

THE FIX

By

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ACT ONE

1 EXT. PACIFIC COAST HWY - MAYA'S CONVERTIBLE - DAY 1

High and wide over the PCH. TRACK a VINTAGE RED BMW as it zips down the highway. The Black Eyed Peas "Boom Boom Pow" blares. A quest for freedom. And we CUT INTO --

2 INT. MAYA'S CONVERTIBLE - CONTINUOUS 2

-- where MAYA TRAVIS drives, sunglasses on, doing her best to let the music and the ocean air take her away. Maya, 30's, stunning, has an inner fire and a relentless drive. But in this moment, she's battered. She inhales the ocean air as if she hasn't had a full breath in months -- and she hasn't.

Her cell phone rings. She glances over, her heart starting to pound as she sees the number. Immediately, Maya pulls over to the side of the road, turns off the music. Answers --

MAYA
Maya Travis.
(then, stunned)
Already?

Maya's free hand clenches the wheel. She hangs up, heart in her throat. A beat. Then, as Maya does a HIGH-SPEED U-TURN --

A2 OMITTED A2

3 INT. TWIN TOWERS JAIL - SEVVY'S JAIL CELL - DAY 3

-- we're CLOSE on a pair of \$2000 BERLUTI LOAFERS, striding fast on a concrete floor. Go WIDE to FIND EZRA WOLF on the move through a cell block. Usually an arrogant pitbull with a thirst for battle, in this moment, Ezra's supreme confidence is laced with self-doubt.

He stops at the bars of Cell 9. Inside the cell, SEVEREN 'SEVVY' JOHNSON sits on a cot, signing HEADSHOTS with a Sharpie and a flourish. SevvY, 40's, is charismatic and charming -- except when he's not. SevvY looks up --

EZRA
They're back.

OFF SevvY, suddenly afraid --

A3 OMITTED A3

B3 INT. MAYA'S HOUSE - BEDROOM - DAY B3

Maya opens her closet to REVEAL a row of conservative power suits.

NEWS REPORT (O.C.)

It's been eight long months, and the trial that's divided the country is nearly over. Mega-movie star Severen "Sevvy" Johnson stands accused of stabbing his ex-wife, Cassandra Johnson...

Maya pulls out a suit, and begins to get dressed. A SERIES OF POPS as she dons her suit -- her armor.

NEWS REPORT (CONT'D)

... and her friend Nancy Weeks to death at Cassandra Johnson's Santa Monica home nearly a year ago.

Maya looks at herself in the mirror. We don't know what's coming yet -- but Maya does. She takes a deep breath.

C3 EXT. MAYA'S HOUSE - DAY C3

Maya comes out of the house, locks the door. Before she leaves the front porch, she taps the PAW of a LUCKY CAT. This is her verdict day ritual.

NEWS REPORT (O.C.)

The jury has been sequestered for months, and they're clearly ready to go home. And what a fall from grace for Sevvy Johnson. The London-born actor took Hollywood by storm twenty years ago and became a fixture in American cinema -- until the brutal murders that shook Los Angeles.

ON the Lucky Cat, waving, as Maya gets in her CAR and drives off --

4 EXT./INT. DOWNTOWN L.A. - MAYA'S CONVERTIBLE - DAY 4

As news coverage continues, Maya turns a corner. As she pulls to a stop at a stoplight, we see a REFLECTION OF NEARBY CHAOS IN HER CAR WINDOW: News vans, reporters, thousands of thronging PROTESTORS AND SUPPORTERS with dueling signs (FREE SEVVY! JUSTICE FOR CASSANDRA!). It's fucking insanity. OFF Maya --

5 OMITTED 5

6 INT. COURTHOUSE - PARKING GARAGE - DAY 6

Maya circles down a ramp...

NEWS REPORT (ON RADIO)

Although famed attorney Ezra Wolf battered the prosecution at every turn with an aggressive defense that painted Johnson as a victim of racism and police misconduct...

And parks. She takes a deep breath.

NEWS REPORT (ON RADIO) (CONT'D)

...the evidence speaks for itself. We all know what verdict to expect today --

Maya turns off the car. As she gets out, she sees MATTHEW COLLIER standing by his car, several spaces away. Waiting for her.

Matthew is principled and tenacious. Second chair on the trial, he has been by Maya's side nearly non-stop for the last year. In this moment, he is the only person alive who knows exactly what Maya is feeling. Silently, they meet up and walk toward the elevator. Together.

7 INT. COURTHOUSE - ELEVATOR - DAY 7

The elevator doors close. A beat. Matthew reaches for Maya's hand. They ride up, silent, hands clenched together, white knuckled. The elevator stops. They drop hands. And the door opens --

A7 EXT. COURTHOUSE - CONTINUOUS A7

We come OFF MAYA'S BACK into CHAOS. Waiting POLICE OFFICERS clear a path for Maya and Matthew, who plow into the gauntlet they must cross to get to the front door of the courthouse.

PROTESTORS SURGE around them, a din of JEERS and SUPPORT. We focus on Maya, doing her best to block out the signs and shouts--

PROTESTORS/SUPPORTERS
 You bitch!/ Go get him, Maya!/ Evil
 liar!

OFF Maya, fighting for equilibrium, we CUT TO:

8

INT. COURTHOUSE - COURTROOM - DAY

8

Maya stands beside Matthew at the prosecution table. Tension in the packed courtroom. At the defense table, Ezra stands with Sevvv and the rest of the large "Dream Team." The JURY FOREPERSON hands the folder containing the verdict to the BAILIFF, who carries it to the JUDGE.

As the Judge silently reads the verdict, Maya turns her head to find Ezra staring at her -- even now, trying to intimidate. Maya turns away. She doesn't give a shit about Ezra right now. In the courtroom, hundreds of eyes watch, breathless (including D.A. Investigator CJ EMERSON, 30's, who we'll meet soon.) Cameras mounted on the courtroom walls carry the scene to the world. The Judge passes the verdict to the CLERK, who reads:

CLERK
 Superior Court of California,
 County of Los Angeles. In the
 matter of the people of the State
 of California versus Severen
 Johnson, case number B37-96. We the
 jury in the above entitled action
 find the defendant Severen Johnson
not guilty --

We're ON MAYA as the courtroom ERUPTS. She stands stock still, hands gripping the table, as Ezra pumps a triumphant fist. Sevvv throws his arms around Ezra, overcome. The victims' FAMILIES weep. Sevvv's family hugs, joyful. Sevvv looks over at Maya, tries to make eye contact, but she gives him nothing. Matthew puts a hand on her arm. He knows. She may be stoic on the outside, but inside... she's shredded. Demolished.

MAYA (PRE-LAP)
 I accept that the jury has rendered
 its verdict...

9 EXT. COURTHOUSE - DAY

9

Maya stands at a podium, Matthew next to her. The rest of the prosecution team (including CJ) flanks them. A GROUP of D.A.'s office colleagues (including ALAN WIEST, 35, spineless opportunist) watches from the sidelines. Maya's shoulders are squared as she faces down the assembled reporters.

MAYA

-- but it was not the right one.
This was not justice.

REPORTER 1

(shouts)

Pundits say you bungled the case.
Were you out-lawyered?

Maya momentarily snaps --

MAYA

(fuck you)

We were not out-lawyered. This is
the best team I've ever worked
with. Unlike the bottom-feeding
defense team, we --

Matthew steps in.

MATTHEW

We presented enough evidence to
convict Mr. Johnson ten times over.

REPORTER 2

The jury didn't see it that way.

Maya takes a breath, back in control.

MAYA

Clearly, all the jury saw was a
chance to make a misguided
statement about our system of
justice -- at the expense of two
women's lives.

(beat)

That's all.

Maya walks away, unbent, as the press clamors. OFF Matthew,
watching her go --

10 INT. D.A.'S OFFICE - MAYA'S OFFICE - NIGHT

10

Later. Utter silence. One dim light casts shadows across the
boxes that clutter the floor, all labeled in Maya's precise
writing: PEOPLE VS SEVVY JOHNSON.

Maya, her trial pumps abandoned on the floor, stares at a PHOTOGRAPH of the victims, Cassandra and Nancy, laughing and alive. Maya failed them. A beat as we see just how gutted she is. How destroyed.

Then Maya puts the photo in the box, puts on the lid. She sits down at her desk, the job done. A quiet, devastating beat. Then CJ Emerson knocks gently, enters with a BOTTLE of SCOTCH. Wordlessly, CJ takes two glasses from Maya's bookshelf and pours two shots. She hands a glass to Maya. They both drink. CJ searches for a way to make this better for her friend. Finally --

CJ

You did everything you could, Maya.

Maya nods. A beat, then she rises, picks up her pumps from the floor.

MAYA

I wish that mattered.

CJ nods sadly. She gets it. A beat, then Maya walks out into -

11 INT. D.A.'S OFFICE - CORRIDOR - NIGHT 11

-- the long, empty hallway, pumps dangling from her fingers. As she passes a trash can she drops the pumps into the dark abyss inside. Maya is done with this life. As she crosses out of frame, we FADE TO BLACK.

OVER BLACK: 8 Years Later.

As the sound of HORSE'S HOOVES GALLOPING rises --

12 EXT. MAYA'S HORSE FARM - DAY 12

Sunlight. Maya gallops across a rolling field, in total sync with her stallion. Her hair, much longer now, flies behind her. Her skin is glowing and tan. She wears jeans and Frye boots. In this moment, she's happy.

13 EXT. MAYA'S HORSE FARM - BARN - DAY 13

Maya approaches the barn and passes the horse off to a waiting GROOM.

MAYA

He pulled a shoe.

(then)

How's Riv doing with the foal?

(MORE)

MAYA (CONT'D)

She doesn't take a bottle soon,
she's not gonna make it.

The Groom nods toward a nearby paddock. Maya frowns, crosses to the paddock and looks over the rail where she sees --

RIVER 'RIV' ALLGOOD, 40's, ruggedly handsome, currently fast asleep, with a FOAL nestled against him as it sucks on a bottle held in Riv's slack hand.

Maya opens the gate, crosses to the sleeping duo. She gives the foal a gentle pat, then kisses Riv. He opens his eyes.

RIV

She took the bottle.

MAYA

I see that.

A happy beat. Then, quietly --

MAYA (CONT'D)

How 'bout a BLT? No mayo.

RIV

(re: the foal)
Kinda stuck here.

MAYA

Good thing I deliver.

She grins, kisses him again. OFF this sweet moment --

14 OMITTED - COMBINES WITH 13 14

15 EXT. MAYA'S HORSE FARM - GARDEN/FRONT PORCH - DAY 15

Maya strolls through the backyard garden of her large, rambling farm house. The garden is a riot of flowers, vegetables, and fruit trees. She picks a fresh red tomato, then rounds the corner of the house --

-- and stops.

Matthew Collier, his tailored suit wildly out of place here, sits on her front step. Maya takes a step back. Matthew stands. And Maya knows. Somehow she knows what this means. Matthew walks toward her. Maya can't move as he stops in front of her. A beat.

MATTHEW

He did it again.

It's like a slap. Maya knows what comes next. It's so obvious, so inevitable.

MATTHEW (CONT'D)

You have to come back, Maya. This time we have to get him.

OFF Maya --

TITLE CARD: THE FIX

A15 EXT. LOS ANGELES - DAY A15

Montage. The city comes to life.

B15 INT./EXT. LAX AIRPORT - DAY B15

Crowds on an escalator. People going up and down. Maya comes into the frame, riding down, a leather backpack slung over her shoulder. This is the last place she wants to be, but here she is.

A beat, then Maya notices a WOMAN staring at her. The woman nudges her FRIEND and whispers. Maya pulls a Seattle Mariners CAP from her bag, puts it on as she steps off the escalator. She looks outside where Matthew waits beside his car. As she exits and walks up to Matthew --

MATTHEW

Wasn't sure you'd show.

MAYA

Me neither.

A beat.

MATTHEW

No bags?

MAYA

(re: her backpack)
This is it.
(then)

MAYA (CONT'D)

I want to be clear, so there's no confusion.

(beat)

I love my life. I'm finally happy.
So if you want to walk through hellfire again, more power to you.
But I am not walking with you.

(MORE)

MAYA (CONT'D)

I told you I'd go through my files from the trial, see if there's anything relevant to this new murder.

(beat)

Then I'm going home. And I don't want to hear from you again.

A beat as Matthew absorbs that. As they head toward his car --

16 CLOSE ON A NEWS REPORT: 16

A LONG LENS ZOOMS in on a CRIME SCENE. Morning light. A BODY under a sheet in an L.A. park, surrounded by yellow crime scene tape. DETECTIVES DIEGO RAMON and VINCENT NORTH work the scene.

REPORTER (V.O.)

The body of Jessica Meyer, the twenty-six-year-old girlfriend of Sevvv Johnson, was found five days ago in a secluded area of Malibu Bluffs Park bludgeoned to death.

Off this, we CUT TO --

17 EXT. COURTHOUSE - DAY 17

-- where Alan Wiest (who we saw in the Teaser) stands at a podium. A NEWS CHYRON reads: District Attorney Alan Wiest.

WIEST

Mr. Johnson is not a person of interest at this time. There are multiple leads, the police are pursuing them all.

EZRA (O.S.)

Go for the spread! Go GO!

And we GO WIDE to FIND --

18 INT. WOLF AND ASSOCIATES - EZRA'S PRIVATE OFFICE - DAY 18

-- Ezra Wolf, watching a TBD football game as he gets a power haircut in one corner of his expansive office. A gorgeous hairstylist, IMELDA, snip snips as a breaking news report plays in the upper left of Ezra's mega-TV. At a break in the football action, Ezra shifts his attention to the news, where sweat dots D.A. Alan Wiest's upper lip.

WIEST (ON TV)
 No one is jumping to any
 conclusions or rushing to
 judgement.

Ezra snorts -- yeah, right. As the quarterback sets up for
 the snap --

EZRA
 You got this baby --

-- the news report cuts to DRONE FOOTAGE of HOLLYWOOD FOREVER
 CEMETERY. LIMOUSINES line up around the chapel.

REPORTER (V.O.)
 We're live now at Hollywood Forever
 Cemetery, where Jessica Meyer's
 funeral is about to begin.

On the news insert, a BLACK TESLA MODEL X with DISTINCTIVE
 RIMS pulls up in front of the chapel. Sevvv steps out.

IMELDA
 (re: the TV)
 Isn't that Sevvv Johnson?

EZRA
Dammit.

As Ezra rises and heads for the door--

19

INT. HOLLYWOOD FOREVER CEMETERY - CHAPEL - DAY

19

CLOSE ON Jessica's coffin being lifted by six PALL BEARERS,
 who begin to carry it down the center aisle of the chapel.
 The service is over. The assembled mourners stand, including
 Sevvv, who's in a pew near the front. His children -- SEVEREN
 JR (30, clean-cut), SAMUEL (29, tatted up), STAR (28,
 hipster), and step-son GABE (22, white) -- stand with him.
 Star wipes away tears. Sevvv's phone vibrates. The screen
 reads: "Ezra Wolf." Sevvv ignores it. He looks around,
 notices that people are subtly (and not so subtly) looking at
 him.

SEVVV
 (quietly)
 Everybody's eyeballing me.

STAR
 What did you expect?

She almost sounds accusatory.

GABE

Don't worry about it, Dad.

Jessica's father, JOHN (60), walks stoically behind the coffin with her mother, BETH (58). They do not look at Sevvy as they pass. As Sevvy bristles --

A19 EXT. MAYA'S HOUSE - DAY A19

Matthew's car pulls up in front of Maya's now-neglected bungalow. A beat as Maya stares at the house. Then she gets out of the car, heads for the house. Her eyes fall on the filthy and rusted LUCKY CAT as she opens the front door.

B19 INT. MAYA'S HOUSE - LIVING ROOM - DAY B19

A SEQUENCE OF SHOTS:

-- Maya enters. The living room is a time capsule of her life eight years ago. Sheets cover the windows. Matthew hangs back, giving Maya space.

-- Maya drops her backpack on the couch and runs her finger across a dusty shelf.

-- A half a pack of cigarettes sits on a side table.

C19 INT. MAYA'S HOUSE - BEDROOM - DAY C19

Maya pulls open a curtain. Light pours across her crisply made bed.

Maya sits on the bed for a moment to collect herself. A beat, then she leans down and opens the cabinet of her nightstand, where we see a HANDGUN in a QUICK-RELEASE VAULT. Still there. A beat. AS she closes the cabinet door --

20 OMITTED 20

21 INT. HOLLYWOOD FOREVER CEMETERY - CHAPEL - DAY 21

Sevvy approaches Jessica's dad, John, who heads the receiving line. Jessica's bereft mom, Beth, is sitting nearby in the care of FRIENDS. All eyes are on Sevvy and John as they meet. Sevvy holds out his hand.

SEVVY

I'll stand with you, John. I loved her, too.

John takes Sevvv's hand in an iron grip, pulls Sevvv close. For a moment, Sevvv thinks he's being embraced. Then --

JOHN

(quietly)

I'm not going to make a scene. My wife has been through enough. I'm also not going to stand here and pretend you didn't kill my daughter, you son of a bitch.

Sevvv pulls away, indignant, hurt.

SEVVV

John, don't say that. I never hurt her. I loved Jessica.

It's emphatic and wounded -- but is it just a performance?

JOHN

You need to leave.

SEVVV

That's not right. That's not right. You can't just--

Then Ezra is there, wrapping a firm arm around Sevvv, pulling him away, warning him quietly --

EZRA

Don't make this worse.

As Ezra moves Sevvv into --

22 INT. HOLLYWOOD FOREVER CEMETERY - ANTEROOM - CONTINUOUS 22

-- a quiet room off the Chapel, Sevvv shakes him off.

SEVVV

The hell are you doing here?

EZRA

Keeping you out of trouble.

SEVVV

Man, you're not my babysitter. And I don't need a lawyer.

EZRA

I'm not here as your lawyer. I'm here as an old friend.

SEVVY

You don't have friends. And I didn't do anything. You being here makes me look guilty.

EZRA

You making a scene makes you look guilty.

Ezra wraps a hand around the back of Sevvys neck, fucking serious.

EZRA (CONT'D)

Go home. Keep your head down. And don't talk to the police.

Sevvys pulls away from Ezra.

SEVVY

You go home. I can take care of myself.

As Sevvys walks away, OFF Ezra, we'll fucking see about that --

A22

INT. MAYA'S HOUSE - LIVING ROOM - DAY

A22

PAN OVER PHOTOS of MURDERED CASSANDRA AND NANCY and stacks of legal documents from the trial 8 years ago. Maya's handwritten notes are scribbled on everything. GO WIDE to FIND Maya standing over the table. Legal boxes labeled PEOPLE VS SEVVY JOHNSON are all over the room. As Matthew enters carrying a legal box --

MATTHEW

This is the last one.

Maya looks up as Matthew sets down the box.

MAYA

He killed them. The evidence was undeniable.

MATTHEW

I know.

MAYA

They just didn't care.

MATTHEW

It wasn't about the evidence. Wolf capitalized on four hundred years of racial injustice and a celebrity client who knew how to break out a mega-watt smile.

Maya nods. It's still so raw. A beat. As Maya looks at photos of Sevvv, Cassandra, and a nine-year old Gabe, Matthew heads toward the liquor cabinet. There are several bottles of alcohol, but he knows to reach for the scotch. As he pours them each a drink, ice for him, neat for her --

MATTHEW (CONT'D)

Listen, while you're here, maybe you could sit down with Loni Kampoor, the lead attorney on Jessica's murder. I hired her a few years ago out of Stanford. She's almost as good as you.

Maya shakes her head. Nope. He hands her the scotch --

MATTHEW (CONT'D)

C'mon, Maya. You know Johnson better than anyone.

MAYA

If this... trip down memory lane sparks anything that might be helpful, I'll talk to you. But there's no way in hell I'm going back into the D.A.'s office.

Matthew nods, pulls out a file from his work bag.

MATTHEW

You're going to want to look at what we've got on Jessica's murder.

Matthew sets the file down on the table. Maya ignores it.

MATTHEW (CONT'D)

If I'm going to build a case, I need a search warrant for Johnson's house and car, and for that I need probable cause.

MAYA

I've been in the country, not a coma. I'm still a lawyer.

A beat. It's been a long time.

MATTHEW

(smiles)

Damn it's good to see you.

So much between them. Maya's eyes land on Matthew's wedding ring.

MAYA
You got married.

MATTHEW
Yeah. To Effy.

MAYA
The reporter?

MATTHEW
She's not anymore, but... yeah.
(beat)
Effy was there for me after the
trial.

The unspoken words: "when you weren't."

MATTHEW (CONT'D)
And you married a cowboy?

A beat.

MAYA
We're not married.

As that settles between them--

23	OMITTED	23
24	OMITTED - BECOMES A19	24
25	OMITTED - BECOMES B19	25
26	OMITTED - BECOMES C19	26
27	OMITTED	27
28	INT. SEVVY'S MANSION - GAME ROOM - NIGHT	28

Sevvy leans forward on the couch, intent, frustrated, as he flips through a rotation of news channels. In the b.g., Gabe plays pool with a few of Sevvy's BUDDIES.

NEWS ANCHOR 1
-- surprise acquittal in the
stabbing death of his wife,
Cassandra Johnson, eight years ago--

NEWS ANCHOR 2

-- though some still believe he was innocent, the one-time A-lister never regained his super-star status. Overseas endorsements are his primary source of income now --

With each report, we see his frustration grow.

NEWS ANCHOR 3

-- former prosecutor Maya Travis could not be reached for comment. Johnson has so far refused to talk to police --

Sevvy glowers. As he starts to change the channel again--

GABE

(approaching)

Dad.

Gabe nods to the stairs, where SUNNY, Sevvy's 9-year-old daughter (with the murdered Cassandra) is watching from the stairs, her eyes wide. OFF Sevvy, we CUT TO --

29

INT. SEVVY'S MANSION - SUNNY'S ROOM - NIGHT

29

A professionally decorated child's room. From her canopied bed, Sunny looks up at Sevvy as he gently tucks her in.

SEVVY

Don't listen to what they say on the TV, baby. That's just people talking.

SUNNY

I know, Daddy.

SEVVY

You want to tell Jessica about your spelling test? I know she'd be really proud.

Sunny nods, closes her eyes. She folds her hands in prayer.

SUNNY

Hi, Jessica. If you can hear me, I did really good. All the words you quizzed me on, I got right...

OFF Sevvy, moved, as his daughter prays --

30

INT. MAYA'S HOUSE - LIVING ROOM - NIGHT

30

Matthew and Maya pour over the files, the bottle of scotch between them --

MAYA

You looking at anyone besides Johnson?

MATTHEW

For one, her personal training client, Ben Mitchell. He found the body.

(then)

I have whole teams of people investigating our other leads. You're here for Johnson.

Maya nods.

MATTHEW (CONT'D)

Find me something that ties Jessica's murder to the ones eight years ago. A pattern, a... I don't know. Just find something.

MAYA

If there is anything, you mean.

MATTHEW

Of course.

Maya looks at Matthew.

MAYA

Do you really think he's dumb enough to kill again?

Before Matthew can answer, his phone rings.

MATTHEW

(answers)

Collier.

As Matthew listens, Maya picks up the photo of Cassandra and Nancy that we saw in the Teaser. She did not get justice for them. It's what she's been running away from for eight years.

MATTHEW (CONT'D)

(into the phone)

Thanks.

Matthew hangs up. Looks at Maya.

MATTHEW (CONT'D)
 Sevvy Johnson just walked into the
 police station. He wants to talk.

OFF Maya, a moment of truth --

SEVVY (PRE-LAP)
 Like I said, I'm an open book.

31 INT. POLICE STATION - INTERROGATION ROOM - NIGHT

31

Seated at the interrogation table, Sevvy leans back, legs spread, intentionally casual. Detective Diego Ramon (40's, deliberate) sits across from him. Detective Vincent North (30's, reactive) leans against the wall, his arms crossed.

SEVVY
 That's why I'm here.

DETECTIVE RAMON
 And we appreciate that.

DETECTIVE NORTH
 Mr. Johnson, you said Jessica had
 early morning clients at the park a
 lot?

SEVVY
 I keep telling you. It's Sevvy,
 man. I mean, she's a trainer.
 (beat)
 She was a trainer. It's like a
 movie, you know? Just unreal. Did
 you guys see Omega? The one I was
 nominated for? It feels like that.
 It has to be a dream, right?

DETECTIVE RAMON
 Love that one.

DETECTIVE NORTH
 What time did Jessica leave that
 morning?

SEVVY
 (re: North)
 That one's all business.

DETECTIVE RAMON
 He just wants to solve Jessica's
 murder.

SEVVY

So do I. So do I, man. That's why I'm here. Without counsel. I just want to help you guys, so you don't waste time on me when there's a killer out there.

DETECTIVE RAMON

So it was serious with Jessica? You seeing anyone else?

Sevvy shakes his head.

SEVVY

(grins, rueful)

Not as young as I used to be.

DETECTIVE NORTH

Jessica was younger than you, right? How'd you meet?

SEVVY

You didn't read about it? Tabloids had a field day. My daughter, Star? Jessica was her roommate. Star still hasn't forgiven me.

DETECTIVE RAMON

Let's talk about the last time you saw Jessica.

SEVVY

I was out with my boy, Gabe --

DETECTIVE NORTH

Cassandra's son.

SEVVY

He was four when I met Cassandra. No dad in the picture. As far as I'm concerned, he's my son.

DETECTIVE NORTH

And he didn't blame you for what happened to his mom?

SEVVY

He knew I didn't do it. Just like the jury.

DETECTIVE NORTH

So you were out with Gabe. What'd you do?

SEVVY

Little of this, little of that.
Grabbed some dinner on Fairfax.

DETECTIVE RAMON

What restaurant?

SEVVY

Animal. Best steak in town. When I
got home, Jessica was sleeping.

We PUSH IN on SevvY's reflection in the ONE-WAY GLASS --

DETECTIVE RAMON

What time was that?

SEVVY

Ten-ish? I didn't check my watch.

We PUSH THROUGH THE GLASS --

32

INT. POLICE STATION - OBSERVATION ROOM - INTERCUT

32

-- to REVEAL Maya, riveted, watching every move, analyzing every inflection. Matthew watches, too, one step behind her. A UNI stands by the door. Maya turns to him.

MAYA

I need a piece of paper. Now.

The Uni hands her a pad. She scribbles on it, hands it back to him.

MAYA (CONT'D)

Give that to the tall one.

The Uni looks to Matthew, who nods. As the Uni exits --

MAYA (CONT'D)

They're playing it wrong.

MATTHEW

They're trying to pin him down to a
timeline.

MAYA

You think he doesn't know that? It
won't work. They have to get him
off balance.

Through the glass, she watches the Uni hand Ramon the folded sheet of paper. SevvY frowns. Ramon looks at the Uni.

DETECTIVE RAMON
Moo shu pork for me.

He hands the note to North, who scans it.

DETECTIVE NORTH
Kung Pao. Thanks.

The Uni exits. Ramon trades a subtle look with North. He's going to shake things up.

DETECTIVE RAMON
Sorry about that. So... Jessica was in bed when you got home.

SEVVY
Sound asleep. Looked like an angel.

Ramon nods. Then --

DETECTIVE RAMON
So you didn't have a fight?

SEVVY
No.

DETECTIVE RAMON
When was the first time you hit Jessica?

The tone in the room shifts.

SEVVY
I never did! C'mon, man, I just want to help here.

DETECTIVE NORTH
And we want to help you. If there's anything that's gonna come out later, make you look bad, it's better if we know now.

SEVVY
I get that.

DETECTIVE RAMON
So what? Was she tired of the beatings? Tell you she was leaving?

Sevvy's hackles are rising.

SEVVY
You got a hearing problem? I never hit her.

Maya nods. This is more like it.

DETECTIVE NORTH
I gotta warn you. Lies will come
back and bite you in the ass.

SEVVY
Where the hell is this coming from?

DETECTIVE RAMON
Or was she cheating on you?
(to North)
I bet that was it.
(back to SevvY)
You just couldn't keep up with a
young, hot piece of ass anymore.
You said it -- you're not as young
as you used to be.

SevvY's getting hot --

SEVVY
Screw you --

-- and then he notices North glancing at the one-way glass.
Maya sees it too.

MAYA
No. Dammit.

SevvY looks at the detectives, then at the glass. Suddenly,
something clicks.

DETECTIVE RAMON
Hey. I asked you a question.

SevvY ignores him. Maya watches as SevvY stands up,
approaches the glass. Her blood runs cold as SevvY tries to
look through the glass. He can't. But he knows.

SEVVY
Is that you Maya?

Even though he can't see her, his gaze pierces Maya's soul.

SEVVY (CONT'D)
Are you back there?

SevvY shakes his head, smiles. It's chilling.

SEVVY (CONT'D)
You're never going to get me, Maya.
(beat)
I'm an innocent man.

As Sevvy nods to the detectives, and walks out, OFF Maya --

END OF ACT ONE

ACT TWO

33 EXT. SEVVY'S ESTATE - DAY 33

A BLACK MASERATI pulls up to the massive front gate. Ezra in the driver's seat. The gate OPENS to a HUGE CIRCLE DRIVE--

34 EXT. SEVVY'S MANSION - DAY 34

Ezra pulls up, gets out. ON Ezra as he takes it all in. Can't believe he's fucking back here again. The front door opens, REVEALING GABE.

GABE

Thanks for coming. He's been waiting.

Ezra follows Gabe inside --

35 EXT. SEVVY'S MANSION - SWIMMING POOL - DAY 35

Ezra strides across the estate to FIND SEVVY pacing anxiously.

EZRA

You're a moron.

No one else on the planet could get away with saying that to SevvY.

SEVVY

I wanted the cops to know I didn't do it.

EZRA

You never learn.

SEVVY

My girlfriend's dead. You think I give a damn about your stupid rules?

EZRA

You don't need me? Great. Good luck.

Ezra starts to leave. Then --

SEVVY

Wait. I need you. The bitch is back.

Ezra instantly knows who he means.

SEVVY (CONT'D)

She was at the station. I could feel her.

EZRA

So they're not screwing around.

SEVVY

I'm innocent.

EZRA

You were innocent eight years ago. But you spent over a year in jail and paid me millions to get you off.

(beat)

No complaints on my end, but you really want to go through that again?

SEVVY

What do I do?

EZRA

You follow my stupid rules. Lay low. No more interviews. Not with reporters and definitely not with detectives. You only go in public when I control the optics.

Sevvy nods. Okay.

SEVVY

And Maya Travis?

EZRA

Let me worry about her. Maya's tough, but she fights fair. Always been her weakness.

SEVVY

I can't go back to jail.

EZRA

You won't. You did the right thing. You got the Wolf.

AS they share a man hug --

36

EXT. MAYA'S HOUSE - BACK DECK - DAY

36

PAN ACROSS Maya's note-laden files from eight years ago, mixed with new files and CRIME SCENE PHOTOS of Jessica's bludgeoned body. OVER THIS WE HEAR --

SEVVY (O.S.)
...Don't let the looks fool ya.
Jessica shreds on these machines.

JESSICA
I'm pretty hard core...

We hear FEMALE GIGGLING, then --

JESSICA (O.S.) (CONT'D)
...but he's the real shredder. I
just try to keep up!

And now we FIND MAYA watching VIDEO of Sevvly and Jessica (who wears a distinctive DIAMOND CROSS NECKLACE) on her iPad Pro. It's a segment from *Inside Hollywood* six months ago in which they're showing a REPORTER around Sevvly's mansion. Maya looks like she's been up all night, and there are cigarette butts in the ashtray beside her.

ON SCREEN we see Sevvly's weight room. The video cuts to the master bedroom --

SEVVY (ON VIDEO)
Now this is my favorite room in the
house.

JESSICA (ON VIDEO)
Sevvly! My mom might be watching!

Sevvly and Jessica look happy and in love and it's almost possible to forget that eight years ago he was on trial for double homicide. A beat, then Maya REWINDS. Something bugging her. As she watches the segment again, a TEXT from Riv pops up on her phone -- it's a PHOTO of Riv with the foal. Maya smiles. Her smile fades as she's drawn back to the video -- and, finally, something clicks. Maya picks up her phone, dials --

MAYA
Okay, Matthew. I'm coming in.

And we CUT TO --

37

INT. MAYA'S HOUSE - BEDROOM - DAY

37

THE CLOSET DOOR OPENS to REVEAL the row of conservative power suits we saw in the Teaser. Matching heels lined up below.

Maya studies the clothes a moment, then shuts the closet door, rejecting that and the life it represents. And we CUT TO --

38 EXT. COURTHOUSE - DAY 38

REVEAL MAYA, wearing boots, jeans, a T-shirt, and her Seahawks cap pulled low, as she climbs the same courthouse steps where she stood in defeat eight years ago. In the b.g., REPORTERS interview an ND LAWYER.

Keeping her head down and eyes averted away from reporters, Maya nears the top of the steps. Her heart races and blood pounds in her ears -- PTSD from the trial. She hesitates in front of the door. Is she really going to do this? Finally, she pulls open the door and disappears inside --

39 INT. D.A.'S OFFICE - CORRIDOR - DAY 39

The elevator doors open, and Maya emerges. Matthew is waiting.

MATTHEW

Welcome back.

MAYA

I'm not back.

She looks around. This place used to be her home. Her eyes land on the SEAL OF CALIFORNIA and the nameplate underneath which reads "District Attorney Alan R. Wiest."

MAYA (CONT'D)

Seriously? Alan Wiest is the D.A?

MATTHEW

Mediocrity rises to the top.

MAYA

What'd he think of you bringing me in?

MATTHEW

Wiest does prayer breakfasts and press conferences. I run the office. It's my call.

As they head down the hall, Maya pretending not to notice that every passing LAWYER and PARALEGAL is staring at her --

WIEST (PRE-LAP)

I've gone on the record with the press --

40

INT. D.A.'S OFFICE - WIEST'S OFFICE - DAY

40

FIND MAYA, back in the belly of D.A.'s Office beast, meeting with Matthew, L.A. District Attorney Alan Wiest, and Deputy D.A. LONI KAMPOOR, 30, unapologetically ambitious.

WIEST

-- and I'm going on the record with you all. We're following all leads. Not just Sevvv Johnson. All leads.

Maya and Matthew exchange a look. Wiest is still Wiest. Loni flexes her prosecutorial muscles --

LONI

Sure. But off the record? We all know he's our guy. Johnson only lets women leave him in a pine box.

(then)

Unfortunately, this time he didn't leave a trail of blood for us to follow.

MAYA

Johnson's had eight years to think about his mistakes. He won't make the same ones again.

WIEST

Hopefully he's made new ones. If it's him.

(to Maya)

Love the new look, by the way.

Maya gives Wiest a look. Gee, thanks.

LONI

Priority one is a search warrant. Bludgeoning is bloody. If he did it, there'll be traces of blood in his car, in his house.

MATTHEW

To that end, we've got detectives and investigators door knocking, checking surveillance tapes, talking to friends. And we're waiting on forensics.

LONI

Our problem is motive. With Cassandra, everyone knew their relationship was a disaster. But Johnson and Jessica were all sunshine and roses.

Maya can't let that slide.

MAYA

Did you watch the *Inside Hollywood* tape?

LONI

Yeah, between the giggling and the googlie eyes, it's defense gold.

MAYA

Watch it again.

Maya takes out her iPad Pro, pulls up the video, and presses play. She leans back as, on the video, Sevvv and Jessica lead the *Inside Hollywood Reporter* through the mansion --

SEVVY (ON VIDEO)

... Don't let the looks fool ya.
Jessica shreds on these machines.

JESSICA (ON VIDEO)

I'm pretty hard core, but he's the real shredder. I just try to keep up!

As the group watches, the door opens. CJ Emerson, eight years older than when we saw her in the Teaser, enters. Maya smiles. CJ doesn't. CJ approaches and talks quietly with Matthew. Loni and Wiest are still focused on the video.

CJ

Sorry I'm late. I was checking out Ben Mitchell's story.

MATTHEW

(reminds Maya)
The personal training client who found the body.

MAYA

(to CJ)
It's good to see you, CJ.

CJ responds with a curt nod. As Maya registers her old friend's iciness, CJ holds out a PHOTO OF BEN MITCHELL, 30's, handsome --

CJ

According to Mitchell, their relationship was just professional. So far I haven't heard otherwise, but I'll keep digging.

The video ends. Loni looks at Maya.

LONI
Like I said, defense gold.

MAYA
Not exactly.

A beat. Matthew and CJ exchange a look. They know something good is coming.

MAYA (CONT'D)
Let's start with the googlie eyes.

Maya freezes the video on a spot where Jessica looks up at Sevv, eyes wide.

MAYA (CONT'D)
She's looking at him for permission to speak.
(advances the tape)
And then she's making sure what she said meets his approval. See that look he gives her? He didn't approve.
(advancing more)
That laughter? A fear response. Consciously or unconsciously, she's trying to avoid conflict.

Maya's not trying to show up Loni, but she is. Wiest leans in to Matthew.

WIEST
(to Matthew)
I see she hasn't lost her edge.

MAYA
(to Loni)
What do you notice about his bedroom?

LONI
(trying now)
It's... masculine?

MAYA
Right. She'd lived there for, what, eight months at this point? Where's her stuff? He didn't let her bring it. She's like a decoration in his house.

Loni stares at Maya. Fuck. She missed a lot.

MAYA (CONT'D)

Jessica was a smart, motivated young woman. Aced UCSB, volunteered, lots of friends. And then she met Sevvy -- and history began to repeat itself. He charmed her. Then slowly but surely he started to control her. But Jessica was strong-minded. My guess? She pushed back. It all went to hell. And he killed her.

(then)

The evidence is there. We're going to find it.

OFF Maya, mic drop --

41 INT. D.A.'S OFFICE - CORRIDOR - DAY

41

FIND Maya and Matthew as they walk toward Matthew's office.

MATTHEW

Admit it. That felt good.

MAYA

(felt great)

Not even a little bit.

MATTHEW

The detective sitting on Johnson's house says Ezra Wolf was there this morning.

MAYA

So he's scared. And he's done talking. Wolf will lock him down.

MATTHEW

I need you here, Maya. Loni won't see the Wolfman coming.

MAYA

He plays a special kind of dirty.

MATTHEW

Just give me a few weeks.

(then, quiet)

Please.

The direct plea gets to her. He gets to her.

MAYA

I'll think about it.

OFF the undeniable charge between these two --

42

INT. WOLF AND ASSOCIATES - CONFERENCE ROOM - DAY

42

A Beverly Hills law firm. All glass and high end art. Ezra enters to FIND his team -- including several male and female LAW ASSOCIATES. Each has a NUMBER in front of their seat.

EZRA

Thank you, everyone, for cancelling whatever plans you had for the next six months.

(then)

You're all here to help me keep an innocent man out of jail. As long as Sevvy Johnson is under a cloud of suspicion -- and the fact that Maya Travis is back means we're in for one hell of a storm -- your asses are mine twenty-four seven. I don't care if your mom has a stroke or your kid has a birthday. You don't like that, get out now.

A beat. Nobody leaves. Ezra knew they wouldn't.

EZRA (CONT'D)

This case is already being tried in the court of public opinion -- and that court is even bigger than it was a decade ago. We've got idiots on Twitter, Instagram, Snapchat, Facebook and whatever else spouting off. Those idiots can be for us or against us. Which is why you're all going to bow down to this woman --

Ezra nods to the end of table, where we REVEAL ATHENA ABBOTT, 40's, tough as nails but bendy as taffy.

EZRA (CONT'D)

Ms. Athena Abbott. Our media consultant, our guru, our goddess. Athena, let the Age of Enlightenment begin.

Athena rises, takes in the room -- and takes over the room. Ezra loves it.

ATHENA

Every time you step foot outside this office, you're representing your client. If the public doesn't trust you, they won't trust him.

(MORE)

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ATHENA (CONT'D)

If they don't like you, they won't like him.

As Athena talks, she looks around the table, refers to each person by the number sitting in front of them.

ATHENA (CONT'D)

Number Three, start getting blow outs. Daily, not weekly. Ask for the Old Fashioned. Number One, no more pink shirts. Light blue. Four, let me see you smile. With teeth.

Number Four smiles. With teeth.

ATHENA (CONT'D)

Nope. No good. Mouth closed.

As Athena continues, OFF Ezra girding for battle --

43

INT. D.A.'S OFFICE - CJ'S OFFICE - DAY

43

A cluttered, windowless office. CJ works at her computer.

MAYA (O.S.)

CJ. Hey.

CJ looks up to FIND MAYA standing in the doorway.

MAYA (CONT'D)

Still in the dungeon?

CJ

It's quiet. I like quiet.

MAYA

Did the forensics come in?

CJ

Not yet.

MAYA

What're you doing?

CJ

Tracking pings from Jessica's cell for the three days leading up to the murder. So far nothing unusual.

Maya nods, used to the tail-chasing nature of investigation. She sits down on a COT in the corner of the office.

MAYA

God, I spent a lot of nights on this thing.

CJ's not interested in reminiscing.

CJ

I was thinking about what you said about Jessica's stuff. I checked to see if she had a storage unit somewhere, but no luck.

CJ turns back to her computer. It's a clear message. Get out.

MAYA

Drink later?

CJ

You're kidding.

MAYA

I never kid about scotch.

A beat. CJ's waited eight years to vent.

CJ

Y'know how I found out you left L.A.? I went to your house. Saw three weeks worth of newspapers piled up.

(then)

We were supposed to be ride or die. I didn't even know where you'd gone.

MAYA

I was in a thousand pieces.

CJ

It was tough for all of us.

MAYA

You're the best investigator I know. You could've found me.

Maya starts to go. Hesitates.

MAYA (CONT'D)

Did Sevvv take Jessica to Bora Bora?

CJ

Not that I know of. Why?

MAYA
That's his "I'm sorry" gift for the
first big beating.

As Maya exits, OFF CJ reminded again of how good Maya is --

44 EXT. COURTHOUSE - DAY

44

Maya puts on her Seahawks cap as she starts down the steps,
giving ND REPORTERS a wide berth. Suddenly, she hears --

JOHN (O.S.)
You.

Maya looks up to see John Meyer, Jessica's father,
approaching.

MAYA
Mr. Meyer. I'm so sorry for your
loss.

JOHN
Are you here because of my
daughter? He killed her, didn't he?

MAYA
It's too soon to know that.

JOHN
You know he did. Or you wouldn't be
here.

In the b.g., Reporters notice John. Then --

REPORTER 3
Is that Maya Travis?

As the Reporters head for Maya and John --

JOHN
I tried to keep her away from him,
but I didn't try hard enough. I
didn't protect her.

Maya sees the Reporters coming. Fuck.

MAYA
Why don't we go somewhere and talk?

TV cameras ROLL on Maya and John.

JOHN
But I'm going to protect her now.
(then)

(MORE)

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JOHN (CONT'D)

I don't want you anywhere near
Jessica's case. You lost. If you'd
done your job right, that bastard
would be in jail right now. My baby
would be alive.

As the cameras roll, OFF Maya, kicked in the gut --

END OF ACT TWO

ACT THREE

A44 INT. MATTHEW'S HOUSE - DEN - NIGHT

A44

ON TV, the nightly news plays --

NEWS ANCHOR (ON TV)
Former prosecutor Maya Travis was
spotted outside the Los Angeles
D.A.'s office today --

GO WIDE to FIND MATTHEW working in his den. The news cuts to
FOOTAGE of John Meyer and Maya --

NEWS ANCHOR (V.O.)
-- where she was confronted by
murder victim Jessica Meyer's
father.

JOHN (ON TV)
...If you'd done your job right,
that bastard would be in jail right
now. My baby would be alive.

As the CAMERA ZOOMS in on Maya's pain, Matthew's wife, EFFY,
38, beautiful, enters. Sets a sandwich in front of him.

EFFY
She's on every station.

Matthew turns off the TV.

MATTHEW
This isn't going to help me
convince her to stay.

EFFY
You'll think of something.

MATTHEW
I don't know, Eff. Maya's pretty
set on getting back to her life.
And who can blame her?

Effy's face hardens. The woman behind the man.

EFFY
We need her.

MATTHEW
She's been through a lot.

EFFY

So have you. But you stayed when she ran. You stayed, and you worked your ass off to get where you are. I'm not going to let you be the fall guy if this thing goes south.

As Effy exits, OFF Matthew, for the first time we have to question his motives in bringing Maya back --

45 OMITTED 45

A45 EXT. N.D. LOCATION - NIGHT A45

CLOSE ON MAYA, sitting on the hood of her car, overlooking L.A. Shredded once again. All the emotions she's been holding back crashing in on her. A long beat, then she takes out her CELL and dials. We hear RINGING, then --

RIV (V.O.)

It's Riv. Leave a message.

MAYA

It's me. I just needed to hear your voice.

(then)

I miss you.

Maya hangs up. AS she stares out at the city, so alone --

46 OMITTED 46

47 EXT. PARKING GARAGE - ROOF - INTERCUT 47

FIND Ezra striding to his car. His CELL RINGS. He answers --

EZRA

Wolf.

48 EXT. WOLF AND ASSOCIATES - BALCONY - INTERCUT 48

Athena, on speaker phone, watches Maya and John on the news. Her TEAM monitors social media.

ATHENA

The dad's all over the news. He's got everyone talking about his poor dead daughter and the monster who killed again. We need to change the narrative.

EZRA

Way ahead of you. The beauty of a
twenty-four hour news cycle.

A48 EXT. PARKING GARAGE - ROOF - INTERCUT A48

As Ezra approaches his car, TUAN, 20's, Vietnamese, menacing, steps out of the shadows. Tuan is his bookie's muscle, and the last person Ezra wants to see.

EZRA

Call you later.

Ezra hangs up.

TUAN

Your guys didn't make the spread.

EZRA

And I'm gonna pay you, Tuan. Soon.

REVEAL a tire iron in Tuan's hand.

TUAN

We're not buying that anymore.

EZRA

Then you're not watching the news.
My cash cow came home to graze. You
can tell your bosses that as of
this morning, I'll be paying my
debts in full and then some.

TUAN

Not up to me.

In a flash, Tuan SLAMS Ezra in the gut with the tire iron.
Ezra hits the ground.

TUAN (CONT'D)

Next time it'll be the face.

As Tuan walks away, OFF Ezra, gasping for breath --

49 OMITTED - COMBINES WITH A48 49

50 EXT./INT. HOLLYWOOD HILLS - MAYA'S CONVERTIBLE - NIGHT 50

Maya drives through the canyon. As she crests a hill, she sees NEWS TRUCKS and REPORTERS lining the narrow street in front of her house.

MAYA

Dammit.

As she pulls into her driveway, Reporters surround her car, shout a cacophony of questions --

REPORTER 4

Did Sevvv Johnson kill his girlfriend?

REPORTER 5

Do you blame yourself?

Maya steels herself, gets out of the car --

MAYA

No comment.

REPORTER 4

Come on, Maya!

REPORTER 5

Give us a statement!

MAYA

Sure. Get the hell off my property.
And pick up your trash on the way out.

AS Maya turns her back on the press and escapes inside --

51 INT. MAYA'S HOUSE - FOYER - NIGHT

51

Maya enters, locks the door behind her. She looks down, sees that a bunch of Reporters have slipped their BUSINESS CARDS along with HANDWRITTEN NOTES through the MAIL SLOT in her front door. Maya kicks aside the pile of business cards and retrieves one of the SHEETS that used to cover her windows. AS she hangs it back up over her front window --

A51 INT. D.A.'S OFFICE - WIEST'S OFFICE - NIGHT

A51

After hours. Wiest, wearing a tuxedo, expertly ties his bow tie in front of his office mirror. Loni enters.

LONI

Fundraiser?

WIEST

Charity dinner. Mayor's house.
(then)
Any movement on the case?

LONI

Well, Detective Ramon just dropped this on my desk --

She hands Wiest a print out of an INSTAGRAM PHOTO. It's a selfie of Jessica and Ben Mitchell looking extremely friendly with each other.

LONI (CONT'D)

Jessica with Ben Mitchell. It was taken two weeks ago at Beacher's Madhouse. Mitchell deleted the post from his Instagram the same day Jessica was murdered.

WIEST

So when Mitchell said their relationship was all business, he was lying.

LONI

But other than this his story holds up. And he's got a clean record.

WIEST

Dig into it. The press is gonna hand me my ass if it looks like we're only targeting Sevvv Johnson. And make sure Maya and Matthew see that picture.

LONI

I'll show Matthew. Maya's not part of this case.

Loni starts to go. Wiest stops her with --

WIEST

Did you know Maya used to be the head of the office birthday party committee?

LONI

That's hard to picture.

WIEST

Before Johnson, she was actually fun.

(then)

I was here when that trial went down. I saw what they did to her. Being lead was no prize.

LONI

Because she lost. I plan to win.

As Loni exits --

52 INT. D.A.'S OFFICE - CJ'S OFFICE - NIGHT 52

CJ burns the midnight oil, going through Jessica's CELL PHONE RECORDS as she listens to Sevvy's interrogation which is playing on her computer.

DETECTIVE RAMON (ON SCREEN)
Jessica was a lot younger than you,
right. How'd you meet?

SEVVY (ON SCREEN)
You didn't read about it? Tabloids
had a field day. My daughter, Star?
Jessica was her roommate. Star
still hasn't forgiven me...

CJ looks up from the phone records at the mention of Star.
OFF CJ, wheels turning --

53 OMITTED 53

54 INT. MAYA'S HOUSE - BEDROOM - NIGHT 54

Darkness. Except for the glow of the muted TV, which is turned to LATE NIGHT TV. FIND MAYA, asleep on her bed, files scattered around her. Suddenly -- A CREAK.

Maya's eyes pop open. What the fuck was that? As she goes for her gun, CUT TO --

55 INT. MAYA'S HOUSE - HALLWAY - CONTINUOUS 55

Maya, GUN in hand, creeps down the hall, senses on high alert. Then -- somewhere in the house a DOOR SHUTS. Heart pounding, Maya steadies her gun. Cocks it. Ready to shoot. She turns the corner, and we --

REVEAL RIV, an overnight bag in his hand, standing next to the back door. Maya immediately drops her gun.

MAYA
Dammit, Riv! I almost shot you!

RIV
I was worried about you.

MAYA
I'm fine.

Riv's eyes drop to the gun for a moment.

RIV
I can tell.

MAYA
You saw the news.

RIV
Everyone did.
(then)
Was it this bad last time?

MAYA
Worse.

RIV
I'm here.

Maya closes the distance to Riv, gives him a long, hard kiss.
As Riv picks up Maya, she points him toward the bedroom --

56 EXT. SEVVY'S MANSION - SWIMMING POOL - NIGHT 56

Sevvy stares out at the ocean. We hear footsteps approaching
behind him, then --

SEVVY
(re: the ocean)
I know the ocean's there, but I
can't see it.

REVEAL JULIANNE JOHNSON, 50, old-school elegant, the mother
of Sevvy's three oldest children. As she settles in next to
him --

JULIANNE
Remember our first house? Had a
view of a back alley.

Sevvy smiles, wistful.

SEVVY
How did we survive with three kids
in that house?

JULIANNE
We didn't.

A beat, then --

JULIANNE (CONT'D)
How's Sunny holding up?

SEVVY

I'm worried about her. She really loved Jessica.

JULIANNE

And what about you?

SEVVY

Not sleeping. Barely eating. I can't believe she's gone.

(then)

Cops have a car sitting on the house.

JULIANNE

I saw it on the way in.

(beat)

A detective came by my place, too. I didn't answer the door.

She pulls a BUSINESS CARD from her pocket, hands it to SevvY.

JULIANNE (CONT'D)

He left this.

SevvY looks at the card: Detective Diego Ramon. SevvY vibrates with anger and frustration.

JULIANNE (CONT'D)

Just like last time.

SevvY's at his breaking point.

SEVVY

I can't go through this again.

JULIANNE

Just tell me what you need, baby.

SEVVY

Wolf's having a press conference tomorrow. He wants the whole family there. You included.

JULIANNE

Don't I always show up for you?

She looks at him. A beat.

SEVVY

How much.

JULIANNE

Hundred thousand. For now.

Sevvy is desperate for Julianne to believe him --

SEVVY

I didn't do it. I loved Jessica.

A beat. Oceans of words and experiences between them.

JULIANNE

I believe you did love her. Just
like you loved Cassandra. Just like
you loved me.

Julianne's words land hard. They both know Sevvy's love can
be a dangerous thing. OFF Sevvy, feeling so alone --

END OF ACT THREE

ACT FOUR

57 INT. MAYA'S HOUSE - BEDROOM - NEXT MORNING

57

Maya and Riv lie in bed, in a post-sex afterglow, their chemistry palpable. As Maya snuggles against him, we see she's different with Riv -- softer, unplugged.

RIV

We've got seven hours 'til our flight. Wanna show me the Hollywood sign?

A beat.

MAYA

They asked me to stay.

RIV

(tenses)

What'd you say?

MAYA

That I'd think about it. But after yesterday... This isn't my world anymore. And I don't want it to be.

Riv points to the balcony. CLOSE ON an ashtray with a few cigarette butts.

RIV

Good. Because it's bad for your health.

MAYA

It's an old pack. I just felt like unwinding.

RIV

I'm not busting you. I just care.

MAYA

A week from now we'll be arguing over whether we need a new packer pony. This will be a distant memory.

RIV

I was afraid you missed all this.

MAYA

Nothing to miss.

Maya's doorbell rings insistently. She groans.

MAYA (CONT'D)
Reporter.

RIV
Don't answer.

Maya pulls on a pair of jeans--

MAYA
Oh, I'm going to answer. With my
mean face.

-- and exits into --

A57 EXT./INT. MAYA'S HOUSE - DAY

A57

-- where she opens the door, scowling, to find CJ.

MAYA
Oh! Hi.

A beat.

CJ
You were right. Jessica did have
her stuff stashed somewhere-- it's
just not in her name.

OFF Maya --

58 EXT. DOWNTOWN LOFT BUILDING - DAY

58

ON STAR as she emerges from her building on the way to yoga
class.

MAYA (O.C.)
Star.

Star turns to find Maya and CJ. She immediately recognizes
Maya.

STAR
I don't want to talk to you.

MAYA
Just give me five minutes. For
Jessica.

Star hesitates.

STAR
My dad didn't kill her.

MAYA
Maybe not. But somebody did, and we're trying to find that person.

STAR
I don't know anything about that.

CJ
Actually, you might.
(off Star)
You rented a storage locker the week before Jessica moved in with your dad. Was that for her?

Star nods.

STAR
Her credit was shot. She didn't want to ask my dad for money.

CJ
Her GPS records say she was going to the storage locker a lot these last couple months.

MAYA
Do you know why?

Star shakes her head.

MAYA (CONT'D)
You may not believe this, but no one wants your dad to be innocent of this murder more than me.

Star doesn't buy it. Maya continues.

MAYA (CONT'D)
And maybe you. I bet you're feeling a little guilty right now.

STAR
I didn't do anything wrong.

MAYA
That's the bitch about guilt. You don't have to do anything wrong to feel it.
(then)
You introduced Jessica to your dad.
(MORE)

MAYA (CONT'D)

You believed he wasn't a murderer
and you've stood by him all this
time. And I get that. You love him.
But now you've got to be
wondering... Did lightning really
strike twice?

OFF Star, Maya getting to her, we CUT TO --

59 OMITTED 59

60 OMITTED 60

61 INT. WOLF AND ASSOCIATES - CONFERENCE ROOM - DAY 61

An assembly of waiting press. Julianne, Severen Jr., Samuel,
and Gabe follow Sevvv into the conference room. As Ezra steps
up to a podium, Sevvv leans in to Samuel and whispers.

SEVVV

Where's Star?

SAMUEL

No clue.

GABE

We're here for you, Dad.

Sevvv gives Gabe a tight smile as the kids line up next to
him. Ezra's hurting after the beating, but tries to hide it.
He scans the crowd of reporters he's summoned with a
welcoming smile, but his tone is solemn.

EZRA

Thank you all for coming. I have a
few words to say on behalf of my
friend and client, Sevvv Johnson.

As Ezra pauses for effect, we CUT TO --

62 INT. SOCAL STORAGE - ELEVATOR LOBBY - DAY 62

Star stands with CJ and Maya. The MANAGER watches as Star
signs a form. She hands it over to him then turns to CJ and
Maya, her voice half angry, half wobbly.

STAR

No one can know about this.

AS Maya nods, we CUT TO --

63 INT. WOLF AND ASSOCIATES - CONFERENCE ROOM - DAY 63

Ezra speaks, a wound coil about to spring.

EZRA

Eight years ago, the D.A. and the LAPD tried to frame my client. But I beat them. I exposed their conspiracy! And now they're looking for payback.

AS Ezra scans the crowd, CUT TO --

64 EXT. WOLF AND ASSOCIATES - BALCONY - INTERCUT 64

Athena and her team (all wearing earbuds) are monitoring the social media response to the press conference. Facebook, Twitter, Snapchat flash across phone and iPad screens as Athena paces back and forth, a phone in each hand, one playing the press conference, the other on social media. Athena pumps her fist as Ezra pauses for dramatic effect, and instructs her team --

ATHENA

Get that trending! Hashtag payback!

65 INT. WOLF AND ASSOCIATES - CONFERENCE ROOM - INTERCUT 65

Ezra's voice begins to rise.

EZRA

Payback pure and simple, that's what this is. They proved it when they brought back Maya Travis. The fix is in!

66 INT. D.A.'S OFFICE - ALAN WIEST'S OFFICE - INTERCUT 66

FIND Wiest and Loni, grimly watching the TV that's tuned to Ezra's PRESS CONFERENCE. Loni shakes her head at the shitstorm.

LONI

Matthew should have seen this coming.

The intercom on Wiest's desk buzzes.

ASSISTANT (O.C.)

The Mayor's on the line. She sounds pissed.

Wiest nods at Loni. Out. She exits, annoyed.

EZRA (ON TV)
But enough is enough! I will not
let lying prosecutors and a corrupt
LAPD frame Sevvv Johnson again!

Once Loni is gone, Weist tells his Assistant --

WEIST
Tell the Mayor I'm not here.

As Wiest turns back to the television --

67 OMITTED 67

68 INT. WOLF AND ASSOCIATES - CONFERENCE ROOM - INTERCUT 68

Ezra's voice is now booming with righteous indignation.

EZRA
My client has cooperated fully, but
they don't want you to know that.
Because they don't want you to know
that Sevvv has shown them he's got
nothing to hide!

69 INT. SOCAL STORAGE - CORRIDOR - INTERCUT 69

FIND Maya and CJ in a dimly lit hallway in front of Jessica's locker. As CJ uses a bolt cutter to cut through the padlock --

70 INT. SOCAL STORAGE - JESSICA'S UNIT - INTERCUT 70

Maya and CJ enter the locker. Cheap IKEA furniture is stacked along one wall. Along the opposite wall are high school trophies for track and gymnastics that sit atop boxes marked "BOOKS" and "KITCHEN STUFF" and "BATHROOM STUFF."

But in the far corner a chair has been placed in front of a camera on a tripod and a light set up. Maya and CJ look at one another. What the hell is this?

71 INT. WOLF AND ASSOCIATES - CONFERENCE ROOM - INTERCUT 71

Ezra waves his arms, his voice now a roar as he builds his defense attorney spin to a crescendo.

EZRA

And the worst part is, the police know who the killer is! Ben Mitchell was Jessica's client. He was found standing over her body! But is he being targeted by the police? No! And we all know why. Because he's a WHITE man!

72 INT. SOCAL STORAGE - JESSICA'S UNIT - INTERCUT 72

CJ and Maya stare at the chair and camera setup. Maya moves toward the camera, finds the power button, and turns it on.

73 INT. WOLF AND ASSOCIATES - CONFERENCE ROOM - INTERCUT 73

Ezra delivers the final emotional punch.

EZRA

My client LOVED Jessica! He loved her dearly! And he would never hurt her! Never!

74 INT. SOCAL STORAGE - JESSICA'S UNIT - INTERCUT 74

Maya presses "PLAY." The small viewing screen lights up and we see the empty chair in frame. A beat, then a wan, weepy Jessica enters and sits. She has a BLACK EYE.

JESSICA

He did it again.

OFF Maya and CJ, this changes everything.

END OF ACT FOUR

ACT FIVE

75 INT. D.A.'S OFFICE - MATTHEW'S OFFICE - DAY

75

Maya, Matthew and CJ watch Jessica's videos on a monitor. Jessica wears the DIAMOND CROSS we saw in the *Inside Hollywood* clip. She holds up her arm and we SEE a nasty hand-shaped bruise.

JESSICA (ON VIDEO)

He gave me this when I told him I wasn't ready to leave Ray's dinner party last night.

(points to her black eye)

He gave me this when we got home.

She stares into the camera, her tone bitter.

JESSICA (ON VIDEO)(CONT'D)

The next morning, he said he'd take me to Bora Bora to make it up to me. I said no thanks.

Jessica stands up and leans over the camera. The screen goes black. Maya subtly checks the time on her cell phone as Matthew reaches out to turn off the monitor. CJ holds up a hand.

CJ

There's more.

The monitor lights up again. Jessica's still wearing the same necklace but now she's wearing a different blouse and she lifts it up to REVEAL an ugly bruise on her rib cage.

JESSICA (ON VIDEO)

I laughed too hard when Gabe made fun of Sevv's crappy golf swing.

She lowers her shirt and tears well up, roll down her cheeks.

JESSICA (ON VIDEO)(CONT'D)

I'm such an idiot. My dad tried to warn me. I should've listened.

(beat)

But I'm not gonna wait around for him to change and end up like her. I'm taking these videos to the police.

Jessica stands up and the monitor goes black again.

MAYA

That's probable cause in my book.

MATTHEW

Call the judge. We're getting that search warrant.

76 INT. MAYA'S HOUSE - LIVING ROOM - DAY

76

Riv checks his phone, anxious. Where the hell is she? His face lights up when Maya comes in the door. His bag sits on the couch, packed and ready.

RIV

Maya, the plane's not going to wait for us. We have to go --

Maya puts a hand on his arm.

MAYA

I'm not going. I -- I can't leave.

RIV

Don't do this. Come home with me.

MAYA

I will. Just not right now. Not til this is over.

RIV

When this is over, who will I get back? I'm afraid if you take this on again it will destroy you.

(then)

It's not your fight.

MAYA

I have a chance to get justice. Not just for Jessica, but for Cassandra and Nancy too. That makes it my fight.

A beat, as Riv studies her.

RIV

Why didn't you ever sell this house?

Maya's taken aback. Where did that come from?

MAYA

I just... I didn't want to deal with it.

RIV

No. I don't think that's why. I think you held onto it because you're not done here.

(beat)

So get done. And then come home to me.

Riv picks up his bag and walks to the door. Then he stops, turns back, and gives Maya a hard kiss.

MAYA

I love you.

RIV

And I love you.

OFF Maya, as Riv walks out --

77

INT. D.A.'S OFFICE - MATTHEW'S OFFICE - DAY

77

Matthew is at his computer as Loni enters. Her tone is deferential, but there's an underlying tension in her voice.

LONI

If you called me in to tell me you got the search warrant, I can save you some time. I already heard.

MATTHEW

Have a seat.

Loni sits, now a little irritation seeps out.

LONI

I'm lead on this case. You can't keep cutting me out of the loop.

Matthew takes a beat, not relishing his next move.

MATTHEW

Maya's staying. I'm making her the lead prosecutor.

Shock and disappointment flash across Loni's face.

MATTHEW (CONT'D)

You're still on the team. You're just not the lead.

LONI

Does Wiest know?

MATTHEW
 (lies)
 He's fully on board.

A beat. Then Loni forces herself to fall in line --

LONI
 Maya's one of the best. I look
 forward to working with her.

MATTHEW
 You'll make a great team.

Loni manufactures a smile, but as she rises and turns to go her expression hardens. OFF Loni, pissed --

78 EXT. N.D. PARKING LOT - DAY 78

Search warrant staging area. A dozen cop cars are parked together. A buzz in the air. Maya slips naturally into a position of authority as she addresses the team, including Matthew, CJ, Detectives North and Roman, and POLICE OFFICERS.

MAYA
 All eyes are going to be on us, and they'll see every move. So good won't be good enough. We've got to be perfect. No mistakes. No screw ups. And for God's sake, no misses. Tear the place down to the studs.

They all get into their cars. Detectives Ramon and North take the lead. As we go to a WIDE SHOT we see the other cars fall in behind them and move out through the parking garage.

79 INT. SEVVY'S MANSION - GAME ROOM - MOMENTS LATER 79

Sevvy, on the couch, watches the footage of Ezra's press conference. It's on every channel. Sevvy's phone RINGS. We SEE it's Ezra. As he answers, we INTERCUT WITH --

80 EXT. PEDESTRIAN BRIDGE - INTERCUT 80

CLOSE ON: Ezra.

EZRA
 Where are you?

SEVVY
 Home. Where you told me to be. Why?

EZRA

I just heard from my guy on the inside. They got the search warrant. They'll be banging on your door any minute. If there's anything - and I mean *anything* - you don't want them to see, get rid of it now. *Right now.*

Ezra ends the call. Then he nods to someone across from him. We PULL BACK to REVEAL -- Loni, a.k.a., the "guy on the inside."

EZRA (CONT'D)

I owe you one.

OFF Loni, aware that she's crossed a dangerous line --

81 EXT. SEVVY'S MANSION - GUEST HOUSE - DAY

81

Sevvy knocks on the door of his guest house. Gabe answers and Sevvy quickly steps in. As he puts a hand on Gabe's shoulder--

SEVVY

I've never thought of you as just a stepson. To me, you've always been my own son. You know that, right?

GABE

(puzzled)
Sure, of course I know.

SEVVY

And you know I didn't kill Jessica. But they'll twist things. They always do. So...

We PULL BACK to reveal that Sevvy's holding a duffel bag.

SEVVY (CONT'D)

I need you to get rid of this. Now.

Gabe stares at the bag for a beat, then takes it.

82 EXT. SEVVY'S MANSION - DAY

82

In a crane/drone shot we FIND a car driving out the back way from Sevvy's mansion.

REPORTER (O.C.)

Sources tell us police are executing a search warrant here at Sevvy Johnson's Malibu estate.

CLOSE ON a shot of Gabe in the driver's seat as the line of police units moves rapidly up the street toward the front of Sevv's house. We CUT TO --

A82 OMITTED A82

B82 EXT. WOLF AND ASSOCIATES - BALCONY - DAY B82

Athena watches the raid on her phone.

83 OMITTED 83

84 OMITTED 84

A84 INT. MATTHEW'S HOUSE - DEN - DAY A84

Effy watches the TV which is tuned to news coverage of police arriving at Sevv's house.

REPORTER (O.C.)

Matthew Collier and Maya Travis
have just arrived at the scene.
Maya Travis left the D.A.'s office
eight years ago. But it looks like
this case has brought her back.

She watches the news footage as the camera PANS OVER to show Maya and Matthew conferring on Sevv's front walk. A beat, then Matthew puts a casual hand on Maya's back as they head into Sevv's mansion. The intimacy of the gesture lands on Effy. As her expression darkens, CUT TO --

85 OMITTED 85

86 INT. D.A'S OFFICE - ALAN WIEST'S OFFICE - CONTINUOUS 86

FIND D.A. Wiest watching the same coverage.

REPORTER (O.C.)

Johnson's attorney, Ezra Wolf, has
pointed the finger at Ben Mitchell,
who found the body.

A PHOTO of Ben Mitchell appears on the TV screen as we CUT TO --

87 EXT./INT. LOS ANGELES STREET - BEN'S CAR - DAY 87

FIND Ben Mitchell behind the wheel of his black BMW.

REPORTER (V.O.)

According to police, Mitchell is cooperating with the investigation.

Ben pulls into a gas station parking lot. He opens his glove compartment and pulls out a necklace -- the distinctive DIAMOND CROSS Jessica wore in the videos.

88 EXT. DUMP AREA - CONTINUOUS 88

Ben gets out and looks around nervously. Then he tosses the necklace into a DUMPSTER. AS he drives off, we CUT TO --

89 INT. SEVVY'S MANSION - CONTINUOUS 89

Detectives and investigators (including CJ), cops, crime techs and police photographers swarm the mansion. FIND MAYA, as she looks out the window. We follow her gaze and SEE a PAPARAZZO on a neighbor's roof, pointing a long range lens straight at her. She instructs a nearby officer--

MAYA

Pull the shades. All of them.

We HEAR the "whump whump" of a helicopter above. Maya looks up and points at the ceiling.

MAYA (CONT'D)

And cover the skylights.

The officer nods and Maya exits and crosses into --

90 INT. SEVVY'S MANSION - LIVING ROOM - DAY 90

-- where Matthew wraps up a conversation with Detective Ramon.

As Ramon exits --

-- Sevvly and a ready-for-war Ezra stand at the center of the chaos. They watch as --

-- Maya lands next to Matthew. She stares at Ezra for a beat, and then LOCKS EYES with Sevvly.

MAYA

Miss me?

The message is clear: Maya's back. And she's coming for him.

And our ADVERSARIES all stare at each other, the air heavy with memories of the past and apprehension about the future.

And we PULL BACK -- and CUT TO an exterior drone shot of the mansion, surrounded by cop cars. Further down the street, an army of news vans heads toward the house.

And we move higher still to REVEAL news helicopters circling above. And then widen further to REVEAL -- Los Angeles.

Here we go again.

END OF SHOW