

WRIGHT

Inspired by a True Story

Written by

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ACT ONE

INT. SOMEWHERE - DAY

ECU -- The intensely intelligent, haunting eyes of ISAAC WRIGHT (42, African-American).

ISAAC (V.O.)
I used to be just like you.

INT. HOSPITAL - DAY

Isaac (25) holds his wife MARIE'S hand as she gives birth...

ISAAC (V.O.)
I had a family...

EXT. NEW JERSEY HOME - DAY

Isaac pulls up to his JERSEY ROW-HOUSE. Marie's in the YARD with daughter JASMINE (now 2), greeting him with sweetness.

ISAAC (V.O.)
I had a car and a home...

INT. RECORDING STUDIO - DAY

Isaac in a recording session, giving notes through a HEADPHONE to one of the SINGERS.

ISAAC (V.O.)
I had a career which challenged me...

EXT. BACKYARD - DAY

Marie chases JASMINE (now 5). Friends eat, drink, listen to music. Some watch FOOTBALL. Others smoke pot. A mixed crew. Isaac mans the barbecue, joking, smiling with his friends...

ISAAC (V.O.)
I watched sports, paid my taxes, and had friends...

INT. NIGHTCLUB - NIGHT

Isaac having a great time with a big eclectic group: some hip-hoppers, some in suits, some a bit more thuggish and edgy...

ISAAC (V.O.)
Some of them were the kinds of friends you'd be better off without, and maybe I should have done something about that...

POLICE burst in. Find SUITCASES of COKE in a BACK-ROOM.

ISAAC (V.O.)
 ...Because one day, I ended up in the
 wrong place at the wrong time...

EXT. NIGHTCLUB - NIGHT

Isaac and a bunch of his FRIENDS are led out in HAND-CUFFS.

ISAAC (V.O.)
 For too many reasons I still don't
 understand myself...

INT. POLICE INTERROGATION ROOM - NIGHT

Cops interrogate him. ADA's DEZ O'REILLY (30ish) and GLEN MASKINS (40's) watch through the INTERROGATION WINDOW.

ISAAC (V.O.)
 The powers that be came down on me.

INT. SOMEWHERE - DAY

Isaac stares back at us. A reprise of the opening shot. PULLING BACK to REVEAL he's in a SUIT and TIE. In a MEN'S BATHROOM of an ND MUNICIPAL BUILDING.

ISAAC (V.O.)
 So here I am now, nine years later, for
 the first time...

Isaac looks at himself in the mirror, bucking himself up.

INT. MUNICIPAL BUILDING - CONTINUOUS

Isaac moves through the HALLWAY. COPS, HANDCUFFS, JUMPSUITS. LAWYERS. Frenetic. Cell phones. Texting. Negotiating. He's limping slightly and trailed by two Security Guards.

ISAAC (V.O.)
 ...back in the same courthouse where they
 came to take my life away...

Isaac PUSHES OPEN a SET of DOORS and enters...a **COURTROOM**.

ISAAC'S POV: BAILIFF. Stenographer. Scales of Justice.

ISAAC (V.O.)
 ...except today, no matter what anybody
 thinks about me...

Isaac makes his way down the AISLE, trying not to show his nerves as people look up at him.

ISAAC (V.O.)

...about who I am and how I got here,
today I've got a way to fight back. And
you can be damn sure that's what I'm
going to do.

MONTAGE ENDS as he arrives at JOSE RODRIGUEZ (27, jumpsuit)
talking to his mother and sisters (in front row). Isaac
offers his hand to Jose's Mother, trying to appear confident.

ISAAC

Mrs. Rodriguez.

She shakes his hand politely, but she has her doubts. Isaac
pulls out a chair for Jose and they sit at the DEFENSE TABLE.

ISAAC (CONT'D)

Remember, this is just about arguing the
motion to get your retrial. We're not
even coming out of here today with a
decision on that.

Jose looks like he's about to vomit. Isaac grabs his face,
makes him look him in the eye.

ISAAC (CONT'D)

Hey! You're innocent, you were
overcharged, you've done time you never
should have. We're going to end that.

Isaac hears a familiar voice. Tracks it to see -- ADA
O'Reilly, 40, hurrying into court on his cell phone.

It's like TIME FREEZES. Like Isaac's seen a ghost.

O'REILLY

Yeah! Rookie bailed, some kind of
bullshit his wife's pregnant, needed to
be at the OB blah blah, I just caught
this eight minutes ago...

Isaac's eyes narrow with RAGE as he watches O'Reilly settle
at the PROSECUTOR'S TABLE, open his file to review it...

O'REILLY (CONT'D)

...some penny-anny request for retrial.
Order the drinks, give me thirty, I'll
meet you there.

He clicks off, glances at his watch, then notices -- Isaac.
O'Reilly almost does a double-take as Isaac covers his anger
with a thin smile.

O'Reilly rummages through his files, sees under, "Defense Counsel" the name "Isaac Wright". Tries to compute this, moves to Isaac.

O'REILLY (CONT'D)

How are you here?

ISAAC

Hard work and good will. What's your method?

BAILIFF (O.S.)

All rise!

As the Judge enters, O'Reilly gives Isaac a hard look and the BANG BANG BANG of a Gavel drives us to a TIME CUT:

BAILIFF (CONT'D)

...the People of New Jersey vs. Jose Rodriguez, Case Number 43875, defense motion for retrial.

JUDGE SANDRA ABRAMS (no-nonsense, blue-collar) looks at Isaac:

JUDGE ABRAMS

I understand this will be your first time arguing before the bench as counsel.

Jose's Mom looks at the sisters skeptically.

ISAAC

It is, your Honor.

JUDGE ABRAMS

I won't hold it against you. As long as you know what you're doing.

ISAAC

I suppose that remains to be seen.

JUDGE ABRAMS

Let's have at it then.

Isaac looks at Jose. At Jose's Mom. And then at O'Reilly.

ISAAC (V.O.)

So this is it now. Day One. I wasn't expecting him to be here today. But that's all right. It'll only make this sweeter. See, Assistant District Attorney Dez O'Reilly is one of the bastards that put me away...

INT. PRISON BUS - DAY

We PAN AROUND the BACKS of ORANGE JUMPSUITS. Labels read:

Property of New Jersey Department of Corrections.

ISAAC (V.O.)

That's right. I, Isaac Wright...

PAN WRAPS around to the faces of the PRISONERS to find Jose and then Isaac hand-cuffed to the POLES of the PRISON BUS.

ISAAC (V.O.)

...am under the permanent custody of the State of New Jersey. Serving a life sentence for something I didn't do...

INT. PRISON - VARIOUS

HANDCUFFS on wrists. The PRISON BARS. Guards frisking Isaac. Separating him and Jose. Leading Isaac through SECURITY, HOLDING, the HALLS, back to his CELL...

ISAAC (V.O.)

So now you're probably asking yourself how was I sitting in that court, in that fine suit?

Isaac in his CELL, staring at his WALL...

ISAAC (V.O.)

But for me, the question isn't how could I be out there in the world...

Photos of O'Reilly, Maskins (the DA), cops, the Judge who tried his case, other suspects. Hand-written notes and stickies. BOXES of LEGAL DOCUMENTS stacked in the corner.

ISAAC (V.O.)

The question is how can I be in here? And how am I ever gonna get out?

And off Isaac's fiery eyes -- *Some super bad-ass new 50 Cent song (that he wrote just for this!) smashes to MAIN TITLES.*

EXT. CITY HALL - DAY

O'Reilly walks toward CITY HALL with 50ish cocky prick Glen Maskins (from the montage), now his boss -- the D.A.

MASKINS

I don't want to hear your mea culpas, Dez. You got ninety seconds to tell me how the hell this happened.

O'REILLY

So, apparently when he got to prison, he went to work for the Inmate Paralegal Association, you know representing inmates in their internal cases inside prison --

MASKINS

-- I'm familiar.

O'REILLY

-- So that gained him unlimited access to the library. From there, he got college and law degrees on-line, then figured out some totally insane loophole in the system.

PASSERBY

(greeting Maskins)
District Attorney.

MASKINS

Yeah, hey, Ralph.
(then, to O'Reilly)
The loophole?

They enter CITY HALL and go through SECURITY...

O'REILLY

First he took the California bar -- which is the only state where you can get a degree without going to an ABA certified school. Then he applied to have his California license accepted reciprocally in New Jersey.

MASKINS

But he's a convicted drug dealer. How did he pass the morality test?

O'REILLY

Had to have somebody with juice pushing for him.

MASKINS

Well, find out who! And do not under any circumstances even contemplate losing this case.

INT. PRISON - HALLWAY - DAY

A Guard, HUEY (a stout bulldog) moves down the HALL, passing an OFFICE marked CHAPLAIN, and enters an OFFICE marked "INMATE PARALEGAL ASSOCIATION".

HUEY
Knockity-knock.

Reveal Isaac in his little cubicle of an OFFICE. Organized. The name of each client/prisoner hand-written on a blue INDEX CARD atop each neat stack of papers. No phone or computer. But an old word processor where Isaac's typing up a brief.

ISAAC
Where's Jose?

HUEY
Captain Foster says you gotta conversate down in lock-up.

ISAAC
I always meet with my clients up here.

Huey ducks out without waiting for a response. Isaac grits his teeth, drops his files into a large CARDBOARD BOX and --

INT. PRISON - POD - NIGHT

Trailed by Huey, Isaac (carrying the BOX) makes his way through the POD, where fellow Prisoners socialize, play cards, chess, watch TV. An Older Prisoner intercepts him:

OLDER PRISONER
Yo Isaac, you review my charges yet?

ISAAC
You shoved a fork into Marco's eye.

OLDER PRISONER
I was provoked, man. I can't do solitary for that shit.

ISAAC
I'm on it, Monte. Hearing's not 'til next week.

OLDER PRISONER
I know you been breakin' your ass for Jose! Still got time for the rest of us?

ISAAC
All I got is time!

Isaac arrives at Jose, who's waiting in front of his CELL.

HUEY
No romance in here, hey fellas?

They give him a *fuck you* look. Huey snorts a laugh, lets them in. As he heads away, he warns them:

HUEY (CONT'D)

You got 52 minutes.

ISAAC

Come on, we need to prep your testimony.

JOSE

Why? You hear something?

ISAAC

Not yet, but if the judge rules in our favor, your re-trial will begin right away. We need to be ready.

As Isaac opens his BOX and pulls out the files and paperwork, Jose takes in the CELL: Isaac's family photos near the bed. Opposite that, a WAR ROOM WALL: images of Maskins, cops, the Judge who tried his case, other suspects. Hand-written notes and stickies. In the corner, dozens of BOXES of files.

JOSE

This all for your case?

ISAAC

Yep.

Jose recognizes O'Reilly's PHOTO on the WALL.

JOSE

That's the dude going against us now.

ISAAC

Uh-huh.

JOSE

So you got his face up on your wall, like, what? For inspiration?

ISAAC

You could call it that.

JOSE

Damn, I'd have a bulls-eye over him. Throw darts at that shit.

ISAAC

Emotion clouds judgment.

JOSE

Yeah, you know, that's what I was kind of wondering about.

(MORE)

JOSE (CONT'D)

What went down in court this morning, seems like it's personal -- between you and him.

ISAAC

It won't affect how I do anything.

JOSE

'Cause I was talkin' to my Mom, and she was kind of concerned if like -- they got somethin' against you already, it may make it harder for me.

ISAAC

They don't like to lose. No matter who's on the other side.

JOSE

Yeah, I tried telling her --

ISAAC

-- She got somebody else lined up? Cause she didn't do very well by you the first time around.

JOSE

I know, I know, I just...

Jose shrugs. Utterly Hamlet.

ISAAC

I know what everybody thinks -- about why I've been doing what I do in here. They think it's all my way of fighting the system that screwed me over. The truth? Everything I do, everything I've done, is so I can get back to my family. I needed a commodity to keep me alive in this shit-hole, I became house paralegal. Then I became a lawyer 'cause that's how I'm going to get out of here. See, you're just the first. I'm going to use your case to attack the D.A. Day by day, case by case, I'm goin' after his entire record. When I'm done, and his credibility is shot, that's how I'm going to prove what he did to me and get my freedom. You want another lawyer? Have at it. But I don't think you're gonna find anyone more motivated than me.

INT. PRISON WAITING ROOM AREA - DAY

Marie (now 40's) steps up to the VISITOR'S DESK to check in.

MARIE

Marie Wright to see -- sorry, Marie
Johnson to see Isaac Wright.

She feels like an idiot for forgetting, in that instant, that she and Isaac are no longer married...

INT. PRISON SECURITY AREA - LATER

Marie is frisked. An indignity she detests. Every time.

INT. PRISON VISITING AREA - LATER

Marie makes her way through the VISITING AREA. She passes one INMATE getting a hand-job under the table, an arguing couple--

ANGRY WOMAN

Well how the hell am I supposed to pay
for that?!

-- a Mom with a shrieking two year old, and arrives at Isaac, waiting by a VISITOR'S TABLE.

ISAAC

Where's Jazz?

MARIE

Sorry. She's got extra SAT prep today.

ISAAC

This is three weeks in a row.

MARIE

She's a teenager. She's got her own life now.

ISAAC

Well, I'm concerned about her.

MARIE

And what are you going to do about that from in here?

ISAAC

Are you serious?

MARIE

I don't need to hear this high and mighty act, like there's something I'm not doing right --

ISAAC

-- She quit gymnastics, she's gained weight, she looks exhausted.

(MORE)

ISAAC (CONT'D)

Last time she bothered to come here, I'm damn near sure she was stoned.

MARIE

And I suppose all of that would be my fault.

ISAAC

No, it's Darius' fault.

MARIE

Are you kidding me?

ISAAC

He's not hard enough on her.

MARIE

He's not her father.

ISAAC

Well, if he's not willing to take on that responsibility, maybe he should get out of your bed.

MARIE

I'd kick him out if you came home. Oh wait, you can't. Because you're locked up for life!

He looks at her stunned, wounded. And she regrets that.

ISAAC

Why did you come here today?

MARIE

I knew this was a big week for you.

ISAAC

Then why do you keep saying these things all of a sudden -- like it's my choice to be in here.

She looks at him. Heart-broken.

MARIE

I don't know. I'm sorry.

He reads her. Notes she won't look him in the eye.

ISAAC

You're not telling me something.

She shakes her head. Maybe he's right, maybe she's hiding something, but instead of telling him what it is, she tells him how it's making her feel:

MARIE

You should've taken the plea, Isaac.

ISAAC

It was twenty years.

MARIE

You'd have been up for parole in twelve.
Would've been three years from now...

(heart-broken)

I would've waited. And Jasmine would still have a father.

The pain for both of them is still so raw. He reaches for her hand. But she doesn't want to feel this. Gets up.

MARIE (CONT'D)

I'm sorry. I just can't --

She hustles away and never turns back. He watches her go, aching for what he had and what he's lost.

EXT. PRISON YARD - DAY

Inmates playing BASKETBALL. Other guys lifting WEIGHTS. Others smoking and chatting. Playing cards.

Prison Warden KATE FERGUSON (40's), super-sharp, ambitious, sarcastic and funny, a self-made woman from a fucked-up family she'd call "poor white trash", moves through the YARD with Huey and obstinate Lieutenant FRANK FOSTER.

KATE

I don't want to hear how difficult it is to police the yard. Not when violent incidents are down 23 percent since we started giving them extra time out here.

FOSTER

Violence may be down, but contraband's way up.

KATE

I haven't seen evidence of that.

FOSTER

Well, you're up in your Ivory Tower.

HUEY

I see it myself, Ma'am. My own two eyes every day. More face time you give, more the H and oxy are gonna be passin' hands.

KATE

Well, Medical reports lower incidence of overdose, suicide attempts, mental illness across every category. I'm not sure what to do with your anecdotal accounts, Huey.

FOSTER

You want to get rid of the contraband, get rid of the contact visits. Go back to the windows.

KATE

And break out the riot gear? You know I'm not doing that.

FOSTER

Making policy out of fear's a bad idea, Ma'am.

KATE

Reversing my policies because you're the one who's afraid of change is never going to happen. So if you're telling me old dogs can't be taught new tricks, I'll just have to find new dogs, Captain.

And she walks away. Foster, chaffing, throws a pissed-off look to Huey.

ANGLE ON Isaac and his best friend JAMAL WILSON, a reformed gang-banger, on a BENCH, working their BICEPS.

JAMAL

Warden's down from the Big House today.

ISAAC

Guess she wants to see how the other half lives.

BOBBY, another African-American prisoner, razzes Isaac:

BOBBY

She must be trippin' -- you gettin' out to go to court.

ISAAC

I'm licensed now. Nothin' she can do about it.

Isaac and Jamal share a loaded look. That wasn't the truth.

All eyes turn to see WILD BILL MITCHELL, Aryan Nation prison drug-dealer move from his tatted posse, right toward Isaac.

BOBBY

The hell this bitch want?

JAMAL

(to Isaac)

Shitbag Knox got thrown in the hole.
Looks like Wild Bill wants you to get
into it for him.

BOBBY

You ain't doin' any favors for them, yo.

The other Prisoners make way for Wild Bill. Respect. Fear. He arrives at Isaac.

WILD BILL

A word.

Wild Bill moves away. Isaac glances at Bobby and Jamal, follows Wild Bill to a place they can talk alone.

WILD BILL (CONT'D)

You hear about Johnny?

ISAAC

Brawling with Custody? Can't say how
that's going to help anybody.

WILD BILL

They jumped him. Get access to the
security cams, you'll see for yourself.

ISAAC

Sorry. My plate's full.

WILD BILL

So this is how it's gonna be now.

ISAAC

Not sure I follow what you're saying.

WILD BILL

You get your day pass to go play lawyer,
your foot comes off the gas in here?

ISAAC

Foot's full throttle on the gas, Bill.
Just not a fan of some of your tatts.

WILD BILL

Thought a Law Man's not supposed to judge.

ISAAC

I make certain exceptions.

WILD BILL

It isn't only Johnny. Nate Ford's in there, too.

ISAAC

I just got the paperwork on that.

WILD BILL

Two guys go to the hole same week? Questionable circumstances? Kind of a shot at you -- seeing as you rep our rights.

It's a challenge. And maybe a warning. Isaac watches Wild Bill head away. Then looks at the AFRICAN-AMERICAN and HISPANIC GANGS -- who are suspicious of anything he might have to say to Wild Bill.

Jamal heads over to Isaac. They converge, debrief:

ISAAC

He didn't have to do that in the yard.

JAMAL

He wanted Custody to see.

ISAAC

To put me on the hot seat?

JAMAL

Heavy wears the Crown.

ISAAC

And I'm the King?

Jamal gives him a look -- *if the shoe fits*. Isaac gazes at Foster and Huey. They're looking his way, talking about him. And then Foster glares at him. A warning? A challenge?

INT. PRISON - SECURITY AREA - DAY

Isaac enters a SECURE AREA, escorted by Huey.

HUEY

Prima donna's in the house.

ANOTHER GUARD muscles Isaac, frisks him roughly. Isaac sighs, containing his anger, has to take this. Looks at Huey:

ISAAC

Official legal business with the Warden.
No cuffs.

INT. PRISON - ADMINISTRATIVE AREA - LATER

Assistants in the BULLPEN look at Isaac with respect, fear as he arrives at an OFFICE with placard: *KATE FERGUSON, WARDEN*. He knocks on the AJAR DOOR. Kate signals for him to close the door behind him as she wraps up her call:

KATE

If the homework's due, then there's no choice, is there?... So next time don't wait til the last minute. Now I gotta go, I'll see you at home.

She pops a piece of Nicorette in her mouth. Looks at Isaac.

KATE (CONT'D)

Captain Foster wants to go back to the booths for visitation.

ISAAC

Good way to start a riot.

KATE

That's what I said.

ISAAC

They don't like your reforms. They'll do what they can to undermine them.

KATE

They say there's an increase in trafficking.

ISAAC

Not that I can see.

KATE

You were seen talking to Wild Bill in the yard. Captain Foster thinks maybe you're forming some kind of alliance.

(off Isaac's laugh)

You're in here for dealing. Your best friend Jamal is a gang-banger.

ISAAC

Reformed gang-banger who preps the psalms with the Chaplain.

KATE

I'd like to see that. I should come down for services.

ISAAC

I'm sure they'd love to see you there.

KATE

Guards say Wild Bill's still the main mover? Yes or no?

ISAAC

I told you -- I don't rat.

KATE

If I get more violence and OD's because there's an escalation in the drug trade, it will kill everything I'm trying to do with these reforms. Things that make your life better, the inmates' lives better.

ISAAC

I'll tell you what I know about the guards. Not the prisoners. That's the only way this can work. Unless you want me dead.

She relents, shifts, settling for intel on the guards:

KATE

How are they undermining me?

ISAAC

Right now, it's just every-day nickel and dime shit. I just found out they threw one of Wild Bill's guys into the hole but I still don't know how that went down.

KATE

You'll find out?

ISAAC

And you'll be the first to know when I do.

She nods, satisfied. Pops a Nicorette.

KATE

One more thing: You should know Custody's really not excited about having to escort you back and forth to court.

ISAAC
 (wry joke)
 Can't give them a raise?

KATE
 You know they can make your life more difficult. You should consider if it's going to be worth it.

ISAAC
 You think I worked this long to back out now?

KATE
 I think you can afford to focus on your own case.

ISAAC
 I appreciate the advice, Ma'am, but Jose's innocent and I can prove it.

She reads him. Admires his apparent nobility. Doesn't know yet that in Isaac's mind helping Jose is helping himself.

KATE
 Well, I suppose I should congratulate you then. We heard from the court. You got your retrial.

Isaac nods, takes that in, restraining his excitement.

ISAAC
 That's -- great, thank you, Ma'am.

KATE
 Okay, then. Just watch your back.

ISAAC
 Every minute of every day.

INT. ADMINISTRATIVE AREA - MOMENTS LATER

Isaac walks back through the BULLPEN again. Head held high. A skip in his step. He subtly pumps his fist. *It's on.*

END ACT ONE

ACT TWO

The resumption of the bad-ass 50 Cent main title song plays UNDER this MONTAGE...

INT. PRISON BUS - DAY

Riding side-by-side in the BUS, in their PRISON GARB, Isaac counsels a terrified Jose.

EXT. COURTHOUSE - DAY

Isaac and Jose come off the BUS, hand-cuffed. They move into the ENTRANCE for PRISONERS/DEFENDANTS.

INT. ND ROOM - DAY

Isaac changes out of his PRISON GARB. We see his ANKLE BRACELET as he grabs for his SUIT and TIE.

INT. COURTHOUSE - DAY

Isaac limps slightly (from the ANKLE BRACELET) down the HALL toward the COURTROOM. Trailed by SECURITY GUARDS. He enters the COURTROOM, moves down the CENTER AISLE. O'Reilly, already here and fully prepared, eyeballs him and we END MONTAGE...

INT. COURTROOM - DAY

Jose on the stand. Isaac questions him.

ISAAC

So you're a high school junior, you got a B average, you got friends, you're on the soccer team, you even got yourself a girlfriend... Tell us about that.

JOSE

Becky was like, from a good family, you know? With money. And me, my Dad split, my mom was workin' three jobs, I was eatin' frozen waffles for dinner.

ISAAC

So what did Becky's parents think of you?

JOSE

Not much. They said it was 'cause I was seventeen and she was only fifteen. But she was a sophomore, we was only one grade apart, but I knew it was 'cause they thought I wasn't good enough for her.

ISAAC

So what did you do?

JOSE

We snuck around couple months, but I knew I had to break it off before my birthday.

ISAAC

Your birthday?

JOSE

I knew if they ever caught me with her, they'd call the cops.

ISAAC

Because in the state of New Jersey, an eighteen year old and a fifteen year old is considered statutory rape.

JOSE

Yeah.

ISAAC

Did you know that in Alabama, Oklahoma, North Dakota, you could be married and have children at those ages?

O'REILLY

Objection. Utterly irrelevant.

JUDGE ABRAMS

Sustained.

ISAAC

So one day you're boyfriend and girlfriend, the next day, you blow out some candles and you're a felon. What happens next?

JOSE

She keeps cryin' and beggin' and sayin' she'll hurt herself if I don't get back to her. This is like, over a few weeks. Then one day, she promises if I come over one more time that she'd be all right after that.

ISAAC

And you thought that would be the best way to end it?

Jose fights back the emotions. This still haunts him.

JOSE

She said her parents were going to be out for the day, so yeah -- I went over there and we were...together.

ISAAC

And then what happened?

JOSE

I fell asleep. When I woke up, there was a note next to me, saying she was going to kill herself.

O'REILLY

Objection! The police never found this note, the victim herself swore under oath she didn't write it. This has been hashed and rehashed.

JUDGE ABRAMS

Sustained. I'll allow this line of questioning if and only if Mr. Wright can produce any corroborating evidence of this note. Til then, move on, Mr. Wright.

O'REILLY

Thank you, your Honor.

Isaac nods to Jose -- *it's all right. Good job.*

ISAAC

So after you woke up, and did or did not see the suicide note...?

JOSE

I found her in the living room. Next to an empty bottle of Oxy. I tried to wake her, then when I couldn't, I called 911.

ISAAC

And you waited for the ambulance?

JOSE

(ashamed)

No.

ISAAC

Why not?

JOSE

Because I knew her parents would come after me. Which is what they did.

ISAAC

Even though Becky survived.

JOSE

I guess they wanted to punish me.

O'REILLY

Objection, your Honor. If he wants to call the Davisons to the stand and ask them about their decision-making and their motives he's welcome to.

JUDGE ABRAMS

Sustained. Move on, Mr. Wright.

Isaac goes to the desk, picks up some papers.

ISAAC

Now the prosecution has entered into evidence some text messages between you and Becky. In one, dated October 11 of that year, Becky writes, "Did you get what we talked about from Freddy?" And you reply, "On it." Who was Freddy?

JOSE

One of the school drug dealers.

ISAAC

There's another text three days later, where she wrote, "What's up with Freddy?" and you reply, "He's out of stock. Seeing what's up." Can you explain these?

JOSE

I was just stalling her. Hoping she'd give up.

ISAAC

Why didn't you just tell her "No"?

JOSE

'Cause I thought she might go to Freddy and buy them herself.

ISAAC

Which is what happened anyway?

O'REILLY

Objection! Freddy Jones has already testified that he sold the Oxycontin to the defendant!

ISAAC

That was eight years ago. He will appear before this court --

JUDGE ABRAMS

-- Mr. Wright! I understand that you're new to all this legal procedure, but until you get the witness on the stand, you cannot discuss what you hope he might say!

O'REILLY

Yes, thank you!

Off Issac, chastened --

EXT. COURTHOUSE - DAY

Jose and Isaac (once again in JUMPSUITS) make their way, handcuffed, to the PRISON BUS.

ISAAC

The Judge was wrong. I am allowed to refer to evidence that's been submitted to the court. The prosecutor's permitted to raise an objection and my statement can be removed from the record if Freddy doesn't corroborate his own affidavit.

Jose's head spins, can't follow what Isaac is saying.

JOSE

So that didn't go too good?

ISAAC

No, we're all right. You did great on cross. It's all about getting Freddy on the stand to vouch about the drugs...

A local REPORTER, with CAMERA, comes at Isaac:

REPORTER

Hi. Sally Braver, Channel 7 News. Are you Isaac Wright?

ISAAC

Yes, Ma'am, I am.

REPORTER

I'd like to ask your perspective on the District Attorney and his overall record with regard to racial profiling.

A beat. A decision. The CAMERA looming. Isaac knows if he talks, it will seriously escalate his attack on Maskins.

ISAAC

Sure, I'd be happy to comment on that.

INT. ISAAC'S HOME - NIGHT

JASMINE (now 17) sits at the KITCHEN TABLE, staring out the window, lost in thought, anxiously biting her fingernails.

Marie, cooking dinner nearby, notes her daughter.

MARIE

You gotta study for that mid-term, don't you?

JASMINE

I want to go see Dad.

(off her mother's look)

He has a right to know what's going on!

MARIE

You know the baggage he has around this. He's just going to make you feel like you screwed up.

JASMINE

You say you're protecting me, I think you're protecting yourself. I think you're scared he's going to say you screwed up.

DARIUS has entered under this.

DARIUS

Hey. What's going on?

MARIE

She's pissed I'm keeping her from seeing Isaac.

Darius turns to her, about to say something --

JASMINE

-- Are you going to start talking to me about this now? Seriously?

DARIUS

I live here and I support you --

MARIE
 -- Darius.

JASMINE
 Just because you're banging
 your best friend's wife
 doesn't mean you get to start *
 playing Daddy with me!

DARIUS
 We're married, Jazz! You're going to have
 to start to accept that.

JASMINE
 Ah, how about never?! How's that work for
 you?

She exits. Door slams. Darius turns to Marie. Hurt. Wanting her to deal with this. He walks in the other direction. And off Marie, caught in the complicated maelstrom created by Issac's absence.

INT. JASMINE'S BEDROOM - MOMENTS LATER

Jasmine lies in BED. Staring up at a TV SCREEN mounted there. But no movies or shows. Instead, it's a SLIDE SHOW of FAMILY PHOTOS. Clearly, Jasmine had this installed so she could see photos of her Dad every night before bed. *There's Dad in HOSPITAL BLUES holding Jazz the day after her birth. Dad at her third birthday party, blowing out candles together. Dad and her with her first bicycle.* But the photos of them together stop when she's about eight. A life abbreviated.

She wipes a tear from her eye as Marie enters. Sits down on the bed next to her. Looks up at the PHOTOS. It makes her wistful and sad.

MARIE
 If you really think you're ready, we'll
 go see him next week, okay?

Jasmine looks at her mom, softening.

JASMINE
 I'm sorry what I said to Darius.

MARIE
 He knows how hard this is for you.

JASMINE
 You think he knows you still love Dad?

Jasmine is taken aback by Jasmine's insight into the complexity of the situation. Her answer is as much to convince herself as her daughter:

MARIE

I think he understands there are different kinds of love.

Marie sees Jasmine's anguish. Gently brushes aside Jasmine's hair. Like when she was little.

MARIE (CONT'D)

I know you think he's coming back some day, but he's not. He's never getting out of there. Sooner we all accept that, the easier it will be to live our lives.

JASMINE

Well, I don't care about what's easy. And I'm not giving up on him.

Marie looks up at a PHOTO of *Isaac dressed up like the TIN MAN twirling 6 year old Jasmine (dressed as Dorothy) on Halloween*. Embroiled with conflict -- about how to live with Isaac's absence and the fact that she still loves him.

INT. DISTRICT ATTORNEY'S OFFICE - NIGHT

"Glen Maskins for Attorney General" posters and bumper stickers. Maskins stands by a TV, fuming as he watches...

ISAAC

The first question you have to ask is would this ever have gone down this way if Jose was white and upper-middle class? I think we all know the answer to that.

REPORTER

Are you saying the District Attorney's office is racist?

ISAAC

I'm not going to say it's racist. It's a question of class. The system is about power and money. Overcharging people who can't afford a decent lawyer, then forcing a plea. It's an epidemic all over the country. And if you look at the numbers, it's been particularly grim with Glen Maskins as the D.A.

O'Reilly hustles in, joins Maskins to see the rest of this:

REPORTER

And what about your own case? Do you have plans to try to overturn your conviction?

Isaac can't totally hide the glint in his eye as he covers:

ISAAC

*Right now, Jose Rodriguez is my client
and that's what I'm focused on.*

Maskins hits MUTE, turns to O'Reilly.

MASKINS

I don't buy this Dark Knight Robin Hood
bullshit. He's trying to make himself a
folk hero so he's got more cred to appeal
his own case.

O'REILLY

And get at you.

O'Reilly indicates the TV where *Maskins' head-shot pops onto
the SCREEN*. Maskins turns VOLUME back on to hear:

REPORTER

*The timing for this has gotta be
difficult for District Attorney Maskins
who's looking to unseat Attorney General
Anya Hirsh in the upcoming election...*

MASKINS

(infuriated)

Tell me you dug up something.

O'REILLY

Remember Henry Roswell from Delaware?
That's who sponsored Wright for his law
license.

MASKINS

How the hell did Wright bag a Supreme
Court justice?

O'REILLY

Roswell's retired. In his spare time, he
arbitrates prison paralegal cases. Guess
he was impressed with Wright, when it
came time for the Bar's Committee on
Character, Wright had his eight hundred
pound gorilla to push it through.

MASKINS

So Roswell thinks he's innocent?! He
never even called us!

Maskins presses PLAY, keeps watching, worried.

O'REILLY

It's one reporter, on one local news
station.

MASKINS

For now.

O'REILLY

He can't be a folk hero unless he wins.
And I wouldn't worry about that.

INT. PRISON - POD - DAY

Isaac enters the POD (a common area), shows a GUARD a PAPER:

ISAAC

Here for Freddy Jones. Court order.

Guard looks at Isaac with hostility, glances at ANOTHER GUARD. *Is something up?* Then calls out to --

GUARD

Freddy!

TIME CUT: Freddy and Isaac sit at a TABLE in a discreet corner of the POD, practicing Freddy's testimony.

ISAAC

And what did you do in high school, when you weren't in class?

FREDDY

I sold drugs.

ISAAC

(showing him)

I have a transcript of text messages between you and Becky Davison. Do you recognize these?

FREDDY

Yes.

ISAAC

So in the days leading up to her suicide attempt, she arranged to meet with you and you agreed.

FREDDY

That's right.

ISAAC

And what did she want?

FREDDY

To buy Oxy.

ISAAC

And when you met, you sold her the Oxy?

FREDDY

Yeah.

ISAAC

So six years ago, why did you testify that Jose was the one who bought them?

Freddy sighs. Looks away.

ISAAC (CONT'D)

Come on, man -- we've been over this. This is where you tell the court you were scared because she was a minor and the D.A. cut you a deal --

FREDDY

-- if I'd say "I sold it to Jose"! I know, I got it!

ISAAC

Then what's the problem?

Freddy gets up, lighting a cigarette.

FREDDY

I don't know, man. I just don't know if I want to get involved in this.

ISAAC

You shakin' me down?

FREDDY

Nah, man, no.

Isaac reads him, figures out:

ISAAC

What'd they promise you?

Freddy looks down, ashamed.

ISAAC (CONT'D)

I hope they offered you protection. Because you're going to need it when people find out you rolled again.

FREDDY

So now you're threatening me.

ISAAC

Not a threat. A fact. And I won't be able to do anything to stop it.

FREDDY

Shit.

ISAAC

That kid's been rotting in here for six years because you lied. This is your chance to make that --

An ALARM. The LIGHTS dim on and OFF. Red LIGHTS on the WALL FLASH. Guards rush in.

GUARD (ON SPEAKER)

Lockdown in effect! Everybody back to their cells! Repeat: we are in a lockdown!

Isaac follows Freddy to his CELL.

ISAAC

Freddy! Freddy, I gotta know what it's gonna be here.

FREDDY

I'll do it, all right?

Isaac isn't totally convinced but another Guard (ANDERSON) comes at him before he can find out:

ANDERSON

Gotta clear out! Let's go!

ISAAC

All right, all right! I'm going!

As Isaac backs off, Anderson glances at the other Guards, then, to Isaac sympathetically:

ANDERSON

Sorry, man. Nothin' I could do about that.

Isaac looks at him oddly: *why is Anderson apologizing?* He makes his way to the DOOR, looks back at Freddy, wishing he could confirm -- *do I really have him?* But it's too late. Everyone's in their CELLS. Isaac eyes a contrite Anderson then the other GUARDS (all hostile). Has a shitty feeling this lockdown manufactured to stop him from talking to Freddy.

END ACT TWO

ACT THREE**INT. PRISON - ISSAC'S CELL - DAY**

A game-day MONTAGE of Isaac getting ready for battle:

He does push-ups; he paces, going over his notes, rehearsing his questions; he lays out his suit, chooses a tie; he brushes his teeth; looks in the mirror, steeling himself; he peers at that photo of arrogant Maskins staring back at him...

INT. KATE'S HOME - KITCHEN - MORNING

Crate and Barrel aspirational. Kate and 12 year old daughter ZOE make breakfast as Kate's hard-charging wife (ANYA HIRSH) enters, shows Kate her cell phone.

ANYA

You didn't tell me Isaac Wright was going scorched earth on the District Attorney.

Kate sees *photos of Wright and Maskins on a CNN story.*

ANYA (CONT'D)

We talked about him taking some cases. You didn't tell me he was gonna grandstand on the news --

KATE

-- This is gonna hurt Maskins, help you.

ZOE

What are you guys talking about?

KATE

Just some stuff about Mama's election.

ANYA

Speaking of which, where's your pin?!

Anya grabs a "Re-Elect Anya Hirsh for Attorney General" pin, foists it at a mortified Zoe.

KATE

(to Anya)

I don't think you're picking up too many votes from the sixth graders.

ANYA

Come on! Teachers, parents, she's brushing by at least 50 adults a day.

ZOE
Oh, God. Fine!

Zoe takes the pin, serves the eggs. Anya turns back to Kate:

ANYA
I'm up eight points. I don't need Maskins
backed into a corner and lashing out.

KATE
I'll talk to Wright, okay?

INT. PRISON BUS - DAY

Isaac and Jose are on their way to COURT.

ISAAC
First, I'm going to call the cop on the
scene, the one who wrote in his report
that he saw Becky's pink stationery on
the floor. After him, we've got Freddy --
(looking out window)
-- Hey! Superior Court's first stop!

DRIVER
What are you -- my navigator?

ISAAC
(to a PRISONER)
Where are they taking you?

PRISONER
Monmouth.

ISAAC
(to Driver)
Yo, we gotta be in court by nine! This is
gonna make us two hours late!

DRIVER
You can take it up with Transport when we
get back.

ISAAC
(to Prisoner)
What time you gotta be there?

PRISONER
Not til noon.

As Isaac realizes they're fucking him...

INT. COURTHOUSE - DAY

Isaac and O'Reilly at the BENCH with Judge Abrams:

ISAAC

Your Honor, I am very sorry, of course. But there was a problem with the Transport, the Driver had the wrong manifest.

JUDGE ABRAMS

Well, the Driver says he had to change his route because you were riling up the inmates and he had to get them off the bus for security reasons.

ISAAC

Now that is just -- (bullshit) -- not true, your Honor.

O'REILLY

Whatever it is, you're not getting him back.

ISAAC

Why? We can just call him tomorrow.

O'REILLY

He's working an undercover case. This was his only opening.

ISAAC

You have paperwork on that?

JUDGE ABRAMS

I've got word from his Captain. That's good enough for me. Now let's move on.

Isaac looks at O'Reilly, sure he's full of shit, but --

INT. COURTROOM - LATER

Freddy is on the STAND. Isaac shows him the documents:

ISAAC

I have a transcript of text messages between you and Becky Davison. Do you recognize these?

FREDDY

Yeah.

ISAAC

Looks like in the days leading up to her suicide attempt, she tried to meet you.

FREDDY

Yeah, she wanted to buy Oxy.

ISAAC

And when you met, you sold it to her?

Freddy hesitates, looks down. Isaac senses he's losing his nerve, glances at O'Reilly. Who looks smug.

JUDGE ABRAMS

Mr. Jones?

FREDDY

No. I did not.

ISAAC

No?!

FREDDY

I agreed, but I never showed up.

ISAAC

That's not what you told me during pre-trial --

JUDGE ABRAMS

-- Is that a question, Mr. Wright?

FREDDY

-- I did say that she should meet me, but when I realized she was 15, I just didn't want to do it. Weed maybe. But not Oxy.

ISAAC

Then why did you --

FREDDY

-- And that's how I ended up selling it to Jose instead.

Jose drops his head. Isaac is stunned, off-balance.

ISAAC

And what did District Attorney O'Reilly offer you to say that?!

JUDGE ABRAMS

Mr. Wright, my chambers! Now!

INT. JUDGE'S CHAMBERS - MOMENTS LATER

Door closes. Judge Abrams, O'Reilly and Isaac amped up:

ISAAC

Your Honor, he was clearly coerced.

JUDGE ABRAMS

Can you prove that?

ISAAC

Coerced or bought. In any case, the witness was tampered with.

JUDGE ABRAMS

Can you prove it?!

ISAAC

Freddy Jones gave me those text messages from a burner phone he'd kept for six years. Because it was eating at him. And then the DA does what he does --

O'REILLY

-- Are you actually going to say you didn't offer him something yourself? Protection? Priveleges?

Isaac is so irate he starts ranting to the Judge --

ISAAC

They went for the max on the stat rape, they charged the kid with leaving the scene and attempted murder. Then they buried the suicide note --

JUDGE ABRAMS

-- That's your speculation.

ISAAC

Well, I would've been able to ask the cop about it this morning if somebody hadn't told the Prison transport to get me here two hours late!

O'REILLY

You're out of your mind!

ISAAC

Becky Davison's parents used their influence to get the DA to throw the book at this kid. Then when he refused a plea, because he was innocent, they still didn't lower the charges. And why?

(MORE)

ISAAC (CONT'D)

He's Hispanic and had no money and a shitty lawyer and they figured they could win anyway. They were happy to throw half his life away, out of sheer arrogance!

JUDGE ABRAMS

Mr. Wright, you have no basis for any of these claims --

ISAAC

-- I know that, Your Honor.

(quiet, but intense)

But it's true. I know because it's what they did to me.

INT. PRISON BUS - DAY

JUMPSUITS. Chained to the pole of the MOVING BUS. Jose hangs his head. All is lost. And there's nothing Isaac can say.

INT. HOTEL BALL ROOM - EARLY EVENING

"Policeman Benevolent Association" BANNER. A rubber-chicken fund-raising dinner. Cops. Local politicians. Maskins makes his way to Anya, who's charming the POLICE COMMISSIONER.

MASKINS

Anya. You're looking lovely as ever.

ANYA

Still leading with how women look, Glen?
In 2019?

MASKINS

Commissioner, would it offend you if I said you looked dazzling in blue?

Commissioner blows him off, turns to Anya:

COMMISSIONER

We appreciate your coming tonight. You can count on our endorsement.

He tips his drink, walks away. Anya gloats.

MASKINS

Save your smug looks. You and I have things to discuss.

INT. KATE'S SUBURBAN HOME - MASTER BEDROOM - NIGHT

Kate lies in BED with her 12 year old daughter ZOE. Snuggling, laughing at "I Love Lucy". Anya enters.

ANYA

I thought we said no screens on a school night.

KATE

(teasing with a smile)
Uh-oh, the Grinch has arrived.

ANYA

We need to converse.

ZOE

There's only five minutes left!

KATE

Come on! Hop in!

ANYA

(covering her upset)
I already missed the best part. I'm going to wash up.

She exits to the BATHROOM. Off Kate, concerned --

INT. KATE'S SUBURBAN HOME - DEN - LATER

Anya, now in her robe, sips a Scotch.

KATE

Something happen at the thing?

ANYA

Maskins is going to turn the tables and use Wright to attack me.

KATE

He can try, but he doesn't have anything.

ANYA

Um, how about I'm married to the super-liberal warden who helped the drug kingpin get his law license --

KATE

But nobody knows that --

ANYA (CONT'D)

-- and ushers him to court whenever he feels like it --

KATE

-- It's not even my call for Wright to go to court. That's all standard "order to produce" from the Judge. And Roswell's the one who endorsed him for the bar! I'm clean on all of it. I made sure of that.

ANYA

Wright's an inmate in your prison, you're my wife. That's all anybody needs to paint me as the lesbian Attorney General who's soft on crime.

KATE

This is crazy. We can get out in front of-

ANYA

-- No! I can't afford the risk!

KATE

Then what? What am I supposed to do now?

ANYA

Tell Wright to drop the case and stay out of sight.

Kate looks at her hard. Containing her fury:

KATE

The success of my entire reform package is based on having inside knowledge of what the guards are doing. I force Wright to leave Jose in the lurch, kill his cred with the prison pop, I'll never get a shred of help from him again!

ANYA

Then find another inmate.

KATE

Warden doesn't just sit down with inmates on a regular basis. The only reason it flies with him is because he's the prisoner rep! If it's anyone else, the guards will know I've got a mole. Everything I've been working on is dependent on Wright being my eyes and ears. Period.

Anya takes that in for a beat. Sympathetic. But...

ANYA

I'm sorry, Kate, but one of us is going to have to give something up right now, and I've got to say the stakes are just higher for me.

KATE

I took off seven years to raise Zoe so you could pursue your career --

ANYA

-- I know that. And I'm grateful.

KATE

Yeah, you say those words. Too many times. But in the end, they don't amount to much, do they?

Kate storms into her BEDROOM, finds an E-Cig, about to light it. Stops. Trying to quit. She throws it across the room. Sits on the bed. Disappointed and hurt. But thinking about what Anya said about Isaac. She has a big decision now.

END ACT THREE

ACT FOUR**INT. ISAAC'S CELL - DAY**

FILES spread on the FLOOR. Mug-shots of Jose, Freddy, etc. Isaac hunts desperately for another angle into the case. Sees Captain Foster outside his CELL.

FOSTER

Sorry about your case. Guess Freddy's already been moved to minimum security.

ISAAC

They got him on the cheap.

FOSTER

Heard you had some other troubles last few days. The lockdown, the bus. Hate for that kind of thing to keep happening.

Isaac stares daggers at him but keeps cool.

FOSTER (CONT'D)

You probably thought that was the D.A.

ISAAC

I wasn't sure.

FOSTER

Nope. We call the shots in here. You want your next case to go more smoothly, we could probably come to an arrangement.

ISAAC

And what would that be?

FOSTER

I'll let you know when the time comes.

Foster gives him a look. And moves off.

EXT. PRISON YARD - DAY

Jamal and Isaac (furtive, on edge) walk through the YARD.

ISAAC

You think they know I'm feeding the warden intel?

JAMAL

Want me to poke around?

ISAAC
Can you do it without them finding out?

JAMAL
Never any guarantees.

ISAAC
(then no)
I don't want them thinking I'm curious.

JAMAL
So you out of moves with Jose?

Isaac sits down on a BENCH. Upset with himself.

ISAAC
His mother was right. My defending him
made it too personal.

JAMAL
Nobody else was knocking down his door.

ISAAC
I was using him. And I blew it.

INT. PRISON - JOSE'S CELL - LATER

Huey opens the door to JOSE'S CELL. Lets Isaac in. Isaac sees Jose lying in bed, staring up at the ceiling.

HUEY
Gotta be out for chow time. Twenty
minutes.

Huey locks the door. Isaac comes over, sees Jose's red eyes.

ISAAC
You high?

JOSE
It's over, man. That what you coming to
tell me?

Isaac looks around -- there's a needle right there on the table. *Did Huey see it? Do nothing about it?*

ISAAC
Where'd you get this?

JOSE
Six years... Six years in this hell ...I
stayed off that shit.

Isaac pulls him up. Slaps his cheeks.

JOSE (CONT'D)

You made me believe, man... I believed...

Isaac has to rouse the kid. Goes to the SINK, pours some water, sees something on the FLOOR, must have just fallen:

PINK STATIONERY. A teenage girl's handwriting.

Isaac picks it up. It's signed "Becky".

ISAAC

Where did this come from?

JOSE

She wrote me... after I got in here.

ISAAC

You never showed this to me.

JOSE

It's just bullshit how sorry she is...
There's nothing can help us in there...

INT. PRISON - MOMENTS LATER

Isaac walks into his CELL. Looks around to make sure no one's looking. Unscrews the pipe in his sink, takes out a ZIP-LOCK BAG. Inside the ZIP LOCK bag is a CELL PHONE.

INT. ISAAC'S HOUSE - DAY

Jasmine sits at the KITCHEN TABLE, munching on CARAMEL CORN, doing her SAT prep with best friend NIKKI.

JASMINE

No, I think you're supposed to work on this part first.

NIKKI

Ahh, I can't wait for this test to be over!!

The PHONE rings. The LAND LINE. Jasmine answers. INTERCUT with Isaac in his PRISON CELL:

JASMINE

Hello?

ISAAC

Jazz?

JASMINE

Hey.

ISAAC

What are you doing home from school?

JASMINE

It's President's Day. We have off.

ISAAC

Oh, yeah. Right.

He's so disconnected from her world. Heart-breaking.

JASMINE

I've been wanting --

ISAAC (CONT'D)

I was looking for your
mother. I couldn't get her on *
her cell.

She was about to tell him how much she wants to see him, how much she misses him, but he accidentally stepped on her and now she wonders if he's too hurt to discuss it.

JASMINE

Um, yeah, hang on a sec.
(calling upstairs)
Mom!

Jasmine hears Marie coming down the STAIRS. Has a few seconds to tell her father -- in a small voice:

JASMINE (CONT'D)

I'm sorry I haven't been to see you
lately.

ISAAC

(aching)
As long as everything's all right. That's
all I care about.

Marie arrives.

MARIE

Who is it?

JASMINE

It's Dad.
(then, into phone)
I'll see you soon, okay?

ISAAC

I love you, baby girl.

JASMINE

(choked up, guilty)
Me, too.

She hands the phone to Marie. Watches closely as they talk.

MARIE

Hello?

ISAAC

I need you to do something for me. Today.
Now.

MARIE

Is that so?

ISAAC

It's important, Marie. Please.

Marie looks at Jasmine, knows she's watching her like a hawk.
Feels compelled not to rebuff Isaac.

MARIE

What is it?

INT. PRISON - CAFETERIA - DAY

Isaac finds Jose. He's come down a bit from his high. Isaac
grabs him by the collar, leads him somewhere they can talk.

ISAAC

You once told me you remember every word
Becky wrote in that suicide note.

JOSE

Yeah. So what?

Isaac shoves a pen and paper at him.

ISAAC

Write it down.

INT. PRISON - HALLWAY - DAY

Isaac moves through the HALL of a more administrative part of
the BUILDING, passing an OFFICE marked CHAPLAIN, and enters
his own OFFICE ("INMATE PARALEGAL ASSOCIATION"). He closes
the door. Sits down at an old-fashioned WORD PROCESSOR
(Paralegals are given this in lieu of a computer). He begins
typing on the PAPER. Old-school.

As he types, we see glimpses of words: *"We shouldn't have
done it...It's been eating at me....so here it is..."*

As he prints the letter, signed: *"Anonymous"*

EXT. PRISON YARD - DAY

Everyone watches Isaac cross the YARD to Wild Bill and his Aryan Nation section.

ISAAC
Johnny Knox still in the hole?

WILD BILL
They ain't letting him out for Sunday brunch.

ISAAC
I'll take his case. But I gotta have something from you.

INT. PRISON - VISITING AREA - NEXT DAY

Isaac crosses past VISITORS, finds Marie waiting for him.

She shows him -- old PINK STATIONERY. A bit worn. Similar to what Becky wrote hers on. Isaac inspects it.

ISAAC
Where'd you get it?

MARIE
Pawn shop. Guy said it was at least ten years old.

ISAAC
Great. Thank you.

MARIE
I don't like this, Isaac.

ISAAC
I'm asking you to trust me.

MARIE
It would help if you told me what this is about.

ISAAC
It's about the case. And you're doing something good.

Apparently she'll have to settle for that.

ISAAC (CONT'D)
I'll be back.

Isaac walks away, leaving Marie off-balance and skeptical, but going along with it against her doubts.

INT. PRISON CAFETERIA / KITCHEN - DAY

In the KITCHEN, Isaac watches as Jamal sprays Windex on a ROLLING PIN. He then takes the ROLLING PIN and rolls it repeatedly over the PINK STATIONERY.

ISAAC

Both sides.

Jamal nods, *I got this*. With his plastic kitchen gloves, he flips over the Stationery. Looks at a KITCHEN WORKER.

JAMAL

Oven at 450?

KITCHEN WORKER

Yeah, man, but we gotta be out of here.

JAMAL

Three minutes.

Jamal puts the paper into the OVEN -- to dry the Windex. Isaac throws a look to a PRISON KITCHEN WORKER nearby, serving as lookout. *So far coast is clear*.

INT. FORGER'S PRISON CELL - DAY

Incredibly detailed, beautiful, precise DRAWINGS and SKETCHES on the wall. Wild Bill and Isaac are with an Aryan Nation dude we'll call the FORGER. Watching him copy...

...the words scribbled on paper by Jose, inscribe them onto the PINK STATIONERY Marie brought, using Becky's old letter to perfectly copy her handwriting. Almost finished when --

The LOOKOUT standing outside the CELL warns them:

LOOKOUT

He's comin' up now. From the desk side.
You've got sixty seconds.

FORGER

Almost.

Forger finishes, hands his work to Isaac. Isaac picks up the old Becky letter, compares them, utterly impressed.

LOOKOUT

Comin' up the stairs.

Isaac hustles out. Heads one way. Wild Bill another. Lookout closes Forger's DOOR and disperses.

Isaac heads down the WALKWAY and is intercepted by Huey:

HUEY

What are you doing on this side of the tier? I thought you were here to service McConnell.

ISAAC

I did, now I've got go up to the fourth floor.

HUEY

Well, why didn't you take the stairs down there?

ISAAC

I was stretching my legs. What's the difference?

HUEY

You know what? Let me see all your request slips. We're going to review them.

Isaac hands them over. *Fuck*. This is going to cost him time.

INT. PRISON VISITING AREA - LATER

Marie looks around. The VISITORS are all heading out.

GUARD ON SPEAKER (O.S.)

Once again: visiting time is over. Take all your belongings and move toward the exit.

GUARD 1 comes over to Marie:

GUARD 1

Let's go, Ma'am. Time's up.

She dawdles toward the EXIT, looking back for Isaac.

At the far end of the expansive VISITING AREA, Isaac rushes in. Looks for Marie in the sea of people. Hurries toward the flow. Is intercepted by GUARD 2.

GUARD 2

Where you going, Wright? It's over.

ISAAC

I just need to get something to --

GUARD 2

-- Sorry. Gotta wait til next week.

ANGLE ON Marie by the door. She sees Isaac detained by Guard 2. Pushes back through the crowd, heads toward Isaac.

GUARD 1

Hey! That's the wrong way!

Isaac sees her coming. As they converge, Isaac foists the letter past Guard 2. Gets it into her hand just as Guard 1 arrives, grabbing her:

GUARD 1 (CONT'D)

I told you time's up!

ISAAC

There's a mailbox on the corner of Ogilvy and Prescott!

Guard 2 pushes Isaac back -- hard.

GUARD 2

What are you doing?! Back to your cell!
Now!

Isaac locks eyes with Marie, thanking her as we CUT TO --

INT. ADMINISTRATIVE AREA - DAY

Isaac walks through the BULLPEN. Kate's Assistant MONICA greets Isaac:

MONICA

You can have a seat in her office. She'll be with you in a minute.

Isaac enters. A rare moment where he can look around. He sees a WEDDING PHOTO of Kate and Anya; photos of Zoe; a LAW DEGREE from the University of Vermont; some commendations; a SCREEN-SAVER: *Kate, Anya, Zoe hiking in the Himalayas*; A bumper sticker: *Anya Hirsh for Attorney General* on the desk next to a pack of Nicorette.

Kate enters. Pissed but trying to contain it.

KATE

So you decided to go right at Maskins with the media.

ISAAC

I was approached. I saw an opportunity.

KATE

Well, he's on the warpath now. Is that what you want?

ISAAC

It'll make him reckless. Eventually he'll do something stupid, expose himself...

KATE

So that's your plan? Using these other cases to provoke him --

ISAAC

-- and prove a pattern of corruption.

KATE

Don't you realize if you push him like this, he's only going to come back at you harder?!

ISAAC

I don't think you understand: every time I petition the county clerk for additional records, I get a letter saying they don't exist. Court records of seventeen different motions I filed have disappeared. I ask for old police reports, they say "no dice, ongoing investigation". Nine years I've been in here and there's still an ongoing investigation! So yeah, I got no choice but to play the long game and force him to make a mistake!

KATE

Well, you're barely even out of the gate and he's already threatening to expose our relationship!

ISAAC

I thought you said you had that all covered.

KATE

I did, until you made it look like we weaponized you to go after him.

ISAAC

We? You mean the Attorney General.

KATE

It's three months before the election. Your tirade to the press looked like a political hit-job!

ISAAC

So you want me to what -- drop the case and disappear?

KATE

Your key witness flipped. You're going to lose anyway.

ISAAC

Well, I found another path. A better one.

She looks at him. He's dead serious.

KATE

(under her breath)

God damn it.

She wanted the easy way out. Isaac feels her conflict. Hits her with the morality:

ISAAC

The kid doesn't belong in here. You know that.

She does. And that only makes this harder. Dying for a cig, she pops a Nicorette instead.

KATE

I could go to Judge Roswell, see if he'll put out a statement saying he sponsored you without any interference from me...

ISAAC

That would protect us both. Definitely.

She eyeballs him.

KATE

If I go out on a limb like this, it better be worth it.

He looks at her -- *and what would make it worth it?*

KATE (CONT'D)

You better win.

END ACT FOUR

ACT FIVE**EXT. HENRY ROSWELL'S HOUSE - DAY**

Kate sits in the CAR outside a HOUSE. Hanging off her MIRROR is a little "Hirsh for Attorney General" trinket. Kate's conflicted. Maybe having second thoughts. Still deciding. She takes a deep breath, gets out of her CAR. Rings the BELL. Retired JUDGE ROSWELL answers the door.

KATE

Your Honor.

ROSWELL

(warmly)

I was expecting I might get a call from you. A visit's even better.

As he lets her in, Kate looks relieved: *He knows why she's here and seems like he'll play ball.* And now that we know she's coming through for Isaac, we...

INT. COURTROOM - JUDGE'S CHAMBERS - DAY

Isaac, O'Reilly, Judge Abrams in her CHAMBERS. She looks over a type-written envelope with address: *Isaac Wright, NJ State Penitentiary.* And the anonymous letter Isaac typed.

ISAAC

Clearly, that letter was sent to me by one of the police officers who investigated the scene the day of Becky Davison's overdose.

She picks up the PINK STATIONERY with the forged note.

JUDGE ABRAMS

And he enclosed this in the envelope.

O'REILLY

We've had that note analyzed by a hand-writing expert, who's certified that the note is forged.

Isaac presents an official paper to her.

ISAAC

I happen to have an expert of my own who states with a hundred percent certainty that the letter is in the girl's hand.

O'REILLY

Your Honor, the idea that this cop kept that note all this time --

ISAAC

-- Guilty conscience runs on its own calendar. You can see it was sent from the post office half a mile from that precinct.

JUDGE ABRAMS

(to O'Reilly)

Did you run fingerprint analysis on this?

Isaac watches closely as O'Reilly concedes:

O'REILLY

We did, your Honor. There were multiple partials, but nothing identifiable.

Isaac breathes a sigh of relief: the rolling-pin gag worked.

JUDGE ABRAMS

So we're at an impasse.

ISAAC

Not if we subpoena Becky Davison.

O'REILLY

She's already said she won't testify.

ISAAC

But now we have a piece of evidence she needs to corroborate one way or the other.

O'REILLY

And she can corroborate without being called to the stand.

ISAAC

That's true, but if she did write this, it means she lied eight years ago. Defense should have an opportunity to confront her on the stand. And I'd appreciate it if she weren't tampered with or tipped off before-hand.

And off Judge Abrams, considering...

INT. COURTROOM - DAY

BECKY DAVISON's hand is raised in the air, taking the OATH.

BECKY

I, Rebecca Davison, promise to tell the truth, the whole truth and nothing but the truth. So help me God.

Jose watches her closely, but she refuses to look at him. At 22, she looks like an adult. But she has a wounded quality, the damaged girl of her past still very much a part of her.

ISAAC

Good morning, Ms. Davison.

BECKY

Good morning.

ISAAC

I'd like to ask you about the nature of your relationship with Jose Rodriguez.

BECKY

He was my boyfriend, in high school.

ISAAC

And did you love him?

O'REILLY

Objection. The witness has been called to corroborate a specific piece of evidence. What is the relevance of this line of questioning?

ISAAC

The evidence is tied to her feelings for the defendant. I'm trying to establish context, Your Honor.

JUDGE ABRAMS

I'll allow it.

ISAAC

Thank you.

Isaac sees O'Reilly throw a concerned look to the back of the COURTROOM. Following the look, he spies...Maskins. Hovering.

Isaac and Maskins glower at each other.

JUDGE ABRAMS

Mr. Wright?

Isaac smiles thinly at Maskins but then -- he sees...

...Marie. Also here. In the back.

JUDGE ABRAMS (CONT'D)

Mr. Wright!

Isaac snaps out of it, turns back to Becky:

ISAAC

Did you love him?

BECKY

Yes.

ISAAC

Did he love you?

O'REILLY

Objection. Conjecture.

ISAAC

Fair enough. Did you believe he loved you?

BECKY

(soft, wounded)

Yes.

ISAAC

Then why did your relationship end?

BECKY

Jose broke up with me.

ISAAC

Even though he loved you?

Becky peers into the GALLERY, eyes her anxious PARENTS.

ISAAC (CONT'D)

Are you looking to someone for answers?

She looks back at Isaac and admits:

BECKY

He was afraid what my parents might do.
If we stayed together.

ISAAC

And when he broke up with you, did you accept that?

She takes a long beat.

BECKY

No. I tried to get him to change his mind.

ISAAC

And did he?

BECKY

No.

ISAAC

Then how did he wind up at your house the day you overdosed?

Becky is starting to crumble. Isaac grabs a paper off his desk, going in for the kill:

ISAAC (CONT'D)

I have records of text messages between you and he from that day. Would you mind reading the one I have highlighted?

He hands it to her.

BECKY

"Just come over one more time. I swear I'll be okay after that and I'll leave you alone."

ISAAC

But that wasn't true, was it?

O'REILLY

Objection. Leading the witness.

ISAAC

Because you already had a plan for what you were going to do.

O'REILLY

Objection!! Coercion!

JUDGE ABRAMS

Be careful, Mr. Wright.

Isaac takes the paper, goes to his desk, pulls out the forged suicide note. He allows her to see it from across the room. To create a sense of dread as he slowly walks it over to her.

Becky eyes her parents, who brace, don't understand what's happening.

O'Reilly shakes his head. Maskins seethes. Jose is as shocked as Becky to see the pink stationery. And it all hits Marie what Isaac's move was. And how she was involved in it.

Isaac hands Becky the note. Lets her hold it for a long beat before asking her:

ISAAC

Would you mind reading that please?

She knows of course that this is not really hers and yet -- on the pink stationery, in what looks exactly like her own handwriting -- it's like seeing a ghost.

ISAAC (CONT'D)

Ms. Davison.

BECKY

"Dear Jose, You are my light, you are my heart, you are my...

(choking up)

...everything. I hate my parents and I hate my life. If I can't be with you, I don't want to live. I'm so sorry. I'll love you forever. Becky."

ISAAC

Do you recognize those words?

She takes a beat. And Maskins realizes what Isaac is doing. Instead of asking her if she wrote that note, he's merely using the note as a prop. Maskins is seeing a car crash about to happen, but there's nothing he can do to stop it...

ISAAC (CONT'D)

Are those the words you wrote to Jose the day of your overdose?

She locks eyes with Jose.

BECKY

This isn't the note, but those are the words.

O'REILLY

Objection, your Honor. She is here to establish the veracity of that particular piece of evidence!

JUDGE ABRAMS

Over-ruled. Continue.

ISAAC

If those are the words, then where is the original version of that note?

BECKY

My parents destroyed it. The day I went to the hospital.

ISAAC

And why did they do that?

Becky looks right at her parents. Defiant now, wanting to punish them for what they did to Jose and to her:

BECKY

Because they didn't want anyone seeing what I wrote. And they didn't want me getting arrested for buying drugs.

ISAAC

But you testified eight years ago that Jose is the one who bought you the Oxycontin.

BECKY

(a beat)

I lied. Jose never wanted to get them for me and he never did. He had no idea I even had them with me. And if he did, he would have taken them away. They made me lie about everything.

(looks across at Jose,
weeping)

I'm so sorry, Jose. I'm so sorry.

Jose is crying, too. As his head falls into his hands, Isaac's eyes find those of Judge Abrams. She nods to him ever so slightly. A combination of empathy, admiration and acknowledgment of his victory.

Isaac turns to find Maskins. To gloat. He gets a quick hit of eye contact before Maskins wheels and exits the COURTROOM.

INT. COURTROOM - LATER

Jose hugs his MOTHER and TWO SISTERS. Isaac stands aside, watching. Proud of himself, he looks for Marie in the back. Hoping she's proud of him, too. They lock eyes but before Isaac has a chance to register how she feels about what she just saw, Jose's Mom is right there.

JOSE'S MOM

I didn't think you could do it.

ISAAC

I know.

She hugs him, wiping tears away. Cedes the space for Jose. Who grips his hand.

JOSE

I can't ever thank you enough.

ISAAC
Go live your life.

Isaac watches Jose head out with his family and looks for Marie again. But she's gone.

Only O'Reilly lingers. Isaac locks eyes with him. Gives him a *fuck you* look and heads out, limping just a bit as MONTAGE BEGINS...

INT. COURTHOUSE - ND ROOM - MOMENTS LATER

Isaac changes out of his SUIT and into his JUMPSUIT.

EXT. COURTHOUSE - MOMENTS LATER

Isaac, in his JUMPSUIT, moves toward the PRISON BUS. Four Reporters there this time. They ask questions, but he brushes them off, "No comment", keeps moving.

INT. PRISON BUS - DAY

Isaac rides. In his JUMPSUIT. Hand-cuffed to the BAR. This time, Jose's not next to him.

EXT. PRISON - DAY

The BUS pulls into the PRISON. He's home.

EXT. PRISON YARD - DAY

Isaac returns triumphantly. Everyone has heard the news. Some nod, Jamal and others shake his hand, pat him on the back. Isaac sees Foster across the YARD. Foster cocks his head, reminding him that the warning, and the deal, are still in place. Isaac sits down in his usual spot, allows himself a moment to breathe and...

MONTAGE ENDS.

INT. ISAAC'S PRISON CELL - NIGHT

Isaac sits on his BED, talking on his CELL PHONE in a low voice, eyeing his FAMILY PHOTOS taped to his WALL. The connection between his yearning for Jasmine and hers for him is clear. And some of the PHOTOS are the same. But the contrast in styles -- between his old-school pics taped to the wall and her video slide-show is poignant.

ISAAC
It's Isaac. I ah -- I wanted to thank you again for what you did and for coming to court today.

(MORE)

ISAAC (CONT'D)

If you could bring Jazz next week, I
promise I won't give anybody any shit.
I'd just really like to see her.

He hangs up. Sighs heavily. Puts the CELL PHONE back in the
ZIPLOCK BAG and reopens the PIPE.

INT. PARALEGAL'S OFFICE - NEXT DAY

Isaac sits at his DESK in the PARALEGAL OFFICE. A knock on
his door. He sees Kate in the THRESHOLD.

ISAAC

Nobody escorted you?

KATE

Tommy and Jim are at the end of the hall.
They think I'm meeting with the Chaplain.

ISAAC

Clever.

KATE

I heard about Jose. Congratulations.

He indicates a STACK of PAPERS.

ISAAC

Got a lotta guys coming to me now.

KATE

I got you a hall pass for Jose, but at
this point, you gotta wait. Let things
cool down 'til after the election.

(off his look)

It's only three months.

ISAAC

Easy for you to say when you get to go
home every day.

First time he's ever spoken to her like that. Nothing
transactional. Just raw. She sees his pain. His humanity.
Feels for him. Even as she continues to size him up.

KATE

I was never really sure what to make of
you, Isaac. Whether you're guilty or
innocent. A genius or a con man or both.
All I knew was we could help each other.
But now I'm starting to believe Maskins
is a corrupt, ruthless bastard, and you
really were railroaded.

For a second, he feels seen by her. But then it turns:

KATE (CONT'D)

So I just want you to think about this:
If he wins the election? Becomes Attorney
General? He'll take away your license
with one stroke of his pen and crush any
chance you have of getting your own case
to court. If you're really playing the
long game, going after him's not the
smart move right now.

Isaac reluctantly pushes those papers away from him. Nods
that he gets her.

KATE (CONT'D)

Thank you. For trusting me. This won't
work unless we have that.

That lands. As she heads out, Isaac decides he has to tell
her what he knows. Even at great risk to himself:

ISAAC

I know what's going on with the drug
trade.

She turns. *Holy shit.*

ISAAC (CONT'D)

Captain Foster dangled a deal at me. My
guess is it's my silence he wants.

KATE

What?!

ISAAC

Why do you think he wants window visits,
instead of contact?

Horrified, it dawns on her --

KATE

Inmates can't get product from the
outside, he's going to bring it in.

ISAAC

It's already started.

EXT. PRISON YARD - SAME

Foster imperiously patrols the YARD. Watches Huey discreetly
make deals with Prisoners. Foster looks at Wild Bill, self-
satisfied. They scowl at each other. A turf war is starting.
And it will get ugly.

EXT. PRISON - SAME

A PRISON GUARD exits, smoking a cigarette. We think at first it might be Foster or Huey but it's Anderson -- the one who was sympathetic to Isaac during the lockdown. He unhappily gets into a RANGE ROVER and we REVEAL...

MASKINS

Long time.

ANDERSON

I'd say too long, but it was never very good to see you.

MASKINS

So you're clean as a whistle now?

ANDERSON

All I had to do was quit being a cop.

MASKINS

(indicating the prison)
And now you're baby-sitting.

ANDERSON

What do you want, Glen?

MASKINS

I need to know who's dirty in there.

ANDERSON

I'm guessing it's not because you want to clean the place up.

MASKINS

Not remotely my jurisdiction.

ANDERSON

Then what?

MASKINS

It would be useful to me. To have some reach into this place.

INT. PRISON - VISITING ROOM - DAY

Isaac makes his way through the VISITING AREA to find Marie and Jasmine. He smiles tentatively. Unsure what their attitude will be.

ISAAC

Hey, sweetheart.

JASMINE

Hey, Daddy.

They hug.

ISAAC

I'm so glad you're here.

They break. Sit. He looks at Marie. Can feel there's something loaded that needs to be discussed.

MARIE

What you did in that court -- was amazing.

They connect. Maybe she believes in him again after all.

MARIE (CONT'D)

But don't ever ask me to do anything like that again.

He nods. Marie shifts gears:

MARIE (CONT'D)

Jasmine has something to tell you.

Jasmine looks at him, then at her mother.

JASMINE

I want to talk to him alone.

Marie hesitates. The tension thick. The suspense for Isaac aching. Marie gets up, moves away. Isaac looks at Jasmine. Can see she's terrified.

ISAAC

What is it, sweetheart?

JASMINE

The reason I haven't been coming here...

She starts to choke up.

ISAAC

Hey. Whatever it is, I can handle it, okay? We can handle it together.

She looks into his eyes, nods. But can't get the words out. So she opens her COAT and shows Isaac her protruding stomach.

Isaac takes it in, looks at Jasmine, then at Marie standing thirty yards away. His eyes fill with conflicted tears.

ISAAC (CONT'D)

You're...

JASMINE

Please don't be mad. I know what it means
and I've thought about it a lot --

ISAAC

I'm not mad, my angel. I'm not mad.

Isaac takes it all in. The secret they've been keeping from him. What his absence has meant. What this will mean for Jasmine's life. For once, he's practically speechless:

ISAAC (CONT'D)

But... how far along...?

JASMINE

Seventeen weeks....

ISAAC

(calculating)

Seventeen?

JASMINE

It's a boy. And I want to name him Isaac.

This floors him.

JASMINE (CONT'D)

It's going to be a blessing, Dad. But
you've got to get yourself out of here
and be a part of it. Okay...? I need you
and your grandson's going to need you.

He nods vigorously, wipes away the tears, trying not to lose it. We CUT TO the next sequence but we'll INTERCUT with the end of this scene...

INT. PRISON - NIGHT

Isaac walks through the PRISON. Past the JUMPSUITS, the GUARDS, the shit...

ISAAC (V.O.)

I used to be just like you. I had a
family, I had a career, I had friends. I
even thought I had time.

INT. PRISON CELL - NIGHT

Isaac stares at PHOTOS taped to the WALL: *Isaac and Marie with Jasmine as a baby, Isaac and Marie with Jasmine at 2 and 4... and then, Jasmine at 6, Jasmine at 9, Marie and Jasmine (in cap and gown) at middle school graduation...*

ISAAC (V.O.)

And then I got in here. The place where time stands still. To get through it, you tell yourself you'll catch up some day...

INT. PRISON VISITING AREA - DAY

Isaac's hand touches JASMINE'S BELLY. A single tear rolls down his cheek.

ISAAC (V.O.)

But then something happens when you least expect it -- to remind you the world's gonna keep spinning without you...

INT. ISAAC'S CELL - NIGHT

Isaac grabs the STACK of PAPERS -- that represent potential cases. Other inmates. The ones Kate warned him not to take.

ISAAC (V.O.)

The Warden thinks I can afford to wait.

INT. KATE'S LIVING ROOM - NIGHT

Kate brings a GLASS OF WINE to Anya -- surrounded by files, papers. E-cig. Stressed.

Kate hands Anya an I-pad with a NEWS HEADLINE: *Retired Supreme Court Judge Sponsored Drug Dealer for Law Degree*

Kate nods: *it's gonna be all right.* Anya's skeptical but accepts it for now.

ISAAC (V.O.)

But she can never understand what it's like for me...

INT. PRISON CELL - SAME

Isaac looks at the files, the potential cases, chooses one.

ISAAC (V.O.)

For the others in here who don't belong...

INT. PRISON VISITING AREA - DAY - RESUMING

Isaac looks at Marie. Their connection through their daughter something that can never be broken. Then again at Jasmine, promising her with his eyes...

ISAAC (V.O.)

So now there will be no more long game.

INT. PRISON CELL - NIGHT

Isaac moves from the CASES of his fellow inmates, grabs a SHARPIE and moves to MASKINS' and O'REILLY'S PHOTOS.

ISAAC (V.O.)

No more biding my time. Not one more moment.

Eyeballs Maskins' arrogant gaze. And DRAWS a BULLS-EYE over Maskins' and then O'Reilly's FACE.

ISAAC (V.O.)

Whatever it takes, no matter what I have to do, I will tear them apart...

He takes a PHOTO of Jasmine from his FAMILY WALL and moves it to his WAR ROOM wall -- taping it in the center of it all.

ISAAC (V.O.)

...I will get myself home and I will have my life again.

As Isaac stares at her PHOTO, determination in his eyes...

The rousing 50 Cent theme song which promises determination, hope and redemption crescendoes and we **END PILOT.**