



Episode One
"The Tip"

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CAST

LEO GLYNN.....ERNIE HUDSON
TIM MCMANUS.....TERRY KINNEY
SISTER PETER MARIE REIMONDO.....RITA MORENO

VIC D'AGNASTI.....DOUGLAS CROSBY
RICHARD HEIM.....
FATHER RAY MUKADA.....B.D. WONG
GLORIA NATHAN.....LAUREN VELEZ
NICK RICOTTA.....
DIANE WITTLESEY.....EDIE FALCO

MIGUEL ALVAREZ.....KIRK ACEVEDO
AUGUSTUS HILL.....HAROLD PERRINEAU
VERN SCHILLINGER.....J.K. SIMMONS
TOBIAS BEECHER.....LEE TERGESEN
KAREEM SAID.....EAMONN WALKER
RYAN O'REILY.....DEAN WINTERS

SIMON ADEBISI.....ADEWALE AKINNUOYE-AGBAJE
ZAHIR ARIF.....GRANVILLE ADAMS
BOB REBADOW.....GEORGE MORFOGEN
JAMES ROBSON.....
JACKSON VAHUE.....RICK FOX
KENNY WANGLER.....J.D. WILLIAMS

ALVAH CASE.....

JAMES DEVLIN.....ŽELJKO IVANEK
JUDGE BERNARD FEE.....
LUCILLE KEMPF.....

PRISONER.....
REPORTER #1.....
REPORTER #2.....
SORT COMMANDER.....

SETS

INTERIORS

Benchley Memorial
McManus' Room

The Box

Em City
Common Room
Hill's Cell

Oz

Cafeteria
Cellblock
Chaplain's Office
Glynn's Office
Gym
Hallway
Hallway Outside Hole
The Hole
Interview Room
Library
Lobby
Locker Room
Office of Psychiatric
Evaluation
Solitary
Cell #1
Cell #2
Cell #3
Hallway
Staff Lounge

Prison Hospital
ER
Morgue
Ward

FADE IN:

- 1 CU on AUGUSTUS HILL: 1
- HILL
Oz.
- CUT TO:
- 2 INT. HILL'S CELL/EM CITY - DAY 2
- HILL sits in wheelchair.
- CUT TO:
- 3 CU on HILL: 3
- HILL (cont.)
The name on the street for the
Oswald Maximum Security
Penitentiary.
- CUT TO:
- 4 INT. THE BOX 4
- HILL, naked, on all fours, paces like a caged lion.
- CUT TO:
- 5 CU on HILL: 5
- HILL (cont.)
Oz, where after months of tension,
a riot erupted.
- CUT TO:
- 6 FLASHBACK -- 6
- The riot in all its full, brutal madness.
- CUT TO:
- 7 CU on HILL: 7
- HILL (cont.)
The unit known as Emerald City was
overtaken by its prisoners. The
Governor ordered his storm troopers
to recapture it. By any means
necessary.
- CUT TO:

- 8 FLASHBACK -- 8
Tear gas canisters explode. Bullets rip through the air.
CUT TO:
- 9 CU on HILL: 9
HILL (cont.)
When the smoke cleared -- literally
-- six prisoners and two
correctional officers were dead.
CUT TO:
- 10 INT. MORGUE/PRISON HOSPITAL - NIGHT 10
Eight BODIES, covered and indistinguishable from one
another, lie side-by-side.
CUT TO:
- 11 CU on HILL: 11
HILL (cont.)
Thirty-four others were injured.
Some overcome by the gas --
CUT TO:
- 12 INT. ER/PRISON HOSPITAL - NIGHT 12
FATHER RAY MUKADA, bruised, coughs uncontrollably.
CUT TO:
- 13 CU on HILL: 13
HILL (cont.)
Some from the beatings --
CUT TO:
- 14 INT. COMMON ROOM/EM CITY - NIGHT 14
SORT TEAM MEMBER beats KAREEM SAID with baton.
CUT TO:
- 15 CU on HILL: 15
HILL (cont.)
Some from rifle wounds.
CUT TO:

16 INT. ER/PRISON HOSPITAL - NIGHT

16

NURSE bandages TOBIAS BEEHNER's arm, as OFFICER DIANE WITTLESEY and another OFFICER enter, pushing gurney which carries TIM MCMANUS, blood gushing from his chest.

HILL (v.o., cont.)

Among those shot -- Tim McManus,
who invented Emerald City. And,
some say, ran it into the ground.

As gurney wheels past DOCTOR GLORIA NATHAN, she turns from bandaging BOB REBADOW and immediately goes to help MCMANUS, exchanging a glance with WITTLESEY. As WITTLESEY starts to wipe MCMANUS' blood off her clothes, another gurney blasts through the door, carrying MIGUEL ALVAREZ, bullet wound in his shoulder. As another DOCTOR works on ALVAREZ,

CUT TO:

17 INT. CELLBLOCK/OZ - NIGHT

17

OFFICERS move PRISONERS, including ZAHIR ARIF, VERN SCHILLINGER, KENNY WANGLER and HILL, into cells.

HILL (v.o., cont.)

The rest of the prisoners were
moved to genpop.

On the MEN, crowded three or four to a cell,

CUT TO:

18 INT. HALLWAY/SOLITARY/OZ - NIGHT

18

OFFICERS march SIMON ADEBISI, RYAN O'REILY and SAID, all cuffed, down hall. ADEBISI is going through withdrawal.

HILL (v.o., cont.)

Except for the riot leaders -- who
were drop-kicked into solitary.

Each MAN is shoved into an individual cell.

19 INT. CELL #1/SOLITARY/OZ - NIGHT

19

The door is SLAMMED shut on O'REILY.

20 INT. CELL #2/SOLITARY/OZ - NIGHT

20

The door is SLAMMED shut on ADEBISI.

21 INT. CELL #3/SOLITARY/OZ - NIGHT

21

The door is SLAMMED shut on SAID.

CUT TO:

22 CU on HILL: 22

HILL (cont.)
By dawn, peace descended on Oz.

CUT TO:

23 INT. COMMON ROOM/EM CITY - DAY 23

Absolutely still.

CUT TO:

24 CU on HILL: 24

HILL (cont.)
Yeah, right.

CUT TO:

25 INT. LOBBY/OZ - DAY 25

WARDEN LEO GLYNN and GOVERNOR JAMES DEVLIN are bombarded with questions from the MEDIA.

DEVLIN
Let me just say this about that. I have already started to put together a Gubernatorial Commission to investigate: one, the causes of the riot; two, the criminal activities of those prisoners involved and three, the appropriateness of the response to it, by Warden Glynn and his staff.

REPORTER #1
Governor, who will chair the Commission?

DEVLIN
I have just spoken with Alvah Case, Dean of the Law School at Kaufman-Ferber University, who has agreed to lead the investigation. To my mind, there is no more respected jurist in the State. I can assure you his findings will be fair, complete and impartial.

As the MEDIA yells out more questions,

CUT TO:

26 INT. GLYNN'S OFFICE/OZ - DAY

26

ALVAH CASE, mid-thirties, with a warm smile, a sharp wit and an articulate mind, stands facing DEVLIN.

CASE

Fuck you.

DEVLIN

What? Am I asking so much?

CASE

You want me to come out on your side. You want to close down Emerald City permanently. You want me to say that the prisoners are guilty of everything. And that you were totally justified sending in the SORT Team. You want your hands clean of the blood of those eight dead.

DEVLIN

My hands are clean, my conscience is clear.

CASE

Then back off and let me do what you appointed me to do, "fairly, completely and impartially" --

DEVLIN

Okay. But keep one other thing in mind: Marvin Suttel is stepping down as State's Attorney General. I'm looking for just the right man to replace him.

KNOCK on door. GLYNN enters.

DEVLIN (cont.)

Come in, Warden, we're done.

(to CASE)

Find the truth, Case, 'cause the truth shall set your fee.

DEVLIN exits. CASE turns to GLYNN.

CASE

The truth. What is the truth, Leo? Is Devlin guilty? Are you?

GLYNN

Am I your first official interview?

(CONTINUED)

26 CONTINUED:

26

CASE

No. I want to take a look around.

GLYNN

Be my guest. I hope to Christ you can find some truth buried beneath all the bullshit.

CASE

Y'know, depending on what I do dig up, I may have to have you fired.

GLYNN

Yeah, and you may be doing me one huge, fucking favor.

As CASE exits,

CUT TO:

27 INT. CELLBLOCK/OZ - DAY

27

CASE talks to OFFICER as REBADOW and BEECHER enter, escorted by another OFFICER, who leads them to cell. BEECHER passes SCHILLINGER, standing in a cell with ARIF and another PRISONER.

BEECHER

How they hanging, Vern?

SCHILLINGER gives him a death glare, as BEECHER and REBADOW are let into cell, where JAMES ROBSON, thirties, linebacker large, sits.

ROBSON

Oh, great, more Em City prags. You fucks have a hissy-fit and now we all gotta sleep on top o'each other. Well, hear me, boys, and hear me good: this is my cell and this is my bunk. You got any problems with that?

REBADOW

No.

ROBSON

(to BEECHER)

You?

BEECHER studies him for a beat.

(CONTINUED)

27 CONTINUED:

27

ROBSON (cont.)

Huh? Answer me.

ROBSON grabs BEECHER's wound. BEECHER howls in pain. ROBSON laughs. CAMERA PANS TO next cell, where HILL, in wheelchair, calls out to BEECHER and REBADOW.

HILL

Hey, either of you hear what happened to Dobbins or Vahue?

REBADOW

No.

HILL

Were they in the hospital?

REBADOW

I was only in the ER, I couldn't see into the ward.

HILL

Beecher?

BEECHER starts to sing the "Oscar Mayer Weiner" song.

ROBSON

Shut the fuck up.

BEECHER stops singing, sits. CAMERA PANS OVER TO next cell, where WANGLER sits with two OTHER AFRICAN-AMERICAN PRISONERS. He's shaking from withdrawal.

WANGLER

Hey. Either of you got any tits?

PRISONER

Nope.

WANGLER

C'mon, you gotta have some CC, a little Kryp, something.

PRISONER

(re: OFFICER)

Easy.

WANGLER

Gimme some tits.

WANGLER rises, approaches PRISONERS aggressively.

(CONTINUED)

27 CONTINUED: 2

27

PRISONER

You better chill, little brother.

WANGLER grabs PRISONER #1, starts choking him.

WANGLER

Gimme tits. Gimme tits.

PRISONER #2 clobbers WANGLER as he chokes PRISONER #1. OFFICERS immediately enter cell, swinging batons, whacking each one of them. They drag WANGLER out, beating him into submission. ARIF, REBADOW, HILL, BEECHER, ROBSON, SCHILLINGER and OTHERS watch. SOME cheer. On CASE, observing as WANGLER tries to defend himself,

CUT TO:

28 INT. CAFETERIA/OZ - DAY

28

Memorial service. Among those gathered are SISTER PETER MARIE REIMONDO, VIC D'AGNASTI, WITTLESEY and CASE. On stage, MUKADA stands at lectern, eyes heavenward, GLYNN seated beside him.

MUKADA

Lord, we pray for the souls of our friends and colleagues, Edward Hunt and Anthony Nowakowski. And for the souls of the six prisoners who died, as well.

Grumbling from some of the OFFICERS.

MUKADA (cont.)

We pray for the recovery of Officers Jason Armstrong and Joseph Mineo and for Tim McManus.

WITTLESEY looks down.

CUT TO:

29 FLASHBACK --

29

WITTLESEY cradling a bleeding MCMANUS.

CUT TO:

30 INT. CAFETERIA/OZ - DAY

30

MUKADA looks into the eyes of those in attendance.

MUKADA (cont.)
Lord, we ask for your blessing on
this place. We ask for
understanding and for patience. We
ask for the strength to forgive.
We ask to be forgiven.

GLYNN shakes his head.

CUT TO:

31 FLASHBACK --

31

GLYNN watches MCMANUS and DEVLIN arguing.

CUT TO:

32 INT. CAFETERIA/OZ - DAY

32

MUKADA closes his eyes.

MUKADA (cont.)
So that we may renew ourselves in
this important work we do.

ALL

Amen.

On CASE, taking it all in,

CUT TO:

33 INT. COMMON ROOM/EM CITY - DAY

33

CASE enters, walks slowly toward the center, as WORKERS
finish clearing up the debris. CASE stops, looks around,
then climbs steps to Command Station. On CASE, increasingly
daunted by the task ahead of him,

CUT TO:

34 CU on HILL:

34

HILL
Blame is a beautiful thing, baby.
Blame keeps this ol' planet
spinning. If you can point your
finger at the next guy, if you can
shift the weight onto him, you
won't have to carry that shit
yourself. You can slide into bed
and get a good night's nap...
Yeah, right.

CUT TO:

35 INT. MCMANUS' ROOM/BENCHLEY MEMORIAL - DAY

35

MCMANUS lies in bed, eyes open, tubes and IVs running in and
out of his body. CASE enters.

CASE

Mister McManus?

MCMANUS nods.

CASE (cont.)

Alvah Case.

MCMANUS

Ah, yes, our Grand Inquisitor.

CASE

This is not an Inquisition.

MCMANUS

Bullshit. Devlin's wanted to
dismantle Em City since the
beginning. This is his big chance.

CASE

Leo told me you'd be tough. He
says you have strong opinions and
the balls to back them up.

MCMANUS

Does he?

CASE

He gives you all the credit for
creating Emerald City.

MCMANUS

After what's happened, I'm sure he
does.

(CONTINUED)

35 CONTINUED:

35

CASE

No, seriously. He says you two aren't always in agreement, but he admires your vision, your ideals --

MCMANUS

What is it you want, exactly?

CASE

To ask some questions.

MCMANUS

I have nothing to say.

CASE

The Governor's busy picking the other members of the Commission. In the meantime, I'm doing some preliminary interviews, getting background on what led up to the riot, what happened during and after it.

MCMANUS

I have nothing to say.

CASE

Look, I'm trying to keep things informal here, loose. But if you don't co-operate with me now, you will be compelled to testify later.

MCMANUS

I have nothing to say.

CASE wants to argue, decides to wait, half-smiles and exits.
On MCMANUS, in pain,

CUT TO:

36 INT. CELL #3/SOLITARY/OZ - DAY

36

SAID kneels in prayer. Door opens, CASE enters.

CASE

Reverend Said.

SAID

Asalaam alaikum.

CASE

Alvah Case. I'm here to interview you about the riot.

(CONTINUED)

36 CONTINUED:

36

SAID
(rises, faces CASE)
Interview or interrogate?

CASE
I guess that depends on what you're
guilty of.

SAID
I am guilty of nothing.

CASE
Eight people died. Due to a riot
some say you instigated.

SAID
There was no riot.

CASE
Oh really?

SAID
There was a righteous struggle
against repression and injustice.

CASE
Righteous or not, there are still
eight bodies molding in the morgue.

SAID
I grieve for their deaths.

CASE nods, pauses, sits.

CASE
You don't remember me, do you?

SAID
Oh, yes, all too clearly. You
tried to have me barred from
speaking at the University.

CASE
I was afraid of potential trouble.

SAID
Your fears were justified. The
student rose up in protest. And,
though you still resisted, I stood
on the steps of your own building
and preached the Word of Allah.

(CONTINUED)

36 CONTINUED: 2

36

CASE

You were very effective. You still are. I understand that from the minute you came to Oz, you started organizing other Muslims, converting stone-cold killers, all while sowing seeds of discontent.

SAID

I spoke the truth.

CASE

Then speak it now. C'mon, Said, you talk a good game about the truth, but how come it doesn't include taking responsibility for what you've done --

SAID

I didn't fire those rifles.

CASE

Did you create a set of circumstances that led to the rifles being fired?

SAID

The judicial system created those circumstances, not I.

CASE

I get the picture.

SAID

No, here's the picture: Your Commission is a fraud. Devlin, the one man whose actions should be investigated, appointed you. That's like me getting to pick the jury at my own trial.

CASE

If only you had, neither of us would be here now.

CASE exits into:

37 INT. HALLWAY/SOLITARY/OZ - DAY

37

CASE comes out of Cell #3, crosses to Cell #2. OFFICER opens door.

38 INT. CELL #2/SOLITARY/OZ - DAY

38

CASE enters to see ADEBISI, wild-eyed, masturbating.

ADEBISI

You want to lick my balls?

On CASE, his work cut out for him,

CUT TO:

39 INT. INTERVIEW ROOM/OZ - DAY

39

CASE sits at table, as HILL wheels inside.

CASE

You're...

HILL

Augustus Hill.

CASE searches for HILL's file.

HILL (cont.)

Can I ask you a question? Two prisoners were released during the riot -- Eugene Dobbins and Jackson Vahue. Dobbins was hurt bad. Do you know what happened to them?

CASE

I ask the questions, Hill.

(finds HILL's file)

Now, tell me in as many words as necessary, what you think led to the riot.

CUT TO:

WITTLESEY

These men are violent. All they know is violence.

CUT TO:

ALVAREZ

The COs, they treat us like shit.

CUT TO:

NATHAN

Sometimes the inmates get bored.

CUT TO:

(CONTINUED)

39 CONTINUED:

39

O'REILY

Those fucks took away conjugals,
they took away smoking.

CUT TO:

REIMONDO

It's more than that. You deny a
man his freedom, his family, his
privacy, his dignity, then all he
has left is time to simmer. A
simmer eventually becomes a boil.

CUT TO:

SCHILLINGER

We'd been hearing whispers that the
Muslims were gonna start shit --

CUT TO:

ARIF

The Aryans are paranoid.

CUT TO:

HILL

What caused it? I'll tell you what
fucking caused it. A fist fight
between these two brain-dead
crack-heads playing checkers.

CUT TO:

MUKADA

Suddenly, the world imploded.

CUT TO:

ALVAREZ

We treated the hostages good.

CUT TO:

D'AGNASTI

They treated us like shit.

CUT TO:

O'REILY

We tried to negotiate.

CUT TO:

(CONTINUED)

39 CONTINUED: 2

39

DEVLIN
Their demands were ridiculous.

CUT TO:

BEECHER
Then, the lights went off --

CUT TO:

WANGLER
There's tear gas.

CUT TO:

REBADOW
Guns.

CUT TO:

ALVAREZ
I saw the side of Rodrigo's head
get blown off.

CUT TO:

WITTLESEY
Tim McManus got shot in the chest.

CUT TO:

NATHAN
Hunt and Nowakowski were both hit
in the back.

CASE
What about Scott Ross?

NATHAN
What about him?

CASE
According to your autopsy, he was
shot three times. Once in the
head, once in the heart, once in
the balls.

NATHAN
Yes.

(CONTINUED)

39 CONTINUED: 3

39

CASE

It's curious. Bullets are flying randomly, every which way and he gets hit three times in three very precise places...

On NATHAN, thinking about it,

CUT TO:

40 CU on HILL:

40

HILL

They say that curiosity killed the cat. Though you'll notice, no one ever talks specifics. What the fuck was the cat so curious about that it got him killed?

CUT TO:

41 INT. CELL #2/SOLITARY/OZ - DAY

41

ADEBISI, out of control, trashes his cell.

ADEBISI

First, I whack Said, then I whack O'Reily, then Alvarez, then Ross. Then I run Em City. I am King.

ADEBISI sings Nigerian song.

42 INT. HALLWAY/SOLITARY/OZ - DAY

42

NATHAN stands with GLYNN observing ADEBISI.

NATHAN

He's going through massive withdrawal. Better send your guys in to restrain him, before he hurts himself.

SORT TEAM approaches. GLYNN signals them to enter. They open door, rush in.

43 INT. CELL #2/SOLITARY/OZ - DAY

43

The SORT TEAM tackles ADEBISI.

44 INT. CELL #1/SOLITARY/OZ - DAY

44

O'REILY listens to the ruckus.

45 INT. CELL #3/SOLITARY/OZ - DAY 45
SAID prays.

46 INT. CELL #2/SOLITARY/OZ - DAY 46
As the SORT TEAM binds a struggling ADEBISI,

CUT TO:

47 INT. CAFETERIA/OZ - DAY 47
MEDIA blitz, as CASE sits at table alongside various other
COMMISSION MEMBERS, including a JUDGE BERNARD FEE, a BISHOP,
SEVERAL AFRICAN-AMERICANS and a WOMAN.

CASE

Judge Fee and Mister Balling will
focus on events leading up to the
riot. Bishop Callahan and Mister
Dodge will deal with the behavior
of the inmates and the staff during
the riot. Mrs. Eiduson and Dudley
Fried will concentrate on the
administration's decision to send
in the SORT Team.

REPORTER #2

Mister Case, how long do you
estimate the investigation will
take? Days? Weeks?

CASE

It will take as long as it takes.

As other REPORTERS yell out questions,

CUT TO:

48 INT. GLYNN'S OFFICE/OZ - DAY 48
GLYNN and CASE have a drink.

GLYNN

Just what I love, my prison in
lockdown, crawling with outside
investigators and TV journalists.

CASE

What're you afraid we'll find?

(CONTINUED)

48 CONTINUED:

48

GLYNN

It's not what you'll find, but the way you'll find it -- all these questions, they stir things up, and God knows everyone's stirred up enough right now.

CASE nods, sips drink, then:

CASE

Who was Scott Ross?

GLYNN

Ross? A biker, drug dealer, a three-strikes-lifer. Why?

CASE

I... Well, I'm just not sure yet, but Ross may have been murdered.

GLYNN

What?

CASE

Yeah. During the SORT Team's attack, he may have been killed deliberately.

GLYNN

What makes you think that?

CASE

He was shot three times, almost execution style. And the bullets in Ross' body were nine millimeters, not double-oughts, which were in the SORT Team rifles.

GLYNN

The SORT Team uses nine millimeters in their handguns.

CASE

Right.

GLYNN

So, SORT Team member "A" enters the Common Room in Em City, lowers his rifle. Ross comes at him out of the dark, "A" pulls his handgun and fires. That's still not murder.

(CONTINUED)

48 CONTINUED: 2

48

CASE

You shoot a man in the brain, you pretty much figure he's done.

GLYNN

So he shot Ross in the heart first or the balls and Ross kept coming.

CASE

Yeah, but the bullet from Ross' brain was in the wall below the Command Station, by a TV set. And the one that went through his heart was embedded in the floor. So unless he died falling up --

GLYNN

It's murder.

On CASE, nodding,

CUT TO:

49 INT. GYM/OZ - DAY

49

Twenty SORT TEAM MEMBERS go through a precision drill, led by COMMANDER. GLYNN and CASE enter, watching.

HILL (v.o.)

In all that chaos, what a perfect chance to off Ross and get away with it. Scott free.

TEAM finishes exercise. GLYNN whispers in COMMANDER's ear. COMMANDER calls out name of SORT OFFICER. As OFFICER RICHARD HEIM, twenties, steps forward,

CUT TO:

50 INT. LOCKER ROOM/OZ - DAY

50

CASE stands as HEIM, changes out of his uniform into civilian clothes.

CASE

The bullets that killed Ross came from the same box as the ones that you put in your handgun.

HEIM

So?

(CONTINUED)

50 CONTINUED:

50

CASE
So, logic tells me, your gun was
used to kill Ross.

HEIM
Uh huh.

CASE
(re: file)
Yet you don't mention in your
report firing at him.

HEIM
I didn't.

CASE
Then who did?

HEIM
I don't know.

CASE
Did you hand your gun to someone?

HEIM
No.

CASE
It was in your holster when you
entered Em City --

HEIM
Yes.

CASE
And then?

HEIM
It disappeared.

CASE
You didn't feel anyone take it?

HEIM
No, things were crazy in there,
happening pretty fast.

CASE
You're telling me someone lifted
the handgun out of your holster
without you knowing.

(CONTINUED)

50 CONTINUED: 2

50

HEIM

That's right.

CASE

(re: file)
Well, how come you didn't mention
that little ditty in your report?

HEIM

I forgot.

CASE

Officer Heim, do I look like a
stupid fucking asshole to you?

HEIM

No, sir.

CASE

Then cut the shit. You SORT guys
love your weapons more than pussy.
You'd die before letting anyone
take it and you'd sure as Christ
know it was gone. Who you covering
for, huh?

HEIM

Scott Ross was a low-life scumfuck
like all them other scumfucks.
They hurt Armstrong and Mineo. And
'cause of them, Hunt and Nowakowski
died. Are you seriously gonna go
after some CO, 'cause they whacked
a pig like Ross? Who the fuck's
side are you on?

CASE

Me? The law. I'm on the law's
side. You can go.

HEIM exits. On CASE, scratching his face,

CUT TO:

51 INT. CELLBLOCK/OZ - NIGHT

51

LIGHTS are out. In one cell, WANGLER sits up on top bunk,
eyes wide, his whole body shaking. HILL, in cot, whispers
to him, as OTHERS sleep.

HILL

Wangler, you okay?

(CONTINUED)

51 CONTINUED:

51

WANGLER says nothing, shaking violently.

Wangler, man. HILL (cont.)

I need tits. WANGLER

Tits is the last thing you need. HILL

As WANGLER continues to shake, PAN to next cell, where SCHILLINGER and another PRISONER lie on bunks, as ARIF prays out loud. As SCHILLINGER pulls blanket up, CAMERA PANS OVER to REBADOW and ROBSON, in bunks. BEECHER sleeps in cot. ROBSON gets up, stands above BEECHER, nudges him. BEECHER wakes up.

What? BEECHER

Suck my cock. ROBSON

No. BEECHER

ROBSON fists BEECHER in the head.

Oww, Jesus. BEECHER (cont.)

Suck my cock, prag. ROBSON

Okay, okay. BEECHER

BEECHER rises, then kneels in front of ROBSON. REBADOW stirs, sees what's happening, rolls back over in disgust. BEECHER has ROBSON's penis in his mouth, and ROBSON is turned on.

Oh, yeah. Oh, yeah. ROBSON

Suddenly, ROBSON screams in pain, grabs his penis, which is now bleeding. As BEECHER spits out the tip of ROBSON's dick,

CUT TO:

52 CU on HILL, singing: 52

HILL
You've lost that loving feeling.
Oh, oh, that loving feeling.

CUT TO:

53 INT. THE HOLE/OZ - NIGHT 53

Door opens. OFFICERS stand with BEECHER, naked, cuffed.

HILL (v.o., cont.)
You've lost that loving feeling.
Now it's gone, gone, gone.

As BEECHER is thrown inside,

CUT TO:

54 INT. ER/PRISON HOSPITAL - NIGHT 54

NATHAN works on ROBSON, still in agony.

HILL (v.o., cont.)
And I can't go on. Anymore.

CAMERA PANS OVER TO ADEBISI, in restraints.

ADEBISI
Lemme free. Lemme free.

On ADEBISI, in the throes of detox,

CUT TO:

55 INT. COMMON ROOM/EM CITY - NIGHT 55

CASE walks around the empty space. GLYNN enters.

GLYNN
You still on the job?

CASE
Yeah. So are you.

GLYNN
We've had a couple... incidents,
tonight.

CASE
Anything I should know about?

GLYNN
Uh uh. What're you doing in here?

(CONTINUED)

55 CONTINUED:

55

CASE

Trying to figure this Ross thing through. There were six hostages left when the SORT Team attacked. McManus, Wittlesey, Mukada, D'Agnasti, Hunt and Nowakowski. Hunt and Nowakowski died during the first moments of the assault. And McManus was shot, so there's less of a chance that he killed Ross.

GLYNN

Why you so sure it's a CO? Why not a prisoner? Ross wasn't exactly beloved by his fellow inmates.

CASE

That was my first thought, that someone used the opportunity to take revenge on the guy. But after talking to Officer Heim, who's lying through his teeth, I realize he'd never cover for a con. He's protecting one of his own.

GLYNN

D'Agnasti?

CASE

Or Wittlesey. Or Mukada --

GLYNN

Alvah, stop. Father Mukada wasn't involved.

CASE

You never know.

On GLYNN, looking grim,

CUT TO:

56 INT. CHAPLAIN'S OFFICE/OZ - DAY

56

MUKADA unwraps communion wafers as CASE watches.

CASE

So that's how you do that. I mean, I'd've thought communion came in some kind of special armored truck from the Vatican or something, y'know, 'cause it's the Body of Christ and all.

(CONTINUED)

56 CONTINUED:

56

MUKADA

Right now, they're just bread wafers. During the Mass, they become the Holy Eucharist.

CASE

Did you know Scott Ross?

MUKADA

Not really. Not 'til that day. We -- the hostages -- were all in one of the classrooms, crouched on the floor against a wall. At first the Latinos were in charge, then the Aryans took over.

CASE

Do you know why the switch?

MUKADA

No.

CASE

How did Ross treat everyone?

MUKADA

He was a condescending little prick.

CASE

Did he do any harm to you personally, physically?

MUKADA

No.

CASE

How about Officers Wittlessey or D'Agnasti?

MUKADA

I don't recall. I'd been beaten pretty badly. And... I was terrified.

CASE

Anything else you remember?

MUKADA

My nose itched. But because our hands were tied behind us, I couldn't scratch.

(MORE)

(CONTINUED)

56 CONTINUED: 2

56

MUKADA (cont.)
Through it all, the tear gas, the
gun fire, the fear, the adrenaline
in overdrive, the only thing I
could think of was -- Christ,
please someone scratch my nose.

As CASE watches MUKADA with the wafers,

CUT TO:

57 INT. CELLBLOCK/OZ - DAY

57

PRISONERS, including ARIF, REBADOW, SCHILLINGER, HILL and
WANGLER, in cells. D'AGNASTI enters. HILL calls to him.

HILL
Hey, D'Agnasti, you hear anything
'bout Dobbins and Vahue?

D'AGNASTI
Nope.

CASE approaches D'AGNASTI.

CASE
Hello again.

D'AGNASTI nods.

CASE (cont.)
Mind if I ask a few more questions?

D'AGNASTI
I'm working.

CASE
I'll be brief. All of the hostages
were bound, right? Hands behind
your back. With rope.

D'AGNASTI
Yeah.

CASE
When did you get free?

D'AGNASTI
Not 'til after the shooting
stopped.

(CONTINUED)

57 CONTINUED:

57

CASE
Who tied you up? Which prisoners
in particular?

D'AGNASTI
Scott Ross.

CASE
I bet he enjoyed that.

D'AGNASTI
Yeah. Big stupid grin on his big
ugly face.
(yells)
Settle down there, Wangler.

CASE
You didn't like Ross.

D'AGNASTI
What's to like?
(calls out)
Wangler.

As CASE watches D'AGNASTI go over to WANGLER and whack him
with baton,

CUT TO:

58 INT. LOBBY/OZ - DAY

58

WITTLESEY sits at Reception Counter, talking to CASE.

CASE
Pretty quiet.

WITTLESEY
What?

CASE
Compared to your last assignment,
Emerald City, this is pretty quiet.

LUCILLE KEMPF, twenty, the Queen of Wal-Mart, enters.

KEMPF
I'm here to see my husband, Billy
Kempf.

WITTLESEY
Sorry, ma'am, we're in lockdown.

(CONTINUED)

58 CONTINUED:

58

KEMPF

Lockdown? What the fuck is that?

WITTLESEY

All inmates stay in their cells.
No visitors permitted.

KEMPF

I drove three hundred and twelve
miles.

(shows paper)

I'm 'sposed to see Billy today.

WITTLESEY

Well, you'll have to make another
appointment. We're in lockdown.

KEMPF

Shit. Why?

WITTLESEY

We had a riot here. Maybe you
heard about it?

KEMPF

Fuck, yes, I heard about it. I
heard the fucking thing was over.

WITTLESEY

It is.

KEMPF

Then let me see Billy.

WITTLESEY

Not today.

KEMPF

Look, you bitch --

WITTLESEY rises up, hand on gun. KEMPF backs down.

KEMPF (cont.)

Fuck this shit.

KEMPF exits.

CASE

Okay, maybe it's not so quiet...
What happened from the point the
SORT Team entered Em City?

(CONTINUED)

58 CONTINUED: 2

58

WITTLESEY

I told you already.

CASE

I know. Dumb ass me, I lost my notebook.

WITTLESEY

The tear gas made it hard to see, but Tim McManus and I ducked around a column. We heard gun fire for what seemed like forever, then silence. We thought it was over. Tim leaned out and got shot.

CASE

He fell to the floor?

WITTLESEY

Yes.

CASE

And you...?

WITTLESEY

I cradled him in my arms 'til help arrived.

CASE

Good... Do you know which SORT officer shot him?

WITTLESEY

No. They were wearing masks and, as I said, my eyes were teary.

CASE

Okay, that's very helpful. Thanks.
(starts to go, stops)
Oh, one more thing. What kind of prisoner was Scott Ross?

WITTLESEY

What kind?

CASE

Model? Trouble?

WITTLESEY

Average.

CASE nods, goes. On WITTLESEY, emotionless,

CUT TO:

59 CU on HILL:

59

HILL

You ask most people, they'll tell you "Lying is wrong..." And then immediately go out and lie like a motherfucker. But that's cool. We all know, some lies are necessary 'cause the real truth is so horrific. A lie can be the kindest act of all.

CUT TO:

60 INT. STAFF LOUNGE/OZ - DAY

60

NATHAN and REIMONDO drink coffee.

NATHAN

They think Tim'll be out of Benchley Memorial next week.

REIMONDO

I feel terrible. I've only been over to see him once.

WITTLESEY enters, greetings all around. WITTLESEY goes to coffee pot, pours herself a cup.

WITTLESEY

This guy, Case, he been talking to you?

NATHAN

He interviewed me yesterday.

REIMONDO

Me, too.

WITTLESEY

Did he ask about me?

REIMONDO

Not in particular, no.

WITTLESEY exits. On REIMONDO and NATHAN, reacting,

CUT TO:

61 INT. HALLWAY/OZ - DAY

61

HILL, wheeling alongside OFFICER, moves down hall as JACKSON VAHUE comes around corner, with OFFICER NICK RICOTTA.

HILL
Hey. Hey, Vahue.

VAHUE
Hill.

HILL
You're okay, man --

RICOTTA
Shut up, keep moving.

HILL
How's Dobbins?

RICOTTA
I said shut up.

VAHUE
He's dead, man. He died.

HILL
Fuck.

VAHUE
Yeah.

As they head in opposite directions, JUDGE FEE comes around corner. FOLLOW HIM to CASE.

FEE
There you are.

CASE
You've been looking for me?

FEE
Everywhere. Balling and I have wanted to meet with you all day. What have you been doing?

CASE
Working this murder angle.

FEE
Oh, Christ, forget about that.

(CONTINUED)

61 CONTINUED:

61

CASE
It's all part of the story, Judge,
it's all part of the story.

As CASE and FEE walk off,

CUT TO:

62 INT. CELL #1/SOLITARY/OZ - NIGHT

62

O'REILY does pushups. LIGHTS GO OUT.

63 INT. CELL #3/SOLITARY/OZ - NIGHT

63

SAID does situps. LIGHTS GO OUT.

64 INT. THE HOLE/OZ - NIGHT

64

BEECHER sits on a bucket, taking a shit. LIGHTS GO OUT.

65 INT. CELLBLOCK/OZ - NIGHT

65

ARIF, SCHILLINGER, WANGLER, REBADOW, HILL and OTHER
PRISONERS sit around. LIGHTS GO OUT. CAMERA FINDS WANGLER
buggin' out. He gets off bunk, walks to wall. As WANGLER
starts to bang his head against wall, hard,

CUT TO:

66 INT. WARD/PRISON HOSPITAL - NIGHT

66

ROBSON lies in bed, eyes wide open. CAMERA PANS TO ALVAREZ,
eyes also open.

ALVAREZ
So how's it feel?

ROBSON
Weird.

ALVAREZ
No shit.

CAMERA PANS TO ADEBISI, still in restraints, but asleep.
CAMERA TILTS UP TO NATHAN and CASE.

NATHAN
We sedated Adebisi pretty heavily.
He'll be out for hours.

(CONTINUED)

66 CONTINUED:

66

CASE

Well, I could use a break anyway.
How 'bout you, do you ever take ten
minutes?

NATHAN

Oh sure.

CASE

Can I buy you some coffee?

NATHAN

I don't think so.

CASE

Why not?

NATHAN

You make me nervous.

CASE

Me? I'm the sweetest guy on the
planet. Ask my mother.

NATHAN

Yeah, well, if we had coffee, I
wouldn't be sure if you were
interrogating me or coming on.

CASE

Doctor Nathan, I swear, I'm far
less devious than you think. I'm a
college professor, for Pete's sake.
I give lectures, I grade papers --

NATHAN

You train lawyers.

CASE

Okay, I'll stop trying to be
adorable and ask my questions.

NATHAN

You were trying to be adorable?

OFFICERS, including RICOTTA, drag WANGLER into room.

RICOTTA

Another one's spiraling out.

(CONTINUED)

66 CONTINUED: 2

66

NATHAN

Christ.

Without a nod to CASE, NATHAN goes into action. As OFFICERS tie WANGLER down to gurney,

CUT TO:

67 INT. OFFICE OF PSYCHIATRIC EVALUATION/OZ - DAY

67

REIMONDO hands file to CASE.

REIMONDO

Here's the psychiatric profile on Scott Ross.

CASE

Is this exciting bedtime reading?

REIMONDO

Depends on what you're after.

(off CASE's smile)

What are you after?

CASE

Your impressions of Ross.

REIMONDO

You're a teacher, right?

CASE

Well, I used to be. Now that I'm a Dean, I spend less and less time in the classroom.

REIMONDO

You know how certain students become your favorites, you get a real affection for them. Whereas others --

(Bronx cheer)

CASE

Yeah.

REIMONDO

Ross was --

(Bronx cheer)

I was always relieved when he left the office.

CASE

He frightened you?

(CONTINUED)

67 CONTINUED:

67

REIMONDO

That. And he had terrible hygiene.

CASE

He ever mention having a sexual relationship with anyone on the staff?

REIMONDO

As you'll see in the files, he said a lot of things. The boy was a compulsive liar.

CASE

Do you ever counsel staff members?

REIMONDO

Sure.

CASE

Any of them talk about Ross, negatively?

REIMONDO

Sure.

CASE

Who?

REIMONDO

Everybody.

CASE

Can you be a little more specific?

REIMONDO

Well...

CASE

Be honest, Sister, nuns don't lie.

REIMONDO

Nuns also don't reveal a confidence.

CASE

You're not a priest. The silence of the confessional doesn't apply.

REIMONDO

As a psychologist, it does.

(CONTINUED)

67 CONTINUED: 2

67

CASE

We may have to let a court
determine that.

REIMONDO

So be it.

CASE rises.

REIMONDO (cont.)

When you're done with the file, I
want it back.

As CASE nods and exits,

CUT TO:

68 INT. CELL #1/SOLITARY/OZ - DAY

68

CASE sits with O'REILY, reading from file.

CASE

Ryan O'Reily.

O'REILY

(doing Jamaican accent)
Dat's me, mon.

CASE

Vehicular manslaughter. Reckless
endangerment. Possession of
controlled substances. Possession
of a weapon. Parole violation.
Whew. That's an amazing list of
crimes.

O'REILY

Oh, well, y'know, I applied
myself.

CASE

Still, even with all these
"talents", you must've had a hard
time adjusting to life in Oz.

O'REILY

Naw.

(CONTINUED)

68 CONTINUED:

68

CASE

C'mon, everybody's got allegiances. Whether it's the gangstas or the Muslims, the mob-boys, the Latinos, they've got each other to watch their backs. But you, O'Reily, you got nobody. And somebody with nobody becomes somebody else's bitch.

O'REILY

I can take care o'myself.

CASE

I can see that. But how?

O'REILY

I'm like the Lord o'the fucking Dance. I got moves.

CASE

Yeah, I'll bet you do. Of all the guys who led the riot, you were the only one with no firepower behind you. Yet the others included you in all the decision making.

O'REILY

I had nothing to do with the riot.

CASE

Oh. I guess I was misinformed.

O'REILY

I guess.

CASE

You see, that's why you can never believe anything. Like, I heard, from what I thought was a reliable source, that you and Scott Ross were close.

O'REILY

Close? Naw.

CASE

You and he were lovers.

O'REILY

Who the fuck told you that?

(CONTINUED)

68 CONTINUED: 2

68

CASE

(re: file)

Ross poured his heart out to Sister Peter Marie.

O'REILY

Hey, I'm no fag, pal, but if I were, I'd never put my dick anywhere near Ross' scumhole. He'd fuck anything on two or four legs.

CASE

How about COs? Did Ross ever fuck one of them?

O'REILY

Got a cigarette?

CASE offers him pack.

O'REILY (cont.)

This is good. When I'm done puffing, with these thick walls, I can suck on the second hand smoke.

CASE

So...

O'REILY

Ross had a thing for Wittlessey.

CASE

Yeah?

O'REILY

He claimed they knew each other on the outside. And maybe so, 'cause they were always whispering to each other.

CASE

I see... what about D'Agnasti?

O'REILY

Even Ross wasn't desperate enough to fuck D'Agnasti.

As CASE rises,

CUT TO:

69 INT. MCMANUS' ROOM/BENCHLEY MEMORIAL - DAY

69

MCMANUS lies in bed, as WITTLESEY enters.

WITTLESEY

Hey.

MCMANUS

Hey.

WITTLESEY

How ya feeling?

MCMANUS

Better, but not good. You?

WITTLESEY shrugs.

MCMANUS (cont.)

What's the matter?

WITTLESEY

Oh, this guy Case, he gives me the creeps.

MCMANUS

What do you care about him? He'll do his investigation and he'll be gone.

WITTLESEY

Yeah.

On WITTLESEY, lost in thought,

CUT TO:

70 CU on HILL:

70

HILL

They also say, if you repeat a lie often enough, it becomes the truth. Or, at least, you can convince yourself it's fucking gospel.

CUT TO:

71 INT. INTERVIEW ROOM/OZ - DAY

71

CASE talks with SCHILLINGER.

CASE

You run the Aryan Brotherhood, Mister Schillinger?

(CONTINUED)

71 CONTINUED:

71

I used to. SCHILLINGER

CASE
(re: file)
Your parole hearing's coming up.

Yeah. SCHILLINGER

CASE
You think you got a chance at
getting out?

SCHILLINGER
I hope so. My sons need me.

CASE
I'll be happy to put a letter of
recommendation in your file --

SCHILLINGER
If I help you out.

CASE
Scott Ross.

SCHILLINGER
Poor sonofabitch.

CASE
He was a friend?

SCHILLINGER
We'd served time together once
before. At Lardner. Medium
Security.

CASE
So, as a friend, he confided in
you?

SCHILLINGER
Yeah.

CASE
Did he ever mention having any kind
of sexual relationship with Officer
Wittlesey?

(CONTINUED)

71 CONTINUED: 2

71

SCHILLINGER

Sure. Wittlesey's ex and Ross were in the same bike club. Ross told me he nailed Wittlesey behind her hubby's back. But then again, Ross was, sometimes, a lying sack o'shit, so who knows if it's true.

CASE

Did anything go on between the two of them since he came to Oz?

SCHILLINGER

According to him, he was banging her regular.

CASE

You think he was lying about that?

SCHILLINGER

I dunno. I do know it made him crazy that Wittlesey and McManus were fucking.

CASE

Wittlesey and McManus?

SCHILLINGER

Shit, yeah. For weeks, 'til she broke it off.

CASE

Why'd she break it off?

SCHILLINGER

You'd have to ask her.

As CASE makes notation in file,

CUT TO:

72 INT. LIBRARY/OZ - DAY

72

CU on TV:

REPORTER #1

The public outcry against Governor Devlin's decision to use force at Oswald remains high, even as a Gubernatorial Commission searches for answers --

(CONTINUED)

72 CONTINUED:

72

HAND TURNS OFF TV. PULL BACK TO REVEAL DEVLIN standing with CASE, FEE and the OTHER COMMISSION MEMBERS.

DEVLIN

Guys, help me out here. What the fuck is taking so long?

CASE

You want this done right or fast?

DEVLIN

Both. I want you to have another press conference and give them an update. I'm tired of saying "be patient" and I'm tired of telling them I have absolute faith in you. 'Cause frankly, I don't.

FEE

We'd be moving a lot faster if Alvah would stay focused on the big picture.

DEVLIN

What do you mean?

FEE

He's off trying to solve a murder that, for all we know, isn't even a murder.

CASE

It's a murder.

FEE

Well, if it is, it's only one small part of our overall mission.

CASE

I disagree. I think it's endemic of the whole problem here at Oz.

FEE

You are so full of shit.

CASE

Well, Bernie, given the last three decisions you handed down from the bench, you're the expert on "full of shit" --

FEE

Why, you --

(CONTINUED)

72 CONTINUED: 2

72

FEE lunges for CASE, who deftly shoves him away.

DEVLIN
Guys, guys, for God's sake.

FEE
That's it, I'm resigning.

CASE
Hey, pal, I'll resign.

DEVLIN
No one is resigning. The last thing I need is for the media to hear that the Commission itself is fighting. Everyone back to your corners, back to work. The sooner we get this done, the happier we'll all be.

As CASE exits,

CUT TO:

73 INT. WARD/PRISON HOSPITAL - DAY

73

NATHAN checks on WANGLER, who lies asleep, sedated, in restraints. FOLLOW NATHAN as she passes ADEBISI, alert, in restraints.

ADEBISI
Doctor Nathan --

NATHAN stops by his bed. ADEBISI tries to lift his wrists.

ADEBISI (cont.)
The last woman who had me tied down like this, I married.

NATHAN
If she'd left you like that, you might still be married.

ADEBISI
I feel good. You can let me out.

NATHAN
Before that happens, you, Sister Peter Marie and I need to spend a little time together.

ADEBISI
A three-way? Nice.

(CONTINUED)

73 CONTINUED:

73

NATHAN heads off, passing ROBSON, in bed.

ROBSON
Hey, Doctor, my dick's hard. Is
that good?

NATHAN
You tell me.

NATHAN keeps going, passing CASE, who talks to ALVAREZ,
lying in bed.

CASE
I see in your file, you've clocked
a lot of time in this hospital
ward.

ALVAREZ
Yeah, first day I check into Oz, a
fucking nigger stabbed me in the
chest.

CASE
And you worked here as an orderly.

ALVAREZ
Uh huh.

CASE
With your father.

ALVAREZ
Uh huh.

CASE
Taking care of your grandfather,
who had Alzheimers.

ALVAREZ
Look, why you so interested in me?

CASE
You were one of the leaders of the
riot --

ALVAREZ
Naw, man.

CASE
I know you were the one who beat
the shit out of Officer Mineo --

(CONTINUED)

73 CONTINUED: 2

73

ALVAREZ

Man, I'm saying, you got it wrong.

CASE

Okay, then tell me what really happened.

ALVAREZ

I did the best I could for those hostages. I was the one who got Armstrong and Mineo out. If not for me, they'd be dead meat.

CASE

You had to argue with the others.

ALVAREZ

Yeah.

CASE

Who?

ALVAREZ

I ain't saying. I'm no rat.

CASE

Even if the guy is dead? I mean, what's it matter, if he's dead?

ALVAREZ looks away.

CASE (cont.)

It was Ross, right?

ALVAREZ nods.

CASE (cont.)

What about Wittlessey? Did you guys talk about letting her go?

ALVAREZ

Yeah.

CASE

And Ross vetoed the idea.

ALVAREZ nods.

CASE (cont.)

Why? Why was he against it?

ALVAREZ

Who the fuck knows with that freak?

(CONTINUED)

73 CONTINUED: 3

73

CASE
You tell me -- who knows?

ALVAREZ
Talk to Rebadow.

On CASE, exiting,

CUT TO:

74 INT. LIBRARY/OZ - DAY

74

REBADOW searches for a book as CASE follows him.

REBADOW
Thank you for getting me permission
to come to the Library. Lockdowns
can be boring with nothing to read.

CASE
No problem.

REBADOW
You're Dean of the Law School, huh?
That's impressive.

CASE
I guess. Truth be told, I'm a
little bored myself. All the
departmental politics, budget cuts.
I find that I've forgotten why I
took the job to begin with. Being
here, doing the investigation --
I'm thinking the best place for me
may be somewhere else.

REBADOW
The attorney who defended me, he
went to your University.

CASE
I guess you weren't too pleased
with his results.

REBADOW
What I did was an act of ego and
spontaneity, but my real crime was
killing one of the city's most
prominent men. My lawyer could do
nothing to stem the avalanche.

(CONTINUED)

74 CONTINUED:

74

CASE

They tell me you know everything
that goes on in Oz.

REBADOW

They exaggerate.

CASE

I need to know what, if anything,
transpired between Officer
Wittlesey and Scott Ross.

REBADOW

Cigarettes.

CASE

Beg pardon?

REBADOW

Cigarettes was what was going on
between them. Oh, Ross liked to
sniff around Wittlesey. But he
knew she wouldn't buy.

CASE

So Wittlesey smuggled in
cigarettes?

REBADOW

A carton a day. She'd give them to
Ross to sell. After smoking got
banned here, the price of a
cigarette went stratospheric.

CASE

If Wittlesey hated Ross, why'd she
go into business with him?

REBADOW

At first, she needed the money.
Then, he blackmailed her.
(finds book)
Ah, here it is.

He shows CASE copy of "M IS FOR MALICE" by Susan Grafton.

REBADOW (cont.)

There's nothing I like better than
a good murder mystery.

As REBADOW heads off,

CUT TO:

75 INT. CELLBLOCK/OZ - NIGHT

75

WITTLESEY walks along, passing REBADOW, ARIF, HILL and other PRISONERS sleeping. SCHILLINGER calls to her.

SCHILLINGER

Hey. Got a cigarette?

WITTLESEY

No.

SCHILLINGER

Yeah, why would you. Ross is dead.

WITTLESEY stops.

SCHILLINGER (cont.)

'S funny what a guy can see,
through tear gas, through the dark.

(off WITTLESEY's look)

Don't worry, I didn't tell Case a
fucking thing.

WITTLESEY

What do you want?

SCHILLINGER

My parole hearing's coming up.
Best thing for you would be for me
to be outa here.

As WITTLESEY continues on her way,

CUT TO:

76 INT. GLYNN'S OFFICE/OZ - NIGHT

76

GLYNN sits with CASE.

GLYNN

So you think Wittlesey killed Ross.

CASE

She had motive, opportunity.

GLYNN

I've known Diane for years. She
doesn't seem the type.

CASE

In the heat of a riot, anyone is
the type. Maybe she just lost it.

(CONTINUED)

76 CONTINUED:

76

GLYNN

No, there has to be a reason, a specific reason. Ross has to have done something at that moment to get her to pull the trigger.

PHONE RINGS.

GLYNN (cont.)

Hello... Yeah... Okay.

(hangs up)

Officer down at Ad Seg says a prisoner wants to talk to you.

CASE

Which one?

GLYNN

Tobias Beecher.

As CASE rises,

CUT TO:

77 INT. THE HOLE/OZ - NIGHT

77

BEECHER lies naked on floor as CASE enters with OFFICER.

CASE

Mister Beecher?

BEECHER

Hey, Chief.

CASE

You asked to see me?

BEECHER

I've got a secret.

CASE

About?

BEECHER

Scott Ross.

CASE

So, tell me.

BEECHER

If I tell you, it won't be a secret.

(CONTINUED)

77 CONTINUED:

77

CASE
(to OFFICER)
Would you excuse us?

OFFICER nods, closes door.

CASE (cont.)
Okay?

BEECHER
I bit off the tip of a guy's penis.

CASE
So I heard.

BEECHER
You're not afraid?

CASE
I've got my pants on.

BEECHER
I used to be a lawyer, y'know.

CASE
Uh huh.

BEECHER
Went to Harvard.

CASE
So did I.

BEECHER
Boo-la, boo-la.

CASE stares at BEECHER.

BEECHER (cont.)
I look like shit, don't I? I know I do. I've been under a lot of stress lately. And I haven't been behaving very nicely. Like this biting thing. But I'm using the time in here to turn my head around. When I get out, I'm gonna try to be a better person. 'Cause the biting thing is just not working for me. I feel bad about myself and that's not good, right?

CASE
Right.

(CONTINUED)

77 CONTINUED: 2

77

BEECHER

So, as a sign that I'm on the straight and narrow, I'm gonna tell you my secret. And then I'll be on the road back, right? At least I'll have made that first little baby step, right?

CASE

Yep.

BEECHER

I saw the shots get fired.

CASE

Which shots?

BEECHER

Check the bullets.

CASE

The bullets that killed Ross?

BEECHER

No. The bullets in McManus.

CASE turns to go.

BEECHER (cont.)

Hey --

BEECHER extends his hand. CASE hesitates, then takes BEECHER's hand. As they shake,

CUT TO:

78 INT. HALLWAY/OZ - DAY

78

GLYNN walks with CASE.

CASE

McManus wasn't shot with a nine millimeter from a SORT Team handgun. He was hit with a nine millimeter probably from a Glock or a Sig-Sauer.

GLYNN

As far as we know there was only one other gun in Em City, during the riot, which Kareem Said had.

(CONTINUED)

78 CONTINUED:

78

CASE
What kind was it?

GLYNN
A Sig-Sauer.

On CASE, heads off,

CUT TO:

79 INT. CELL #3/SOLITARY/OZ - DAY

79

SAID faces off with CASE.

CASE
You shot Tim McManus.

SAID
No.

CASE
Well, if you didn't, who did?

SAID
I don't know.

CASE
You had a Sig-Sauer in your
possession.

SAID
If I say yes, it's one more nail in
my coffin.

CASE
You comfortable here, Said? 'Cause
you know it's up to me when -- and
if -- you get out of Solitary...
Now, I know how important it is for
you to be among your people,
leading, guiding, nurturing them.
That's gonna be hard to do through
eight tons of steel.

CASE pounds wall. SAID studies CASE, then smiles.

(CONTINUED)

79 CONTINUED:

79

SAID

You're an academic. You know about hypotheses, theories.

(off CASES's nod)

Theoretically, if I had a gun at the moment the SORT Team entered, here's what might have happened... I might've been under the control panel of the Command Station, holding the gun, when the SORT Team started beating me and I might've dropped the gun over the side.

CASE

Where someone else picked it up.

SAID

Theoretically.

On CASE, thinking this through,

CUT TO:

80 INT. MCMANUS' ROOM/BENCHLEY MEMORIAL - DAY

80

MCMANUS lies in bed as CASE enters.

CASE

I know you've got nothing to say to me, but I have a couple of things to say to you.

(sits)

First, you've got balls. You voluntarily went into Em City to negotiate the release of the injured officers and Diane Wittlessey. You traded yourself for Armstrong and Mineo, putting yourself in what can only be called a jackpot situation. Especially knowing you'd fall into the hands of Scott Ross. A man you despised. How ironic, is it, then, that he's the one who shot you?

MCMANUS

Who told you -- ?

CASE

That Ross was the one who shot you?

MCMANUS

Yes.

(CONTINUED)

80 CONTINUED:

80

CASE

You just did.

As CASE turns to go,

CUT TO:

81 CU on HILL:

81

HILL

I never lie. Not 'cause I'm so honest. But 'cause I have a bad memory. And you can't be a good liar if you got a bad memory.

CUT TO:

82 INT. INTERVIEW ROOM/OZ - DAY

82

CASE sits opposite WITTLESEY.

CASE

Y'know, Oz is a lot like any place else. Everybody loves to gossip about everybody else.

WITTLESEY

Not me.

CASE

But they gossip about you. Maybe 'cause you're one of the few women around. Or maybe 'cause there's truth to the rumors.

WITTLESEY folds her arms.

CASE (cont.)

Like, for example, that you were smuggling in cigarettes that Ross would sell. Or that you and McManus had an affair.

WITTLESEY

What is all this shit? Are you accusing me of something?

CASE

Yes. Yes, I am. You killed Scott Ross.

WITTLESEY

What? Me? How did I do that?

(CONTINUED)

82 CONTINUED:

82

CASE

Ross picked up Said's gun. He fired into McManus' chest. Bang. You took Officer Heim's pistol and shot Ross.

(points at head)

Bang.

(points at heart)

Bang.

(points at groin)

Bang.

WITTLESEY

That's not possible: My hands were tied behind my back.

CASE

No, they weren't. You managed to loose the binds just as it all came down.

WITTLESEY

No.

CASE

You told me that after McManus fell to the ground, you --

(holds up notebook)

Quote, "cradled him in my arms," end quote. How could you cradle him with your arms behind your back?

WITTLESEY rises, starts to go, stops, turns back to CASE.

WITTLESEY

You ever been in a riot?

CASE

No.

WITTLESEY

You have to understand what's involved. The idea of being a hostage, the mob mentality. You get carried away, you stop being human, you become a part of something else.

CASE

Something larger than yourself?

(CONTINUED)

82 CONTINUED: 2

82

WITTLESEY

(nods)

I have made every mistake there is. I have fallen in love with the wrong men. I have had a baby out of wedlock. I drank too much, snorted too much. I have done things to earn money, including this job, which make me dread getting out of bed. But each time, I made the choices. I chose to drink, I chose to stop. And when my husband got abusive, I chose to walk. I refuse to be anybody's victim. The mistakes I've made are mine, they are a part of me, like my skin. And I do not regret what I've done. Y'hear me? No regret, no remorse. I simply keep going.

CASE and WITTLESEY stare at each other for a beat.

CASE

Thanks for your co-operation.

WITTLESEY

What are you going to do?

CASE

When I know, you'll know.

WITTLESEY looks at CASE for a long beat, then exits. On CASE, gathering his things,

CUT TO:

83 INT. GLYNN'S OFFICE/OZ - DAY

83

GLYNN paces as CASE sits.

GLYNN

She has a young daughter. And a mother in and out of chemo.

CASE

So?

GLYNN

If you expose the truth, you destroy this woman's life. And her child's. For what? For Scott fucking Ross? C'mon, Alvah, please.

(CONTINUED)

83 CONTINUED:

83

CASE

What do you want me to say?

GLYNN

That Ross died, like the others,
from bullets fired by a member of
the SORT Team in the performance of
his duty.

DEVLIN enters without knocking, holding report.

DEVLIN

I just read the preliminary draft
of your report.

CASE

What's wrong?

DEVLIN

You recommend not filing charges
against Said and the other riot
leaders.

CASE

From a legal standpoint, the
evidence is circumstantial. From a
moral standpoint, it's laughable.

DEVLIN

I want those bastards on trial on
TV.

CASE

Look, Governor, as far as I can
see, whatever they did came about
as a direct result of your
actions.

DEVLIN

But you've exonerated me.

CASE

Yes, your Commission behaved like
good little boys. But you can't
have it both ways -- if the
prisoners are guilty, so are you.

DEVLIN

This is not the kind of attitude I
expect from an Attorney General.

(CONTINUED)

83 CONTINUED: 2

83

CASE

Yeah, well, I've thought about it.
I don't want to be Attorney
General. I want to be Governor.

DEVLIN

What?

CASE

See you on the campaign trail,
Devlin. I got a press conference
to do.

As CASE exits,

CUT TO:

84 INT. CAFETERIA/OZ - DAY

84

CASE sits in center of table, surrounded by other COMMISSION
MEMBERS. GLYNN stands to side. MEDIA all around.

CASE

It is the considered opinion of
this Commission that, though the
riot itself and the deaths that
resulted are tragic, no one in
particular is to blame. We do feel
there are certain measures that can
be taken to insure that an event
like this does not happen again...

On the MEDIA, yelling questions,

CUT TO:

85 INT. HALLWAY OUTSIDE HOLE/OZ - DAY

85

OFFICER opens door.

HILL (v.o.)

So, as it turns out, no one was to
blame for the riot.

BEECHER emerges.

86 INT. WARD/PRISON HOSPITAL - DAY

86

ALVAREZ changes clothes, as NATHAN signs him out.

HILL (v.o., cont.)

In fact, if no one's to blame, that
means nothing bad happened.

(CONTINUED)

86 CONTINUED: 86

OFFICER escorts ALVAREZ past ROBSON, WANGLER and ADEBISI, who, his old self, puckers up a kiss to ALVAREZ.

87 INT. HALLWAY/SOLITARY/OZ - DAY 87

Door opens to Cell #1. O'REILY emerges.

HILL (v.o., cont.)
Nothing at all happened.

Door opens to Cell #3. SAID emerges.

88 INT. MCMANUS' ROOM/BENCHLEY MEMORIAL - DAY 88

MCMANUS changes into street clothes.

HILL (v.o., cont.)
So life can go on pretty much as it has before.

As WITTLESEY enters with NURSE pushing wheelchair,

CUT TO:

89 CU on HILL: 89

HILL (cont.)
Yeah, right.

On HILL, smiling,

FADE TO BLACK.

THE END