

"DOPE!"

PILOT EPISODE

by

Lisa Todd & Adam Price

© L. Todd & A. Price

Developed by Lisa Todd

Lisa Todd (US)
hldnchild@aol.com
(954) 732-6108

Adam Price (UK)
pricecube2002@hotmail.com
+44 (0) 1384 212880

CREDITS APPEAR OVER:

INT. POD 3A - MORNING

CAMERA PANS SLOWLY AROUND the CELL BLOCK, introducing the area and some of the INMATES and OFFICERS.

INT. CONTROL TOWER - MORNING

OFFICER CASTENDITA is sitting in the "Tower" reading a magazine.

CAMERA CONTINUES to PAN GLIMPSING into the WINDOWS of the INDIVIDUAL CELLS.

INT. KEISHA'S CELL - MORNING

KEISHA is sleeping on her cot.

INT. TRISTAN'S CELL - MORNING

TRISTAN is doing the "California Choke Hold" on herself. She CHOKES herself just long enough to get a euphoric feeling and then lets go of her neck. She gets dizzy and FALLS to the ground, having slight CONVULSIONS.

INT. VALERIE'S CELL - MORNING

VALERIE is over her toilet with her finger down her throat.

INT. CLAIRE'S CELL - MORNING

CLAIRE is SLOWLY CUTTING HERSELF on her ankle deliberately with a SHANK that is made out of plastic, shaped like a pen. She is taking her time, as though she is designing something. She BLEEDS a little and wipes the blood as she continues.

INT. JEANIE'S CELL

JEANIE is PREPARING some HEROIN to get ready to inject. She's PUTTING WATER in a makeshift SPOON. The DRUG and SYRINGE is on the sink.

INT. KEITH'S CELL - MORNING

KEITH is SLEEPING on his side in his cot with his back against the wall. MANNER is LYING next to him.

(CONTINUED)

(c) L. Todd & A. Price

Manner's eyes are OPEN and he looks like he is thinking.
Keith's ARM is lying on Manner's BARE CHEST.

INT. ADAM'S CELL - MORNING

ADAM is sitting on his cot with the wall against his back. He is HOLDING a picture of his wife, baby and him. He is CRYING. In his other HAND he is HOLDING some pills.

INT. DANTÉ AKA "SIX-NINE" CELL - MORNING

DANTÉ is SLEEPING in his cot. He has a HUGE ERECTION in his underwear and a pleasant look on his face.

INT. CELL - MORNING

SERGEANT McMILLIN is having SEX with inmate, DHANI. They are both on the cot naked just going at it. Dhani is doggie style on the cot and McMillin is behind her. There is no passion.

INT. GARREN'S CELL - MORNING

GARREN is SHOOTING DOPE into his leg.

CAMERA continues to PAN into the CAFETERIA.

INT. CAFETERIA - MORNING

KAI is in the KITCHEN area making some eggs. There are other INMATES that are not significant in the show.

As THE CREDITS END, the CAMERA ZOOMS in on a WALL that reads "D.U.P." A hand is seen with a can of SPRAY PAINT in it. The person uses the spray to change "D.U.P." to "D.O.P.E.!"

FADE IN:

INT. MERYL & KYLIE'S APARTMENT - MORNING

The apartment is warm and inviting and has some personal items scattered about. For the most part it is all in order.

INT. MERYL & KYLIE'S KITCHEN - MORNING

KYLIE is in the kitchen in her long tee-shirt. She seems energized as she MAKES COFFEE.

(CONTINUED)

(c) L. Todd & A. Price

MERYL walks in dressed in her brown uniform slacks and white long sleeve uniform shirt with the stripes she has earned. Her badge and jail picture ID with ranking are pinned to the shirt.

She walks over to Kylie and puts her ARMS AROUND HER FROM BEHIND. Kylie turns around and sees Meryl.

KYLIE

(disappointed)

Ohhh, I was going to bring you coffee in bed, but you're already dressed and ready to save the world huh, babe?

Kylie smiles shyly, goes in for a kiss but PULLS BACK, then kisses Meryl softly on the neck. Meryl speaks in her BRITISH ACCENT from her home country of ENGLAND.

MERYL

You got me energized off to an early start this a.m. Yeah? Thank you for that, Kyl.

Meryl PATS down her uniform.

MERYL (CONT'D)

What do you think of the ole' superhero costume?

Kylie KISSES Meryl on the lips quickly and SQUEEZES her behind.

KYLIE

You look good to me, babe. You always look good to me. Why are you in the uniform today?

MERYL

We have visitors coming. I thought I said. They were funded the money to start a drug program in their facility. So they come to mine to pick me brains. You know how much I hate this uniform and visitors. I should have waited til next week to give up smoking. There's never a good time to quit.

KYLIE

Oh babe, don't worry. You'll impress them. Definitely give them something to look at. I think you should wear that every day. ... At least the badge.

(CONTINUED)

(c) L. Todd & A. Price

Meryl SLOWLY BACKS Kylie into the kitchen counter and just with the MOVEMENT of HER HEAD controls a very PASSIONATE KISS. Kylie seems more inviting, while Meryl seems very strong and silent.

Kylie, while still passionately kissing Meryl, BEGINS to UNBUTTON Meryl's PANTS and SHIRT. Meryl PULLS Kylie's SHIRT UP and by doing so HOLDS Kylie's HANDS IN THE AIR just by the SHIRT. Meryl begins teasing Kylie by RUNNING HER TONGUE on Kylie's bare CHEST.

KYLIE
(laughing)
Babe? Meryl? Let's go out dancing tonight.

Meryl begins to PULL away SLOWLY.

MERYL (CONT'D)
(choosing her words carefully)
Kylie, a club isn't where you ought to be.

KYLIE
(playful, flirting)
Come on, lieutenant. I'll have one drink. One drink, Meryl?!

Kylie puts her ARMS AROUND Meryl's NECK.

KYLIE (CONT'D)
It's been a few months. We had a deal. Once a month!
(pleading)
Please?!

Meryl BUTTONS UP her pants.

MERYL
(reluctantly)
Alright, for two hours, eh?

KYLIE
(excited)
I want to have your baby, babe!

MERYL
(facetiously)
Yeah, well, good luck with that.

Meryl EXITS as she BUTTONS UP her shirt. Kylie continues to make the coffee.

KYLIE

(yells after her)

I'd have your baby in a minute! With that accent...

(loudly, seeming disappointed)

That accent that you're losing! I wish you wouldn't. I love that accent and swank that you have, sexy! So sexy, babe! I wish we could have a baby. I wish we could create a baby together.

Kylie looks after Meryl towards the hallway.

KYLIE (CONT'D)

(daringly)

We could at least do that domestic partnership?

Kylie POURS a CUP of COFFEE for Meryl just as Meryl walks back in. This time Meryl is completely dressed with a tie around her shirt collar, briefcase in hand and not a hair out of place.

Kylie HANDS her a cup of coffee.

KYLIE

(adoringly)

My striking superhero!

(pauses, again she dares it)

Let's do the domestic partnership.

MERYL

(smirks)

Are you proposing to me?

KYLIE

(a bit defensive)

Would that be the worst thing?

Meryl takes a SIP of the coffee, looking uncomfortable.

MERYL

Are you serious?

KYLIE

Yes. Yes! I am so serious, babe.

MERYL

(unsure of what to say)

Well, I guess that gives me something else to think about today, yeah?

(CONTINUED)

(c) L. Todd & A. Price

KYLIE

We're two years strong, Meryl! Why not?

Kylie starts KISSING Meryl around her ear.

INT. JAIL POD 3A - MORNING

SERGEANT VANDERLYN is changing shifts. Manner WALKS out of Keith's cell wearing flannel pyjama bottoms and rubber shower shoes. He PUTS ON a faded navy TEE-SHIRT as he walks out.

Vanderlyn notices Manner and Manner notices Vanderlyn noticing him. Manner looks down and walks towards his cell.

OFFICER VANDERLYN

(familiar intimidating voice)

Manner Todd, sir. What are you doing?

MANNER

(fears no intimidation)

Well, I'm walking, Sergeant Vanderlyn. One foot in front of the other.

Manner glances at the skylight, SQUINTING from the sun.

MANNER (CONT'D)

It looks like a beautiful day, sir. I wanted to catch the sunrise.

OFFICER VANDERLYN

Officer Castendita, how long has this inmate been roaming the pod?

OFFICER CASTENDITA

He had some coffee. Keith was in crisis. Manner's the mentor, Conner.

Keith COMES OUT of his cell, looks tired and is trying to be annoying.

KEITH

Isn't it kind of early to be making all this noise?

OFFICER VANDERLYN

You better watch it, Mr. Foster. It's time to start showers anyway.

Manner STOPS in front of Vanderlyn's finger that he was pointing at Keith and puts his HANDS UP.

(CONTINUED)

(c) L. Todd & A. Price

MANNER

You shouldn't give me the finger, sir.

KEITH

(yells to Manner)

See you later, Prince Charming!

OFFICER CASTENDITA

Hey! Keith, get ready for showers
like Sgt. Vanderlyn said, please.

Manner WAVES to Keith from behind his back and continues walking. He walks by a cell and SEES through the window Officer McMillin in a COMPROMISING POSITION WITH DHANI. He KNOCKS on the WINDOW to give a "heads up," but tries not to draw suspicion.

CUT TO:

INT. CELL - MORNING

McMillin, who is UNDRESSED and only wearing his wedding band and watch, is BEHIND Dhani having SEX. Dhani is NUDE and BENDING OVER the sink that is attached to the wall.

McMillin is just getting off. Dhani does not seem to mind. She appears to be enjoying the attention, although there is no emotion. When Manner BANGS on the window, McMillin PUSHES Dhani away. He looks at his watch and GRABS for his uniform.

OFFICER MCMILLIN

Fuck, it's late! It's early. We've
been going at it for hours.

DHANI

I didn't hear you complain, McMillin.

McMillin is STARTING to DRESS and fix his hair.

MCMILLIN

You certainly go at it like a pro,
Dhani. I give you that. My dick was
hard all night.

She looks down at McMillin's crotch.

DHANI

I see nothing's changed.

Dhani BENDS down and begins to give McMillin a BLOW JOB.

(CONTINUED)

(c) L. Todd & A. Price

CAMERA PANS TO A DRESSER that appears to have COCAINE on it.

CUT TO:

INT. MERYL & KYLIE'S CAR - MORNING

The car is a SMALL SPORTS CAR. Kylie is driving Meryl to work.

MERYL

So, what are your plans today, Kyl?
Anything worth telling?

KYLIE

You'd kill a minute, Meryl.

They are STOPPED AT A LIGHT.

MERYL

What?! How long you been thinking of
popping me the question?

KYLIE

I've pictured us married probably
since our second date.

MERYL

Well, then you thought 'bout this for
much longer than me. Haven't you?

KYLIE

You've never thought about of our
future?!

MERYL

I do more than think about it. I live
it, with you every day. Innit? Today
was yesterday's future.

(choosing words carefully)

But having the ceremony, I just don't
think we, I... I just never gave thought
to it, really.

(pauses)

I don't need a piece of paper that says
we're together.

Meryl REACHES OVER to Kylie, but Kylie is resistant. However, Meryl is persuasive and Kylie loves her. Meryl KISSES Kylie passionately, but quickly, then looks her in the eye.

The LIGHT CHANGES but they DO NOT notice. A HORN BLARES from the car behind them. Kylie DRIVES on.

(CONTINUED)

(c) L. Todd & A. Price

MERYL

I love you. You know that?

(pauses)

You know, there are some benefits in the domestic partnership thing. There's the insurance. Maybe we ought to sort it. You...

KYLIE

(interrupts, upset)

I don't give a shit about your insurance!

MERYL

Well, you should. And you should give a shit about keeping the things we have if something should happen to me.

Kylie puts her hand on Meryl's chest and PUSHES her playfully.

KYLIE

You're not dying, babe.

(but seriously)

I want to marry you because you're my partner and I want to be with you.

MERYL

I know. I understand.

They are STOPPED, this time in FRONT of the JAIL.

MERYL

Right then.

Meryl pauses for a few seconds and thinks. She has some damage control to do. She takes Kylie by the back of the neck, quickly KISSES her on the cheek and looks in her eyes.

MERYL (CONT'D)

Thank you for the coffee.

(winks)

And the shag,

(corrects herself quickly)

I mean the sex, early on. It was a pleasant way to wake up.

KYLIE

And?

Meryl puts her HANDS UP in the air and NODS her HEAD.

MERYL

And, I'm going to really think about it! Promise!

(CONTINUED)

(c) L. Todd & A. Price

Meryl puts her hands back around Kylie's neck and looks her in the eye, seriously.

MERYL (CONT'D)

Promise.

Meryl KISSES Kylie a few times but needs to go. Kylie is still trying to kiss Meryl as Meryl RETRIEVES HER BRIEFCASE and hands Kylie her COFFEE CUP. Meryl OPENS the car door.

Meryl reaches over and KISSES Kylie slowly and deliberately on the lips.

MERYL (CONT'D)

I've got to run. Cheers, love.

Kylie looks suspiciously at Meryl.

MERYL (CONT'D)

I'll think about it!

KYLIE

So, we're definitely going out tonight?!

MERYL

One drink. Yeah? One!

KYLIE

(happy)

I'll pick you up at five-thirty.

Meryl and KISSES Kylie on the cheek and then gets OUT of the car.

MERYL

No, it's okay. I'll probably be late today with the visitors. I'll get a ride with someone. But if I need one, I'll ring. Ta.

KYLIE

Have a good day, Lieutenant. Make the world a better place!

Meryl CLOSES the care door and WALKS to the jail.

CUT TO:

INT. CORRIDOR OF THE JAIL 3RD FLOOR - MORNING

CORPORAL CARRERA gets off the elevator. She is ADJUSTING her UNIFORM as she is about to walk into the unit.

(CONTINUED)

(c) L. Todd & A. Price

She sees DIRECTOR MITCHELL walking the corridor. He is dressed in a very nice grey suit.

DIRECTOR MITCHELL

(friendly)

Good morning Asia. How's everything going in the... what does Lieutenant Howell call it? Oh, "the land of opportunity"!?

OFFICER CARRERA

(just sucking up)

Wonderful, sir. Making progress every day. Not always the...

(making air quotes)

"land of opportunity" for the C.O.'s sir, but trying to keep people alive and aware.

DIRECTOR MITCHELL

Then the lieutenant's correct in her nickname of the unit... The numbers look good for our first group of alumni and the surveys from the inmates are very positive. In just a couple of years we managed to do what took the English seven years to get right.

(jokes)

Don't tell the lieutenant though.

(realises)

Actually, it may just be because we are fortunate enough to have one of those pioneers running the unit. I look forward to the lieutenant's presentation of our program today for our guests. The numbers speak for themselves, but I'm sure our visitors will be impressed to see things first hand.

OFFICER CARRERA

Yes, sir.

DIRECTOR MITCHELL

I congratulate all of you. Each and every one of you have worked diligently to assure this program success. I'm proud of you all. Please pass that on for me.

(CONTINUED)

(c) L. Todd & A. Price

OFFICER CARRERA
 Yes, sir. Thank you, sir. I'll pass
 it on.

CUT TO:

INT. GROUND FLOOR LOBBY OF JAIL - MORNING

Meryl is waiting for the elevator when OFFICER KAREN MACO walks
 up in uniform holding what looks like MAIL.

OFFICER MACO
 (smiles)
 Good morning, Lieutenant.

MERYL
 (smirks)
 Good day, Officer Maco. All right?

OFFICER MACO
 I'm ready to make a difference in
 people's lives...
 (imitating AOL)
 And, I got mail.

MERYL
 That's the spirit then, Karen!
 What's in the big envelope?

OFFICER MACO
 I don't know. It's addressed to...
 (reading from the
 envelope)
 Mr. Adam Goldstein P-719.

Meryl takes the envelope which is already OPENED and takes the
 PAPERS OUT.

The elevator ARRIVES and they get in. Maco PUSHES the third
 floor button.

INT. ELEVATOR - MORNING

Meryl STUDIES the papers that were in the envelope.

MERYL
 This is...
 (sarcastic)
Fantastic! ... It's Adam's divorce
 papers.
 (MORE)

(CONTINUED)
 (c) L. Todd & A. Price

MERYL (cont'd)

I won't show him this until he comes back from his work duties today. So don't say anything, yeah? Not to anyone. Can't afford to have an inmate wound up. Not today. Not when we're having the suits coming.

OFFICER MACO

No, Lieutenant. I won't.

MERYL

Maybe you should give our visitors the tour. Your enthusiasm is spot on.

OFFICER MACO

(blushes)

This is your shining moment, Lieutenant...

MERYL

Is it? I reckon if it goes well, it is.

OFFICER MACO

Is it much different here than over in England or Canada?

MERYL

It is.

(trying to be funny)

In the UK, these are called lifts.

OFFICER MACO

(giggles)

Yeah, I've always liked that!

(more serious)

But I mean the job. The system?

MERYL

I know Karen, I was just having a giggle.

(seriously)

It's a bit backward. Here we call the inmates "sir" or "miss". Over in England, that's what they would call us. So yeah, it's a bit different.

The elevator STOPS on the second floor. DOORS OPEN but no one is there to get on. Maco just looks at the open door. Meryl BRUSHES next to her softly without noticing and PUSHES the BUTTON to close the doors.

OFFICER MACO

Think one day you'll go back and stay?

(CONTINUED)

(c) L. Todd & A. Price

MERYL

(scoffs)

A little eager to get my job, eh?
Guess I need to pull me finger out.

OFFICER MACO

What? I'm sorry. I'm not accustomed
to your English, yet. Only been in
the D.U.P. for a of couple months.

MERYL

It's a saying. It just means, I need
to stay on me toes, before you take my
job. I will explain my *English*
whenever you need translation.

OFFICER MACO

In our country it means...
(shyly)
Fart.

MERYL

(chuckles)

Isn't that "pull my finger"?

OFFICER MACO

I don't want your job. I love, you
know, I really like working for you.
(embarrassed)

You have a lot of great ideas and the
inmates they respect you. And I know
you're fair! I've seen you fight for
these guys. You've done some very
good things. That's why I wanted to
be in the program, to make a
difference.

MERYL

You have, Karen The inmates respect
you as well. I appreciate all you do.
It's nice to have dedicated staff.

CUT TO:

INT. JAIL POD 3A - MORNING

Officers Carrera, Vanderlyn, and Castendita are in the unit.
There are a FEW inmates walking around with their TOWELS and
heading towards the showers.

OFFICER CARRERA

Another day in Hell.

(CONTINUED)

(c) L. Todd & A. Price

OFFICER VANDERLYN

Now, now Asia. We're having guests today. We have to play nice.

(pauses)

Inmate Todd was making the rounds this morning.

OFFICER CARRERA

Well, why not?! He practically runs the unit.

(facetious)

That's that gay thing that he and our boss got going.

OFFICER CASTENDITA

If that was the case, why wouldn't she give the title of mentor to one of the lesbian inmates?

Vanderlyn playfully SMACKS Castendita on the back.

OFFICER VANDERLYN

That's sweet, Fransisco. As always you have Meryl's back.

OFFICER CARRERA

She eats pussy, Castendita. She'll never be interested in you.

OFFICER CASTENDITA

I think she's good at this job. That's all. The inmate success rate has tripled since she's been running this program.

OFFICER VANDERLYN

(sarcastic)

That's great! Three whole people have become clean.

Vanderlyn TAKES his NOTE PAD from his pocket.

OFFICER VANDERLYN (CONT'D)

Well, let's get the *children* up. We do have the big wigs today. We need to look good.

Vanderlyn WALKS away.

OFFICER CARRERA

Yeah and I saw the director roaming the halls. He couldn't be more thrilled with his *precious* Lieutenant.

(CONTINUED)

(c) L. Todd & A. Price

OFFICER CASTENDITA
McMillin's in 3-G. He stayed the
night.

OFFICER CARRERA
Doesn't surprise me. I'm surprised
his wife hasn't put his ass out yet!
Or maybe she has?!

Meryl OPENS the doors to the pod and WALKS into the cell block
with Officer Maco.

MERYL
Good day, you lot!

OFFICER CARRERA
(to Castendita, under her
breath)
They make a nice looking couple.

Castendita ROLLS his eyes. He begins KNOCKING on the inmates
individual cell DOORS.

OFFICER CASTENDITA
First wake up!

Vanderlyn WALKS away from the dining area with COFFEE and a
CINNAMON BUN. Some CRUMBS are on his moustache. He WALKS over
to Meryl and Maco.

OFFICER VANDERLYN
There's fresh coffee and pretty good
cinnamon buns.

MERYL
Not so appetising anymore having seen
it all over your moustache.

OFFICER MACO
I'll go get the girls up, Lieutenant.

Maco WALKS away as Carrera APPROACHES drinking COFFEE.

OFFICER CARRERA
(to Meryl)
Manner Todd's been roaming the halls,
I heard.

Castendita WALKS up on the conversation.

OFFICER CASTENDITA
Good morning, boss.

MERYL

Ahhh! Finally. Another human being!
Thank you! I like you, Fransisco.

Meryl SHAKES Castendita's hand then PATS him on the back.

OFFICER CASTENDITA

Thank you. I like you too, ma'am.

MERYL

Quiet night then?

OFFICER CASTENDITA

Yes.

MERYL

Why not transfer to days, eh?

OFFICER CASTENDITA

My wife works in the day and needs to
be home with the children at night,
ma'am.

(back to business)

But it was a very quiet night, L-T.

McMillin WALKS OUT of the cell he was in wearing his uniform and
fixing his tie. He is looking a little pasty, but pretty
normal. There is no sign of Dhani.

OFFICER MCMILLIN

I can vouch for that. Good Morning,
Lieutenant. Everything went super
smooth last night.

MERYL

Great! So you slept sound then did
you, John?

OFFICER MCMILLIN

Sure did and I appreciate it. My wife
and I are meeting tonight.

MERYL

Oh, going to have an old chin wag?

OFFICER MCMILLIN

(smiles, confused)

What?

MERYL

(thinks)

Converse? You'll be speaking then?

(CONTINUED)

(c) L. Todd & A. Price

OFFICER MCMILLIN

Yeah. Yes. You throw me off with that English.

MERYL

You throw me off with yours as well.

OFFICER MCMILLIN

Good one, boss! Yeah, hoping me and the wife can work things out.

MERYL

Brilliant! Good luck with that. Because kipping down here can't be a permanent thing, okay?

OFFICER MCMILLIN

I know, Lieutenant. But I really appreciate it.

McMillin WALKS away as Manner comes out of his cell dressed in his jail blues.

MANNER

(kind of nonchalant)
Good morning, Ms. Howell.

MERYL

Mr. Todd.

MANNER

You look well rested.
(a bit surprised)
Even aglow... Why, Commander and Chief, you got fu... shagged didn't you? A night of shagging.

He ELBOWS her playfully in the arm.

MANNER (CONT'D)

Good for you.

MERYL

What? Like you?

MANNER

Why, Lieutenant, whatever do you mean?

MERYL

They say you were out very late last night. Eh? Roaming the corridors?!

(CONTINUED)

(c) L. Todd & A. Price

MANNER

I was just offering my services. I'm
in demand, you know?

Meryl looks down at Manner's crotch and then in the eye.

MERYL

I bet you were. I bet you are. Just
remember one thing, yeah?

There's a SCREAM (O.S.). It is Officer Carrera.

INT. DANTE AKA "SIX-NINE'S" CELL - MORNING

Asia has OPENED up inmate Danté's cell and found him
MASTURBATING. Just as she opens the door, he begins to come and
he SHOOTs in her face. Danté is extremely embarrassed. He
starts COVERING HIMSELF UP.

INT. JAIL POD 3A - MORNING

EVERYONE TURNS AROUND and LOOKS at Carrera who has just WALKED
back into the main part of the pod. She SLAMS Danté in his
cell. She is WIPING her FACE in the SHOULDER OF HER SHIRT.

OFFICER CARRERA

Fuck!!! Can't you do that before shift
change?! That's disgusting! I need
help! ... Help!!! I can't see!
I can't see! That little fucker jerking
off right by the door.

MERYL

Excuse me, Manner. We'll finish this
later.

MANNER

(laughing)
Did you get something in your eye,
Officer Carrera?

Carrera is still WIPING her eye and angry.

OFFICER CARRERA

You're shut down, Manner! Get back to
your cell! The whole day! Don't step
outside of your cell! Not one inch!

MERYL

Go and rinse your eye in medical, Asia.
And calm down! You're winding them up.

(CONTINUED)

(c) L. Todd & A. Price

OFFICER CARRERA

That little bastard! I need an AIDS
test now!

Some of the inmates COME OUT of their cells. Valerie is out of her cell and looks hurt and ashamed. Meryl notices her.

The Officers are around Carrera and Meryl. Manner is standing in front of his cell LEANING casually on the door frame. Carrera is HUNCHED over HOLDING HER EYE. Meryl notices everyone around her and tries to get her to quiet down.

Dhani WALKS out of the cell she was in, unnoticed by anyone.

MERYL

Vanderlyn, take Asia to infirmary,
please.

(to Asia, quietly)
Danté's not HIV.

OFFICER CARRERA

How do you know for sure?

Carrera NODS her head towards Valerie.

OFFICER CARRERA (CONT'D)

That other one is!

Valerie WALKS back into her cell. Meryl notices.

MERYL

Oi! Stop it, Asia! That's enough!

Carrera is trying to look at Meryl, but cannot see well. She is still holding her eye in pain.

OFFICER CARRERA

Are you joking?! For real?! Do you
know what's in my eye? It burns! It
really burns! He's a...

MERYL

(interrupts, angry)
And you're a Corporal who needs to
look through the bloody window before
you open up an inmate's door! In this
block you don't even have to work with
spy holes. There's bloody windows!
He's a child! What's your excuse?!

Carrera looks STUNNED at the way Meryl has just spoken to her.

OFFICER VANDERLYN

Come on, Asia.

(CONTINUED)

(c) L. Todd & A. Price

Vanderlyn HELP WALK Carrera out of the unit.

Dhani is WALKING by the female cell doors as she gets PULLED into another cell by an ARM that comes out of a slightly OPENED cell door.

INT. TRISTAN'S CELL - MORNING

Tristan has on a tie dye shirt, jail blues that she's wearing well below her waist, and a bandana on her head. She is HOLDING Dhani by her arms.

TRISTAN

Where is it, Dhani? And don't "dope-fiend" me. Where is it?

Dhani KISSES Tristan. It becomes passionate. The kiss is an EXCHANGE of COCAINE that Dhani had in a SMALL PLASTIC BAG in her mouth. She PUTS it in Tristan's MOUTH with her tongue.

Tristan TAKES it OUT of her mouth and OPENS the bag and TASTES the white substance.

TRISTAN

This is good.

She SNORTS some from her pinky and coughs a little.

TRISTAN (CONT'D)

It's "mad" good!

DHANI

I want your commissary for two weeks and your snack. And... I want you to go down on me.

TRISTAN

Why? You've been doin' McMillin for a minute now.

DHANI

(a bit disappointed)
He doesn't go down there.

Dhani GRABS Tristan's HEAD by her hair so they are eye to eye.

DHANI (CONT'D)

But you will. And I know you know what you're doing.

Dhani LICKS Tristan's FACE, pulls out a little more coke from the waistband of her pants and DANGLES it in front of her.

(CONTINUED)

(c) L. Todd & A. Price

DHANI

It shouldn't be a big deal. I'm sure you'll like it. I know you've done it before. You're probably a pro at it.

Tristan's eyes show that she has made the deal.

TRISTAN

During room time later. Just once. And you can't tell Claire.

DHANI

(very serious)
You can't tell anyone! And pull up your pants before you get in trouble!

CUT TO:

INT. CELL BLOCK - MORNING -

Officer Maco is over by the females side of the block.

OFFICER MACO

(loudly)
Do you want me to continue getting the inmates up?

MERYL

Yeah, we have visitors today, don't we?

Maco continues to KNOCK on the doors. Meryl watches her go. Manner watches Meryl and WALKS over to her.

MANNER

There's that glow again. Why, Lieutenant, could it be Officer Maco?! She's cute, but I thought you had a young one at home already. A former inmate?

MERYL

(taken aback)
'Scuse me?!

MANNER

What?! You're really surprised? Your staff is always talking.

Manner leans in and NUDGES her.

(CONTINUED)

(c) L. Todd & A. Price

MANNER (CONT'D)

Some of them really don't like you
much.

Meryl is at a loss for words. Manner is stuck, not knowing what
to say. He tries to make light of it.

MANNER (CONT'D)

But some of them do. I shouldn't have
said...

MERYL

No. That's fine. Doesn't really
surprise me. I can feel the daggers
aim.

(smiles)

I guess we have something in common
then.

MANNER

What's that, boss?

MERYL

Some of them don't care much for you
either.

MANNER

Well, I guess we're going to have to
watch each other's backs.

MERYL

Well, that'll be fine... 'cause we
certainly have no interests in each
other's fronts, do we?

MANNER

(chuckles)

I like you, Lieutenant. And so do the
rest of us *bad* guys.

MERYL

Well then, that's most important.
Innit? It's you lot I work for.

(pauses)

I started to tell you something before
that fiasco. What was it? I can't
stay focused. Shouldn't have given up
fags this week.

MANNER

What?

(CONTINUED)

(c) L. Todd & A. Price

MERYL

Right, sorry. I mean cigarettes.
Shouldn't have given up cigarettes.
(smiles, referring to the
Carrera incident)
Got to admit that was priceless. The
cow. You better stay out of her way
today.

MANNER

You too. She's "buggin'"! I'm
staying in my cell.

MERYL

No you're not. You're going to be
part of the tour today, remember?

Meryl lightly ELBOWS him in the stomach.

MERYL (CONT'D)

(facetiously)
You're our, well, my pride and joy.

MANNER

(scoffs, with a chuckle)
Yeah. Didn't sound like what you were
you going to say before.

MERYL

Oh yeah, I remember now...
(seriously)
I know the rules get bent here. But
if I ever find out you're shagging
someone who doesn't want it, we're
going to have a problem.

She POINTS at him and looks him right in the eye.

MERYL (CONT'D)

And if I find out that you ever use your
position as mentor to take advantage of
someone, we'll have a bigger one.
Because that's not okay with me. Do we
understand each other?

MANNER

What?! I don't need to *force* myself
on anyone.

MERYL

(joking)
Sod off, Manner.

(CONTINUED)

(c) L. Todd & A. Price

MANNER

(laughs)

That's like a fuck off, right?

MERYL

Yes and no... depends how you see it.
Come on then, we've got to get on with
it. I expect to have the suits soon.

Meryl starts WALKING and Manner FOLLOWS.

MANNER

You know, boss. You and I, we're not
much different. I admire you. In
fact if you had a dick, I'd fuck you.

Meryl STOPS and looks Manner dead in the eye.

MERYL

I do... and it's bigger than yours.

She WALKS away feeling pretty confident.

MANNER

(taken aback, chuckles)

Touché! You "slayed" me boss.

MERYL

I'm going to keep my eye on you.

Meryl looks around at her staff and inmates and CLAPS her hands
LOUDLY.

MERYL

Okay, you lot, let's shift. Get into
the cafeteria for breakfast.

(looking at her watch)

Programs start in 40 minutes! Officers,
make sure that everyone is up and
accounted for.

MANNER

(with a devilish grin)

No problem boss, I'll help get the
boys up.

MERYL

I'm sure you will.

She looks down towards his crotch, then at his face.

MERYL (CONT'D)

But let me staff wake'em.

(as an after thought)

(MORE)

(CONTINUED)

(c) L. Todd & A. Price

MERYL (CONT'D)

Oh, and just so you know... I didn't know my girlfriend while she was locked up.

Meryl WALKS away.

CUT TO:

INT. DIRECTOR MITCHELL'S OFFICE - AFTERNOON

The director's office is large and has a desk, a few chairs, a couch and a little coffee table. On the wall are diplomas and merits. The visitors are there. Director Mitchell is sitting behind his desk.

CAPTAIN TRAKENTITIS is wearing a suit. SERGEANT GAIL STERREN is dressed in a nice power suit. DR. PAUL McBRIDE, is dressed in a suit. They are sitting around the office talking. Some have coffee.

DIRECTOR MITCHELL

I just have to tell you that I'm over the moon at how well the drug program is working here. I'm extremely impressed at all the efforts of Lieutenant Howell and her officers.

CAPT. TRAKENTITIS

We're eager to get going with it down in DC. So it's much appreciated the time that you've set aside for us.

DIRECTOR MITCHELL

Well, we're all in this together.

There is a KNOCK on the door.

DIRECTOR MITCHELL

Come in. I'm sure it's Meryl.

Meryl WALKS in.

MERYL

Sorry, it's been bit of a rough start this morning. Had an officer that needed to go to medical. And some other unforeseen... events. But, that's part of the prize. Innit?

DIRECTOR MITCHELL

Anything serious?

(CONTINUED)

(c) L. Todd & A. Price

MERYL

No, sir. She just got something in her eye and needed to have it rinsed. So, had to wait for the officer that escorted her to come back so that I had enough staff to leave.

(to the visitors)

I'm sorry if I've kept you waiting.

DIRECTOR MITCHELL

No, not at all. We've been talking.

Director Mitchell gets up from behind his desk and greets Meryl with a smile and a HANDSHAKE.

CAPT. TRAKENTITIS

Trying to acquire some tricks of the trade.

DIRECTOR MITCHELL

(to Meryl)

Well, I'm glad all is well. Thanks for joining us.

(time for introductions)

Lieutenant Howell, these are our visitors from the District of Columbia. Lieutenant Howell, this is Captain Darren Trakentitis.

They SHAKE hands.

CAPT. TRAKENTITIS

Congratulations on your program, Lieutenant. I've heard great things about you and what you're doing.

MERYL

Thank you, sir.

CAPT. TRAKENTITIS

I must say you look very young to be a lieutenant. How long have you been in corrections?

MERYL

Over sixteen years, Sir. About eleven in England where I went on to university as well as continuing to work.

DIRECTOR MITCHELL

She has her Masters and a mass of other certificates and diplomas.

(CONTINUED)

(c) L. Todd & A. Price

CAPT. TRAKENTITIS

And you started the program over in
Canada I heard?

MERYL

I was there for about three years.
Been here for almost three as well.

CAPT. TRAKENTITIS

Well, let me introduce you. This is
Dr. Paul McBride. He'll be working
the state end of the program. He's
not connected with the criminal system
at all except that he's basically our
liaison to the state. Our source for
funding.

McBride and Meryl SHAKE hands.

DR. MCBRIDE

Nice to meet you, Meryl. You've done
some very good work.

MERYL

Thank you, Doctor.

CAPT. TRAKENTITIS

And this is Sgt. Gail Sterren. She'll
be running the unit first hand for us.

Meryl and Gail SHAKE hands.

GAIL STERREN

We've met.

Meryl looks up at Gail. She cannot place the face.

GAIL STERREN(CONT'D)

About 18 months ago at the seminar in
Chicago?

Meryl realizes, within a few seconds, and looks SURPRISED and a
bit embarrassed.

MERYL

That's right. But I think that
seminar was a bit longer than that,
eh? How've you been?

GAIL STERREN

(smiles)

Very good. Getting better all the
time.

(pauses)

(MORE)

(CONTINUED)

(c) L. Todd & A. Price

GAIL STERREN (cont'd)
I'm looking forward to seeing your
program.

CUT TO:

INT. CELL BLOCK POD 3A - AFTERNOON

The inmates are walking around the pod. Some are getting ready for program, some are walking into their cells, some are coming out of their cells.

Officers Carrera, McMillin and Castendita are mulling around. Carrera has a PATCH on her eye and she seems upset. She notices Manner sitting where the programs take place at one end of the pod where there is a circle of chairs. The thick plastic tables are pushed off to the side.

OFFICER CARRERA
(to Castendita)
What's he doing out? I told him he
was to be in cell today. All day!

OFFICER CASTENDITA
The lieutenant said because we have
visitors and he's the mentor...

OFFICER CARRERA
Can you believe it?!

McMillin WALKS up on the conversation.

OFFICER MCMILLIN
Would you rather they ask for the
mentor and Director Mitchell should
find out what happened?

Carrera just GLARES at McMillin.

OFFICER VANDERLYN (O.S.)
(over the PA system)
Okay, boys and girls, let's start
programs.

OFFICER CARRERA
(to McMillin, sarcastic)
I think our precious lieutenant would
take the inmates words over our own.
Like we're working for them! She
treats them better than us!
Especially the gays.

The inmates join the circle. From the way that they go to sit down it appears as though they have their own seating assignments. Some inmates are dressed in their jail blues and some are in civilian clothes. Tristan and Dante' aka "Six-Nine" both have their pants pulled down well below their waists.

MANNER

Before we start, let's join hands in saying the Serenity Prayer.

(he begins)

Who woke us up this morning?

INMATES

(all together)

God! God, grant me the serenity to accept the things I cannot change, the courage to change the things that I can and the wisdom to know the difference.

Everyone RELEASES their hands EXCEPT Tristan who is still holding Claire's hand.

MANNER

Tristan, let go of Claire.

TRISTAN

No. She needs extra support today.

DHANI

Well, tell her to put on a bra then.

Some of the inmates LAUGH.

MANNER

(seriously and aggravated)

Tristan, this is our time and we all have schedules today.

Tristan CONTINUES holding Claire's hand. Keisha KICKS Tristan's chair.

KEISHA

Let go, Tristan! I'm going to be "mad" tight if I'm late today!

Tristan GOES TOWARDS Keisha in a threatening way.

TRISTAN

I'm going to...

Manner GETS up and so does Kai. They PULL Tristan away. The officers glance over, but see that things are under control.

(CONTINUED)

(c) L. Todd & A. Price

OFFICER CARRERA
 (to the other officers)
 Now wouldn't it be something if this
 shit was going on when the director
 came with the tour?

MANNER
 (quietly to Tristan, as a
 friendly warning)
 They're going to lock you down for the
 day. And if you keep it up, you'll be
 removed from the unit and you won't
 ever see her. You want that? And
 pull your pants up.

Manner sees out of the corner of his eye that Dante' aka "Six-Nine" has his pants sagging too.

MANNER
 And you too, "Six-Nine".

Dante' GRUMBLES but reluctantly PULLS his pants UP.

Tristan hasn't responded to Manner's request.

MANNER
 (to Tristan)
 Pull them up, or they'll kick you out.

Dhani looks Tristan in the eye, referring to their deal.

DHANI
 And that's not going to work.

Tristan PULLS UP her pants and finally SITS down in her chair with a bit of an attitude.

MANNER
 (continues on calmly)
 Keisha, goal for the day?

KEISHA
 To keep my cool.

MANNER
 What do you wish you could have
 changed about yesterday?

KEISHA
 (thinks)
 I wish I would have started making a
 shank.

Garren is the ONLY one with a BEVERAGE in the group area.

GARREN
 (annoyed and impatient)
 Can we finish this?!

KEISHA
 Shut up, Garren! You shouldn't be
 drinking that Jim Jones over here
 anyway.

GARREN
 I'll do what I want!

ADAM
 (anxious)
 Come on! Some of us need to go. I
 need to get out of here and call my
 wife already.

GARREN
 (annoyed)
 Awww. Shut up, you pocket protector,
 fuckin' little Jew boy.

KAI
 Alright. Come on! Leave Adam alone.
 There ain't that shit here. You know
 that racial calling bull-shit will get
 your ass thrown out!

Garren GETS UP and gets in Kai's face.

GARREN
 You threatenin' me, Kai?

KAI
 (not at all intimidated)
 Man, get your broken black ass down.
 I ain't the one!

McMillin notices what is going on and WALKS over.

OFFICER MCMILLIN
 Gentlemen? Why don't you both sit down
 before you're "B and B?!"

Garren and Kai SIZE EACH OTHER UP as they eventually sit back
 down.

CUT TO:

INT. KYLIE'S PARENTS KITCHEN - AFTERNOON

KATHERINE and DALE are sitting around the table with Kylie. There are some empty beer bottles on the table. All three are DRINKING and talking. They all seem a little LOOPED, and it progresses as they continue to drink.

Katherine takes a SWIG of beer.

KATHERINE
You asked her what?!

KYLIE
(seemingly proud)
I want to spend my life with her,
almost like marriage. Which...

DALE
You ain't marrying some girl! No
fuckin' way!

Dale GUZZLES his beer.

DALE (CONT'D)
Marrying another girl?! That's not
okay with me and your mom. We didn't
bring you into this world so you can
embarrass us!

Kylie takes a HUGE GULP of beer.

KYLIE
No, I thought you did so I can live my
own life.

DALE
That's that dyke putting them words in
your mouth!

KATHERINE
Okay. Okay! Let's all calm down.
She's helped her with school. They live
in a nice apartment...

DALE
Who gives a shit, Katherine?! She's
brainwashed her too!

KYLIE
No she hasn't! I'm happy. We're
happy!

DALE
 (arrogant, with a slur)
 What do you know about happy?!

Dale CRACKS open another beer.

DALE (CONT'D)
 Who cares about happy? I care about
 you getting married to a man and
 having babies. How can I expect to be
 a granddaddy? Or your momma to be a
 grandma?

KATHERINE
 (chuckles a bit)
 Dale, I'm not in a hurry to be a
 grandma.

DALE
 You're not helping! This ain't going
 to happen. It will be over my dead
 body!
 (yelling)
 She's not going to be with another girl!
 A dyke?! Not my daughter!

Katherine REACHES over and RUBS Dale's arm.

KATHERINE
 Okay, honey. I'll talk to her. I'll
 talk to her Dale.

DALE
 I'll smack some sense into the both of
 them! ... Hell, I don't know what's
 better, Kylie, the heroine you was
 takin' or you bein' a lezzie dyke?!

Dale PULLS his ARM AWAY. Katherine GRABS a couple of full beer
 bottles and MOTIONS with her HEAD for her daughter to follow her
 into another room.

KATHERINE
 (to Dale)
 I'm going to talk some sense into her.

DALE
 (slurring)
 You better, Katherine, because I'll
 get somebody to kill them both.

Katherine and Kylie WALK into the living room.

INT. LIVING ROOM KYLIE'S PARENTS - AFTERNOON

The living room is worn, there are some family photos scattered about, most photos are of Kylie. It is not the most organized place. There are newspapers and puzzles as well as other items that have cluttered up the space.

Kylie SITS on the couch and Katherine SITS next to her.

KYLIE

Dad shouldn't talk like that.

Kylie FINISHES a beer as Katherine HANDS her another one.

KATHERINE

You can't keep telling him stuff like that. He'll never accept it. And honey, I think Meryl's a fine woman, but I think she is responsible for you thinking you're gay all of a sudden.

KYLIE

We've been together two years, Mom!

KATHERINE

Yes, you're very good friends, Kylie. You'll understand that someday. You are confused. I wasn't around much when you were growing up. Not for nothin', but last week you called crying saying she doesn't even trust you.

KYLIE

No. I said I thought she didn't trust me.

KATHERINE

What the hell's the difference?

KYLIE

She's not responsible for what's in my head.

KATHERINE

And you were with boys before that and you never complained about it. You were happy with a couple of those boys, Kyl!

(pauses)

Look, honey, all I'm saying is that me and your daddy think you need to make other friends.

(CONTINUED)

(c) L. Todd & A. Price

KYLIE

I have friends, Mom.

Katherine and Kylie are drinking their beers pretty fast.

KATHERINE

If she was such a good friend, why do you have to come and visit us behind her back? She doesn't talk to her family?

KYLIE

That's because of the drinking and the fact that Meryl doesn't want me drinking like this!

KATHERINE

(smiles)

But you do drink *like this* and you like to. How honest is that?

KYLIE

That's between me and Meryl. I'm not cheatin' on her. ... And she does talk to her family. She calls her parents and they call her all the time. She can't just run across town like me. Her family's in England, but they talk a lot. And she's close with her brother too. He's deaf, but they email each other all the time.

KATHERINE

That's terrible. A lezzie daughter and a deaf son.

KYLIE

(stunned)

Wow, Mom, do you even hear yourself?

(facetious)

Guess you guys won't be invited to the wedding.

CUT TO:

INT. CELL 3A POD - AFTERNOON

Meryl, Director Mitchell, and the visitors WALK into the pod. A lot of the inmates have gone to their outside jobs or jail chores. There are about a dozen inmates scattered about.

(CONTINUED)

(c) L. Todd & A. Price

MERYL

(while walking)

Right so, a lot of the inmates have gone to work on the outside or taken about to the responsibilities in the jail. They all have something to do, that's part of the agreement to get in here. Most are gone on their duties for four hours.

GAIL STERREN

How many inmates are in the program?

MERYL

We have room for forty. Twenty men, twenty women, each have their own cells and private loo, toilet. The program does give them a lot of incentive. That alone is a big one. They learn about drug awareness, drugs abuse, changing old behavior, social skills, responsibility, etc. There's a lot of programs that run in this unit for them. They have to attend all of them.

CAPT. TRAKENTITIS

(to Gail)

Maybe you and the lieutenant can get together later and you can pick her brain.

DIRECTOR MITCHELL

That's a great idea. I'm sure Meryl wouldn't mind. Would you?

MERYL

No, I'm sure we'll have time today to sort it all.

CAPT. TRAKENTITIS

It's certainly in our budget for you to have dinner together. It can be less formal and we would spend less time taking the lieutenant away from her responsibilities today.

MERYL

(to the Director)

I've made plans tonight. It'd be a little difficult for me to change them. If I'd have known, I could have arranged something.

(CONTINUED)

(c) L. Todd & A. Price

GAIL STERREN

We can get a quick bite, fast food?

DIRECTOR MITCHELL

Leave a couple hours early tonight,
Meryl. They've come a long way.

MERYL

Of course, Director.

(continues tour)

Right then, we try to prepare the
inmates for the outside. We do some
aftercare as well, but we need a
better program still.

(to Paul)

Reckon that's where you'd come in.

DR. MCBRIDE

Who does that here?

MERYL

I do that as well. But a new program
needs to be designed. They need more
housing, more help, for half a year, I
think.

GAIL STERREN

Wow, you must be pretty busy.

Meryl STOPS and looks at Gail, giving her a snide look.

DIRECTOR MITCHELL

That's temporary. We are currently
searching for someone to take on that
position, but need a budget for
aftercare.

Meryl and Gail begin WALKING a bit AHEAD of the rest of them.

GAIL STERREN

How many alumni are there so far?

MERYL

Why don't you do that? Ask me all you
can now and we can avoid dinner.
Yeah?

Gail STOPS, making Meryl STOP too.

GAIL STERREN

Why would I want to do that?

Meryl begins WALKING again and Gail FOLLOWS her.

(CONTINUED)

(c) L. Todd & A. Price

MERYL

(annoyed)

There's about thirty graduates in total. I keep up with the new releases for about three months. So, there's about seven that I deal with on a weekly basis.

DIRECTOR MITCHELL

Lieutenant?!

Meryl STOPS and waits on the director and the rest. Gail begins walking around the pod on her own.

MERYL

Yes, sir?

DIRECTOR MITCHELL

The Captain here wanted to verify our success rate. It's about ninety-eight percent. Correct?

They all begin WALKING together.

MERYL

Well, sir, I've had about thirty finishers in the program. A quarter of the inmates that were granted into the group did not complete. Of the thirty that have, it's my understanding that twenty-three are still clean and doing very well. Still early days though.

CAPTAIN TRAKENTITIS

I'm impressed! That's a great percentage. Yes, please get together with Gail. I'd love to see that kind of success rate in our facility.

The PHONE RINGS.

MERYL

(to Gail)

We'll have a late lunch. I'll meet you in the director's office at three.

(quietly)

This way I keep my plans.

OFFICER CARRERA (O.S.)

Lieutenant! Phone.

MERYL

(to her company)

Pardon me.

(CONTINUED)

(c) L. Todd & A. Price

Meryl WALKS over to the phone.

CAPT. TRAKENTITIS

So, it's usually pretty quiet in here a certain part of the day with the inmates going out to work?

DIRECTOR MITCHELL

Yeah, well, there is a certain part of the day that there are less inmates.

GAIL STERREN

About how many inmates are in here now?

DIRECTOR MITCHELL

I don't know. Officer Carrera?

CAMERA PANS to Meryl on the phone.

MERYL

(into phone)

Lieutenant Howell.

KYLIE (V.O.)

Hey, babes. How's your day going?

MERYL

(bothered)

Remember I have company today? The suits?

KYLIE (V.O.)

Oh shit! I'm sorry, babe. I forgot. Does that mean you'll be running late tonight?

MERYL

I'll probably be an hour late. That's all. Promise.

KYLIE (V.O.)

Why don't I just meet you there around nine then?

MERYL

(even more annoyed)

I'll meet you at home no later than seven.

(takes a deep breath)

I can't go out in me uniform, can I? And I don't have a way to get there. Where are you?

(CONTINUED)

(c) L. Todd & A. Price

KYLIE (V.O.)

I'm at my parents. I wanted to tell them the good news.

MERYL

Brilliant! Your dad is going to order a meeting with the men in the white sheets then?

KYLIE (V.O.)

Come on!

MERYL

They're not me biggest fans.

Meryl is a bit DISTRACTED, as Carrera talks to the director.

MERYL (CONT'D)

Right, I've got company like I said and Asia's going to bugger things up all on her own if I don't step in.

KYLIE (V.O.)

Okay. I just wanted to see how your day was going.

MERYL

Kylie, love, I can smell the alcohol through the bloody telephone. Be careful.

KYLIE (V.O.)

I will. I love you.

MERYL

I love ya back.

Meryl HANGS up the phone and WALKS over to the director and rest.

CAPTAIN TRAKENTITIS

(to Asia)

It's truly wonderful the compassion and understanding that you give to the inmates.

OFFICER CARRERA

(kissing ass)

I think it's the best way.

GAIL STERREN

I think I would have been pretty upset to have an inmate knock me in the face with a door.

(CONTINUED)

(c) L. Todd & A. Price

MERYL

Yeah, but she ducked! Could have been much worse.

(looks at Carrera)

You just have to look what you're doing. Eh, Corporal?

Keith WALKS in the unit. He looks upset. He WALKS over to the lieutenant.

KEITH

Can I speak to you Lieutenant?
Please?

MERYL

(to the director)

I've got a lot on, sir. Unless you need me, I'd like to get back to it.

DIRECTOR MITCHELL

Of course, we'll take it from here.
We'll take a few more minutes and then will go for lunch.

GAIL STERREN

(to Meryl)

See you at three.

MERYL

(sarcasm)

Yeah, fantastic.

Meryl looks at Keith then at her watch.

MERYL

Why are you back from work?

KEITH

(dramatic)

I really need to speak with you.

MERYL

You'd better follow me then.

CAMERA follows Carrera and the visitors. Carrera leads the visitors to Manner's cell. She KNOCKS on his cell.

OFFICER CARRERA

He's the mentor of the program.

Manner OPENS his cell.

(CONTINUED)

(c) L. Todd & A. Price

MANNER

(a bit surprised)
Yeah?

OFFICER CARRERA

(to the visitors)
This is Manner Todd, he's our mentor.

DR. MCBRIDE

For the men and the women?

MANNER

Yeah. We do have an older woman in the program. She's more like a mom to the girls, but that's different.

GAIL STERREN

(to Asia)
Why not have them separate? A male for the guys and a female for the women?

OFFICER CARRERA

I don't know. I've suggested that myself.

MANNER

Because in the real world at real meetings, it's not always who you want, it's what's best for you. The girls and guys can talk to anyone they want in the program and can have their own sponsor, if you will. That's fine. I just show them the ropes of the program and help them get acclimated. They come to me with concerns.

GAIL STERREN

You're the one that has that Psych Degree, right?

MANNER

Yeah. I have a Bachelors.

GAIL STERREN

I read your file. You are perfect for the position.

(to Manner, glances at Asia)
Yeah, you have more schooling than a lot of the officers.

OFFICER CARRERA

But no experience.

(CONTINUED)

(c) L. Todd & A. Price

GAIL STERREN
Well he's getting it now.

CUT TO:

INT. LIEUTENANT'S OFFICE - AFTERNOON

Meryl and Keith are sitting opposite each other at a desk.

KEITH
Lieutenant, what if I don't want to
leave?

MERYL
(concerned)
What? Keith, your release and
aftercare is all sorted. You're out
in a few weeks. Why wouldn't you want
to go?

Keith does not answer.

MERYL (CONT'D)
Are you nervous 'bout leaving?

KEITH
No. I don't want to go.

MERYL
Why? I will be the one following up
on your aftercare. You'll still have
plenty of support.

KEITH
No offense, Lieutenant, but you're not
the one I'll be leaving behind. It's
not you that I'll miss. You're not
the one that I can't and won't leave
behind...
(manipulative tone)
I'll do whatever I have to do. I'll
break the rules...

MERYL
(very serious)
Mr. Foster, if you break the rules,
you won't get out of jail, but you'll
be chucked out of this block. I'll
see to it meself! And there's no
doubt that person you're going on
about is in this block. ... Let me
guess, Manner?

KEITH

I love him.

MERYL

Keith, you've done brilliant in the program. You've got a good job on the outside, better than most. It's time for you to move on. You've earned it. You should be keen on that idea.

KEITH

Did you ever think that I'm doing well because of him?

MERYL

(pauses)

Truth? No. Keith, I like Manner too and I can see why you fancy him. He's good looking, he's funny, he's clever, sometimes too clever for his own good. But I suppose that's part of his charm.

(pauses)

Does he know how you feel?

KEITH

Doesn't everyone? He's "mad" smart like you said.

MERYL

So he knows that you want to stay behind because of him?

KEITH

(interrupts, anxious)

No! And, you can't tell him either.

(calm)

He's terrible with his feelings, but I know he cares about me. I just need some more time.

MERYL

You're right! He's crap at that. He says it himself. He needs to work on it, yeah? But not at your expense.

KEITH

We've come a long way. I mean, now he invites me to watch television, to play cards, talk, and...

Meryl PUTS her HAND UP, meaning she wants to hear no more.

(CONTINUED)

(c) L. Todd & A. Price

MERYL

Enough.

(impatient)

Keith, don't you think Manner's friendly with a lot of the inmates? He is the mentor.

KEITH

It's different with him and me.

MERYL

Well, then. You should get on with your life. You don't want to bugger things up and do more time.

KEITH

I have to see him. I can't imagine not seeing him every day.

MERYL

Come and visit. He'd probably appreciate that.

KEITH

While he's in here with others?!

MERYL

He's with others in here now!

(trying to be tactful)

I'm not blind to what goes on in here, right? Keith, I don't know that Manner can be monogamous, or even that he wants to be, but I do know one thing. Yeah? Out of everyone here, you'd be the one, the only one *out there*. ... That certainly offers him more than anything in here.

Keith looks down, taking in what Meryl has said.

CUT TO:

INT. CELL BLOCK CAFETERIA - MOMENTS LATER

The visitors are in the cafeteria/dining room. Vanderlyn and Carrera are running the tour now. Manner and Kai are talking for the inmates.

Other inmates like Tristan, who is SWEEPING, and some who are insignificant to the story are in the kitchen as well. They are stocking and cleaning. There is food prepared. Some fish, chicken and mac and cheese.

(CONTINUED)

(c) L. Todd & A. Price

DIRECTOR MITCHELL

Kai has been a vital inmate in this program. I've personally seen a hundred and eighty degree turn with him.

KAI

(smiles)

We go way back. He arrested me a long time ago, when he was a street cop.

DIRECTOR MITCHELL

I have a personal interest with this program, because of people like Kai. You can arrest them, but they can be rehabilitated too. That was really the goal with this. And Lieutenant Howell, she just has great vision and has done an amazing job.

KAI

This program has been what's helped me. It's much better than sitting in a cell. It gets you out and makes you responsible. Also, for the first time, there's real counseling. The lieutenant works pretty hard getting to know us and keeping in touch on a daily basis.

TRISTAN

It's true we're inmates, but she don't make us feel that way.

KAI

You can take a break now, Tristan. You have to be back in a couple hours to serve dinner anyway.

TRISTAN

You only got to tell me once.

She HANDS OFF her BROOM to another inmate and LEAVES the kitchen.

DIRECTOR MITCHELL

Well, let's go and get something to eat. Don't want to miss our reservations and I'm hungry.

Meryl APPEARS in the kitchen, surprised to still see the visitors.

(CONTINUED)

(c) L. Todd & A. Price

MERYL

Having lunch here?

DIRECTOR MITCHELL

No. We were just getting ready...

MERYL

I'm sure Kai could cook something up for you. He's a quite brilliant chef.

CAPTAIN TRAKENTITIS

Next time. I believe we have reservations. You can join us?

MERYL

Lunch and dinner? I can't do. Right, have to get on. Actually, I need a word with Manner.

DIRECTOR MITCHELL

Well, as always Lieutenant, keep up the good work.

The visitors SHAKE HANDS and excuse themselves. They WALK out. When they leave everyone seems more relaxed, except Meryl who acts the same.

OFFICER CARRERA

(to Meryl)

We looked really good.

OFFICER VANDERLYN

We all said some very positive things. I think they were impressed.

MERYL

You sound surprised about that?!

Meryl sees Manner and WALKS over to him.

MERYL

Right then, I need to speak with you.

Officers McMillin and Maco WALK in.

OFFICER MCMILLIN

(to Meryl)

It seems like we passed with flying colors.

OFFICER MACO

They appear very pleased with your work, Lieutenant.

(CONTINUED)

(c) L. Todd & A. Price

MERYL

Good, us lot get to keep our jobs then,
don't we? Nobody's getting sacked this
week. We should get a head count.

Meryl and Manner begin WALKING away.

OFFICER MACO

I'll take care of that, Meryl. Did
Richard come by?

MERYL

No husbands came around Karen.

CUT TO:

INT. DHANI'S CELL - AFTERNOON

Dhani is on her cot wearing just a long tee-shirt and Tristan is
LEANING on a bureau attached to the wall wearing a tie-dye
shirt, blue jail pants again well below her waist and her
bandana over her head.

There is some COCAINE LAID out on the BUREAU. Tristan does a
line. There is some POWDER on her nose.

TRISTAN

(nervous)

You know I'm in love with Claire.
She'd kill me if she knew.

DHANI

I'm not going to tell her! That
shit's making you paranoid.

Dhani gets OFF the cot, STANDS there with welcoming arms.

DHANI (CONT'D)

Now, come here.

Dhani begins to PULL UP her long tee-shirt slowly.

DHANI (CONT'D)

You know the deal we had.

TRISTAN

So why don't McMillin go down there?

DHANI

He says it disgusts him.

TRISTAN

Sucks for him.

(CONTINUED)

(c) L. Todd & A. Price

Dhani PUSHES Tristan's HEAD DOWN towards her crotch.

DHANI

No, unfortunately, sucks for you
though.

Tristan PULLS UP Dhani's SHIRT all the way and begins to make good on her deal. CAMERA PANS to Dhani's face and her enjoyment of the act.

CUT TO:

INT. CELL BLOCK 3A POD - AFTERNOON

Officer Vanderlyn begins WALKING the block and he sees through the window of Dhani's cell. He WATCHES for a few seconds.

Claire WALKS into the block. She is there when Vanderlyn BARGES in and YANKS Tristan out. Tristan is PULLING UP HER PANTS as she's getting PULLED OUT. Claire, on seeing it, starts SCREAMING and RUNNING towards Tristan.

There are only a few inmates scattered about who happen to not be at work, or doing their chores and they see what is going on. Manner WALKS out of the kitchen with a cup of something and he too is watching.

Claire starts HITTING Tristan.

CLAIRE

You bitch! You fuckin' little bitch!

Officer Carrera sees and hears the fight and goes RUNNING to the situation. She comes up to Claire from behind and PULLS her off. Carrera has Claire's ARMS BEHIND HER BACK.

OFFICER CARRERA

Give me shit and I'll break your
fuckin' arms.

TRISTAN

You do that, bitch, and I'll slit your
throat!

Vanderlyn has Tristan in a HEADLOCK, PUSHING DOWN on her.

OFFICER VANDERLYN

Yeah, and I'll break your neck.
Now apologize to the Corporal.

Tristan SPITS at Carrera.

(CONTINUED)

(c) L. Todd & A. Price

TRISTAN

Fuck no!

Asia is SHOCKED. She immediately WIPES her HEAD in her SHOULDER of her shirt. She does not let go of Claire though. Maco RUNS to the situation.

OFFICER MACO

What happened? What can I do?

Carrera HANDS OFF Claire to Maco.

OFFICER CARRERA

Take this one to her cell and lock her inside.

OFFICER VANDERLYN

(yells out)

Everyone to their cells! Now!

The inmates do what they are told.

OFFICER VANDERLYN (CONT'D)

Karen, after you get her locked in, lock them all up from the tower. Then radio for McMillin and the Lieutenant.

Maco TAKES a defeated Claire into her cell. Vanderlyn walks BACKWARDS and is PULLING Tristan into her cell. Carrera FOLLOWS Vanderlyn.

INT. TRISTAN'S CELL - AFTERNOON

Vanderlyn THROWS Tristan on her cot. Carrera gets over her and RAISES HER HAND up to hit her. As she goes to SWING, Vanderlyn GRABS her ARM and STOPS the swing.

OFFICER CARRERA

That bitch spit at me!

OFFICER VANDERLYN

So you'll do something stupid and get fired? The lieutenant is coming. Let her deal with it.

Vanderlyn USHERS Carrera OUT of the cell and he CLOSES and LOCKS the door behind them with a key.

INT. CELL BLOCK 3A POD - AFTERNOON

Vanderlyn and Carrera are WALKING away from Tristan's door.

(CONTINUED)

(c) L. Todd & A. Price

OFFICER VANDERLYN (CONT'D)
 (discreetly)
 You don't get back at her by losing
 your job. You have to be smarter than
 that. Get back at her in a different
 way.

Meryl and McMillin RUSH into the cellblock.

MERYL
 What's happened now?

OFFICER CARRERA
 (pissed off)
 That little bitch, nut job...

MERYL
 Today just wasn't your day, was it?

OFFICER CARRERA
 Oh, like this is my fault?!

MERYL
 Makes you wonder.

OFFICER VANDERLYN
 The inmate spat on her. I was there.

MERYL
 I'll sort it.

Meryl WALKS away. Maco CATCHES UP to Meryl.

OFFICER MACO
 It's good that things were quiet when
 we had the visitors.

MERYL
 It's a jail, innit? Things happen,
 Karen. They just keep happening to
 her. Makes you wonder why that is.

OFFICER MACO
 You get what you give, I believe.

MERYL
 Cheers. I'm going question Tristan.

CAMERA PANS to Officers Carrera, Vanderlyn and McMillin. They
 are in the Tower. Some of the inmates are coming back into the
 pod from work.

INT. TOWER - AFTERNOON

Carrera is still complaining.

OFFICER CARRERA
 (really upset)
 I might as well come to work dressed
 as a rubber.

OFFICER MCMILLIN
 (laughs)
 Really?! Trojan? That would be
 interesting.
 (trying to be serious)
 You've had a bad day. That's all.

OFFICER CARRERA
 (even more upset)
 You're as bad as that lesbian
 lieutenant that we got!

CUT TO:

INT. TRISTAN'S CELL - LATE AFTERNOON

Meryl is LEANING on the bureau and Tristan is LYING on her cot.

MERYL
 Sit up while you're talking to me,
 please.

Tristan does not move.

MERYL
 (raises her voice)
 I said now!

Tristan SLOWLY SITS up on her cot, her BACK LEANING on the wall.

MERYL
 All the way! Feet on the ground!

Tristan does, but she does not make eye contact with Meryl. She looks at the floor.

TRISTAN
 How's Claire?

MERYL
 I don't know... That's what I don't
 understand.
 (MORE)

MERYL (cont'd)

Why were you with Dhani when it's obvious how you feel about Claire? Why would you want to wind her up like that?

TRISTAN

(not really paying attention)
What?

MERYL

Hurt her like that? Why'd you want to hurt her like that?

TRISTAN

I thought she was working in the library. She never comes back this early.

MERYL

Tristan, why'd you do it?!

TRISTAN

I'm addicted.

MERYL

To sex, as well?

Tristan SHRUGS her shoulders.

MERYL

What do I have to do? Tie you up?

TRISTAN

(being a smart ass)
I might like that.

MERYL

It's not a bloody joke! You spat on one of me officers. You think that's not grounds for chucking you out of here?

TRISTAN

You can't do that. She was in *beast* mode!

MERYL

Tristan, I run this unit. It's about recovery and change. Something you don't seem to be interested in.

Meryl WALKS towards Tristan and notices bruises on her neck.

(CONTINUED)

(c) L. Todd & A. Price

TRISTAN

I tell you that I have an addiction
and you want to kick me out? That
doesn't make any sense, even to me.

Meryl slowly PULLS Tristan's neck of her tee-shirt down.

MERYL

What's this?

TRISTAN

Corporal Carrera and Sergeant
Vanderlyn grabbed me.

Meryl studies Tristan's bruises in detail.

MERYL

They did this to you?

TRISTAN

They grabbed me by my neck and
wouldn't let go.

MERYL

I'll investigate that, you can be
sure. But is it true that you spit on
Corporal Carrera?

TRISTAN

She threatened to break Claire's arm,
Lieutenant.

MERYL

I'll look into that too. And, I'll
get a result.

TRISTAN

It's the truth! I tell you Corporal
Carrera's a bitch! You want to talk
about people's behaviors, your
officers ain't no good.

MERYL

You better think about what you did!
I'll check into me officers conduct.
You worry about yours. I'll leave
you to it.

Meryl begins to WALK away from Tristan and accidentally KNOCKS
over a BOOK on Tristan's bureau. A little BAG of COCAINE falls
to the floor. Meryl PICKS it up, looks at Tristan, and looks
intensely at the bag.

(CONTINUED)

(c) L. Todd & A. Price

MERYL
Where'd you get this?

TRISTAN
You can't tell Claire.

MERYL
(lost her patience)
Don't tell me what I can or can't do!
Yeah?! Where'd you get it? How?
How'd this rubbish get into this unit?

Tristan does not answer.

MERYL (CONT'D)
(calmer)
You know what, Tristan? I'm going to
get to the bottom of this. That's a
promise!

As Meryl goes to leave, she looks at Tristan with
disappointment.

MERYL (CONT'D)
(calmly, but clear)
Your status in this unit is pending.

Tristan begins to CRY. Meryl WALKS OUT of the cell and LOCKS
the door behind her with her key.

INT. MAIN PART OF POD 3A - SECONDS LATER

Carrera WALKS up to Meryl. Meryl continues WALKING. Carrera
FOLLOWS.

Some inmates are WALKING around the pod.

MERYL
(loud to all the inmates)
I want everybody in their cells right
now. ... Shift you lot!

The inmates look at her and at the time.

KAI
What about dinner?

MERYL
(very loud and commanding)
I said, now!

As Kai WALKS away, he CLOSES a cell door that is open and right next door to his cell. He WALKS to his own cell and closes himself in.

OFFICER CARRERA
(with attitude)
She's out of here, right?!

MERYL
Lock them all down. Bang'em up! No one
on the "beach", right?!

Nobody does anything. Meryl STOPS WALKING and looks at Carrera.

MERYL (CONT'D)
Everybody! Now! And get me all my
officers.

Meryl continues WALKING. Carrera is still standing still.

OFFICER CARRERA
(looks at her watch)
It's late...

Meryl WALKS over to her.

MERYL
It's not a question. That's a direct
order.

Meryl WALKS away. Carrera UNLOCKS the "Tower" in the pod and TURNS a SWITCH so that ALL CELL DOORS LOCK.

CUT TO:

INT. MANNER'S CELL - LATE AFTERNOON

Manner's cell has one difference than the other cells as far as "furniture." Manner's cell has a small table in it with two chairs.

Keith is in Manner's cell with him. They are playing CARDS at the table. When the doors LOCK, the SOUND is distinct.

MANNER
That's odd.

KEITH
I could think of worse places that I
could be locked in.

Manner GETS UP and LOOKS OUT of his cell WINDOW. There are the CORRECTIONAL OFFICERS walking around.

(CONTINUED)
(c) L. Todd & A. Price

KAI (O.S.)
 (loudly)
 What's good Manner, my brother?

MANNER
 (loudly)
 Nothing! What's going on?

KAI (O.S.)
 The lieutenant's **tight!**

MANNER
 Well, wait till she realizes that
 someone locked Keith up in here with
 me!

KAI (O.S.)
 Oops! That'd be me. I shut your
 door. I didn't know anyone was in
 there. I wasn't too sure that you
 were even there.
 (pauses)
 You owe me one, Keith!

KEITH
 (loudly)
 Anything you want! My *brother*.

MANNER
 You may be paying with your blood when
 the lieutenant sees you in here. There
 is a reason why the English say bloody.

KEITH
 Can I ask you a question?

MANNER
 (tentative)
 Uh-huh.

KEITH
 What are your plans when you get out
 of here?

MANNER
 I still have quite a bit of time.
 But you're leavin'. What are you going
 to do?

KEITH
 I don't know.

Manner PULLS HIMSELF and HIS CHAIR AROUND to the OTHER SIDE of the TABLE so he's SITTING next to Keith. He PUTS his ARM AROUND HIM.

MANNER

If I were you I'd make up for lost time and I'd fuck every beautiful guy out there.

KEITH

Is that what you'd do?

MANNER

No. I said if I were you. I don't need to make up for lost time.

KEITH

(hesitant, goes for it)
I feel like I have made love to the most beautiful man I know.

Manner did not expect that. He LEANS in TOWARDS Keith and KISSES him SOFTLY and PASSIONATELY. Keith begins RUBBING Manner's CROTCH.

Manner takes Keith SLOWLY to his cot and LAYS HIM DOWN. He begins STROKING Keith's HAIR and GENTLY TOUCHES his face. Keith is surprised at Manner's tenderness.

MANNER

(whispers)
I'm going to miss you.

Manner looks Keith in the eye.

MANNER (CONT'D)

But, you better make me proud out there.

Keith PULLS Manner in for a KISS.

KAI (O.S.)

(loudly)
The lieutenant better have shut off the ovens. Otherwise we're eating from our canteen. Raman Noodle Night!

Manner looks at the wall that separates him from Kai and he LAUGHS.

CUT TO:

INT. TOWER - LATE AFTERNOON

Meryl, Vanderlyn, Maco, Carrera and McMillin are talking.

MERYL

She doesn't leave the block all day. Someone's bringing it in. Somebody that leaves here! One of the ones that go out for work, I would guess. The searches are not being done properly...

OFFICER MCMILLIN

Lieutenant...

MERYL

I don't want to hear it! I want the searches done per protocol. No bugging things up!

Meryl begins to WALK away. She steps out of the "Tower" and looks back in.

MERYL

Asia, Vanderlyn, a word, please.

INT. CELL BLOCK POD 3A - LATE AFTERNOON

Vanderlyn and Carrera WALK with Meryl.

OFFICER VANDERLYN

What's up, boss?

MERYL

Tristan, she has marks around her neck. She's telling me it was caused by you two.

Vanderlyn is surprised, looks at Carrera, and then to Meryl.

OFFICER VANDERLYN

No, Lieutenant. I had her. I had her by her arms from behind.

OFFICER CARRERA

(annoyed)
She's lying!

MERYL

(to Carrera)
And you didn't threaten to break Claire's arms, either, eh?

(MORE)

(CONTINUED)

(c) L. Todd & A. Price

MERYL (cont'd)

I will get a result and if I find out that anyone is manhandling these inmates, you could say goodbye to your career.

(to Vanderlyn)

I'll get Kai and Manner to serve dinner.

Meryl BEGINS to WALK AWAY, an after thought.

MERYL

This isn't over. At program tonight, give their cells a spin. And we'll continue this tomorrow.

Meryl WALKS AWAY. Vanderlyn and Carrera look at one another. They WALK back into the "Tower."

INT. TOWER - LATE AFTERNOON

Vanderlyn and Carrera are talking.

OFFICER CARRERA

(complaining)

Sure! We do the dirty work and she goes out for dinner. And did you hear the threat?! She threatened my job!

OFFICER VANDERLYN

Calm down. We didn't do anything wrong.
(to the other officers)

Okay, when they're in program, we'll tear the cells apart. We're looking for anything that they shouldn't have.

OFFICER MCMILLIN

The quicker we do it, quicker we get out of here.

OFFICER CARRERA

She should let them go and eat dinner then. That would be quicker.

OFFICER MACO

They can pass the drugs during dinner, there's too much distraction.

INT. OUTSIDE AREA OF POD - LATE AFTERNOON

Meryl is WALKING. She WALKS to Kai's cell and LOOKS THROUGH the window then with her KEY she UNLOCKS the door.

INT. KAI'S CELL - SECONDS LATER

Kai is dressed in his prison blues and is lying on his cot with a book.

KAI
What's good, Lieutenant?

MERYL
Nothing is, Kai.

KAI
Did you shut off the oven?

MERYL
No. I need you to start putting the food in trays. No one's coming out for dinner tonight. It's room service this evening. Let's get to it.

Kai gets OFF his COT and WALK ahead of Meryl. As they are WALKING, Meryl STOPS at Manner's cell and LOOKS in the window.

MERYL
(surprised and upset)
What the bloody hell?!

INT. MANNER'S CELL - SECONDS LATER

Meryl UNLOCKS the DOOR and steps into the cell. Manner has a pretty NAKED Keith on his bed and Manner's head is by Keith's crotch.

MERYL
What do you think you're doing?

Kai WALKS by Manner's cell.

KAI
Lieutenant, that was my fault.

Kai POKES his HEAD in the cell.

KAI (CONT'D)
Well, not ... that!

Meryl does not even turn and look at Kai.

MERYL
Kai, dinner!

KAI

Yes, ma'am, but I shut the door on the way to my cell. I didn't know that Manner was in there and certainly not Keith. I just heard what the officer said and I shut the door because it was open.

MERYL

(calmly)

That'll do, Kai. Now please, before dinner's burnt.

Kai WALKS away.

KAI

(to himself)

It may be too late for that.

Meryl looks back at Manner and Keith.

MERYL

(to Manner)

Can you get your head off his cock, please?

Keith GRABS Manner's head so it stays where it is.

KEITH

(to Meryl)

Would you please turn your head so that I can put my underwear on, Miss?

Meryl has her ARMS PROPPED on the DOOR FRAME. She TURNS her HEAD over her shoulder, away from Keith and Manner.

MERYL

Manner...

(pauses)

I don't even know what to say.

Meryl TURNS her HEAD AROUND and Manner is SITTING on his cot now. Keith PULLS HIS PANTS UP over his underwear. He SITS next to Manner.

MERYL

Manner, I need you to help Kai in the kitchen. Everybody will be dining in tonight.

MANNER

You got it.

(CONTINUED)

(c) L. Todd & A. Price

Keith is PUTTING on his SHOWER SHOES.

KEITH

I can help.

MERYL

You can go back to your cell. As a matter of fact, I'll hold open the door.

Both MEN GET WALKING with Meryl FOLLOWING.

CUT TO:

INT. GAY CLUB/BAR - NIGHT

Meryl, in jeans and a long sleeve V neck tee-shirt, is DANCING to a SLOW SONG with Kylie who is dressed in jeans and a low cut tight fitting short sleeve shirt.

Gail Sterren WALKS into the bar. She sees Meryl right away. When the song ends the music switches to something a bit faster.

Meryl is SHAKING her HEAD and WALKS OFF the dance floor. Kylie continues to DANCE by herself. All seems fine between them.

As Meryl WALKS up to the bar, Gail comes up behind her and SITS next to her.

GAIL

Kind of young, isn't she?

Meryl TURNS AROUND and is SURPRISED to see Gail.

MERYL

What are you doing here? Following me?

GAIL

It was too early to go back to the hotel after our dinner. I thought I'd check out the scene.

BARTENDER WALKS over to Gail.

BARTENDER

What can I get you?

GAIL

Vodka, cranberry.

(to Meryl)

What can I get for you?

(CONTINUED)

(c) L. Todd & A. Price

MERYL

Nothing.

GAIL

So, I thought you had a date with your girlfriend?

MERYL

That's what I'm doing.

Gail POINTS to Kylie on the dance floor.

GAIL

Her?

Kylie is DANCING extremely SEXY on the dance floor. She is eyeing Meryl, as if she is dancing for her.

MERYL

(proudly)

That's right. Her.

GAIL

What is she? Fifteen?

The bartender brings the drink to Gail. Gail takes out a ten-dollar bill and puts it on the bar.

MERYL

She's twenty-four.

GAIL

And you're what, let me see if I remember. You were thirty-three when we met in Chicago.

MERYL

I'll be thirty-five in a few months.

Gail takes a drink, but does not take her eye off of Meryl.

GAIL

So, how long have you been together?

MERYL

Just celebrated two years.

GAIL

(chuckles)

And we met what, eighteen months ago? Spent the whole night together.

(pauses)

It was a great night.

(CONTINUED)

(c) L. Todd & A. Price

Gail RAISES her glass in the air for a cheers.

GAIL
Great night.

MERYL
Oh...
(with a hurtful tone)
I don't remember it being so great.

GAIL
That's not nice.
(sucks her teeth)
Besides, I don't remember you
complaining. If I remember correctly,
we did it again in the morning and
then in the shower after that.

Kylie practically RUNS over to Meryl. She is sweaty but it does not stop her from GRABBING on to Meryl and KISSING her.

Gail LOUDLY CLEARS her THROAT, EXTENDS her HAND to Kylie.

GAIL
I'm Gail.

Kylie turns around and SHAKES Gail's HAND.

KYLIE
Kylie.

MERYL
Gail works in the DC Jail, she was part
of the visitors team today.

GAIL
(to Kylie)
But we first met at a seminar...
(looks at Meryl)
a few years back.

KYLIE
Babe, I'm going to get another drink and
go back out and dance.

MERYL
Can't be out late tonight, I already
said. Yeah?

GAIL
Oh, come on, Meryl. It's still early.

KYLIE
Yeah, babe, visit with your friend.

Kylie KISSES Meryl on the cheek really hard and WALKS away.

GAIL
 (facetious)
 That's too bad. Putting your body in
 the hands of a child.

MERYL
 Excuse me, got to go to the loo.

GAIL
 I'll watch your seat for you.

Meryl WALKS away. Kylie WALKS over to Gail.

KYLIE
 Where'd my babe go?

GAIL
 (smiles)
 To the bathroom, or as she says, the
 loo.

KYLIE
 I forgot to get money for my drink.

GAIL
 I'll tell you what. I've got to go to
 the bathroom too. You sit here and
 watch my drink and I'll buy you yours.
 Why don't you add a shot?

KYLIE
 Yeah, thanks. But don't tell Meryl.
 She's not a big drinker and doesn't
 really...

Gail GETS UP from the bar stool.

GAIL
 (interrupts, assures her)
 I won't say a word. I'll see if I
 can't hold her up for a few minutes
 too.

KYLIE
 (happy)
 Thanks. Don't make it obvious.

Gail SMILES and NODS and WALKS away.

CUT TO:

INT. KAREN AND RICHARD MACO'S APT. - NIGHT

The apartment is small but cozy and well kept up. There are some religious statues and pictures about. Karen and her husband, RICHARD, a nice looking, very tall, dark haired man in his mid-twenties, are SITTING on the couch together. Both are dressed casually.

RICHARD

Are you sure? How is it possible?
You're on the pill! You didn't stop
taking it did you?

KAREN MACO

(upset and insulted)
No! It's possible for this to happen.

RICHARD

What's the point of it then?! ...
We're not ready for this.

KAREN MACO

Well, I am.

RICHARD

I thought we were going to wait.

KAREN MACO

I know that was the plan, but this is
God's way. It seems like this was
supposed to happen.

RICHARD

I think we should think about our
options.

KAREN MACO

What?! You're not thinking about
abortion, right?

RICHARD

I'm not ready for a kid...

KAREN MACO

I won't have an abortion. I can't do
that and you know that!

RICHARD

We have plans. What about all the
things we've planned?!

KAREN MACO

And your answer is to kill our child?

(CONTINUED)

(c) L. Todd & A. Price

RICHARD
It's not a child yet!

KAREN MACO
Well it's the idea of it and it is
alive.

RICHARD
When do you go to the doctors to
verify the home test?
(hoping)
It could be wrong.

KAREN MACO
That's possible, but unlikely. I took
two tests.

RICHARD
I'm not ready for this. I'm twenty-
six, you're twenty-eight, we need to
be out enjoying ourselves. Not
strapped to a child.

KAREN MACO
(upset)
We talked about children!

RICHARD
(upset too)
In our thirties, not now!

KAREN MACO
Well, if I'm pregnant, I'm keeping it
and we'll make it work. ... Don't
worry. We'll be fine.

RICHARD
(not happy)
Let's go to the doctors and see.
We'll talk about it after.

Karen TOUCHES her stomach as she CLOSES her EYES.

CUT TO:

INT. BATHROOM OF BAR - NIGHT

Meryl is walking out of the stall. As she does, Gail PUSHES her
back IN and CLOSES the stall DOOR behind her.

MERYL
(surprised)
Oi! What you doing?!

(CONTINUED)
(c) L. Todd & A. Price

She puts HER HANDS on Meryl's NECK SOFTLY.

GAIL

Being that you don't remember, I
thought I'd help remind you.

Gail PUSHES Meryl up against the stall wall and KISSES Meryl on
her face.

GAIL (CONT'D)

Besides, I think you need the hands
of experience. Not a child.

Meryl is TRYING to PULL AWAY.

MERYL

I love her. I wasn't too sure about
that when we met in Chicago.

Meryl MANOEUVRES so that Gail's back is AGAINST the STALL.

MERYL (CONT'D)

That was the last time. Been faithful
to her since.

Gail, not really listening, is looking at Meryl's mouth.

GAIL

I'm not going to say anything. I'm
involved too, but...

Gail finally goes for Meryl's MOUTH and they end up KISSING.
Gail starts PULLING up Meryl's SHIRT. Meryl STOPS Gail by
UNBUTTONING Gail's SHIRT and KISSING her CHEST. Gail is
BREATHING HARD.

Meryl is PASSIONATELY KISSING Gail while her HANDS ROAM Gail's
CHEST. Gail has her HANDS ALL OVER Meryl's CHEST. Meryl
UNBUTTONS Gail's PANTS and begins fooling around. Gail is
BREATHING HARD and HEAVY and SUDDENLY Meryl STOPS.

Gail does not understand and looks at her with questioning eyes.

MERYL

(serious)

Don't fuck with me. Yeah?

Meryl ADJUSTS her SHIRT, WASHES her hands and WALKS OUT. Gail
is standing in shock.

INT. BAR - NIGHT

Meryl is WALKING with a STRIDE through the bar. She SEES Kylie DRINKING from BEHIND the BAR and REACHES for her. She TAKES her by the HAND and WALKS her out. Kylie is confused but goes with her.

EXT. OUTSIDE BAR - NIGHT

KYLIE

(whining)

Babe?! They offered me a job as bartender. I was helping out. And I was supposed to be watching your friend's drink.

MERYL

I don't bloody care. She can sod right off! The stupid cow. And you can't bartend...

KYLIE

(interrupts, upset)

Yes, I can! I'm a pretty good bartender and I can use the extra money instead of getting it from you! It won't get in the way of school.

MERYL

(angry)

And you're pissed...

KYLIE

You're damned right I'm pissed!

MERYL

No, you're drunk. ... That wasn't our deal!

Kylie STANDS there with her MOUTH OPEN.

CUT TO:

INT. CELL BLOCK POD 3A - NIGHT

McMillin comes in the unit. He is dressed casually. The inmates are scattered about the unit. Some are watching television. Some are playing pool. Some are just walking around and some are sitting and talking.

Castendita sees McMillin.

(CONTINUED)

(c) L. Todd & A. Price

OFFICER CASTENDITA

Hey.

OFFICER MCMILLIN

Well, my marriage is over.

OFFICER CASTENDITA

You've only been married for a few months.

OFFICER MCMILLIN

Three months today. I should have went with my gut instinct. I'm not the marrying kind, but some women think they can change you. And when they can't, it's all your fault.

OFFICER CASTENDITA

I'm really sorry. What are you going to do?

OFFICER MCMILLIN

Tomorrow I'll go find a place. She won't let me back in. Hopefully, the lieutenant won't mind me sleeping here another night.

OFFICER CASTENDITA

I don't know, she wasn't very happy when she left, I heard. Not after finding those drugs.

OFFICER MCMILLIN

She needs to get that crazy bitch out of this unit.

OFFICER CASTENDITA

We can't. I asked the lieutenant when she called earlier.

OFFICER MCMILLIN

What did she call about?

OFFICER CASTENDITA

She wanted to know if anything was found in the cells after the room searches.

OFFICER MCMILLIN

She must have been thrilled to know that nothing was found.

(CONTINUED)

(c) L. Todd & A. Price

OFFICER CASTENDITA

That opened up a can of worms. She doesn't believe there's nothing in here. She wants them all drug tested tomorrow.

OFFICER MCMILLIN

(sarcastic)

That should be a lot of fun!

(pauses)

Anything more come out of the situation with Dhani?

OFFICER CASTENDITA

Her, Tristan and Claire are all on lock down.

OFFICER MCMILLIN

Well, look, let me go speak with Dhani. She'll tell me if she knows something.

OFFICER CASTENDITA

(suspicious)

Why would she do that?

OFFICER MCMILLIN

She trusts me. Let's open her up. I'll have her step onto the "beach" and I'll have a word with her. Pop her door.

Castendita WALKS into the Tower and opens Dhani's door from the controls. McMillin is standing outside of Dhani's cell.

OFFICER MCMILLIN

(loud into the door)

Dhani, can you come out please?

DHANI

(upset)

What?

OFFICER MCMILLIN

Lieutenant's going to have everyone piss tested tomorrow because of what you and Tristan did. Why were you so stupid?

Dhani looks at Manner who is playing pool.

DHANI

Damn, he's gorgeous. I wonder if he'd let me give him a blow job?

(CONTINUED)

(c) L. Todd & A. Price

OFFICER MCMILLIN

(surprised)

What? Why? He's gay...

DHANI

(interrupts)

Well he's gorgeous and I heard he's got a great cock. Besides, he doesn't have to do anything to me. A mouth's a mouth right? It's not like **you** do much. That's why I went to Tristan. I traded with her, some coke for her to go down on me.

OFFICER MCMILLIN

Well, you better hope she doesn't tell where she got the stuff.

DHANI

It would be her word against mine. Besides, she doesn't want Claire to know any more than she already does.

OFFICER MCMILLIN

(threatening tone)

Like I said, you better hope she doesn't say anything. That girl's nothing but trouble.

DHANI

She won't say anything!

OFFICER MCMILLIN

You trust too much. And you trust the wrong people.

DHANI

(facetious)

Ahh, you're looking out for me.

Jeanie WALKS up to McMillin.

JEANIE

Hey, handsome. Staying with us again tonight?

OFFICER MCMILLIN

(smiles)

You make me wish I was younger Jeanie!

Jeanie PULLS on McMillin's CHIN.

JEANIE

I'm flattered, darling.

(CONTINUED)

(c) L. Todd & A. Price

There is a loud THUD on a cell door. It came from Tristan's cell. Everyone TURNS and looks. The place gets QUIET.

Castendita WALKS out of the "tower" and closes the door. McMillin looks concerned. They both WALK in a HURRY to Tristan's cell door.

They LOOK in the window but cannot see directly down. Castendita OPENS the food tray slot of the door with his key.

All the inmates that are out and some that heard the sound start to GATHER AROUND Tristan's door.

Claire is in her cell eating atomic fire balls (candy.) She takes the candy out of her mouth and rubs it on her lips as lipstick. Her cell is two cells down from Tristan's and she has seen the inmates and officers pass her door in a hurry.

CLAIRE (O.S.)
(really loud)
What's going on? Is it Tristan?

Castendita LOOKS in the cell through the slot for the food trays.

INT. TRISTAN'S CELL - NIGHT

CAMERA PANS. Tristan is SPRAWLED out on the FLOOR right behind her door. There is a BED SHEET wrapped around her NECK. Pieces of it spread from the toilet giving the impression she had tied the other end to it there.

Catch is, she is in a position that has her JAMMED behind the door making it impossible not to break her hand if someone should go in and try to get her out. The two officers see this.

AS the CAMERA continues to PAN, more of her room is exposed. There are signs in her room that say "Claire" and "Tristan and Claire". There is also one with the shape of real lips on it. It looks like someone with lipstick kissed it.

OFFICER CASTENDITA (O.S.)
Fuck!
(into walkie-talkie)
Castendita to medical and main. I need assistance in Pod 3a, the D.U.P. Unit. I have an inmate down and stuck behind the door. We have to remove the hinges from the door.

RADIO FEMALE (V.O.)
You need medical and maintenance?

OFFICER CASTENDITA (O.S.)
That's a copy. That's correct! Stat!

RADIO FEMALE (V.O.)
Ten-four.

There is CURIOSITY from the inmates and SOUNDS of Claire SCREAMING from her cell.

CLAIRE (IN DISTANCE O.S.)
(screaming)
Tristan?! I'm sorry! I love you!

CAMERA PANS UP at the two officers. Some inmates are there too. McMillin looks in the slot.

OFFICER MCMILLIN
(to Castendita)
I see what you mean.

INT. CELL BLOCK POD 3A - NIGHT

McMillin and Castendita are figuring out what to do.

OFFICER MCMILLIN
Can't even tell if she's breathing.

Castendita looks back in the slot.

OFFICER CASTENDITA
We better call the lieutenant.

McMillin looks at Castendita. McMillin PATS him on the back and WALKS off to the side. He is looking at his mobile at programmed numbers.

OFFICER MCMILLIN
I'll do it.

Castendita UNLOCKS the door and as soon as he does, the door TOUCHES Tristan's FINGERS.

MANNER
How bad is it?

OFFICER CASTENDITA
Take a look.

Manner looks through the SLOT.

INT. TRISTAN'S CELL - NIGHT

Tristan is in the same position. She is not moving at all.

MANNER (O.S.)
Tristan. Tristan!

She still does not move.

INT. CELL BLOCK 3A POD - NIGHT

Some more officers and medical HURRY IN with a STRETCHER. They go to where Castendita is, just outside of Tristan's cell.

OFFICER 1
Let's get the inmates locked up. We don't need any distractions.

The Officer LOOKS in the food slot in Tristan's cell. McMillin WALKS back over to the situation.

The medical female looks through the food slot, her stare is a bit longer than the others.

MEDICAL FEMALE
I need this door opened now.

OFFICER CASTENDITA
I asked that someone from maintenance come to take the hinges off the door.

MEDICAL FEMALE
(firmly)
I can't wait for that. There's extreme faint breathing. I'm concerned about oxygen to her brain.

OFFICER CASTENDITA
If I open the door more than two inches, I'll crush her hand.

MEDICAL FEMALE
I can deal better with a broken hand than a dead inmate. I think you can probably sleep better with that too.

OFFICER MCMILLIN
(to Castendita and the medical staff)
The lieutenant's on her way.

OFFICER 1
We're not waiting for her. The inmates need to get in their cells.

OFFICER 2
(to McMillin)
Come on, let's get the inmates locked up.

McMillin WALKS around the "beach".

OFFICER MCMILLIN
(loudly, cupping his hands over his mouth like a megaphone)
Okay, guys. We need you off the "beach" and in your cells. Now!

McMillin CLAPS his HANDS together.

OFFICER MCMILLIN (CONT'D)
Now!!!

The inmates all START to WALK into their cells.

CLAIRE (O.S.)
(from a distance)
What's going on with Tristan? Is she okay?! Tristan?!!! Tristan?!!!

McMillin is WALKING around the cell block LOCKING the DOORS behind the inmates with his KEY. He STOPS at Kai's cell.

KAI
Man, I hope that girl's okay. She's got some issues, but...

McMillin NODS his head in acknowledgement. He continues on to Manner's cell.

MANNER
Let me know how she is? You're going to be here. Just keep me informed. She's a good kid, she just has a lot of problems.

CAMERA PANS back to the front of Tristan's cell.

MEDICAL FEMALE
(to Castendita)
Open the door. And you have to do it quickly.

OFFICER CASTENDITA

I can't open the door on her fingers and hand.

(shaking his head)

I can't do it.

MEDICAL FEMALE

She can die if we can't get to her.

OFFICER 1

We'll do it.

(to Officer 2)

Let's open this door, at least one foot so someone can slip in.

OFFICER CASTENDITA

Can't we push her out of the way a little? We can move her with a pool stick.

MEDICAL FEMALE

We can't. We can't push her! I don't know her injuries.

(losing her patience)

I'll take the responsibility. Her hand will heal! Open this fuckin' door already!

Castendita OPENS the DOOR a couple inches and then he STOPS as soon as the door TOUCHES Tristan's HAND. The medical female BARGES with all her weight into the door and the door goes OVER Tristan's HAND, BREAKING the fingers and hand. The female medical staff gets INSIDE the cell.

INT. TRISTAN'S CELL - NIGHT

The medical female puts her STETHOSCOPE on Tristan's chest. She also checks for a PULSE. She MANOEUVRES Tristan a few feet away so that the cell door can be opened. Tristan's HAND remains FLATTENED UNDER the DOOR.

MEDICAL FEMALE

(to the male medical staff)

Charles, get in here. We need to move her. There's barely any life.

The medical male cannot get in with the stretcher.

MEDICAL MALE (O.S.)

We need to open the door further. I can't get the stretcher in.

Medical female looks at Tristan's hand.

(CONTINUED)

(c) L. Todd & A. Price

MEDICAL FEMALE

I need you to close the door fast
when I tell you. We'll have to go
over her hand again. It's wedged
under.

The medical female HOLDS Tristan's HAND as close as she can to
the door.

MEDICAL FEMALE

(loudly)

Pull the door closed, quickly!

CUT TO:

INT. CLAIRE'S CELL - LATER THAT NIGHT

Meryl is dressed in jeans and a polo shirt with an embroidered
badge and her jail ID pinned to her shirt and her keys on her
belt. Claire is in her jail blues. Claire is SITTING on her
bed, CRYING. Meryl is SITTING next to her.

MERYL

I need to know what happened.

CLAIRE

I wasn't there, lieutenant. You
wouldn't let us out.

MERYL

You lot were banged up because of what
happened earlier. That's procedure.
No one else had a problem.

CLAIRE

You don't know her. She thought I was
mad at her. She thought I hated her.
And she had reason to believe it.

Claire is BREAKING down with more TEARS.

CLAIRE (CONT'D)

I was so mad. She sent me a note and I
sent it back unread.

MERYL

She shouldn't have been having sex
with Dhani.

CLAIRE

Why? I wouldn't sleep with her.

Meryl PUTS HER ARM around Claire for comfort.

(CONTINUED)

(c) L. Todd & A. Price

MERYL

You were angry, that's okay. You're allowed to get upset. Not really supposed to have sex here anyway.

CLAIRE

I know you know some do. I didn't.

MERYL

Look, I'm not daft about what goes on here. Just because you were angry for a day or even two, doesn't make what she did right. Trying to top herself?!

CLAIRE

Lieutenant, I never slept with her yet. At all.

MERYL

(perplexed, shocked)
Really? Does she know that?

CLAIRE

I wanted to. I was scared. I do love her. But I've never been with a girl.

MERYL

Right, I need to know. What would she be doing with a sheet wrapped around her neck? She was trying suicide?

CLAIRE

I don't...

MERYL

She could die. I need to know what happened. Medical team's waitin' for an answer and she can't tell'em. She's unconscious. We need to be her words. We have to tell the medical staff what went on. You know her better than anyone. She had marks around her neck earlier, like she was strangled.

(seriously, but tactful)
We have to know.

CLAIRE

(reluctantly)
She did the California Choke Hold.

MERYL

What? What is that?!

(CONTINUED)

(c) L. Todd & A. Price

CLAIRE

She would strangle herself. She would get high off of it.

(crying)

She would sometimes tie the sheet and spin around in it, when it would stop, she would choke. She said she had it under control. She said she did it all the time...

MERYL

(extremely disturbed)

You knew about this?

CLAIRE

I told her to stop. She told me not to worry and that she wouldn't get hurt.

MERYL

Well, she did this time.

CLAIRE

I didn't know. I didn't know, Lieutenant.

Meryl starts to WALK out.

MERYL

I'm going to check on her and give medical the information.

CLAIRE

Will you tell me pl...

MERYL

I'll come back and tell you what I know.

Meryl EXITS the cell.

INT. CELL BLOCK POD 3A - NIGHT

Meryl WALKS up to Castendita.

MERYL

Have someone put an extra cot in Valerie's cell. I want Claire to be in there tonight.

CASTENDITA

You got it, boss.

(CONTINUED)

(c) L. Todd & A. Price

MERYL
 Every 15 minutes, I want that cell
 checked. Yeah?

CUT TO:

INT. MEDICAL UNIT - NIGHT

Tristan is still unconscious on the stretcher. The medical team is checking on her, giving her fluids and hooking her up to even more equipment.

Meryl is there looking at Tristan and she looks very concerned.

MEDICAL 1
 So the ambulance is on their way. The
 problem isn't suffocation, it appears
 to be a head injury. I don't know how
 bad.

(pauses)
 It doesn't look too promising though.

MERYL
 (very concerned)
 I'll get in touch with her mum. Do
 you know what hospital?

Tristan's machine FLAT LINES. The medical staff takes ACTION.

CUT TO:

INT. CELL BLOCK POD 3A - LATER THAT NIGHT

Some of the inmates are in a CIRCLE. They are having a special meeting about Tristan. They are in the same place that they hold their programs. Castendita is doing his ROUNDS in the block.

JEANIE
 That's not right about Tristan. She
 should have been checked on.
 Sometimes I wonder if she's even
 capable of grasping the program. She
 zones out. It's like she's at a
 disadvantage.

CLAIRE
 (still very upset)
 She's not stupid, Jeanie. She
 deserves to be in here like anyone
 else.

KEISHA

(just mean, no compassion)
She's a distraction to this program
and to you!

CLAIRE

She has troubles, Keisha. But, she's
gotten a lot better.

KAI

I saw that. She was becoming more
comfortable.

KEISHA

So comfortable she wanted to die here,
Kai!

Claire looks at Keisha with anger. Jeanie HOLDS Claire's HAND
with compassion. She HUGS Claire.

VALERIE

Why don't we all join hands and pray?

MANNER

We can do that. It's the only reason
we're out of our cells now anyway.

GARREN

Fuck that! That bitch wants to kill
herself, let her.

Kai STANDS UP and gets in front of Garren, disgusted.

KAI

There's a kid, a kid! Fighting for
her life! That's someone's daughter,
or sister, man! Stop "hatin'", get
out of *beast mode*, show some fuckin'
compassion and sit down!

Danté, aka "Six-Nine", GETS UP and STANDS behind Kai.

"SIX-NINE"

Check yourself, Garren! But, if you
don't want to be part of it, get the
fuck outta here.

Manner GETS UP and puts his HAND on Danté's shoulder.

MANNER

(to Danté)
Hey "Wonder Jizz", what do you have, a
death wish?

(CONTINUED)

(c) L. Todd & A. Price

GARREN
 (threatening tone)
 "Six-Nine", you better listen to your
 friends and body guards, cause they
 can't always watch you.

KAI
 (threatening)
 I know you're not threatening anyone,
 Garren. Right?!

Castendita WALKS up on the circle.

CASTENDITA
 Look, I think it's time for everyone
 to get into their cells. You finished
 the Prayer group. It's all you had
 permission for. It's been a long day.

Castendita starts CLAPPING his HANDS to get the inmates moving.

CASTENDITA (CONT'D)
 Say your "good nights" and let's move
 it. Last lock-up!

CUT TO:

INT. MERYL AND KYLIE'S APARTMENT - LATER THAT NIGHT

Meryl WALKS in the front door looking defeated and exhausted.
 Kylie is wearing her long tee-shirt. She is SITTING on the
 couch. When Meryl walks in, Kylie turns the LIGHT ON and the TV
 OFF.

KYLIE
 How you doin', babe?

Meryl WALKS over to Kylie and SITS next to her, staring down.

MERYL
 I don't know. The hospital doesn't
 know. They're running more tests.

Kylie REACHES over and PULLS Meryl next to her on the couch.

KYLIE
 Oh, babe, I'm sorry.

MERYL
 (really upset)
 She was in my care. And her mum, her
 mum asked me why she wasn't watched
 better...

(CONTINUED)
 (c) L. Todd & A. Price

KYLIE
It's not your fault, Meryl.

MERYL
(sarcastic)
That makes it all better, does it?

KYLIE
(on egg shells)
I don't know what to say. I'm
trying...

MERYL
I know. I know. I apologize. I'm
really sorry. I'm mad at meself.

Meryl's HEAD FALLS into Kylie's LAP. Kylie HOLDS Meryl's HEAD
and is KISSING it to show support.

KYLIE
Meryl, you do a good job there. You
can't fix them all. You can only help
the ones that want it.

Meryl is in deep thought, HOLDING Kylie's HANDS on her HEAD,
still on her lap.

MERYL
I want to marry you.

KYLIE
(surprised)
Yeah? You do?

MERYL
I want this. This calm when I come
home. I want it.

They are HOLDING EACH OTHER. They start KISSING.

CUT TO:

INT. CELL BLOCK POD 3A - EARLY MORNING

All the inmates appear to be locked up. The lights in the block
are DIMMED. A BAG of COCAINE is being DROPPED. The CAMERA
SHOWS that the coke is being dropped in front of Manner's cell.

It cannot be seen who is dropping the cocaine, but the CAMERA
SHOT is coming from the hip and side of a person in JAIL
UNIFORM. It APPEARS to be a SET UP.

THE END.