

# DELILAH

Ep. 103

"Sometimes Apart"

Written by

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Directed by Charles Randolph-Wright

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Episode #103 - "Sometimes Apart" - Double Blue Draft

(11.12.20)

**CAST LIST**

Delilah	Maahra Hill
Tamara	Jill Marie Jones
Harper	Ozioma Akagha
Demetria	Susan Heyward
Maia	Kelly Jacobs
Marcus	Braelyn Rankins
Dion	Khalil Johnson
Leah	Saycon Sengbloh
Nate	Leonard Harmon
Mace	Joe Holt
Wes	Nigel Gibbs
Gordon	Lyriq Bent
Casey	Lamonica Garrett
Win	Gray Hawks
Florence	Amani Cain
Jane Ann	Amy McDonald
Jamal	Michel Cruiel
Miss Virginia	Karen Abercrombie
Katya	Amanda Tavares
Hyla	Jennifer Taylor
Woman	Malone Thomas

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**SET LIST**

**INTERIORS**

Delilah's Townhouse  
Delilah's Bedroom  
Kitchen  
Living Room  
Dining Room

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

V.A. Rehab Center  
Commons Area  
Community Room

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

Tamara's Penthouse Condo  
Living Room

Gordon's Apartment  
Living Room

Violin Shoppe  
Performance Space/Lib.  
Practice Room

Uptown Parking Structure

Mace's Office

**EXTERIORS**

Delilah's Townhouse  
Front Porch  
Back Porch

Connolly Law Office  
Parking Lot  
Front Porch

V.A. Rehab Center

Win Lockley LLP

Tamara's High Rise Apt Building

Gordon's Apartment

Violin Shoppe

**CARS**

Harper's BMW

TEASER

103.1 INT. CONNOLLY LAW OFFICE - DELILAH'S OFFICE - DAY (D1) 103.1

ON LEAH, MORTIFIED, looking at PRINTOUTS OF HER SEXTS.

LEAH

Where did you get these?

DELILAH

Fred Osbourne gave them to Tamara as proof you two had an affair. He says when he tried to end it, you wouldn't take "no" for an answer. He says THAT'S why he fired you.

LEAH

He fired me because I asked him whatever happened with Gary Shea.

DELILAH

Leah! You told me you and Fred never had a romantic relationship!

LEAH

I didn't think it mattered!

DELILAH

What else have you lied about?

BZZZ. Delilah's CELL VIBRATES. She looks at it. It's a call coming in from NATE. Delilah considers answering, but then sends it to VM, puts the cell back down and looks at Leah.

DELILAH (CONT'D)

How did you two meet?

LEAH

Online.

DELILAH

When?

LEAH

Like, six years ago. He was looking for a woman to "date discreetly."

DELILAH

Did he pay you?

LEAH

No!

DELILAH

Good.

LEAH

I mean, he paid my rent and stuff.

DELILAH

And how did you end up working for him? Was that part of your deal?

LEAH

No, but when his last assistant quit, he offered to hire me; he didn't want me to have to do that kind of thing anymore. You know.

BZZZ. Delilah gets a TEXT from TAMARA: **DO WE HAVE A DEAL???**  
Delilah sighs and sets the cell back down with emphasis.

LEAH (CONT'D)

...is everything okay?

BEAT. Delilah knows she has to tell Leah this. UGH.

DELILAH

Fred is willing to pay you five years' salary if you hand over your electronics and sign the NDA --

LEAH

-- why haven't you told me that?

DELILAH

It's only their first offer, and we haven't even done discovery yet.

(after a beat)

So when did the relationship end?  
When he hired you? Or did it NOT?

LEAH

No, it ended. About a year later.  
He met somebody new and moved on,  
but he kept me on because --  
-- I don't know. It worked out.

KNOCK KNOCK.

DELILAH

Yeah...?

HARPER peeks her head in.

HARPER

The reporter's here.

DELILAH  
The interview's not until eleven.

HARPER  
Well, she's out here.

DELILAH  
Okay. Give us a minute.

Harper nods and clears. Delilah thinks. Leah watches her.

LEAH  
Have I screwed everything up?

DELILAH  
No, I just wish I'd known this before I accepted my friend's offer to send this reporter over...  
(after a beat)  
...but we need to get your story out there as soon as possible...  
(after a beat)  
...just really lean into the Gary Shea of it all. Say Fred fired you RIGHT after you asked about Gary's concerns, and then say now Gary is dead and be, like, you know...

LEAH  
What if she asks about the affair?

DELILAH  
Fred and Jean are still married, so there's no reason to assume she'd have heard about it. Just promise me, Leah, you won't lie to me anymore. Promise you'll tell me everything from now on. Promise.

LEAH  
I promise.

OFF DELILAH -- BARELY CONVINCED --

DELILAH

ACT ONE

103.2 INT. CONNOLLY LAW OFFICE - CONFERENCE ROOM - DAY (D1) 103.2

**HYLA BROOK (early 30s, sharp)** is interviewing Leah while Delilah's to one side, hoping for the best. There's a DIGITAL RECORDER on the table in front of Leah. Delilah's PLEASED.

LEAH

-- so I just asked Fred, almost totally, like, in passing, "What happened with those 'problems' with the C-15 Gary was talking about? That sounded kinda dangerous." Next thing I knew I was fired --

HYLA

-- I'm sorry, Leah, I just want to makes sure I have all the facts -- you're doing great, by the way --

LEAH

-- thank you --

Hyla pushes the DIGITAL RECORDER a bit closer to Leah.

HYLA

-- the C-15 is a radio?

LEAH

That's correct.

HYLA

A special kind of radio?

LEAH

Yeah, it changes frequencies, it, like, "hops" from frequency to frequency while it transmits so the enemy can't listen in or jam it or whatever. It's, like, secure.

HYLA

(to Delilah)

Did you know these kinds of radios existed before you took this case?

DELILAH

I did not. And I have a brother in the military. But it makes sense.

HYLA

Barbara TOLD me this was gonna be an interesting story. Alright...

Delilah's CELL VIBRATES. She looks. Another call from NATE.

HYLA (CONT'D)

...one last piece of background -- what can be SO wrong with a radio that it would warrant a concern as passionate as Gary Shea's...?

LEAH

That's what I wanted to know!

Delilah rises and takes the CELL with her.

DELILAH

I'm sorry, this is my brother, can we just take a brief pause...?

HYLA

Of course.

Hyla gives an accommodating smile and pulls the RECORDER back to where it had been on the table as Delilah steps away --

HYLA (CONT'D)

(to Leah, re: Delilah)  
You are in VERY good hands here.

LEAH

I know, right? She's the best.

103.3 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - CONTINUOUS (10B).3

-- Delilah closes the door behind her and takes the call.

DELILAH

(into the cell)  
Is everything alright?

Intercut as necessary with:

103.4 EXT. V.A. REHAB CENTER - DAY (D1) 103.4

NATE is in his wheelchair, on his cell phone, PISSED.

NATE

Christine just called. She said you went over to our house yesterday and yelled at her about Dion...?



DELILAH  
I didn't yell at anybody --

NATE  
-- that's not what she says --

DELILAH  
-- look, Nate, I'm in a meeting --

NATE  
-- then don't answer the phone!

Nate HANGS UP. Delilah heads for the conference room door.

HARPER  
How's it going in there...?

DELILAH  
In THERE...? Unexpectedly well.

Delilah exits into the conference room --

103.5 INT. CONNOLLY LAW OFFICE - CONFERENCE ROOM - CONTINUOUS (103.5)

-- where Hyla is looking at Leah's CELL PHONE.

HYLA  
What are these other messages?

LEAH  
Messages from other men.

And Delilah's day suddenly gets a MASSIVE NEEDLE SCRATCH.

DELILAH  
What's going on here...?

HYLA  
How many other men did you meet  
through this website...?

LEAH  
I don't know, four or five. Look.

Delilah SNATCHES LEAH'S CELL. Hyla scoops up her RECORDER.

DELILAH  
Was that still recording...?

HYLA  
It wasn't about the radios.

DELILAH  
Yeah, I KNOW!

Hyla's already heading for the door.

DELILAH (CONT'D)  
Where do you think you're going?

HYLA  
I got what I needed.

DELILAH  
I'm gonna have a word with Barbara  
about this. Whatever this was --

HYLA  
-- you know, Barbara ALSO told me  
you're a handful, I can see why!

Hyla exits. OFF DELILAH -- PISSED --

103.6 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D1) 103.6

As Hyla exits, Delilah enters with Leah, goes to Harper.

DELILAH  
Get me Barbara Jenkins, NOW.

Harper dials.

HARPER  
What happened?

LEAH  
I think I screwed up.

HARPER  
(into the phone)  
Yes, I have Delilah Connolly  
calling for Barbara Jenkins.

-- and then a **WOMAN (40s, professional, and a dead ringer for the reporter who just left)** enters.

WOMAN  
Delilah Connolly...?

DELILAH  
Yeah, that's me.

The Woman extends a hand, she's the picture of decency.

WOMAN

Hyla Brook, Charlotte Observer.

103.7 EXT. CONNOLLY LAW OFFICE - SECONDS LATER - DAY (D1) 103.7

Delilah runs outside, halfway down the sidewalk, then stops, looks this way and that way, no sign of "Hyla." OFF DELILAH.

103.8 OMITTED 103.8

103.9 INT. MACE'S OFFICE - DAY (D1) 103.9

Mace sits at his desk, on his LAPTOP, SCROLLING through the SECURITY FOOTAGE of Delilah's parking lot. Delilah stands behind him, watching the footage of "Hyla" leaving.

MACE

You think Osbourne sent her?

DELILAH

Or Lockley.

MACE

You think Tamara'd do that to you?

DELILAH

Honestly, I don't know anymore.

MACE

But would anything Leah said to this woman even be admissible...?

DELILAH

No. But she confessed to what's basically high-end prostitution with five different men. If we try to go after punitive damages, they'll know exactly what to ask about to make a jury believe Leah's a career gold digger who's just after Fred for his money.

MACE

Oop, got her, check it out.

Mace shows Delilah A STILL OF "HYLA BROOK"'S FACE. He blocks it out and clicks on it, exporting it to another program. (A lot of this will be cheated by being ON THE ACTORS' FACES.)

DELILAH

How do you work with all these windows open? And look how many e-mails you have. And what is THAT?

Mace closes a window. We don't ever see what "that" was, but he and Delilah trade a quick look. It was obviously sexual.

MACE

North Carolina just started using this facial recognition software. A buddy at the DMV hooked me up.

DELILAH

Okay, I'm a little more worried about the future of democracy than I was a minute ago, who is she?

Mace clicks. Up pops A PHOTO OF "HYLA"'S DRIVER'S LICENSE.

MACE

Cat Matthews. Actress.  
(after a beat)  
And look, here, her resume shows she's done a lot of mock-trials.

DELILAH

For Tamara's firm...?

MACE

Yeah, right there. Lockley.

OFF DELILAH -- HURT SLOWLY TURNING TO SIMMERING OUTRAGE --

103.10 EXT. WIN LOCKLEY LLP - DAY (D1) 103.10

Establishing.

103.11 INT. WIN LOCKLEY LLP - TAMARA'S OFFICE - DAY (D1) 103.11

Tamara is watching a VIDEO OF MAIA AT HER PERFORMANCE IN 101 on her LAPTOP when her LANDLINE RINGS. She answers.

TAMARA

I was just watching Maia again.

Intercut as necessary with:

103.12 INT. CONNOLLY LAW OFFICE - DELILAH'S OFFICE - DAY (D1) 103.12

Delilah's at her desk.

DELILAH

I am SO mad at you right now, I don't know what to say, I'm just --

TAMARA

-- wait, wait, what'd I do?

DELILAH

Sent this skanky actress to my office pretending to be a reporter from the Observer? How did you know I'd even arranged that interview?

TAMARA

Delilah, hold on a second.

DELILAH

How could you do this to me?

TAMARA

Delilah, hang on, I honestly do not know WHAT you're talking about --

-- and then BLOOP. A SECURE INTER-OFFICE MESSAGE pops up on her COMPUTER. A message from Win Jr.: "**Got you something.**"

DELILAH

-- hello?

TAMARA

Wait a second.

BLOOP. An MP3 FILE pops up: **LEAH DAVIS INTERVIEW.**

DELILAH

While you what, bug my house too?

TAMARA

-- Delilah, I'm actually, I'm trying to respond to whatever it is you're talking about here, WAIT!

Tamara clicks on the MP3. It starts playing.

HYLA (O.S.)

(on the mp3)

So let's start with a little background, how did you come to work at Osbourne originally?

LEAH (O.S.)

(on the mp3)

Oh, I, uh...

DELILAH (O.S.)  
(on the mp3)  
...you applied for the job.

LEAH (O.S.)  
Yeah, I applied for the job.

DELILAH, hearing this, gets even more incensed.

DELILAH  
I can't BELIEVE you!

Delilah hangs up. Tamara sits there, listening, BAFFLED --

HYLA (O.S.)  
And where did you work before you  
worked at Osbourne, Leah...?

DELILAH (O.S.)  
Just to be sure we use our time  
wisely, could Leah just explain to  
you why she was fired?

HYLA (O.S.)  
Yeah, of course. That's the story.  
I can get this other stuff later.

DELILAH (O.S.)  
Thanks.

OFF TAMARA -- REALIZING SOMETHING AWFUL HAS HAPPENED --

END OF ACT ONE

ACT TWO

103.13 INT. WIN JR.'S OFFICE - WIN LOCKLEY LLP - DAY (D1) 103.13

Win is at his desk, conferring with JANE ANN over a DOC --

WIN

I told him when I was over at the house on Sunday I didn't think this was something we should sign.

JANE ANN

I don't know, he just asked me to ask you to take another look at it.

Win looks off toward his father's adjacent office, FED UP with his father, but before he can talk, Tamara BURSTS IN.

TAMARA

(explosively)

WHAT WERE YOU THINKING?

(seeing Jane Ann)

Oh. Excuse me.

WIN

No, it's okay, we're done.

(to Jane Ann)

I'll talk to him about it.

Jane Ann gives Tamara a look and exits past her, but leaves the door open. Tamara looks back at the open door.

TAMARA

...may I?

WIN

Of course.

Tamara shuts the door while Win pushes the doc aside.

WIN (CONT'D)

Can't get through one hour of the day without being second-guessed by my father. Drives me crazy.

Having shut the door, Tamara heads back toward Win's desk.

WIN (CONT'D)

Is this about the reporter?

TAMARA

So you ARE the one who did it?

WIN

Did you listen to the whole thing?

TAMARA

(after a caught beat)

Yeah. I did, but --

WIN

-- you don't think it's useful?

TAMARA

It's not how I do business!

WIN

If this case didn't involve your friend, would you be this...dainty about it? I'm just curious and I hope you can answer me honestly.

(off Tamara's caught look)

You certainly didn't seem to mind when you claimed attorney-client privilege over all that damaging evidence in the Bingham case and that was JUST as spurious as this young lady's claim to being a reporter. The net's the same, and I assume Saint Peter'll be just as likely to bring either one up when you get to those Pearly Gates --

(suddenly charming)

-- plus! YOU didn't even do it.

TAMARA

I know you're trying to help, but, all due respect, this is no better than what your father does to you. It's worse, really. He TELLS you.

Tamara exits without waiting for a response. OFF WIN --

103.14	OMITTED	103.14
103.15	EXT. V.A. REHAB CENTER - DAY (D1)	103.15
	Establishing.	
103.16	INT. V.A. REHAB CENTER - COMMONS AREA - DAY (D1)	103.16



IN THE COMMONS AREA, NATE, is at a table playing cards with **THREE OTHER INJURED VETS**, when Delilah walks up.

DELILAH

Hey.

NATE

(to the guys)

I'm out.

He wheels away from the table.

NATE (CONT'D)

What are you doing here?

(after a beat)

Everything okay with Dion.

DELILAH

Yes.

(after a beat)

There's something you need to know.

103.17 INT. V.A. REHAB CENTER - COMMUNITY ROOM - DAY (D1) 103.17

Nate is sitting at a small table across from Delilah.

NATE

Andre's just a friend.

DELILAH

He seemed like more than a friend.

Nate laughs a hollow laugh.

NATE

-- do you know how she met Andre?

DELILAH

I don't care how they met --

NATE

-- he INTRODUCED US, Dee --

DELILAH

-- it doesn't matter how people met, what matters is what they're doing today and those two are --

NATE

-- they're not, Delilah.

DELILAH

(after a long beat)

Nate, can I get real with you?

NATE

Do I have a choice?

DELILAH

You messed up.

NATE

I messed up. Okay.

DELILAH

No, you KNOW you messed up, re-  
upping for another tour when you  
knew Christine wanted you here, but  
now you -- HAVE THIS SITUATION --

NATE

(getting really pissed)

-- which is my fault, too?

DELILAH

-- NO, but you've got it, and you  
don't think anyone's gonna ever  
love you again in that chair --

NATE

-- okay, just -- just --

DELILAH

-- so you're hanging onto this  
woman like she's all that stands  
between you and the fires of Hell!

NATE

And what if she is?

The degree to which Delilah is right is showing right now.

DELILAH

Nathaniel, she's living on your  
dime, in your house, creeping with  
this joker you think is on your  
side, and the WHOLE time she's  
grinding the heels of her red  
bottoms into the heart of your son,  
leaving two ragged holes only God's  
gonna be able to fill, and you're  
playing like it's all okay.

NATE

Get out.

DELILAH

Be a better father to that boy!

NATE

ARE YOU DEAF? GET OUT!

OFF DELILAH -- AS SHE FLEES -- SHAKEN --

103.18 OMITTED 103.18

103.19 EXT. DELILAH'S TOWNHOUSE - NIGHT (N1) 103.19

Establishing.

103.20 INT. DELILAH'S TOWNHOUSE - DINING ROOM - NIGHT (N1) 103.20

Delilah, MAIA, and DION sit down at the dining room table.

MAIA

Miss Virginia wants to know if you  
can meet at three-thirty tomorrow.

DELILAH

Can she do another day...?

MAIA

Have I not been clear about how  
much this woman can DO for me? And  
how she's offered to teach me for --

DELILAH

-- for free, I know, I'll be there.

Delilah hears the FRONT DOOR OPEN AND CLOSE.

DELILAH (CONT'D)

...Marcus Gordon Leighton, you get  
in here right now!

Maia, seeing a fight coming, gets up and looks to Dion.

MAIA

Let's go get you in the bath.

DION

I'm not done.

MAIA

Yeah you are.

Maia leads Dion out. Marcus enters. Delilah looks at him.

DELILAH

Where have you been?

MARCUS

Jefferson Park.

(after a beat)

At least I'm not lying.

DELILAH

Give me that phone.

MARCUS

Why?

DELILAH

Why do you think? That's a week.

MARCUS

How am I supposed to communicate?

DELILAH

Communicate? You don't listen, what makes you think you can talk...?

MARCUS

Dad lets me hang out there, Mom!

DELILAH

Dad and I will talk about that.

Marcus drops his phone in Delilah's palm.

DELILAH (CONT'D)

Now sit down and eat.

BEAT. Marcus sits down and starts eating. She watches him.

DELILAH (CONT'D)

Do you understand that my first priority is keeping you safe...?

MARCUS

Yes.

DELILAH

Do you understand that when you came out of this body of mine and I held you in my arms, I made you a promise, and I'm not gonna break it even if it means you hating me?

MARCUS

Yeah.

Delilah gets up, grabs some dishes and exits. OFF MARCUS --

103.21 EXT. GORDON'S APARTMENT - NIGHT (N1) 103.21

Establishing. We hear a CELL RING.

103.22 INT. GORDON'S APARTMENT - LIVING ROOM - NIGHT (N1) 103.22

GORDON is grading papers. KATYA's watching LOVE IS BLIND.

GORDON

Everything okay...?

Intercut as necessary with:

103.23 INT. DELILAH'S TOWNHOUSE - KITCHEN - NIGHT (N1) 103.23

Delilah's putting the last dishes away and talking to Gordon.

DELILAH

I don't want you letting Marcus hang out at that park after dark.

GORDON

He knows how to handle himself.

DELILAH

Did you not hear what happened to Kareem Lattimore there last week?

GORDON

Marcus isn't Kareem Lattimore.

DELILAH

No, you're right. Marcus is ALIVE.

Katya gives Gordon a SYMPATHETIC EYEROLL: "What a bitch."

GORDON

What's really bothering you?

DELILAH

What's bothering me, Gordon, is I'm trying to do the hardest thing an American parent can do, raise a Black boy to adulthood without him getting his ass killed by a cop, and YOUR idea of holding up YOUR end of it is letting him run wild all hours of the night so you can do whatever you do over there --

GORDON

-- what do you think I do here?

DELILAH

Who knows what you do?

GORDON

I'm grading essays, Delilah.

DELILAH

Marcus won't be staying over until we're on the same page about this.

Gordon heaves a breath, about to get upset. Katya's over it.

KATYA

(super-sotto)

Just hang up. Don't take it.

GORDON

Let's talk when you're not upset.

He hangs up. OFF DELILAH -- UPSET --

END OF ACT TWO

ACT THREE

103.24 EXT. TAMARA'S HIGH RISE APARTMENT BUILDING - NIGHT (N1) 103.24

Establishing.

103.25 INT. TAMARA'S PENTHOUSE CONDO - LIVING ROOM - NIGHT (N1) 103.25

ON TAMARA, standing in front of her balcony glass doors, looking out over the city, with a mostly-empty COLLINS GLASS: all that's left is some melted ice and a crushed lime. She has something on her mind. Casey arrives with a fresh glass of VODKA, SODA & LIME, hands it to Tamara --

CASEY

Just call her.

-- and heads for wherever he's going in the room.

CASEY (CONT'D)

You've been standing there staring at her house down there for a half hour, just call her and talk.

TAMARA

I don't know what to say. I don't like what Win did any better than she does. I'm not gonna quit...  
(after a drink)  
...it's kind of a no-win call.

CASEY

So to speak.

TAMARA

And tell me, how is it not illegal, pretending to be somebody else?

CASEY

It's a misdemeanor if it causes harm to the person impersonated --

TAMARA

-- but that's not the case here. I guess Win knew what he was doing.  
(after a drink)  
...and how do you KNOW that?

CASEY

Jamal and I pretended to be architects once so we could go to the top of the Sears Tower in Chicago on a day it was closed to the public. We were only in town for the day for an exhibition game between the Knights and the White Sox. Got off with a warning...  
(off her look)  
...what?

TAMARA

I don't know, Delilah's got me feeling all unprincipled, now I find out the Deputy Mayor of Charlotte's been pulling cons in Chicago, maybe I'm fine.

CASEY

(with double meaning)  
You ARE fine.

He leans over and kisses her. They keep kissing as they talk.

TAMARA

YOU'RE fine.

CASEY

You know what I meant.

TAMARA

And how do you pretend to be an architect, what does that mean?

CASEY

He has a card. He'll show you.

TAMARA

Don't just try and distract me with sex, you know I don't like that --

CASEY

-- I wouldn't dare.

Little by little, she gives in, the drinks are set aside and she settles back on the couch. Things start to get SERIOUS.

103.26 INT. DELILAH'S TOWNHOUSE - DELILAH'S BEDROOM - NIGHT (ND).26

Delilah's in bed with her LAPTOP, looking at an ARMY WEBSITE about VARIOUS KINDS OF MISSILES. Her CELL rings. She answers.



DELILAH

...hello?

Intercut as necessary with:

103.27 INT. UPTOWN PARKING STRUCTURE - NIGHT (N1)

103.27

Jamal is walking to his car at the end of a long workday.

JAMAL

Hey. Jamal Harris. From Tamara's.

DELILAH

Oh. Hi.

JAMAL

Is it too late to call?

DELILAH

...uh, no, I just got done with -- well, you don't want to hear about that, how'd you get this number?

JAMAL

Tamara gave it to me.

The mention of Tamara VISIBLY ANNOYS Delilah.

JAMAL (CONT'D)

Hope that's alright.

DELILAH

(uneasy)

...uhh, yeah, of course.

JAMAL

Sounds like maybe it isn't.

DELILAH

No, it's fine she gave you the number, but -- can I be straight with you? Because you seem nice.

JAMAL

(re: being straight)

Always.

DELILAH

Tamara and I are both involved in this legal case right now --

JAMAL

-- Casey told me --

DELILAH

-- it's got nothing to do with you,  
but -- maybe once THAT'S done --

JAMAL

-- I'll circle back --

DELILAH

-- I'm sorry, if that's  
oversharing, I'm just trying to be  
clear because you seem nice --

JAMAL

-- you said that. And it sounds  
like a good idea. I'll just pray  
you two settle things soon.

DELILAH

(amused, curious)  
Are you serious?

JAMAL

...about what?

DELILAH

Praying.

JAMAL

(pleasantly)  
Is THAT a problem?

DELILAH

No, I'm just --  
(after a long beat)  
-- I've let myself get out of the  
habit of going to church the past  
couple years, I should get back.

JAMAL

So now I not only don't get to take  
you out, I made you feel bad about  
not going to church. This is one of  
the worst phone calls ever.

DELILAH

I'm enjoying myself, actually.

JAMAL

So I'll check back in a...month?

DELILAH

Sound perfect. 'Night.

JAMAL

'Night.

Jamal hangs up. OFF DELILAH -- WELL, THAT WAS KINDA FUN --

103.28 INT. HARPER'S BMW - DAY (D2) 103.28

As Harper's pulls up alongside the office, she sees DEMETRIA waiting on the porch. She slows and rolls down her window.

HARPER

You're here super-early.

DEMETRIA

Just wanted to get a head start on everything, ya know, big first day!

HARPER

I'll be right in!

Harper, ALREADY OVER IT, heads down the street to park.

103.29 I/E. HARPER'S BMW/PARKING LOT - DAY (D2) 103.29

Harper abruptly parks. Checks her look. VERY TIGHTLY SMILES.

103.30 EXT. CONNOLLY LAW OFFICE - FRONT PORCH - DAY (D2) 103.30

Harper opens the front door.

DEMETRIA

Quite the ride you've got there.

HARPER

Thanks.

Demetria steps inside.

DEMETRIA

I'll get my own key, I assume?

HARPER

Yep, I've got one in my desk.

OFF HARPER -- AS SHE CLOSES THE DOOR --

103.31 INT. CONNOLLY LAW OFFICE - DEMETRIA'S OFFICE - DAY (D2) 103.31

-- and then Harper shows Demetria her new office.

HARPER

And this is where YOU'LL be.

Demetria walks in and takes in the space. BEAT. BEAT.

DEMETRIA

...who set up the room this way?

HARPER

How do you WANT it set up?

DEMETRIA

I've got it, do your thing. Thanks.

Harper exits --

103.32 INT. CONNOLLY LAW OFFICE - BACK HALLWAY - DAY (D2) 103.32

-- as Delilah enters from outside carrying TWO BANKERS BOXES. She sees Demetria in her office and heads for it --

DELILAH (O.S.)

Ms. Barnes, welcome to the office!

DEMETRIA (O.S.)

Welcome to MY office!

103.33 INT. CONNOLLY LAW OFFICE - DEMETRIA'S OFFICE - DAY (D2) 103.33

-- Delilah enters and sets the BANKERS BOXES down.

DELILAH

...okay if we dive right in? I've got back-to-back hearings today.

DEMETRIA

Please, that's why I'm here.

Delilah clocks Demetria looking at the room oddly. BEAT.

DELILAH

...are you sure, everything's okay?

DEMETRIA

Yeah, I'm sorry, I'm just trying to get a feel for the space, *díme*.

DELILAH

Gary Shea was a software engineer at Osbourne Tactical in Gastonia.

DEMETRIA

Founded in 2002. Frederick  
Osbourne, CEO. Military radios,  
antennas, night vision --

DELILAH

-- how do you know all that?

DEMETRIA

-- I try to keep up on the local  
business scene. Charlotte Chamber  
of Commerce newsletter shows up in  
my inbox every Monday morning...

(off Delilah's look)

...you were saying?

DELILAH

Gary had some concerns about a  
radio they manufactured, a radio he  
designed, called the C-15; his  
widow is letting us look at these  
files he collected about the  
problem. If there's any evidence of  
wrongdoing or irregularity in here,  
we need to find it. First, though,  
I just need you to scan everything  
and Bates-stamp it and then --

DEMETRIA

-- you know the MD-5 system is more  
precise than Bates-stamping, right?

DELILAH

I'm a Bates-stamp kinda girl. Let  
me know as soon as you've got them  
all scanned and stamped. And use  
latex gloves, please, and keep it  
all in the order you found it. The  
police may need the files later.

DEMETRIA

For what?

DELILAH

A murder investigation.

Delilah exits. Demetria gets back to eyeing her office. HMM.

103.34 INT. CONNOLLY LAW OFFICE - RECEPTION AREA - DAY (D2) 103.34

Delilah passes through, headed for her office.

DELILAH  
(sotto, conspiratorial)  
What is MD-5...?

HARPER  
A new system for labeling evidence.

DEMETRIA (O.C.)  
Can I get that key...?

HARPER  
(to Demetria)  
Coming!

Harper opens a drawer, pulls out the KEY, shuts it hard --

DELILAH  
You're the best.

-- and exits. OFF DELILAH --

103.35 OMITTED

103.35

103.36 INT. V.A. REHAB CENTER - COMMUNITY ROOM - DAY (D2)

103.36

Nate's on his cell.

NATE  
Hey, it's me. Ah, well, alright.  
(after a beat)  
I need help dealing with something.  
(after a beat)  
Delilah.

OFF NATE -- DETERMINED TO EXORCISE HIS ANGER --

END OF ACT THREE

ACT FOUR

103.37 EXT. GORDON'S APARTMENT - DAY (D2) 103.37

Establishing.

103.38 INT. GORDON'S APARTMENT - LIVING ROOM - DAY (D2) 103.38

Gordon is Zooming with a **STUDENT (female, 20's)** on a LAPTOP --

GORDON

(to the Student)

Two more like that and you'll be  
out of the woods, grade-wise.

-- when he hears a key in the door and wraps it up --

GORDON (CONT'D)

(to the Student)

Nice work, Tanishia, bye!

-- and closes his laptop as Katya enters.

KATYA

Hi!

GORDON

Hey. Didn't think I was gonna get  
to see you today. What's up?

She kisses him quickly and sits by him.

KATYA

...did I interrupt something?

GORDON

Not at all. What's going on?

KATYA

May and I just got an e-mail from  
our landlord. He is gonna sell. And  
May's moving in with Cord, so...

GORDON

...this is the move-in talk again.

KATYA

We've been back together for almost  
a year. It kinda makes sense...

(off his vibe)

...or does it not?

GORDON

It COULD. We'd just have to, you know, do things in order.

KATYA

In order of what?

GORDON

In order of -- Delilah doesn't even know we're back together --

KATYA

Well, that's a whole other issue.

GORDON

Yeah, it is, it's a whole other issue that'll have to be dealt with --

Katya rises.

KATYA

-- I just got told I'm not gonna have a place to live in three weeks -- sorry I bothered you --

GORDON

-- would you sit back down?

KATYA

Can I stay and do my work here or is that gonna be a problem, too...?

GORDON

No, of course, that's fine.

KATYA

Thank you.

She exits into the bedroom, SLAMS THE DOOR. OFF GORDON --

103.39 EXT. VIOLIN SHOPPE - DAY (D2)

103.39

Establishing.

103.40 INT. VIOLIN SHOPPE - PERFORMANCE SPACE/LIBRARY - DAY (D2) 103.40

MAIA sits with FLORENCE. MISS VIRGINIA chats with them.



MISS VIRGINIA

Oh, I don't even know how many  
times I sprained my fingers trying  
to hit that A sharp on D.

(looks to Maia)

Is your mother close, dear?

MAIA

I'm calling her again. Sorry.

Just then, Delilah rushes into the room, a bit BREATHLESS.

DELILAH

I'm SO sorry I'm late, this judge  
would just not stop talking --

Maia gives Delilah a look. Delilah turns to Miss Virginia.

DELILAH (CONT'D)

-- shall we?

103.41 INT. VIOLIN SHOPPE - PRACTICE ROOM - DAY (D2)

103.41

Delilah and Miss Virginia sit angled toward each other.

DELILAH

So. Maia tells me you've offered to  
give her these lessons for free.

MISS VIRGINIA

And you find that odd.

DELILAH

Is it odd that I find it odd?

MISS VIRGINIA

Not at all. When Maia told me you  
wanted to meet, I was pleased. If  
you hadn't, I'd've thought --

(after a beat)

-- well, it's good you're here.

DELILAH

So. Free lessons.

MISS VIRGINIA

Yes. Ms. Connolly, Maia has an  
exceptional but underdeveloped  
talent. I want her to succeed.

DELILAH

I do too.

MISS VIRGINIA

If you think the global symphonic world is BRIMMING with individuals that look like you, me, and Maia, I am here to tell you it is not.

DELILAH

I'm sure that's true.

MISS VIRGINIA

And the bar to enter that world, which is set quite high to begin with, is even higher for those who look like us and your daughter.

DELILAH

I'm sure that's true, too.

MISS VIRGINIA

And so I think of it as my mission in life, especially since my car accident, to seed that rarefied realm with Black violinists.

DELILAH

That's a very admirable goal.

MISS VIRGINIA

So, I mean, if you want to pay for the lessons, you're welcome to, but from the way Maia and then Maia's father approached the purchase of my violin, my sense is you don't have money to burn on lessons.

DELILAH

That's correct.

MISS VIRGINIA

You still seem reluctant.

DELILAH

I know, I'm sorry, I just --  
-- I don't want to send her down a road that might not work out.

(after a beat)

I want her to have a nice life.

MISS VIRGINIA

She can have a nice life if her mother lets her follow her dream. Tomorrow -- it doesn't even exist.

103.42 INT. VIOLIN SHOPPE - PERFORMANCE SPACE/LIBRARY - DAY (103).42

Maia and Florence are browsing through the SHEET MUSIC.

FLORENCE

How do you feel about Stravinsky?

MAIA

Ooh, yes, maybe "Russian Dance"?

FLORENCE

We'd win at Regionals for sure.

Delilah and Miss Virginia enter. Delilah walks over to Maia.

DELILAH

Yes.

MAIA

Thank you!

Maia hugs Delilah.

MISS VIRGINIA

(to Maia)

As for you...

Delilah steps aside.

DELILAH

...I'll be waiting at the car.

Delilah exits. Miss Virginia walks up to Maia.

MISS VIRGINIA

I expect to meet you here this Thursday at five P-M sharp for your first lesson. Prepare numbers one, three and ten of Kreutzer's études.

MAIA

(lighting up)

Okay! Thank you!

Miss Virginia walks away. OFF MAIA -- PSYCHED --

103.43 OMITTED

103.43

103.44 INT. CONNOLLY LAW OFFICE - DEMETRIA'S OFFICE - DAY (D2) 103.44

Demetria's office is rearranged. She's going through the BOXES. There are FILES EVERYWHERE. She's looking at one --

HARPER (O.C.)  
You okay to lock up...?

Demetria looks up from the file. (She has GLOVES on.)

DEMETRIA  
Got my key right here.

HARPER  
Looks good in here.

DEMETRIA  
Yeah, I did a little feng shui. Got myself in my commanding position. Just need to get my plants in here and an air purifier and I'm set.

HARPER  
You don't have any windows.

DEMETRIA  
Oh, I've got a plan for that.

HARPER  
Have a good night.

DEMETRIA  
Appreciate you!

Harper exits. Demetria gets back to looking at the file. After a BEAT, she puts it aside, then reaches into one of the packed boxes and lifts out another PILE OF FILES. She sets it down on the desk, picks up the top one, sits, looks at it. BEAT. SOMETHING IN THE FILE CATCHES HER EYE. OFF DEMETRIA --

103.45 EXT. DELILAH'S TOWNHOUSE - NIGHT (N2) 103.45

Establishing.

103.46 OMITTED 103.46

103.47 INT. DELILAH'S TOWNHOUSE - LIVING ROOM - NIGHT (N2) 103.47

MACE is on the sofa. Delilah enters, hands him his drink --

DELILAH  
Thanks for coming over.

MACE  
You promise me Delilah's special  
barbecue spaghetti and meatballs,  
try and KEEP me from coming over.

-- and she sits down next to him.

DELILAH  
Just need a little family time.

MACE  
I'm proud to be included.  
(after a sip)  
How's the big case?

DELILAH  
Getting bigger all the time.  
Actually hired an associate.

MACE  
You found one worthy of Delilah  
Connolly? I gotta meet this lady.

DELILAH  
How do you know it's a woman?

MACE  
What man's ever gonna work hard  
enough to keep you happy...  
(after a sip)  
....other than me?

He pulls the whiskey away, looks at it, makes a pleased face.

MACE (CONT'D)  
...is this Brough Brothers?

DELILAH  
Yeah, that's that bottle you left  
here, I don't know, a year ago?

MACE  
Sweet.

He drinks. Delilah sips her wine and collapses back. BEAT.

MACE (CONT'D)  
You wanna play Uno after the kids  
go to bed...? Like old times...?

Delilah looks at him sidewise.

DELILAH

You used to make fun of me for playing Uno, you wanna play now?

MACE

You opened me up to Uno, what can I say? I miss playing me some Uno.

DELILAH

Well, maybe if I can find the cards, we can play, but I feel like Dion brought 'em to the V-A a while back and maybe left them there --

DING-DONG. Delilah rises --

DELILAH (CONT'D)

-- Marcus, Maia, did either of you invite anyone over to dinner...?

THE KIDS (O.C.)

No!

-- she gets to the door and opens it. Wes is standing there.

DELILAH

What are you doing here?

WES

I'm here to pick up Dion.

OFF DELILAH --

END OF ACT FOUR

ACT FIVE

103.48 EXT. DELILAH'S TOWNHOUSE - FRONT PORCH - NIGHT (N2) 103.48

Delilah steps outside and shuts the door behind her.

DELILAH

You're here to do WHAT...?

WES

Your brother called. He asked if Dion could stay with me and Frances until he gets discharged.

DELILAH

You've gotta excuse me a second. I'm gonna go call that brother of mine and talk some sense into him.

WES

Delilah, let's not make this any bigger than it needs to be. One or two nights at our place, Nate'll cool down, he'll see Dion's better off here, we'll all go back to our corners, alright? No harm done.

DELILAH

No harm done? He's five years old.

WES

It's what your brother wants.

DELILAH

And if I say no, what, you're gonna charge me with kidnapping or --

WES

-- is the man within his rights to have his child where he wants?

DELILAH

Don't ask me that.

WES

No, you're the family lawyer, you're the one with exclusive mining rights to the mountain of truth, is your brother within his rights to have his child where he wants, yes or no...?

Delilah is SO MAD. NEAR TEARS. Her chest is HEAVING.

DELILAH  
Wait right here.

She walks in and SLAMS the door behind her. OFF WES --

103.49 INT. DELILAH'S TOWNHOUSE - LIVING ROOM - CONTINUOUS (N2)3.49

The kids are gathered near Mace. Delilah scoops up Dion --

DION  
What's Pawpaw doing here?

DELILAH  
Let's go out back and talk, baby.

MAIA  
Can I meet him...?

DELILAH  
Maia --

MAIA  
-- Dion got to!

MARCUS  
Is he really moving out?

DELILAH  
MARCUS, MAKE THE DAMN MEATBALLS!

Delilah takes Dion through the dining room and out onto --

103.50 EXT. DELILAH'S TOWNHOUSE - BACK PORCH - CONTINUOUS (N2)103.50

-- and sits him down. Sits across from him.

DION  
Did I do something wrong?

DELILAH  
Dion, you don't know HOW to do anything wrong. To do wrong, you have to be old enough and sad enough and so full of pain you just HAVE to throw it at someone else, does that sound like you...?

DION  
I get mad sometimes.



DELILAH  
You haven't done anything wrong.

DION  
So why's Pawpaw here to get me?

BEAT. The sadness of what she's about to say lands on her.

DELILAH  
Lord, give me the words to say  
this. I don't how to say this.

BEAT. Delilah looks at Dion. He looks at her.

DION  
I want to stay here with you.

BEAT. OFF DELILAH -- REVVING, REALIZING HOW IT HAS TO BE --

103.51 INT. DELILAH'S TOWNHOUSE - LIVING ROOM - NIGHT (N2) 103.51

Delilah hands Dion to Mace and heads for the door.

MACE  
Here if you need me.

DELILAH  
Help Marcus with those meatballs.

103.52 EXT. DELILAH'S TOWNHOUSE - FRONT PORCH - NIGHT (N2) 103.52

Wes is waiting. Delilah swings opens the door, FURIOUS.

DELILAH  
I'm not letting you do this. If you  
want to come back here with a  
warrant, do it, but I'm not gonna  
let the petulance of that brother  
of mine leave yet another indelible  
mark on that little boy's soul.

She's about to shut the door, but doesn't.

DELILAH (CONT'D)  
And DAMN you for needing back some  
lost part of YOUR life so bad you  
even CONTEMPLATED coming over here  
just to appease Nate at his worst,  
haven't you learned anything? Did  
you really hurt so many people so  
badly for NOTHING? At least LEARN!

She SLAMS the door in his face. OFF WES -- AH WELL --

103.53 INT. DELILAH'S TOWNHOUSE - KITCHEN - NIGHT (N2) 103.53

-- as Delilah enters, shouts to no one in particular --

DELILAH  
Nobody LEARNS!

-- and finds the kids and Mace sautéing the MEATBALLS. Mace has Dion up in the crook of one arm, very comfortable.

MACE  
You okay?

DELILAH  
(really intense)  
Never better.

She finds a WINE GLASS and a BOTTLE.

DELILAH (CONT'D)  
Marcus, I'm sorry about my tone.

Marcus says nothing until Mace gives him a look.

MARCUS  
It's okay.

DELILAH  
(to Mace)  
That brother of mine, can you believe that...? The nerve...?

DING DONG. Delilah sets down her glass, gearing up again.

DELILAH (CONT'D)  
Of course he can't just let it be simple, why make it simple...?

103.54 INT. DELILAH'S TOWNHOUSE - LIVING ROOM - NIGHT (N2) 103.54

She marches back through the room --

DELILAH  
(re: Wes)  
He's gotta come back and make a BIG speech, can't WAIT to hear this --

-- she opens the door.

DELILAH (CONT'D)

-- WHAT?

It's TAMARA, with a TAKEOUT BAG and a LIQUOR STORE BAG. She obviously came with a plan to be provocatively playful here.

TAMARA

I didn't send that fake-ass reporter over, that was not my idea, you've gotta know that.

DELILAH

So who did it?

TAMARA

(after an avoidant beat)

Look, we've got bigger fish to fry here, girl. You said no to a date with Jamal. We've gotta fix that.

DELILAH

Just gimme his name. Win, Junior?

TAMARA

We're gonna call back Jamal, tell him "What was I thinking? I thought you were the OTHER Jamal," you're gonna set a time to go out, and you and me are gonna pop this bottle, stuff our faces. I got you extra chips and guac, we won't talk about the case, it'll be like old times.

DELILAH

I'm gonna file an ethics complaint with the State Bar, I just wanna know whose name to put on it --

TAMARA

-- Dee, I know you're upset about what happened and believe me, I am, too, we'll talk all of that out. But we can't fall apart over this. I won't allow it. Casey won't allow it, I'm driving him CRAZY.

Tamara steps INSIDE. Delilah stays put. Tamara sees Mace.

TAMARA (CONT'D)

...Mace, would you...?

MACE

This is between you and her.

DELILAH

Tam, I'm sorry. I see what you're trying to do, I appreciate it. I love you. Thank you for coming over, but I just can't right now.

TAMARA

Delilah, remember, we have a deal. We don't go to bed angry. You're GONNA call me later. So do it now.

(after a beat)

Go get your phone. Call me now.

(after a beat)

I saw that. That was a smile.

(after a beat)

You're gonna leave me here with a bag of tacos? Gettin'-soggy-tacos?

DELILAH

Tamara, I am unable to peacefully work this out with you right now.

TAMARA

Then let's work it out the hard way, whatever it takes, come on --

DELILAH

(almost crying)

-- Tamara, my father was just here trying to take Dion away, I cannot DO THIS with you right now!

BEAT.

TAMARA

Okay.

(to the kids)

Love you guys.

(to Mace)

Mason.

Tamara looks at Delilah and exits. Delilah shuts the door. She turns in; sees Mace and the kids are all looking at her.

DELILAH

(to Mace)

Glad you came over...?

Mace just smiles sadly. Delilah walks over and grabs her drink. Everyone makes space for her to take over cooking. Mace sits with Dion at the table. Maia and Marcus hover.

MAIA

You two are still friends, right?

DELILAH  
Yeah. We're friends.

She moves the meatballs around in the pan for a BEAT.

DELILAH (CONT'D)  
You guys'll see someday. You live  
long enough, you'll see, everything  
grows. Sometimes together...  
(after a beat)  
...sometimes apart.

DING-DONG. OFF DELILAH --

103.55 INT. DELILAH'S TOWNHOUSE - LIVING ROOM - NIGHT (N2) 103.55

Delilah's HAND opens the door, and there's DEMETRIA --

DEMETRIA  
I know, it's late, I look like five  
pounds of grits in a four pound bag  
but I took two buses and the Blue  
Line to get here, Miz Connolly.

DELILAH  
Why?

She brandishes her LARGE BAG/PURSE.

DEMETRIA  
I've got something to show you.

103.56 INT. DELILAH'S TOWNHOUSE - LIVING ROOM - NIGHT (N2) 103.56

The kids are eating in front of a TV SHOW. After a BEAT, MAIA  
looks to the dining room: THE ADULTS ARE AT THE TABLE.

103.57 INT. DELILAH'S TOWNHOUSE - DINING ROOM - NIGHT (N2) 103.57

Demetria is at the head of the table with a PILE OF ARMY  
ACCIDENT REPORTS in front of her (about 40). Delilah and Mace  
are seated on either side, each looking a few of them over.

DELILAH  
So these all say "equipment  
malfunction" as the reason for the,  
uh, so-called, "accident."

DEMETRIA

That's correct. There are others that have, like, long-winded ways of saying the same thing, but I left those back at the office.

DELILAH

(to Mace)

Why do they call them "ground accident reports" and not, I don't know, something less STRANGE?

MACE

It's the Army way.

DELILAH

Is war an accident, too?

Mace smiles. Delilah keeps perusing. Demetria looks to Mace.

DEMETRIA

You were in the Army?

MACE

Gulf War.

DEMETRIA

Thank you for your service.

MACE

You're welcome.

DEMETRIA

I mean that sincerely. I'm not blind to the problems this nation faces, but it is a nation and a nation needs an army and to put your life on the line like that is no small thing, I respect that --

MACE

Thank you very much.

DEMETRIA

(onto Delilah quickly)

-- there's one more thing you need to see, Miz Connolly, I won't dare to presume what your response to this will be, but here it is.

Demetria pulls from her bag ONE ACCIDENT REPORT and slides it over to Delilah. She looks down at it and visibly CHILLS.

MACE

What is it?

DELILAH

It's Nate's. It's, uh, I guess it's the account of what happened...?

DEMETRIA

(points)

Now look at that.

DELILAH

"Equipment malfunction."

(after a beat)

He told Christine he was ambushed.

MACE

Let me see that.

Delilah slides it over. Delilah looks to Demetria.

DELILAH

He always said HE didn't remember what happened, he got hit before he knew what was going on, but...

(after a beat)

...but he said they were ambushed.

DEMETRIA

Does he have a copy of this report?

DELILAH

I don't know.

MACE

He must. They must have sent him one, anyhow. Whether he kept it...

Mace slides it back to Delilah. She reads the report.

MACE (CONT'D)

...that's another issue.

DELILAH

"Equipment malfunction."

MACE

Seems like you gotta talk to Nate.

OFF DELILAH --

**END OF DELILAH 103**