUDIBLE EFFORT.

WES

(to the Caseworker)  
 Thanks for all your help.

CASEWORKER

My pleasure.

Wes exits. BEAT. The Caseworker rises.

CASEWORKER (CONT'D)

Are you alright, Ms. Connolly...?

DELILAH

Yeah. I'm fine. Thank you.

The Caseworker exits. OFF DELILAH, WIDE: ALONE IN THE ROOM.

104.23 EXT. OSBOURNE TACTICAL - DAY (D2) 104.23

An INDUSTRIAL OFFICE in the suburbs, near the interstate.

104.24 INT. FRED OSBOURNE'S OFFICE - DAY (D2) 104.24

FRED OSBOURNE is at his desk, patiently listening to Tamara --

TAMARA

Opposing counsel tipped me off that they have evidence someone in the Army is removing references to C-15 malfunctions in accident reports.

FRED

What kind of evidence...?

TAMARA

I just need to know: is it TRUE? IS there an active cover-up...?

FRED

Miss, I don't pretend to know everything the U.S. Army does, and if Leah Davis wants to sue the ARMY for something, she's welcome to do it. She can use the money I'd LOVE to give her to pay for a lawyer, but the fact remains: there's no way the C-15 ever did anything but let soldiers talk to each other.

TAMARA

So if this case goes to court, I can put you on the stand and you'll testify to that under oath?

BEAT. PISSED, he picks up his landline phone, dials, waits.

FRED

Karen, is Raquel Williams in today?  
(after a beat)  
Have her meet us in the warehouse.

He hangs up and rises. Tamara rises.

TAMARA

Who's Raquel Williams?

FRED

Gary Shea's boss, before he died from a radical misconception. She can walk you through what a C-15 can and cannot do. Then we'll never have to talk about this again.

He walks past her --

TAMARA

We're PROBABLY gonna talk about it.

-- and then he turns on her VEHEMENTLY.

FRED

I'm a CHRISTIAN. My yes means yes and my no means no. I am ALWAYS under oath, in a court that matters a lot more than the one you make YOUR living in, that's for sure.

He heads off. OFF TAMARA -- TOUCHED A NERVE, DID I? --

104.25 INT. WAREHOUSE - DAY (D2)

104.25

**RAQUEL WILLIAMS (40's, Black, authoritative)** swings a HEAVY MILITARY BACKPACK onto a waist-high cube of WOODEN CRATES.

RAQUEL  
Ms. Roberts!

Tamara walks up. Fred's a bit behind her, already amused.

RAQUEL (CONT'D)  
Raquel.

TAMARA  
Nice to meet you.

Tamara and Raquel shake hands. Raquel's got a mean handshake.

RAQUEL  
Fred said you need a little crash course in objective reality.

TAMARA  
That sounds like Fred.

Raquel slams her hand unceremoniously on the CRATES, BOOM.

RAQUEL  
Okay. Theses are G-TAMS. Remotely-detonated ground-to-air missiles made by Wellington Armaments. The same ones Gary Shea thought could be detonated if they were within the range of a C-15 and it was actively transmitting.

TAMARA  
What are they doing here?

RAQUEL  
I'll get to that in two minutes.  
(picks up a backpack)  
THIS --

Raquel pulls a small antenna from a LARGE BLACK RADIO peeking out of the top of the outer pocket on the military backpack.

RAQUEL (CONT'D)  
-- is an Osbourne C-15. It's a frequency-hopping radio. When you turn it on with this switch here --

Raquel points to a SWITCH on the radio.

RAQUEL (CONT'D)

-- it starts cycling through a pre-determined set of frequencies. It takes thirty seconds to get through one cycle, then it starts again.

TAMARA

So the enemy can't listen in.

RAQUEL

Right. To listen in, or jam it, you'd have to know the sequence. Okay, I'm gonna set a timer for thirty seconds, starting NOW --

She presses a button on the side of her watch, shows Tamara.

RAQUEL (CONT'D)

-- and turn this on.

She turns on the radio. It makes STATIC. BEAT. Tamara tenses.

TAMARA

So it's, it's doing its thing?

RAQUEL

That's correct.

TAMARA

And that's live ammunition.

RAQUEL

Yeah. Know why I'm not worried?  
(after a beat)  
Because to detonate a Wellington G-TAM, you have to transmit a three-digit code in THREE DIFFERENT FREQUENCIES, each number on its OWN frequency. And I know that the sequences in the C-15 DO NOT INCLUDE THE SEQUENCES REQUIRED TO DETONATE ONE OF THESE G-TAMS.  
(looks at her watch)  
-- Five. Four. Three. Two. ONE.

RaqueL's timer BEEPS. Raquel turns off the Radio. SILENCE.

FRED

Satisfied?

OFF TAMARA -- PIQUED --

END OF ACT THREE



ACT FOUR

104.26 EXT. WIN LOCKLEY LLP - NIGHT (N2) 104.26

Establishing NIGHT.

104.27 INT. WIN LOCKLEY LLP - WIN JUNIOR'S - OFFICE - NIGHT (N2) 104.27

WIN is talking on his LANDLINE. BIG FLOWERS on his desk. He also has A GLASS OF BOURBON ON THE ROCKS that he's sipping.

WIN

(re: the golf club)

Whatever they've got left --

(after a beat)

Fred, you don't have to tell me  
twice, I hear ya loud and --

(after a beat)

-- she just walked in, actually --

-- Tamara walks in, with her BAGS, about to go home --

TAMARA

We've got a problem.

-- and then JANE ANN walks in right behind her.

JANE ANN

I'm sorry, Win, I told her you were  
on a call, she never listens --

WIN

(to Tamara)

-- you're right. We do. Sit down.

(to Jane Ann)

If you'll excuse us.

Jane Ann exits. Tamara sits. Win pours another drink.

WIN (CONT'D)

What were you doing out there?

TAMARA

I needed to know for a fact that  
these radios he makes are harmless  
and he trotted out this show pony  
of his to convince me, but it turns  
out Gary Shea's concerns WERE sane  
enough that they did tests on the  
missiles to prove he was wrong --

WIN

-- and they proved he WAS wrong --

TAMARA

-- but that's the first I've heard of these tests. I need to talk to H-R, I need to talk to Wellington, it's my job to prove this WASN'T why Leah got fired, but it's starting to look to me like it WAS.

WIN

Fred told me you saw this radio operating with live ammunition --

TAMARA

-- HE said it's live, SHE said it's live, I don't know what's live --

WIN

Tamara, this friend of YOURS --

TAMARA

-- which one?

WIN

-- Leah Davis --

TAMARA

-- she's not my friend --

WIN

-- but she's crazy, right? A loser, a hot mess, a liar -- you TOLD me --

TAMARA

-- she's all of those things, yeah.

WIN

Okay, Fred Osbourne just took the time to walk you through how the claims she's made are spurious, and you questioned his integrity --

TAMARA

-- is that what he told you?

WIN

You just did it again!  
(after a beat)

The point IS, Tam, you've got one person you KNOW is a liar saying one thing, and another person you THINK is a liar saying another --

TAMARA

I think they're both liars and I couldn't care less except for the fact I have to win this case.

WIN

Do you want me to replace you?

TAMARA

No.

WIN

We can put Lacey on this just like you asked me to, way back when...?

TAMARA

No.

WIN

No, that's right.

BEAT. Tamara notices the FLOWERS.

TAMARA

Who sent those?

WIN

Jane Ann told me you just got engaged. She thought it'd be remiss of us not to congratulate you.

TAMARA

Oh.

WIN

If you make partner AND get married in the same year, I'm just saying, from the point of view of an old man like me, that's a good year.

TAMARA

I hear you.

WIN

I want you to send Fred an e-mail thanking him for his time and make it perfectly clear you get it now.

TAMARA

Get what?

WIN

That what he told you is the truth.

TAMARA

Fine.

-- and then he exits the office --

WIN

Jane Ann, can you call Quail and get me a tee time tomorrow, their website's acting up again --

OFF TAMARA -- SQUEEZED --

104.28 EXT. CONNOLLY LAW OFFICE - DAY (D3) 104.28

Establishing. We hear a LANDLINE PHONE RINGING.

104.29 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D3) 104.29

Harper's hard at work. She takes the incoming call.

HARPER

Connolly Law Office.

(after a beat)

No, Ms. Benson, she's not in yet.

Yes, I'll let her know you called.

Demetria, meanwhile, has wandered up and planted herself.

DEMETRIA

Did you draft that depo notice?

HARPER

I'll do it as soon as Ms. Connolly instructs me to do so. Count on it.

Demetria lingers. Looks at Harper's NAMEPLATE. Reads ALOUD.

DEMETRIA

OH-bee-OH-ha.

HARPER

I'm applying these new MD-5 labels to the discovery like you asked, is there something else you need...?

DEMETRIA

...that's a Nigerian name?

HARPER

Yes it is.

DEMETRIA

My father's people came from West Virginia, but before that, Sierra Leone; my mother's; from Cuba, by way of Cameroon. We're all African.

HARPER

("that's for sure")  
We didn't come from CHARLOTTE.

DEMETRIA

(re: Harper's name)  
It means "helper," right?

At which point, Delilah walks in from outside --

DELILAH

Good morning.

DEMETRIA

Can I serve that depo notice? I want to see if Fred Osbourne can help us find Rick Pattengale. Mace said he's nowhere to be found.

DELILAH

I'll tell you in TWO minutes.

Delilah heads into her office and shuts the door --

104.30 INT. CONNOLLY LAW OFFICE - DELILAH'S OFFICE - DAY (D3) 104.30

-- tosses her stuff, sits down and calls. RING. RING.

TAMARA (O.C.)

(on the landline)  
I haven't called you back.

DELILAH

Yeah. I noticed.

Intercut as necessary with:

104.31 INT. WIN LOCKLEY LLP - TAMARA'S OFFICE - DAY (D3) 104.31

Tamara is on her LANDLINE, looking out her big window.

TAMARA

I don't know what to say, Dee.  
Fred had his tech ninja school me on these radios, THAT was a whole situation I'll tell you about --

DELILAH

-- you saw those reports, they're covering something up, you know it!

TAMARA

Dee, the ARMY might be doing something, let's go after them TOGETHER somehow, but THIS case is about WHY LEAH DAVIS GOT FIRED and that's ALL it's about. The C-15 --

DELILAH

-- enjoy your partnership.

Delilah hangs up, DEEPLY SHAKEN. BEAT. We see it slowly settle on her: HUGE DISAPPOINTMENT. And SOME SHAME about how she just hung up like that. UGH. Then she swallows it all --

DELILAH (CONT'D)

Demetria!

BEAT. Demetria enters.

DEMETRIA

Boss Lady.

DELILAH

Serve it.

DEMETRIA

Yes, ma'am!

Demetria exits. OFF DELILAH --

104.32 OMITTED 104.32

104.33 EXT. VIOLIN SHOPPE - DAY (D3) 104.33

Establishing.

104.34 INT. VIOLIN SHOPPE - BACK ROOM - DAY (D3) 104.34

Maia plays the beginning of Kreutzer's Étude No. 1, a slow, mournful tune. After a mere four measures, Miss V stops her.

MISS VIRGINIA

Again. Slower.

Maia starts over. This time she only makes it TWO measures.

MISS VIRGINIA (CONT'D)  
What are you trying to SAY?

MAIA  
I've only played four notes.

MISS VIRGINIA  
You can tell a story with ONE NOTE  
if you know what you're trying to  
say. Again. SLOWER. SAY something.

Maia tries again, gets four notes in, and Miss V stops her.

MISS VIRGINIA (CONT'D)  
There are violinists in the third  
grade who can play those four notes  
with such confounding raw emotion,  
it would move a statue to tears.

Now it seems as if Maia's going to cry.

MISS VIRGINIA (CONT'D)  
No, not you, a statue, you can't  
cry, we're just getting started.

MAIA  
I don't know what you want.

MISS VIRGINIA  
I want you to actually try and show  
me your soul. Four notes. Birth,  
life, death, memory. I want you to  
play like you've actually felt the  
pain of being a human being.

MAIA  
I'm feeling it now.

MISS VIRGINIA  
Is that kind of back-talk tolerated  
in your house...? I assume it is --

MAIA  
-- it's not.

MISS VIRGINIA  
Oh, so you're saving your WORST  
behavior for ME, when I've offered  
to make you into somebody for free?  
(after a beat)  
(MORE)

MISS VIRGINIA (CONT'D)

The way you're playing right now,  
the way you're APPROACHING playing  
wouldn't get you into the pit at a  
public high school musical. Are you  
serious about violin or not...?

MAIA

I am.

MISS VIRGINIA

Are you serious about music or not?

OFF MAIA -- CRUSHED/MUTE/PARALYZED --

104.35 EXT. NATE & CHRISTINE'S HOUSE - DAY (D3) 104.35

Establishing. MANY CARS OUTSIDE, including a WHEELCHAIR-  
ACCESSIBLE VAN and a TEMPORARY RAMP on the front steps.

104.36 INT. NATE & CHRISTINE'S HOUSE - DAY (D3) 104.36

The Caseworker's talking to Wes and Nate while Christine  
looks woefully at the floor and Delilah is watching her.

CASEWORKER

So you're gonna need a ramp at the  
entrance; the bathroom's gonna need  
a grab bar and a shower seat; and  
you'll either have to redo that  
rear bedroom doorway or you can  
just take the door off the hinges.

NATE

(to Christine)

I don't mind taking the door off  
and just living with that awhile.

CHRISTINE

Whatever works.

WES

If a contractor's gonna be here,  
you two, have them do the work.

Nate looks to Christine: NOTHING. He looks to the Caseworker.

NATE

Yeah, let's redo the door frame.

The Caseworker makes some NOTES.



CASEWORKER

I don't want to spend your money,  
Chief, but what about those stairs?

WES

Just get it all done.

NATE

Chris, would you be okay with  
putting a chairlift on the stairs?  
(after a beat)  
Christine!

Christine is looking at the floor, shaking her head slowly.

CHRISTINE

- whatever you need, yeah, do it!  
(catching herself)  
Whatever everyone needs. Yeah.

NATE

We can wait on Dion's door.  
(off Christine's silence)  
Chris --

CHRISTINE

-- I'm sorry, I can't do this.

Christine slaps her legs and stands up, HOLDING BACK TEARS.

NATE

We don't have to do the chairlift.

CHRISTINE

-- IT'S NOT ABOUT THE CHAIRLIFT, I  
CAN'T -- I JUST CAN'T DO THIS!

He wheels himself over to her.

NATE

What's the matter, baby?

CHRISTINE

No, don't, I just -- NO --  
(squirming like mercury)  
-- I just don't like the idea of  
your father spending all this money  
because what if, you know...

NATE

...what if what?

CHRISTINE

I don't know, you know, what if --

DELILAH  
-- what if WHAT, Christine?

NATE  
Delilah, stay out of it!

CHRISTINE  
(after a beat)  
It's just a lot of money.

OFF Delilah -- trying her best to bite her tongue --

END OF ACT FOUR

ACT FIVE

104.37 EXT. NATE & CHRISTINE'S HOUSE - DAY (D3) 104.37

Delilah is outside. Wes steps out, shuts the door behind him.

WES

They're working it out. I think seeing Nate in the house like that, I think it just kinda hit her.

DELILAH

Has she mentioned Andre yet?

WES

Delilah, those two people are trying like hell to crawl their way back to each other right now --

DELILAH

-- without mentioning Andre.

WES

Who the hell is ANDRE...?

DELILAH

Andre is the TRUTH.  
(after a beat)  
I'm sorry. I've gotta go.

Delilah heads for her car. OFF WES -- WATCHING HER GO --

104.38 EXT. DELILAH'S TOWNHOUSE - DAY (D3) 104.38

Establishing.

104.39 INT. DELILAH'S TOWNHOUSE - DELILAH'S BEDROOM - DAY (D3) 104.39

ON DELILAH, FROM THE BACK, as she rummages through her dresses in her PHENOMENALLY OVERSTUFFED CLOSET. She finds a DRESS, turns, and holds it in front of her.

DELILAH

What about this?

Dion and Marcus are sitting on the bed amidst DRESSES.

DION

MARCUS

No.

No.

She looks in the mirror. Tries to stay positive.

DELILAH  
Nah, you're right.

She tosses it onto the bed, looks for another one.

DION  
Are you gonna marry this guy?

DELILAH  
Marry him? No, it's just a date.

MARCUS  
She's never getting married again.

DELILAH  
Who says?

MARCUS  
You did. When you and Dad split up.

DELILAH  
Oh.

MARCUS  
Is that not true?

Delilah takes a BEAT to realize she has to stick to it.

DELILAH  
Well, if I said it, I said it. And  
this is definitely just a date so --

-- RING. Her CELL on the bed lights up. Dion picks it up.

DION  
It's Auntie Harper.

Delilah scoops it up and answers.

DELILAH  
Did Leah ever come by with her  
laptop and phone? Did that happen?

Intercut as necessary with:

104.40 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D3) 104.40

Harper's at her desk.

HARPER  
No. Want me to go pick 'em up?

DELILAH

No, I'll go do it tomorrow morning,  
do we still have that external hard  
drive at the office, the one --

HARPER

-- yeah, in my bottom right drawer,  
but I can drop it on my way home.

DELILAH

Thank you. And if you're doing  
that, can you print out an outline  
for Leah's depo prep, someone who  
shall remain nameless broke my  
printer today, and I'll leave that  
with her, too, when I see her.

HARPER

Done and done.

DELILAH

(sensing something)  
...what?

HARPER

Nothing.  
(after a beat)  
Demetria.

DELILAH

What did she do now...?

HARPER

Nothing, I guess, she's just...

BEAT. We can see Delilah wishes Harper would just handle it.

DELILAH

...I'll talk to her.

HARPER

Don't say I said anything.

DELILAH

I never would. See ya Monday.

Delilah hangs up as she hears FOOTSTEPS ANGRILY POUNDING --

DELILAH (CONT'D)

How was class?

DOOR SLAM. Delilah looks at herself in the mirror, not to  
judge her outfit, but to look in her own eyes re: LIFE. She  
tosses the CELL onto the bed and stands there, BEATEN.

MARCUS  
Just go like that.

DION  
Yeah. You're pretty.

104.41 EXT. SMALL DUPLEX IN PLAZA MIDWOOD - NIGHT (N3) 104.41  
Establishing.

104.42 INT. SMALL DUPLEX UNIT - DINING ROOM - NIGHT (N3) 104.42  
A VERY SIMPLE DINNER OF BEANS AND RICE. A GLASS OF WATER. Something almost ascetic. Then into frame comes Demetria, carrying GLASSES and a copy of "I, Rigoberta Menchu." She sits down, sets them aside and PRAYS SILENTLY. When she is done, she puts on the glasses, opens the book to the spot held by her WOVEN BOOKMARK, and starts reading and eating. CAMERA SLOWLY REVEALS A PLATE SET ACROSS FROM HER. EMPTY.

104.A43 EXT. TAMARA'S PENTHOUSE CONDO - ROOFTOP GARDEN - (N3) 104.A43  
Tamara, pensive, stands on the roof looking out at the city. She types in a PHONE NUMBER on her CELL. BEAT. She's wrestling with something, but finally, she presses CALL.

TAMARA  
Hey, Leah. It's Tamara. We need to talk. Call me back, please.

She hangs up and takes in the view from the top. Her eyes drift down to her PERFECT ENGAGEMENT RING. She SMILES SADLY.

104.43 EXT. HAYMAKER RESTAURANT - NIGHT (N3) 104.43  
Jamal waits on a bench by the HOST STAND. He grins when he sees Delilah coming, looking like a vision. He rises.

JAMAL  
I was about to get worried.

DELILAH  
No, it's just me. Had a little trouble getting out the door.

JAMAL  
Well, it was worth the wait.

Jamal holds up a WHITE TAKE OUT BAG.

JAMAL (CONT'D)

Wanna take a little walk? There's a  
sweet little park over there.

Leroy & Roes

DELILAH  
What happened...?

JAMAL  
Nothing. We lost our table.

DELILAH  
I'm sorry.

JAMAL  
Don't be. That whole first date,  
sitting and staring right at each  
other thing...? Way too much.

He offers her his arm.

JAMAL (CONT'D)  
Shall we...?

Charmed, Delilah takes it and they head down the street.

DELILAH  
I do need to get my steps in.

JAMAL  
Me too. I think we lucked out.

104.44 EXT. A ROMANTIC PARK - NIGHT (N3)

104.44

Delilah and Jamal share a BAG OF FRIES as they walk through the park and talk animatedly, losing track of time together. The Charlotte skyline is luminous behind them.

JAMAL  
...we moved to the States from  
Santo Domingo when I was ten. First  
New York, then D.C., then here.

DELILAH  
Why Charlotte...?

JAMAL  
My mother heard there was work; and  
space to live, bigger apartments.

DELILAH  
Sounds like a very brave lady, to  
go truckin' all over the world like  
that.

JAMAL  
Anything for *el sueño americano*.



DELILAH

And how'd you meet Casey?

JAMAL

She worked two jobs, sometimes three. And when she was gone for long stretches, she left me with the neighbor lady, Mrs. Landon.

DELILAH

Casey's Mom?

JAMAL

Casey's aunt. He was a few years older than me, but she watched him too, and every day after he got home from football practice, we'd watch "Hangin' with Mr. Cooper" and he'd help me learn English.

(after a beat)

What about you and Tamara?

DELILAH

We met in middle school. She wanted -- I only found this out later -- she wanted to kiss Dominic Baker.

JAMAL

Already a classic Tamara story.

DELILAH

Just wait. She found a barely age-appropriate one-act play adaptation of "Their Eyes Were Watching God," and convinced our English teacher to let her put up a show and then she cast Dominic as Tea Cake.

JAMAL

Just so she could kiss him.

DELILAH

That's right.

JAMAL

Could he act...?

DELILAH

HE was fine. But five minutes into the performance, Tamara forgot her line and said, "Tea Cake, I'll be right back," and just ran away. After she'd been gone ten minutes, the

(MORE)

DELILAH (CONT'D)

teacher sent us all to go look for her. I found her sitting on the floor in the ladies' faculty bathroom, crying her eyes out.

(after a beat)

Been best friends ever since.

JAMAL

Did she at least get to kiss him?

DELILAH

No. He'd never do it in rehearsal. They never got to it in the play.

JAMAL

Why wouldn't he do it in rehearsal?

DELILAH

Why do you think?

A BEAT as the possibly obvious reason dawns on Jamal.

JAMAL

Aww. Now I feel bad for Tamara.

DELILAH

We both know Tamara's doing okay.

Jamal looks at Delilah fondly, like HE WANTS TO KISS HER. But then HER CELL RINGS. She sees it's LEAH and SIGHS --

DELILAH (CONT'D)  
I'm sorry, I have to take this.  
(into the cell, weary)  
Hey, what's up...?

LEAH (O.S.)  
Dee, I'm freaking out. I just got  
home, and my front door was open. I  
think someone was in my apartment.

Delilah gives Jamal an APOLOGETIC LOOK. He looks concerned.

DELILAH  
What...? Someone broke in...?

LEAH (O.S.)  
Sure looks that way.

DELILAH  
Is anything missing?

LEAH (O.S.)  
I don't know yet. Hang on... Wait,  
oh no, I think they're still here.

DELILAH  
Leah, listen. Go outside and call  
the police. Get out of there now!

LEAH (O.S.)  
(whispering)  
Okay...

DELILAH  
And stay on the phone with me --

LEAH  
(screaming)  
HEY! STOP! GET YOUR HANDS OFF ME --

BANG! The phone cuts out. OFF DELILAH -- PANICKED --

104.45 OMITTED

104.45

END OF EPISODE 104