

DELILAH

Ep. 105

"No Good Deed"

Written by

Nick Kilgore & Jordan Crump-King

Directed by

Ayoka Chenzira

GOLDENROD DRAFT (12.07.2020)  
GREEN DRAFT (12.03.2020)  
YELLOW DRAFT (12.02.2020)  
PINK DRAFT (11.30.2020)  
FULL BLUE DRAFT (11.22.2020)  
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Episode #105 - "No Good Deed" - Goldenrod Draft

(12.07.20)

**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
Jane Ann	Amy McDonald
Fred	Jason Davis
Gordon	Lyriq Bent
Mace	Joe Holt
Katya	Amanda Tavares
Christine	Candace B. Harris
Cindy	Adrian Eppley
Andre	Joseph Curtis Callender
Lawerence	Philip Fornah
Partner	Thomas Clark
Cop	Jason Rhymer
Paul	Stephen T. Ware

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**SET LIST**

**INTERIORS**

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

Connolly Law Office  
Demetria's Office  
Delilah's Office  
Reception Area  
Conference Room

V.A. Rehab Center  
Nate's Room

Win Lockley LLP  
Win Jr.'s Office

Tamara's Penthouse Condo  
Bedroom  
Dining Room

Nate & Christine's House  
Bedroom

Capital Grille

Leah's Apartment  
Living Room

Gordon's Apartment  
Bedroom  
Kitchen

**EXTERIORS**

Delilah's Townhouse

Connolly Law Office

V.A. Rehab Center

Win Lockley LLP

Tamara's High Rise Condo  
Sky Lounge

Creepy Street

Capital Grille

Wes & Frances' House

Gordon's Apartment

**CARS**

Delilah's Car (Lexus)  
Wes' Car  
Paul Greene's Car

TEASER

105.1 INT. LEAH'S APARTMENT - LIVING ROOM - NIGHT (N1) 105.1

CLOSE ON HIGH HEELS as they carefully navigate A PATH OF BROKEN HOUSEWARES and SHATTERED GLASS. PAN UP to reveal LEAH, VISIBLY SHAKEN, eyeing the ransacked chaos of her apartment.

DELILAH (O.C.)  
Osbourne Tactical. With a U.

Leah's brow furrows as she scans the floor. She's searching for something. She SEES IT. She crouches low, and picks up a BROKEN FRAME, ITS SHATTERED GLASS OBSCURING A PHOTO OF HER MEEMAW. She gently shakes away shards and touches the picture tenderly, her eyes swelling with tears, her breath heaving.

DELILAH (O.S.) (CONT'D)  
And talk to whoever's managing the  
Gary Shea murder investigation --

CUT TO THE DOORWAY, REVEAL DELILAH talking to a bored COP as he concentratedly dusts Leah's interior doorknob for prints.

DELILAH (CONT'D)  
-- I've got a funny feeling whoever  
use to post up outside HIS door is  
the same guy that broke in here and  
I bet I could I-D him in a lineup.

The Cop slides the brush into a plastic bag and closes it.

COP  
Osbourne. Gary Shea. Got it.

DELILAH  
Hey. If my client had struggled at  
all when this guy reached for her  
cell phone, she could be dead.

COP  
Most four fifty nines aren't  
looking for a confrontation, lady.

DELILAH  
Right, which tells ME this wasn't  
just a routine four-fifty-nine.

NO TRACTION. The Cop's **PARTNER** appears in the doorway.

DELILAH (CONT'D)  
Any sign of either device...?

PARTNER

No clue. Whoever it was must've disabled or removed the locators on both the laptop and the cell.

COP

(to the ladies)

We'll get back to you as soon as we know anything. 'Night.

DELILAH

You should go to Osbourne tonight and see which vehicles in their corporate fleet are checked out and by whom, search their offices --

COP

Look, lady ---

DELILAH

-- "Ms. Connolly" works just fine, I answer to it JUST like a person.

COP

MS. CONNOLLY, I'll make a BIG note on the report about Osbourne, a BIG note about Gary Shea, but since you're an attorney, I don't THINK I need to explain how obtaining a search warrant works, do I?

DELILAH

My client TOLD you she saw an Osbourne Land Rover on the street when she pulled up, AND that she saw it peel out SECONDS after the assailant fled, that's not --

PARTNER

-- but your client's in the middle of SUING Osbourne, right...?

DELILAH

Yeah. That's why they did this. To intimidate her. AND get the last surviving digital copy of whatever she's got on that hard drive.

COP

That's what SHE says. That's what YOU say. But until I run these prints, I've got no evidence yet that anyone was here but her.

DELILAH

You HONESTLY think she'd do this  
just to make it look like --

PARTNER

I don't know what either ONE of you  
would do, if we're being honest.

DELILAH

Go ask the neighbors then, ask who  
THEY saw parked out there. DO IT!

COP

Who do you think you are, lady?

DELILAH

Ms. CONNOLLY! Delilah Connolly!

PARTNER

(to the Cop)

Like CHIEF Connolly.

The Cop takes that in.

DELILAH

That doesn't matter.

PARTNER

I know it doesn't matter to you,  
but it's gonna matter to the Chief.

It lands on Delilah that her bad relationship with her Dad is  
public knoweldge. The Cop, meanwhile, softens his tone.

COP

We'll give Ms. Davis' statement to  
our lead detective; forensics will  
call if any of the prints we lifted  
here match any in the database --

DELILAH

-- and you'll ask Fred Osbourne if  
he has "any idea" who did this.

COP

Yes, ma'am.

LEAH

And Tamara Roberts.

COP

Who's she?

Delilah and Leah trade a look. Leah gives up, walks away.

DELILAH

Nobody.

COP

'Night.

Delilah and the Partner trade a loaded look.

PARTNER

'Night.

The Cops exit. Delilah shuts the door and looks to Leah.

DELILAH

You think Tamara did this...?

LEAH

Not personally, maybe, but --

DELILAH

-- Tamara wouldn't do this.

(after a beat)

And what's on that laptop, anyway,  
Leah, that they want so badly...?

(after a beat)

Do you have ANY idea?

(off her distraction)

Leah.

LEAH

Tamara called me today.

DELILAH

(radical pivot)

She's not allowed to do that.

LEAH

She knows. She wanted to meet.

DELILAH

Don't tell me you met with her.

LEAH

I thought maybe she'd come with a  
new settlement offer from Fred.

DELILAH

Leah.

LEAH

I'm the client, Delilah --

DELILAH

-- so is that what happened?

LEAH

No. I went to this place, all the  
way across town, to meet her. She  
never showed. I headed back. She  
called and gave me some big lie  
about how she was hung up at work,  
told me a new offer was coming, but  
after that, there wouldn't be  
another. She said if this goes to  
court, she's gonna use all that  
stuff I told that fake reporter.  
About the other men I met on the  
app before Fred. That was it.

(after a beat)

But that's not even the point.



DELILAH  
What's the point?

LEAH  
I was coming back home from THAT  
big nothing when I walked in on the  
guy here.

Perov & Ross

DELILAH  
You think she knew he was here?

LEAH  
Don't you? Seems like all she  
REALLY wanted was to get me out of  
here for an hour. She set me up.

OFF DELILAH --

DELILAH

ACT ONE

105.2 EXT. TAMARA'S HIGH-RISE CONDO - NIGHT (N1) 105.2

Establishing.

105.3 INT. TAMARA'S PENTHOUSE CONDO - BEDROOM - NIGHT (N1) 105.3

TAMARA is drinking HERBAL TEA and reading "The Daily Stoic" --

CASEY (O.C.)

Have you heard from Delilah?

-- and there's CASEY, just in from a workout, CELL in hand.

TAMARA

Why? Did Jamal call? How'd it go?

CASEY

He said she left early, something came up. He doesn't want to bother her, he just hopes she's okay.

TAMARA

God help me, that woman.

Casey undresses while Tamara looks for her CELL --

TAMARA (CONT'D)

She gets in these ruts where she just ruins things, like a reflex; she stops things up just to keep on feeling like a righteous underdog.

CASEY

He's not upset about it.

TAMARA

Like, she scheduled Fred Osbourne's deposition when I told her it'd only escalate things. But she WANTS things escalated. She wants a mess. I can't WAIT til this case is over.

CASEY

When's the trial?

TAMARA

A month from now, but I'm gonna get it pushed up, or hopefully settled, we'll see what happens.

CASEY  
Settled...?

TAMARA  
I'll explain later.

Leroy & Ross

Casey accepts this and exits.

TAMARA (CONT'D)  
Swear to God, hand her the finest  
YOUNGER man in Charlotte and this  
is how she behaves -- no good deed,  
you know what I'm saying, Jesus?  
(as she preps to dial)  
No good deed.

We hear the SHOWER. Tamara's CELL RINGS -- she answers --

TAMARA (CONT'D)  
What's the matter with you?

Intercut as necessary with:

105.4 EXT. TAMARA'S HIGH-RISE CONDO - NIGHT (N1) 105.4

Delilah's outside Tamara's building looking pissed off.

DELILAH  
Is Casey up there with you?

TAMARA  
Yeah, why?

DELILAH  
We need to talk.

A105.5 EXT. SKY LOUNGE - NIGHT (N1) A105.5

Tamara steps out, spots Delilah, heads straight for her.

TAMARA  
What the hell's going on?

DELILAH  
You went behind my back and called  
Leah! You met with Leah privately!

TAMARA  
Yeah, I made one LAST-ditch attempt  
to save you from yourself. Sue me.

DELILAH  
I just might.

TAMARA  
Dee, I told you we could go after  
the Army together, I'm HAPPY to do  
that, just settle THIS case --

DELILAH

-- Tamara, right after meeting with YOU, Leah came home and walked in on someone robbing her apartment.

TAMARA

...seriously?

DELILAH

He took her laptop: took the cell right out of her hand: both things YOUR client's been asking for.

TAMARA

...you think Osbourne did this?

DELILAH

The guy didn't take anything else.

TAMARA

What else's she got worth taking?

DELILAH

If she'd struggled, Tamara, we might be having a very different conversation, slow your roll!

TAMARA

Okay! I'll ask Win and Fred about it first thing tomorrow. You've GOT TO know this is not my style.

DELILAH

I'm not sure what your style is. I thought I did once, now...

TAMARA

...okay. You're tripping right now.

Tamara hits the ELEVATOR BUTTON. It opens. She walks in.

TAMARA (CONT'D)

Are we still on for lunch Monday?

DELILAH

...lunch about what?

TAMARA

My WEDDING. You're my Maid of Honor. Unless you're not.

DELILAH

Yeah. Of course I am.

Tamara hits a BUTTON --

TAMARA  
I'll see you then.

-- and the doors close. OFF DELILAH --

105.5 EXT. GORDON'S APARTMENT - DAY (D2) 105.5

Establishing.

105.6 INT. GORDON'S APARTMENT - BEDROOM - DAY (D2) 105.6

Gordon and Katya are sleepy in bed. The NEWSPAPER is opened, and there's a BREAKFAST TRAY: a WEDGE PILLOW. BZZ. Katya finds her CELL, looks at it, GROANS, tosses it, flops down.

GORDON  
What's the matter...?

KATYA  
Erica wants me to come look at a new place with her -- some crazy expensive place in Myers Park.

GORDON  
I'm cool. I've got work to do.

BEAT. She SIGHS, rises abruptly, searches for her clothes.

GORDON (CONT'D)  
Where are you going in such a rush?

KATYA  
To go look at this PLACE, Gordon, I just TOLD you: Erica, Myers Park --

GORDON  
-- what did I say wrong this time?

KATYA  
Nothing! You didn't say ANYTHING!  
And I have TWO weeks now before I have NOWHERE to live -- I CAN'T HAVE THIS CONVERSATION AGAIN!  
(as she gathers stuff)  
I don't know why I keep thinking things will change, that you'll suddenly say, "Just live here" --

She picks up the wedge pillow and looks at it, EMBARRASSED --

KATYA (CONT'D)

-- THIS thing --

-- tosses it, picks up her JEANS, which were underneath it.

GORDON

I'll talk to Delilah this week.

KATYA

About what...?

GORDON

The KIDS! YOU! I've told YOU this.

KATYA

Yeah, I remember, everything has to happen in order. Unless, of course, NOTHING happens, in which case --

GORDON

-- you know you do this, right?

KATYA

What? Have a real life? Yeah, it's something I DO. I'm weird that way!

GORDON

I just said I'd TALK to her!

KATYA

When we met back at Davidson and you told me I was a genius, did you mean it, or were you just trying to get in my pants? Tell the truth.

GORDON

I meant it.

KATYA

Okay. And when we did it the first time and you told me I was the most beautiful woman you'd EVER been with, could ever IMAGINE being with, did you mean that, too...?

GORDON

Yeah.

KATYA

So why aren't you trying harder to keep me, Gordon?

(before he can speak)

(MORE)



KATYA (CONT'D)

No, don't answer -- because this beautiful genius is gonna tell you, the reason is YOU DON'T TAKE ME SERIOUSLY, I'll always be a student to you, nothing but a student --

GORDON

-- I take you seriously, Katya --

KATYA

-- I don't mean, like, opinions about books or whatever, I mean --

GORDON

-- yeah, please, get to it already.

KATYA

(a beat not to lose it)  
You don't REALLY think I'll ever choose to stay with you. It's not that you don't think I'm smart: YOU DON'T THINK I KNOW MY OWN LIFE. You already have it all written out in your head that I'll leave, but you think I don't know it yet, so it's all you can do not to PUSH me out the door. Well, congratulations. You win. Well done. I'm moving on.

She goes to the door, stops, turns, tears in her eyes.

GORDON

...what?

KATYA

You don't KNOW what I'm gonna say?

GORDON

How could I know...?

BEAT. She NODS, exits. OFF GORDON -- FRUSTRATED BUT FROZEN --

105.7 INT. V.A. REHAB CENTER - NATE'S ROOM - DAY (D2) 105.7

NATE sits in his wheelchair, staring at his PHONE. He's watching a video we can't see, but we can hear Nate's voice and Christine's and maybe Dion's -- maybe even ocean waves and seagulls -- it's a video from a happier time. Once it ends, he closes his photos app, opens his FAVORITES, taps on CHRISTINE'S name at the top. He dials and braces for it.

Intercut as necessary with:

105.8 INT. NATE & CHRISTINE'S HOUSE - BEDROOM - DAY (D2) 105.8

CHRISTINE lays in bed, watching TV. Her phone RINGS. She grabs it off the nightstand, see's it's Nate. Answers.

CHRISTINE  
Hey, what's up?

NATE  
I'm just calling to see if you'd  
wanna come visit tomorrow night.

CHRISTINE  
Tomorrow NIGHT...?

NATE  
Yeah. We could have dinner. Talk.

CHRISTINE  
What time?

NATE  
Whenever works for you.

CHRISTINE  
I'll try to make it by eight.

NATE  
Cool. I'll see you then. Love you.

CHRISTINE  
Bye.

Christine hangs up, rolls into ANDRE's arms. OFF CHRISTINE --

105.9 EXT. WES & FRANCES' HOUSE - DAY (D2) 105.9

WES is raking leaves. Delilah pulls up. She waves and gets out, heads for him. As she approaches, he stops raking.

WES  
To what do I owe the pleasure?

DELILAH  
Somebody broke into Leah Davis's  
place last night. She's my client  
who Fred Osbourne fired --

WES

-- yeah, I heard about this.

DELILAH

From who?

WES

The two cops you put on notice.

DELILAH

Can you put somebody on this case who cares, or is at least willing to pretend to? Put some pressure on Fred Osbourne, get some answers...? I need that laptop of hers or I at least need to prove they stole it.  
(off his sigh)  
You won't even look into it...?

WES

That's not what I was thinking --

DELILAH

Nate was probably injured because of this problem Osbourne's working so hard to cover up, how's that? Is THAT enough to motivate you to find one cop in Charlotte who cares...?

WES

Do you have any proof of that?

DELILAH

I've got these.

She pulls COPIES OF NATE'S ACCIDENT REPORTS from her purse.

WES

What are those?

DELILAH

Two copies of Nate's accident report -- the Army's account of how he was injured. The one the Army sent him; the one they sent Osbourne. They don't match up at all, but they're dated the same day, and they're both signed by the same officer who signed a bunch of other doctored, duplicate reports.

(hands them over)

Either Osbourne or the Army is working really hard to cover their tracks on this. Maybe both.

Wes unfolds them, gives them a look. She watches him.

DELILAH (CONT'D)

You know I'd never ask you for anything if I wasn't literally at the end of my rope. I'm having no luck finding the guy who signed off on all this, he's just GONE --

WES

-- Rick Pattengale?

DELILAH

-- yeah, so if I could at least prove Osbourne orchestrated this break-in, I'd have SOMETHING.

Wes raises his eyes from the reports to Delilah.

WES

These reports, they didn't happen to come from Gary Shea's files, did they? Still looking for those.

Delilah doesn't avert her eyes; she holds his gaze willfully.

WES (CONT'D)

If you wanna keep Mrs. Shea and anyone else ADVISING HER from being charged with obstruction, I'd tell her to wise up and hand those over.

DELILAH

Are you close to making an arrest?  
(off his reticence)  
Do you know who killed Gary Shea?

WES

(after a beat)  
Get me those files, Delilah, and I'll see about putting the squeeze on Fred Osbourne, okay...? Deal...?

DELILAH

Thank you.

She heads for her car. OFF WES -- HIS WORK CUT OUT FOR HIM --

END OF ACT ONE

ACT TWO

105.10 EXT. DELILAH'S TOWNHOUSE - NIGHT (N2) 105.10

Establishing NIGHT.

105.11 INT. DELILAH'S TOWNHOUSE - DINING ROOM - NIGHT (N2) 105.11

Delilah and Mace are playing GIN, drinking WINE and WHISKEY.

MACE

-- so you and your Dad are on speaking terms. That's a step.

DELILAH

It's not. It just looks like one.

MACE

What do you think they WANT with her laptop and cell, anyway...?

(after a beat)

Is there a sex-tape on it, maybe?

DELILAH

Of her and Fred? I hope not.

(after a beat)

My guess is it's something Gary Shea sent Fred early on that Leah doesn't even know is on there.

(after a beat)

But I really don't know. I asked her twice to bring it into the office so I could copy the hard drive, she never did it.

(plays a card)

Still no sign of Rick Pattengale?

MACE

No, I spoke to someone at Fort Bragg today who said maybe he was C-I-A, but he couldn't be sure.

DELILAH

But this person actually knew him?

MACE

NO, she was just saying, when a soldier suddenly goes missing like this, it's a possibility --

(eyeing his cards)

-- folks don't just disappear.

(MORE)

MACE (CONT'D)

(plays a card)

About your old man, though, Dee --

DELILAH

(still on the case)

-- maybe I should ask Cindy Shea --

MACE

-- I know your Mom died after your  
he left; but he didn't kill her --

DELILAH

-- you better pay attention to the  
game and stop psychoanalyzing me.

MACE

I'm just saying, you only get one  
father, I learned the hard way --

DELILAH

-- Gin.

MACE

Damn it.

(tosses cards down)

-- this is just some strategy here,  
I see that now, distracting me.

DELILAH

It's not, but it should be.

Mace rises to go.

MACE

I let you have that one.

DELILAH

Keep tellin' yourself that.

She walks him to the door. He opens it, turns to her.

MACE

You wanna hit Norma Jeans tonight?  
Stanley Jordan's playing. I saw him  
last night, I've got two tickets.

(eyeing her reticence)

I'll pay for the sitter, too.

BEAT. They look at each other. Not without affection.

DELILAH  
Goodnight, Mason.

MACE  
'Night, Delilah.

He walks away. She watches. Shuts the door. OFF DELILAH --

105.12 EXT. WIN LOCKLEY LLP - DAY (D3) 105.12

Establishing DAY.

105.13 INT. WIN LOCKLEY LLP - WIN JR'S. OFFICE - DAY (D3) 105.13

WIN is looking over a LETTER while JANE ANN waits.

WIN

This wording seems so much more reasonable. No reason to ruffle feathers unnecessarily, right?

KNOCK. WIN and JANE ANN look to see Tamara in the doorway.

TAMARA

Hey.

JANE ANN

He'll be free in a moment.

WIN

No, it's alright. Come on in.

(to Jane Ann)

Just make sure everyone else signing is good with those changes and then send it out, thanks.

Jane Ann exits; leaves the door open. Tamara shuts it --

WIN (CONT'D)

Uh oh. What did I do now?

-- and walks over to his desk and looks at him.

TAMARA

Someone broke into Leah Davis' apartment while I was meeting with her and stole her laptop and cell.

WIN

Fred's gonna be disappointed to hear this. He's looking for those.

TAMARA

OR he just found them.

WIN

Is she ready to settle?



TAMARA

Yeah. I just want to make sure WE weren't involved in this break-in; and by WE I mean you. Or your Dad.

Before Win can answer, Jane Ann opens the door swiftly.

JANE ANN

Win Senior wants to see you ASAP.

Win tenses and smiles, looks to Tamara.

WIN

Speak of the devil.  
(to Jane Ann)  
I'll be right there.

Jane Ann exits. Win rises.

WIN (CONT'D)

This is the first I've heard of it.  
I can't speak for the old man. But  
you're more than welcome to ask.

Win winks and exits. Tamara SMILES, knowing Win Jr. KNOWS she'll never ask Win Sr. OFF TAMARA -- OUTPLAYED --

105.14 EXT. CONNOLLY LAW OFFICE - DAY (D3) 105.14

Establishing.

105.15 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D3) 105.15

HARPER is at her desk --

HARPER

(into the phone)  
I'll be sure to let her know. Bye.

-- and she hangs up as Delilah enters.

HARPER (CONT'D)

Good morning.

DELILAH

Demetria!

DEMETRIA (O.C.)

Boss lady! One minute!

HARPER

Kathryn Wallace just called. The lady with the pregnancy discrimination case Nona STILL wishes you'd take --

DELILAH

-- and which I STILL don't have time for, put Nona on my call sheet and put together a short list of other lawyers I can recommend --

Delilah notices all the HOUSEPLANTS in a rack by the window.

DELILAH (CONT'D)

-- what's going on here?

HARPER

Demetria.  
(off Delilah's look)  
She doesn't have a window.

DELILAH

What do you get out of this deal?

HARPER

Oxygen...?

Delilah smiles at this but can see Harper's a bit fed up.

DELILAH

Did Leah ever confirm depo prep?

HARPER

Ten-thirty to noon tomorrow.

Demetria enters.

DEMETRIA

Yes, ma'am.

DELILAH

I need all of Gary Shea's files back in the boxes, just the way we found them, fingerprint-free.

HARPER

They're going to the cops?

DELILAH

Eventually. Demetria --

Demetria steps past Delilah and closes the blinds a bit.

DEMETRIA

You need some legal cover for Cindy Shea before she hands them over to the cops. Just to ease her mind.

DELILAH

Exactly.

DEMETRIA

(to Harper)

That morning sun's a killer.

(to Delilah)

Give me five minutes.

DELILAH

You can have seven.

DEMETRIA

Don't need it!

(to Harper)

Are you coming...?

Demetria exits. Harper looks at Delilah, exits. OFF DELILAH --

105.16 INT. CONNOLLY LAW OFFICE - CONFERENCE ROOM - DAY (D3) 105.16

Delilah's talking with CINDY SHEA. Her BABY is asleep under a blanket in a car seat. Gary's FILE BOXES are on the table.

CINDY

What about the NDA Gary signed? He said he handed over everything. If we hand these over now, aren't we --

DELILAH

-- I pulled the files from Probate Court, it's too late for Osbourne to file a claim against Gary's estate. And they can't sue you.

CINDY

Says who?

DELILAH

Vogel versus Supply Company.

CINDY

Where do I say I found them...?

DELILAH

I'd just tell the truth, say you found them in his office when you finally got the nerve to go in.

CINDY

Can't you just hand them over?

DELILAH

I could, there's a reason I don't want to, though, it's called "chain of custody;" bottom line, we don't want to make the process of nailing whoever killed Gary any harder.

CINDY

You asked me for these files.

DELILAH

I know, I did.

CINDY

Let's just be clear about that.

DELILAH

It's not gonna be a problem.  
(off Cindy's look)  
But yeah, perfectly clear.

The BABY starts crying. Cindy rises.

DELILAH (CONT'D)

Cindy.

CINDY

I've gotta go feed her.

She picks up the car seat by the handle.

DELILAH

Can I just ask one last question?

CINDY

(impatient, over it)

Yeah.

DELILAH

Where did Gary GET those reports?  
The ones signed by Rick Pattengale.

CINDY

How should I know?

DELILAH

I'm just wondering if he got them  
from directly from Rick, or from  
somebody else, an associate...?

CINDY

My husband holed up in that shed  
like a crazy person for a YEAR, I  
didn't even know those reports were  
in those boxes until he was DEAD!

DELILAH

It was just a question. I'm sorry.

CINDY

(weaker, burned out now)

Can I get some help getting these  
boxes out to the car or do I have  
to do that myself, too...?

DELILAH

Yeah, of course.

CINDY

(brusquely)

Thanks.

Cindy exits with the baby. OFF DELILAH -- PIQUED --

END OF ACT TWO

ACT THREE

105.17 EXT. V.A. REHAB CENTER - DAY (D3) 105.17

Establishing.

105.18 INT. V.A. REHAB CENTER - NATE'S ROOM - DAY (D3) 105.18

Nate, freshly showered, wearing BOXERS and a BACK BRACE over an UNDERSHIRT, carefully transfers from his wheelchair to his bed. **LAWRENCE (30s, Nursing Aide)**, stands by to help.

LAWRENCE

No slide board this time! Your transfer looks so much stronger.

Nate BEAMS. Lawrence hands him his neatly folded CLOTHES.

NATE

I've been working hard to get home.

Lying down, Nate unfolds a pair of PANTS and tosses the pant legs over his legs to position them correctly. Lawrence watches as Nate picks up his leg and struggles to get his first foot inside his pants. Lawrence steps in to help him.

LAWRENCE

Here, let me get that, brother.

NATE

No -- if you don't mind -- I want to try to do it all myself today. I don't want to be like another kid to take care of when I get home.

Lawrence nods, accepting this, and steps back.

LAWRENCE

Here if you need me.

NATE

Thanks, man.  
(after a beat, hopeful)  
My wife's coming to visit later.

LAWRENCE

I like the sound of that.

As Nate struggles mightily to pull pants over the dead weight of his stiff legs, Lawrence respectfully looks away, to a COMPLETED NIAGARA FALLS PUZZLE with a RIBBON around it.

LAWRENCE (CONT'D)  
This puzzle's for her...?

NATE  
Yeah, I promised I'd take Christine after we got married, but we never actually made it. I hope when I'm stronger maybe we still can. I read it's pretty wheel-chair friendly.

Nate finally buttons his pants and lays back in triumph.

NATE (CONT'D)  
There.

LAWRENCE  
You want help with your shoes before I go? You've earned it.

Nate sits himself up with effort as Lawrence lines up his wheelchair by the bed. Nate transfers back into it.

NATE  
Nah, I'm good.

LAWRENCE  
Good luck tonight, buddy.

NATE  
Thanks.

Lawrence exits. OFF NATE -- PROUD OF HIMSELF --

105.19 I/E. CAPITAL GRILLE - DAY (D3) 105.19

Delilah walks up as she takes a call from Gordon --

DELILAH  
...hello?

Intercut as necessary with:

105.20 INT. GORDON'S APARTMENT - KITCHEN - DAY (D3) 105.20

-- Gordon's mixing up some cold MATCHA TEA in a Mason jar.

GORDON  
Would it be okay if I came over tonight to talk through something?

DELILAH  
What kind of something?

GORDON  
...I'd rather just wait to explain  
in person. Seven-thirty work...?

DELILAH  
...I'll see you then.

Gordon hangs up. OFF DELILAH -- WHAT COULD THIS BE ABOUT? --

105.21 INT. CAPITAL GRILLE - DAY (D3)

105.21

Delilah sits with Tamara having lunch, talking wedding. There is something restrained about this lunch, compared to the one in 101: and they're not in the booth they always get, either.

TAMARA  
Casey wants to make a slideshow for  
the reception, so I need you to dig  
out some pictures from college --

DELILAH  
-- I can totally do that --

TAMARA  
-- NOT from the weird bangs phase.

DELILAH  
That was a pretty long phase.

TAMARA  
That's why I'm bringing it up, we  
want to studiously avoid DA BANGS.

DELILAH  
No bangs. Duly noted.

TAMARA  
Did they not know it was us when  
you made the reservation today...?

DELILAH  
They knew it was me.

TAMARA  
Mama's missing her booth.

DELILAH  
Sorry.

TAMARA  
I'll make it work.



DELILAH  
And how's the venue search?

TAMARA  
I got The Madison, Easter weekend.

DELILAH  
How'd you manage that?

TAMARA  
Promise you won't judge me? Or  
judge me, whatever, I'll tell you.

DELILAH  
I'm not gonna judge you.

TAMARA  
The Madison's been fighting for  
years to get an easement from the  
city to build out onto that land  
behind the rose garden, I guess  
it's technically city property.

DELILAH  
So you got Casey to handle it.

TAMARA  
Of course I did!

DELILAH  
THIS is how business gets done.

TAMARA  
What's the point of marrying the  
power if you don't use it, baby?  
(off Delilah's look)  
Awp, see, you're judging me.

DELILAH  
I'm not judging.

TAMARA  
(after a beat)  
By the way, I ASKED Win straight up  
about the break-in. He didn't know.

DELILAH  
Win Senior...?

TAMARA  
He didn't know, either.

DELILAH  
What about Fred?

TAMARA

I've got a depo prep with him tomorrow, I'm gonna ask him too. I know you think I'm on some slippery slope to Hell; this is just a CASE from Hell, and I blame YOU for both of us being in it.

DELILAH

You'll tell me what Fred says?

TAMARA

I'll tell you what he SAYS, what he DOESN'T say, which hairs in that nose of his twitch, everything.

DELILAH

You really asked Win Senior...?

TAMARA

You know what? If this is where we are: maybe this IS the right table for this lunch: if this is where we are as friends, where you're asking me things like that twice...?

DELILAH

You didn't ask Win Senior. And my brother's in a wheelchair for the rest of his life, you DON'T care --

Tamara stands up, grabs her purse.

TAMARA

-- you know the drill.

DELILAH

What drill?

TAMARA

You have until midnight tonight to take back what you just said --

DELILAH

-- just admit you didn't ask him! --

TAMARA

-- you crossed a line.

Tamara steps away, steps back, clumsily claws A HUNDRED DOLLAR BILL out of her wallet and clears. OFF DELILAH --

END OF ACT THREE

ACT FOUR

105.22 I/E. WES'S CAR/WES & FRANCES' HOUSE - DAY (D3) 105.22

Wes is pulling up, listening to a PODCAST. His BLUETOOTH RINGS. He eyes the number, recognizes it. UGH. He answers.

WES

I've been expecting this call.

PAUL GREENE (V.O.)

Wondered if we could have a word tonight, Chief? Just a quickie.

WES

It's nothing we can talk about over the phone? Frances has a new show she's been asking me to watch --

PAUL GREENE (V.O.)

-- nah. Face to face.

WES

Alright. Where?

PAUL GREENE

I'll text you the address. Might bring back some memories.

Paul hangs up. Wes pulls the phone away from his ear. DING. He looks at the text that came in. We don't see it, but we can see from the look on Wes' face: IT'S NOT GOOD --

105.23 EXT. DELILAH'S TOWNHOUSE - NIGHT (N3) 105.23

Establishing NIGHT. We can hear MAIA playing violin.

105.24 INT. DELILAH'S TOWNHOUSE - BOY'S ROOM - NIGHT (N3) 105.24

Delilah tucks in Marcus as he talks across the room to Dion.

MARCUS

So then I needed to land perfectly to get the pump that I needed sitting on the roof, but I had no option other than to have a Pick Axe battle with this guy for it.

DION

No way!

Delilah goes to Dion and tucks him in as Marcus continues.

MARCUS

Yup, and I swear my glider was glitching, too, 'cause I definitely would've gotten to that pump --

Perrot & Ross

DION  
-- what's a glitching?

MARCUS  
Every time I hit him with the Axe,  
he'd make this weird noise and say  
"Harder, harder, harder!"

DELILAH  
Where are you playing this game?

MARCUS  
Nowhere.

DELILAH  
Are you playing this at Ian's?

MARCUS  
No, I'm just, like, showing off.

DELILAH  
Then stop it.

DING DONG. Delilah heads for the bedroom door.

DELILAH (CONT'D)  
And tell Dion you've never played.

MARCUS  
I've never played Fortnite.

DION  
I knew that.

Delilah exits and shuts the door. OFF MARCUS -- HE HAS --

105.A25 INT. DELILAH'S TOWNHOUSE - UPSTAIRS HALLWAY - NIGHT (N3) 105.A25

Delilah passes through, knocks on Maia's door --

DELILAH  
Bedtime!

105.25 INT. DELILAH'S TOWNHOUSE - LIVING ROOM - NIGHT (N3) 105.25

-- Delilah comes downstairs, opens the door, there's Gordon.

GORDON  
Thanks for making the time.

He enters and Delilah shuts the door, watches him walk past.

DELILAH  
Can't wait to hear what this is  
about. I've been trying to imagine.

GORDON  
Okay to say a quick hi to the kids?

DELILAH  
If you do it right now.

GORDON  
Be right back.

Gordon walks past Delilah and exits upstairs. OFF DELILAH --

105.26 INT. V.A. REHAB CENTER - NATE'S ROOM - NIGHT (N3) 105.26

A candle burns in the center of a small folding table, set  
for two. MOOD MUSIC. Nate's at the table. KNOCK KNOCK.

NATE  
Come on in.

The door opens and there's Christine. Nate smiles gamely.

NATE (CONT'D)  
Thanks for coming.

TIME CUT TO LATER

Nate and Christine are eating THAI FOOD: his plate's empty,  
hers is nearly untouched. Nate notices, clears his throat.

NATE (CONT'D)  
(re: spiciness)  
Tina asked me one through ten, I  
said eight, she said, "Is this for  
Christine?" I was, like, "Yeah."

CHRISTINE  
I guess I'm just not that hungry.

NATE  
Can I show you something?

Nate rolls over to the SIDE TABLE, which is draped with a  
cloth. He unlocks the wheels and rolls it over to Christine.

CHRISTINE  
What's this?

NATE  
Take a look.

She pulls the cloth away too resolutely. He reaches under to hold the puzzle in place: a perfect evocation of their deal right now. When she sees it, it hits her dully in the gut.

CHRISTINE

Niagara Falls.

NATE

I always said I'd take you there.  
(after a beat)  
Maybe it's time.

CHRISTINE

Can you even go there in that? I don't mean -- I'm just asking --

NATE

-- no, I was curious too. But you can ride a boat right out into it, it's all accessible. And you get soaking wet. Sounds fun to me.  
(after a beat)  
And I sure would like to, you know, keep that promise. Whatever happens after. Delilah'd watch Dion.

She stares at the puzzle. Nate takes her hand.

NATE (CONT'D)

I still love you, Chris. I want to make this work, for us, for Dion.

CHRISTINE

I don't know what to say.

NATE

Just say you'll think about it.

CHRISTINE

I'm just not sure I can, Nate.

NATE

You're not sure you can what...?  
(after a beat)  
You can't even THINK about it...?

BEAT. Christine pulls her hand away. OFF NATE -- IT'S OVER --

A105.27 INT. DELILAH'S TOWNHOUSE - UPSTAIRS HALLWAY - NIGHT (A1)05.27

Gordon steps out of the boys' room --

GORDON  
I'll see you this weekend, Marcus.

DION (O.C.)  
'Night, Uncle Gordon.

GORDON  
'Night, little man.

-- he shuts the door. LIGHT RISES ON HIM. He looks to see MAIA in her doorway, looking A BIT FURTIVE --

MAIA  
Can we talk a second?

GORDON  
Yeah, what's up? Everything okay?

He hugs her.

MAIA  
Yeah, I just need your help.

GORDON  
Let's talk about it.

Maia steps aside. Gordon walks in. She shuts the door.

105.27 OMITTED

105.27

105.28 EXT. CREEPY STREET - NIGHT (N3)

105.28

Wes pulls up. Parks. Gets out. Walks over to **PAUL GREENE** (white, 60's, an Irish ruin) who's leaning against his car.

PAUL GREENE  
Thanks for coming out, Chief.

Wes is VERY MUCH ON GUARD about this creepy location. It is obviously somewhere Wes has been before, and it was bad.

WES  
What's the point of meeting here?

PAUL GREENE  
Oh, I don't know. Thought a trip down Memory Lane with my old partner might be fun.

Wes gives him a look, like, "Yeah. Fuck you." But Greene raises a hand and bends his fingers. CLICK CLICK.



PAUL GREENE (CONT'D)

You hear that? There's still a piece of the bullet in there. After all these years. Still with me.

(lowers his hand)

Kid couldn't shoot for shit. If you hadn't taken him out that night, somebody else woulda. It was only a matter of time. It always is.

WES

What do you want, Paul?

PAUL GREENE

I heard you put Ken Collins from I-A on some routine four fifty nine.

WES

Who told you that?

PAUL GREENE

Ken. He said you told him to ask Fred Osbourne about the break-in?

WES

The stolen items were things he'd been looking for. Thought it might be worth a visit, just to check.

PAUL GREENE

Yeah. Makes sense.  
(after a beat, a pivot)  
Osbourne Tactical just announced a program to supply body armor to the whole Charlotte police force, free.

WES

When?

PAUL GREENE

There's a press release coming out tomorrow. On the Union's website.

WES

So Osbourne doesn't want trouble.

PAUL GREENE

Nobody does. No one with any sense.

WES

Understood.

Wes turns to go. Paul grabs his arm.

PAUL GREENE

I know family's first with you, Chief, but pestering people at the behest of that daughter of yours --  
(after a beat)  
-- it's just not the best look.

WES

I SAID I understand.

Greene lets go. Wes walks away. Greene calls after him.

PAUL GREENE

You know how it is, Chief. Little situations, sometimes they can get way outta hand -- WAY outta hand --  
(after a beat)  
-- that's how people get hurt!

OFF WES -- STEELING HIMSELF AS HE WALKS AWAY --

105.29 INT. DELILAH'S TOWNHOUSE - LIVING ROOM - NIGHT (N3) 105.29

Delilah's sitting in front of TWO GLASSES OF WATER. Gordon comes downstairs and sits down across from her. BEAT. BEAT.

DELILAH  
So what's this all about?

GORDON  
I've been seeing Katya again.

DELILAH  
Do her parents know...?

GORDON  
They do. We've been back together for almost a year now. I'm gonna be asking her to move in with me.

DELILAH  
There is no way I'm letting my children stay over there with her.

GORDON  
You don't have a choice.

DELILAH  
Are you gonna tell Maia how you two met? How she was your student? That this is why Davidson let you go and now you're slumming it across town?

GORDON  
I wasn't planning to lie about it.

DELILAH  
You were just gonna NOT tell? How long you think that'll last...? I can tell you. About five minutes.

GORDON  
It's none of their business.

DELILAH  
Gordon, if you hadn't agreed with Davidson to walk away quietly, your picture'd be up at the post office.

GORDON

She was a grown woman when we met.

DELILAH

And your student. A WORLD full of women, you can't walk through Whole Foods without some woman asking for advice about tomatoes or where you buy your shoes, you picked HER -- a girl not ten years older than Maia.

GORDON

Delilah. I thought telling you in person was the most respectful --

DELILAH

-- I feel extremely respected.

BEAT. He gives up, stands, walks over to the door.

DELILAH (CONT'D)

I'm just BARELY over what you did to me and this family, just barely, and here you go, finding a way to twist the knife all over again.

GORDON

I'm just trying to be happy.

DELILAH

You and everybody else.

GORDON

Yeah, me and everyone but you.

He opens the door and then remembers something.

DELILAH

What? Did you already tell the kids, is that what you were doing up there for so long...?

GORDON

(after a beat, measured)  
Maia just told me about some conservatory in Philadelphia she wants to apply to. She'd have to skip senior year here if she did it, but she'd get the diploma. I'm fine with it, but I told her she'd have to ask you, obviously.

DELILAH

We're gonna have a long talk before  
either one of my kids sets foot in  
that house, Gordon. A long one.

GORDON

No we're not. 'Night, Delilah.

He walks out and shuts the door behind him. OFF DELILAH --

END OF ACT FOUR

ACT FIVE

105.30 INT. TAMARA'S PENTHOUSE CONDO - DINING ROOM - NIGHT (N3)5.30

Casey works on a wedding invite SPREADSHEET on his LAPTOP --

CASEY

The numbers come out if we each  
limit ourselves to forty-eight.

-- and Tamara enters with A VODKA SODA WITH LIME.

CASEY (CONT'D)

But I'm happy to drop four more of  
mine if that helps you out, baby.

TAMARA

I love you for helping with this. I  
was looking at the money and --

CASEY

-- it's all good. Half my friends  
aren't friends anymore, anyway.

Tamara slides next to Casey and looks at his current list.

TAMARA

Where's Win and Katie...?

CASEY

I thought it'd be awkward to have  
Win and Delilah in the same room.

TAMARA

That's their problem.

She takes the laptop --

CASEY

Alright then.

-- and she types in the addition.

TAMARA

Win and Katie Lockley.

She closes the laptop like she's proved a point. BEAT.

CASEY

Just call her.

TAMARA

I'm not calling her!  
(after a beat)  
Saying I don't care about Nate. I  
care about Nate. I care about her.  
I care about paying my bills.  
(after a beat)  
I care about everything!

CASEY

I know you do.

TAMARA

She's gotta call me.

BEAT. He smiles at her obstinacy.

TAMARA (CONT'D)

Don't look at me like that.

CASEY

I'm not looking any way.

TAMARA

She's gotta call me.

Casey gets up.

TAMARA (CONT'D)

Where are you going?

CASEY

To get the drink you said you were  
gonna get me that you didn't.

TAMARA

Oh. Sorry.

OFF TAMARA -- THINKING SHE MIGHT HAVE TO CALL AFTER ALL --

A105.31 EXT. DELILAH'S TOWNHOUSE - NIGHT (N3)

A105.31

Establishing.

B105.31 INT. DELILAH'S TOWNHOUSE - KITCHEN - NIGHT (N3)

B105.31

Delilah's cooking EGGS. Mace is sitting at the counter. She's  
got TOAST going in the toaster. He's got his WHISKEY, neat.

MACE

Twice in one week.



DELILAH

Thanks for coming over.

MACE

Guess this mystery man isn't really  
in the rotation too heavy, huh?

DELILAH

I told you it was early.

She slides A PLATE WITH TOAST AND EGGS in front of him.

DELILAH (CONT'D)

Hang on.

She gets TEXAS PETE from somewhere and slides it to him.

MACE

Lord, it feels nice to be known.

As he gets to work, she plants herself at the counter.

MACE (CONT'D)

So what're you gonna do?

DELILAH

I don't know. She lied to me.

MACE

You don't KNOW that for a fact.

DELILAH

I've known Tamara since grade  
school, I know when she's lying.

MACE

Just call and say you'll talk  
tomorrow. You just have to talk  
tonight -- isn't that the deal?

DELILAH

I don't know what the deal is. I  
know what it WAS: whatever was  
going on, I looked at Tamara and I  
knew she had my back. And I knew  
having ANYBODY'S back wasn't her  
thing, because of how she grew up,  
it was ALL about Tamara, and I know  
why, it had to be -- she had to  
fight for everything she got -- but  
I always knew WE were sisters.

MACE

You still are.

DELILAH

Something about this case. And marrying Casey. And having waited SO damn long to be partner at that White Castle she works at.

Mace almost spits from laughing.

MACE

Did you make that up?

DELILAH

No, that's what SHE used to call it. She wouldn't now. But I get it, it's a perfect storm. That doesn't make it hurt any less when I realize she's actually moving on.

Mace puts down his fork, wipes his mouth, finds his cell.

MACE

Alright. I'm stepping in.

DELILAH

What are you doing?

MACE

I'm gonna call her and put you two on the phone, I can't take it --

DELILAH

-- no, don't do that --

MACE

-- I'm doing it, I've never seen friends like you two, I've never had a friend like you two --

DELILAH

-- Mason, I'm serious, DON'T.

He stops. Sets down the phone. They look at each other.

MACE

Sorry. Just trying to help.

C105.31 INT. TAMARA'S HIGH-RISE CONDO - BEDROOM (N3)

C105.31

ON A CLOCK: it's 11:50 PM. PAN TO FIND TAMARA AWAKE. Casey's beside her, AWAKE. Her CELL, IN HER HAND, RINGS.

CASEY

Toldja.

Casey rolls over, finally free to sleep. Tamara answers.

TAMARA

Hey.

Intercut as necessary with:

D105.31 INT. DELILAH'S TOWNHOUSE - DELILAH'S BEDROOM - NIGHT (105.31)

Delilah's in bed. She has her LAPTOP open. She's been looking at photos from hers and Tamara's youth and college days.

DELILAH

Hey.

A LONG MOMENT PASSES: both friends waiting, hoping.

TAMARA

Thanks for calling.

DELILAH

Well, that's the deal, isn't it?

TAMARA

Yeah, historically, it is, yeah.

ANOTHER LONG MOMENT PASSES.

TAMARA (CONT'D)

I didn't ask Win Senior.

DELILAH

(verging on irate)  
So why'd you say you did...?

TAMARA

Delilah, you don't know what I'm up against. It wouldn't do any good.

DELILAH

That's fine. But don't lie to me.

TAMARA

I'm sorry. I got scared.

DELILAH

Of what?

TAMARA

Of what you'd think of me if you knew all the shit I eat every day to stay at that firm -- I just want this case to end, I NEED it to --

DELILAH

-- there's gonna be other cases. I might not be involved, Leah won't, but you'll be involved and nothing at that place is gonna change.

TAMARA

You know I care about Nate.

DELILAH

Yeah I do.

TAMARA

If I really thought nailing Osbourne was the way to get him justice, I'd do it. But the facts aren't quite there yet, the whole thing's just a -- it's a mess --

DELILAH

-- are you gonna ask Fred?

TAMARA

Yes.

DELILAH

And what are you gonna do if it becomes clear he had someone break into Leah's, what're you gonna do?

TAMARA

It's a separate issue.

DELILAH

It's not.

TAMARA

Legally speaking, it is.

DELILAH

We're not talking about legally speaking, we're talking about life!

TAMARA

Delilah, "life" doesn't matter --

DELILAH

-- to YOU? Yeah, I KNOW!

TAMARA

It doesn't matter the way you mean it. You think you say "life" and everybody's just gotta roll over, that's not the real world, just --

DELILAH  
-- just what?

TAMARA  
JUST MAKE YOUR DAMN CASE! MAKE THE  
CASE! YOU HAVEN'T MADE YOUR CASE!

ON DELILAH: this is landing on her.

TAMARA (CONT'D)  
I had a feeling you'd never be able  
to, considering the players, I've  
tried ten different ways to move  
you off of this, you won't budge!  
(still pissed, but...)  
If there's a case to be made, then  
make it. I can't fix this anymore.  
And I can't play both sides, it's  
killing me. And I DON'T WANT TO.

ANOTHER VERY LONG MOMENT PASSES. Delilah's SHAMED. STUNNED.

TAMARA (CONT'D)  
Are you still there?

DELILAH  
(a bit sullen)  
Yeah. I'm right here.  
(trying hard)  
I've made a collection of photos  
without bangs. I'll send them over.

TAMARA  
Thanks.

DELILAH  
Do you not want me to be your Maid  
of Honor? You wanna take a beat?

TAMARA  
Do you?

DELILAH  
If you do.

TAMARA  
Trial's just a month away. Maybe it  
would simplify things a little --

DELILAH  
-- I was thinking the same thing.

TAMARA  
So yeah. Let's take a beat.

DELILAH

Okay.

TAMARA

You're still my sister.

DELILAH

You're still my sister.

TAMARA

Goodnight.

Tamara hangs up. Casey gets up one elbow.

CASEY

You okay...?

TAMARA

I don't know.

105.31 EXT. CONNOLLY LAW OFFICE - DAY (D4) 105.31

Establishing DAY.

105.32 ~~OMITTED~~ 105.32 - 105.34

105.35 INT. CONNOLLY LAW OFFICE - DAY (D4) 105.35

Delilah and Demetria walk and talk. Delilah has a DOCUMENT.

DELILAH

This outline looks great.

DEMETRIA

Thank you.

DELILAH

And where are all the exhibits?

DEMETRIA

At the print shop. Here, tomorrow.

DELILAH

Great.

They walk into --

105.36 INT. CONNOLLY LAW OFFICE - DEMETRIA'S OFFICE - DAY (D4) 105.36

-- Demetria moves behind her desk, upon which sits ONE PLANT.

Leroy & Roes

DEMETRIA

And I obtained the British patent  
for Wellington's remote detonator --  
(hands a doc over)  
-- and here's a list of  
mathematicians you might want as  
expert witnesses to talk a jury  
through how the wireless systems on  
the C-15 and the Wellington  
intersect and how likely the  
unlikely actually is.

DELILAH

In language a jury can understand?

DEMETRIA

(after a beat)

No.

DELILAH

I didn't think so.

Delilah hands the document back to Demetria.

DELILAH (CONT'D)

How's everything else going?

DEMETRIA

You tell me.

DELILAH

You and Harper are doing okay...?

DEMETRIA

Is this about the plants?

DELILAH

No, I'm just checking in.

DEMETRIA

I thought she'd enjoy the plants.

(after a beat)

Who doesn't enjoy plants?

DELILAH

I don't think Harper has a problem  
with the plants, per se --

DEMETRIA

-- put a window in this broom  
closet you call an office, I'll be  
more than happy to have all those  
plants in here, plants are LIFE --



DELILAH

-- Demetria --

DEMETRIA

I thought about putting a grow  
light in here, I thought YOU'D  
think it was unprofessional --  
(after a beat)  
-- can't catch a break.

At which point, Harper pokes her head in, looks both ways, and she instantly knows that she's been talked about in here.

HARPER

Sorry.

(to Delilah)

Your father's here.

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Wes is looking at pictures of the kids. Delilah enters.

DELILAH

Tell me Fred Osbourne cracked.

WES

No one's been to question him.

DELILAH

Then tell me why THAT.

WES

There's a white majority of cops on the force, they watch every move I make. Osbourne's offered free body armor to the Union. Me upsetting that apple cart's not the best move for the hundreds of thousands of Black people in Charlotte right this minute. It's gotta wait.

DELILAH

And what about Nate?

WES

I read the reports. They obviously don't sync up, but finding Rick Pattengale's job one on that front, not harassing Fred Osbourne --

DELILAH

-- I got you those missing files.

WES

Yes you did.  
(off her hollow laugh)  
What?

DELILAH

Nothing. It's just one more time when work matters more than family to you, more than truth, more than your kids, more than anything.

At which point, KNOCK KNOCK --

Harper comes in, the SAME COP and his PARTNER from Leah's apartment are behind her. Demetria rubbernecks behind them.

WES

What the hell's going on here?

COP

Sorry, Chief. Orders.

WES

Whose orders...?

The Cop ignores Wes and walks past him to Delilah.

COP

Miss Connolly, you're under arrest for tampering with evidence and obstruction of justice.

WES

I'm telling you right now, stand down.

(to the Cop)

Who issued this warrant?

PARTNER

Judge Akers.

WES

(smelling a set-up)  
Of course.

COP  
(to Delilah)  
You have the right to remain  
silent. Anything you say can and  
will be used against you in a court  
of law. You have the right to an  
attorney. If you cannot afford --

Demetria steps in between Delilah and the Cops.

DEMETRIA  
I'm her attorney.

PARTNER  
Ma'am, you're more than welcome to  
accompany us to the station, but if  
you don't mind, we're gonna finish  
reading the suspect her rights.

DELILAH  
(to Wes)  
These are the same two cops --

WES  
I know.

The Cop resumes his spiel.

COP  
(to Delilah)  
If you cannot afford an attorney,  
one will be provided for you...

OFF DELILAH --

**END OF DELILAH 105**