

UNTITLED GOLDWYN/LAGRAVENESE AMC PILOT

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TEASER

INT. ADAM AND BILLIE POWELL'S BEDROOM - PRE-DAWN.

CLOSE-UP: **ADAM POWELL** - *African American, late thirties* - opens his eyes from sleep.

Adam sits up in bed, grabs his cell phone: 4:29AM. He has woken up before his alarm. He yawns just as his cell phone alarm rings at 4:30AM with a Philly Sound ring tone "WAKE UP EVERYBODY" by Harold Melvin and the Bluenotes. Adam shuts it off before it disturbs his wife. She stirs beneath the covers beside him. He touches her gently. She is still asleep.

Adam gets out of bed, naked, and walks to his bathroom in an upscale townhouse bedroom suite, picking up his briefcase. He enters the bathroom. We hear the water in the shower turn on.

EXT. PHILADELPHIA DISTRICT ATTORNEY BUILDING - PRE-DAWN.

The sun is beginning to rise yet the city is still asleep as Adam drives to his office building parking lot entrance.

INT. DISTRICT ATTORNEY OFFICE BUILDING - EARLY MORNING.

Adam Powell, impeccably dressed, walks with his briefcase through the lobby past the NIGHT GUARD.

NIGHT GUARD

Early morning Mr. Powell. You in court today?

ADAM

Yes, Stewart. How's your son doing?

NIGHT GUARD

Studying for his LSATs now. Thank you so much for talking to him.

ADAM

Let me know how he does.

Adam gets on the elevator.

INT. DISTRICT ATTORNEY OFFICES/ CORRIDOR - EARLY MORNING.

Adam walks to doors marked PHILADELPHIA DISTRICT ATTORNEY OFFICES. Adam unlocks the door with his own key. He enters and turns on the lights. He walks past empty offices and cubicles to his private office marked: *ADAM POWELL DISTRICT ATTORNEY*.

INT. ADAM POWELL'S D.A. OFFICE - CONTINUOUS - EARLY MORNING.

Adam turns the lights on in his office and locks his door for privacy. The sun is starting to filter through the windows. A well appointed office, carved wood walls, leather chairs, large desk in front of a large window, books shelves of law books, family photos of Adam's wife *Billie*, his children *Travis and Lara*, his parents *Rodney and Grace Powell*.

Adam takes off his jacket, placing it on his desk chair. He takes out the file he needs, scans it quickly. He then takes out *PHOTOS OF A GRUESOME CRIME - THE BODIES OF TWO ADULT AFRICAN AMERICANS AND THEIR TEENAGE DAUGHTER*. Adam looks at these photos, reminding himself of their violence. He begins to place these photos in a pattern on the floor as he rehearses his case. (We sense this is a ritual for Adam):

ADAM
ON FRIDAY, APRIL 20TH, 2001, THREE
MEMBERS OF THE BUTLER FAMILY WERE
BRUTALLY MURDERED IN THEIR HOME.

PRE-LAP: A DOORBELL.

INT. BUTLER HOUSE - 2001 - AFTERNOON - FLASHBACK.

WE SEE: *THE BLURRY PERSPECTIVE OF SOMEONE WAKING FROM A DEEP SLEEP. ROUND, WHITE SHAPES THAT RESOLVE INTO CRUMPLED TISSUES ON A BEDSIDE TABLE, A BOTTLE OF DAYQUIL CHILDREN'S COUGH SYRUP, A CAPRI-SUN PACKAGE WITH A STRAW, A HELLO KITTY ALARM CLOCK: 4:25 PM. (NOTE: Each visual transition in the Teaser is a brief cut to black -- like an eye blinking).*

WE HEAR O.S.: *A YOUNG GIRL (JENNY BUTLER) BREATHING -- STUFFY, CLOGGED. (Jenny is our Camera's POV);*

ADAM (V.O.)
ACCORDING TO THE EYE WITNESS
TESTIMONY OF JENNY BUTLER, AT
APPROXIMATELY 4:30 PM, TWO MEN,
LATER IDENTIFIED AS JARED BANKOWSKI
AND TERENCE KAMINSKI, ENTERED THE
BUTLER HOUSE BY FORCE HAVING
FOLLOWED MRS. FRANCES BUTLER FROM A
SHOPPING MALL, BELIEVING HER TO BE
ALONE IN HER HOME ON WEST CRESCENT.

WE HEAR O.S.: *MUFFLED MALE VOICES. A WOMAN'S VOICE RISES IN PROTEST. SOMETHING FALLS AND BREAKS.*

JENNY'S POV: *FURRY PINK SLIPPERS ON THE FLOOR. FEET SLIPPING INTO THEM. BLINK.*

ADAM (V.O.)

THE INTRUDERS WERE UNAWARE THAT JENNY BUTLER, AGE 12, WAS HOME FROM SCHOOL IN HER SECOND FLOOR BEDROOM, SICK WITH THE FLU, OR THAT HER FATHER, BRODERICK BUTLER, WAS WORKING FROM HIS HOME THAT DAY...

AS WE MOVE UNSTEADILY TOWARD JENNY'S BEDROOM DOOR, O.S. WE HEAR SOUNDS OF A STRUGGLE. A WOMAN CRIES OUT. A LOUD CRASH AS IF FROM A LARGE WALL MIRROR. A MAN SHOUTS. FEET RUNNING.

JENNY'S HAND ON HER DOORKNOB, TURNING SLOWLY. THE DOOR OPENS A CRACK. **BLINK.**

PEEKING THROUGH THE BALUSTRADES OF A SECOND FLOOR STAIRCASE, WE GLIMPSE A WOMAN'S LEGS KICKING OFF THE FLOOR (FRANCES. BUTLER, 40'S, AFRICAN AMERICAN), SHE'S BEING HELD FROM BEHIND. JENNY STRAINS TO GET A BETTER LOOK. WE SEE AN OBSTRUCTED VIEW OF A MAN BEING SMASHED ACROSS THE FACE (BRODERICK BUTLER 40'S, AFRICAN AMERICAN). HE FALLS TO HIS KNEES. WE CAN'T MAKE OUT THE ASSAILANTS. BLOOD ON THE FLOOR. JENNY STIFLES A CRY. **BLINK.**

WE RUN TOWARD A LINEN CLOSET. SQUEEZE INSIDE, CROUCHING BENEATH A SHELF. **BLINK.** WE THEN SEE A CRACK OF LIGHT THROUGH THE CLOSET DOOR WHICH WON'T FULLY CLOSE. A FAMILY PHOTO ON THE OPPOSITE WALL. WE HEAR JENNY'S PANICKED BREATHING. THE SOUND OF HER PARENTS' STRUGGLE AS THEY ARE DRAGGED UP THE STAIRS. JENNY'S EYES CLOSE. **A BEAT OF BLACK.** THEN...

WE ARE RUNNING TOWARD THE STAIRS. AT THE END OF THE HALL A DOOR IS OPEN. THE FACE OF BRODERICK BUTLER DEAD ON THE FLOOR. WE FREEZE. BLOOD POOLS AROUND HIM. THE SOUNDS OF A STRUGGLE INSIDE THE BEDROOM. **BLINK.**

RUSHING DOWN THE STAIRS. O.S. WE HEAR FRANCES BUTLER SCREAM. **BLINK.**

CRAWLING ACROSS THE LIVING ROOM FLOOR AND UNDER A SOFA. POUNDING FROM ABOVE. THE SCREAMING STOPS. NO NOISE. ONLY THE SOUND OF JENNY'S LABORED BREATHING. EYES CLOSE. **BLACK.**

THE SOUND OF FOOTSTEPS OVER **BLACK.** EYES OPEN. WE SEE A PAIR OF WHITE NIKES ENTER FRAME AS ONE OF THE ASSAILANTS SITS ON THE COUCH ABOVE US. BLOOD DRIPS DOWN ONE OF HIS WHITE LEATHER SNEAKER. WE HEAR THE MAN BREATHING HEAVILY, EXHAUSTED, EXHILARATED.

ADAM (V.O.)

AT APPROXIMATELY 5:05, EMILY BUTLER, AGE 16, ENTERED THROUGH THE KITCHEN'S BACK DOOR....

PRE-LAP: SOUND OF BACK DOOR OPENING. A TEENAGE GIRL'S VOICE:

EMILY BUTLER (O.S.)

Mom?

WE SEE THE ASSAILANT'S NIKES LEAP AWAY FROM THE COUCH AND TOWARD THE KITCHEN, LEAVING BLOODY FOOTPRINTS ON THE CREAM COLORED CARPET. WE HEAR EMILY SCREAM:

EMILY BUTLER (O.S.)

TERRY!

WE SEE THE BLUR OF A SECOND ASSAILANT, WEARING WORK BOOTS, RUNNING INTO THE KITCHEN. BLINK.

O.S. EMILY SCREAMS, HYSTERICAL. WE HEAR HER VIOLENTLY KICKING AGAINST CABINETS. POTS AND PANS CLATTER TO THE FLOOR. ALL WE CAN SEE IS THE BLOOD-STAINED CARPET AND THE LEGS OF THE COFFEE TABLE IN FRONT OF US. STATIC. THE NOISE STOPS. SILENCE. EXCEPT FOR JENNY'S PANICKED BREATHING.

CUT TO:

INT. PHILADELPHIA CIRCUIT COURT OF APPEALS - MORNING.

D.A. ADAM POWELL recounts the murder to three Judges referring to: *EASELS WITH PHOTOS OF THE BUTLER FAMILY, PHOTOS OF THE TWO CONVICTED MEN, GRUESOME CRIME SCENE PHOTOS, etc...*

ADAM

Both Broderick and Francis Butler were found dead in their bedroom with multiple stab wounds to the neck, chest and stomach. Emily Butler was found dead between the living room and the kitchen with multiple stabs wounds about her neck, chest and back. DNA tests proved Emily Butler was raped by Terry Kaminski...

Adam points to the easel: a photo of **TERRY KAMINSKI** at the time of his arrest: 19 years old, white-Polish American, a handsome young kid gone bad...

ADAM

...before she was killed by Jared Bankowski. Miraculously, Jenny Butler survived.

JENNY BUTLER, now 24 yrs old, attractive African American woman, sits solemnly behind the Prosecution table.

ADAM

This gruesome, racially motivated crime gripped our city and it's citizens for two years.

ADAM

Terry Kaminski is currently serving a life sentence for rape, robbery, assault and accessory to murder. Jared Bankowski, who sits before you today, was found guilty of three counts of first degree murder with extreme atrocity...

JARED BANKOWSKI - *early 40's, White-Polish American working class, wearing an orange jumpsuit with hands and feet cuffed. He sits impassively, as if he has no interest in the outcome. Beside him sits his Appeals Lawyer, ALAN DALTON:*

ADAM

He was sentenced to death by lethal injection. During his 9 years in Rockview, his appeals for clemency to convert his sentence to life imprisonment have been denied. Since the jury's verdict in 2003, the people of Philadelphia and Jenny Butler have been waiting for justice, as there is indisputable DNA evidence and eye witness testimony of Mr. Bankowski's guilt and of his remorseless disregard for the value of human life.

CAMERA ARRIVES ON SPECTATOR SEATED IN THE LAST ROW:

CHRISTINE ROSA - *white, Italian-German descent late twenties, attractive, aggressive, prone to impulsive emotions and actions - Christine is very interested in this case. She watches Jared Bankowski.*

ADAM (O.S.)

It is the recommendation of the Philadelphia District Attorney's office that Jared Bankowski's final appeal for clemency be denied and the date for his execution be determined.

ON CHRISTINE; looking at the stone face of Jared Bankowski. She cares about this case for a reason we don't yet know.

END TEASER

ACT ONE

EXT. PHILADELPHIA CIRCUIT COURT OF APPEALS - MORNING

News vans and reporters stand outside the building along with several ANTI-DEATH PENALTY PROTESTORS vs. PRO-DEATH PENALTY PROTESTORS with signs: "REMEMBER THE BUTLERS" and "IF BANKOWSKI WAS BLACK HE'D BE DEAD BY NOW."

INT. PHILADELPHIA CIRCUIT COURT OF APPEALS - CONTINUOUS - DAY

The front lobby is jammed with reporters and TV cameras. Christine walks down the corridor towards the lobby. She stops by the water fountain. From Christine's POV, she spies:

Adam escorting Jenny Butler with two Security Men. When they see the reporters in the lobby, they stop. Adam is clearly protective of Jenny, instructing the Security Men to take Jenny out by way of another hallway. Adam and Jenny embrace. Jenny speaks her gratitude. Adam encourages her. (ALL MOS).

Christine watches Adam, left alone after Jenny exits with the Security Men. Adam considers the reporters a moment, then turns and crosses to the water fountain, where Christine stands, asking her with a smile:

ADAM

May I?

Christine smiles, stepping away. Christine watches Adam as he takes a sip of water, gathering his thoughts. He finishes.

ADAM

Thanks.

Adam walks back the way he came, disappearing around a corner out of Christine's view, entering a men's room.

INT. MEN'S ROOM - COURT OF APPEALS - CONTINUOUS - MORNING

Adam looks at himself in the mirror. Beat. He checks his tie, his appearance. He notices a tiny spot on his tie. He checks it in the light. Yes, it's a tiny spot. He opens his briefcase and removes another tie. He holds it up to his neck. He doesn't like it. Beat. Adam catches himself, feeling ridiculous for caring which tie he wears. Beat. He rehearses:

ADAM

One at a time folks.

INT. COURT HOUSE LOBBY - MOMENTS LATER - MORNING

Adam - wearing his original tie with the tiny spot - walks into the lions den of reporters and TV cameras, confident, as reporters swarm around him, shouting questions.

ADAM

One at time, folks.

Christine watches Adam from a new vantage point in the lobby.

INT. DISTRICT ATTORNEY OFFICES - MORNING

Adam enters amidst a flurry of office activity as his assistant appears at this side; **SONIA** - *an Hispanic woman in her forties, fast talking, smart, efficient, loyal.* They walk to his office as they talk:

SONIA

How did it go?

ADAM

Waste of time. Call your girlfriend at Appeals, spread the fear of God. I want an execution date by the end of the day tomorrow or we go to the press demanding one.

(Sonia writes)

Push the staff meeting to 1:30. Tell Phillips and Weiss they have to re-do their briefs on the Stewart case by six, I want Teresa and Michael to prep me on the Webber continuance in my office before we go to court at 4, tell Duncan to prep the Issacs before I take their deposition and don't let Roberts out of this office until he finishes the damn Grazer-Lynch evidence analysis.

SONIA

Roberts says his allergies have been acting up.

ADAM

He's allergic to deadlines. If he's not done by tonight, he's fired.

They enter Adam's office as they continue:

INT. ADAM POWELL DA OFFICE - CONTINUOUS - MORNING

Adam walks into his office, followed by Sonia...

SONIA

Your phone list is on your laptop.
Margot wanted you to call her as
soon as you got out of court. Is
today a coffee or tea day?

ADAM

Espresso and one of those little uh-
(makes a shape with hands)

SONIA

Biscotti.

Sonia closes his door halfway to show him a tuxedo hanging.

SONIA

Your wife sent this over and said
she'll meet you at the benefit.

ADAM

I already told her I'm going to
have enough time to go home and
change.

SONIA

She says you're not and I believe
her. Oh, and your mom called.

Sonia exits. Adam sits at his desk and dials the phone.

ADAM

Hey Mama...*(listens)* Uh, I think
Billie's wearing some kind a gown.
Call her at her office?...*(listens)*
You won't bother her...*(listens)*
Oh, you always look beautiful.

EXT. BARBOTTI HOME - LOCK HAVEN, PENNSYLVANIA - DAY

A distant suburb of Pennsylvania. Christine parks and walks
to the porch of a lower middle class home in a lower middle
class neighborhood. Christine rings the bell. A WOMAN IN HER
LATE FORTIES - cheap clothes, home colored hair - opens the
door and is immediately put off by Christine:

CHRISTINE

Hello. I'm Christine Rosa from the
Innocence Project. I called Mr---

BARBOTTI'S DAUGHTER

DAAAAAD!

They stand in silence for a moment. The dowdy daughter
resenting the young, professional Christine. BARBOTTI - late
60's, retired photographer - appears.

CHRISTINE

Mr. Barbotti? I called from the--

BARBOTTI

Wait.

He exits OS. Again the awkward silence between daughter and Christine. Until Barbotti appears with a MANILA ENVELOPE.

BARBOTTI'S DAUGHTER

These pictures could cause a lot of trouble, right? I don't think you should give them away for nothing.

CHRISTINE

Well, technically they're the property of the police department where your father worked, so...

BARBOTTI'S DAUGHTER

Yeah so my father could get sued giving them to you. He should be compensated.

BARBOTTI

Go make lunch!

(She exits OS)

Sorry. My daughter's desperate to inherit something when I die.

CHRISTINE

Thank you so much for finding them.

BARBOTTI

To tell the truth, I always wondered why nobody asked for them sooner.

Christine notes this remark.

EXT. THE RITZ CARLTON PHILADELPHIA - EVENING

A Neo-Classical landmark building built in the 1830's. A rotunda with columns is illuminated for a benefit, as limousines and valets take care of the upper crust attendees. *WE PRE-LAP: ROMANTIC PHILLY R&B SLOW DANCE MUSIC.*

INT. THE RITZ CARLTON PHILADELPHIA - CONTINUOUS - EVENING

A fund raising benefit to elect Attorney General *MARGOT STEVENSON FOR GOVERNOR*. A black tie affair, with tables of Philadelphia's wealthiest and most powerful citizens.

MARGOT STEVENSON - Attorney General, white, 47, attractive - sits at the dais among prominent Philadelphia citizens.

ON THE DANCE FLOOR: Adam and his wife, **BILLIE** - a successful partner in a private Equity firm, late thirties, African American, wearing a designer gown. Powerful, a knockout, she is the smartest person in the room besides her husband.

As they slow dance, they discuss what's going on in the room.

BILLIE

Your mother looks good.

They look at the Powell family's table: *GRACE*, Adam's mother - nurturing, loving mother recovering from cancer treatment. *TYRONE*, Adam's older brother: 40's, a Police Detective, his wife *ANGELA*. Adam's younger brother, *JAMIE*, also a cop, still in uniform, handsome, unmarried. (We will come to know these characters as the series progresses).

ADAM

Yeah, I called Dr. Leiber today. He says she's responding well this round. She was worried about the wig though.

BILLIE

Looks pretty. You can't tell.

ADAM

I told her to call you. Did she?

Billie shakes her head. They smile, both understanding why. As they dance, Adam and Billie spot his father on the dais:

RODNEY POWELL: Adam's father, sixties, tough, a huge presence, patriarch of the Powell family. Seated beside him on the dais is **STANLEY ZALESKI**: A Robert Moses granite sculpted self made man from the Polish lower class. They are head to head, talking and laughing together.

ADAM

I want to know how much Stanley Zaleski paid to sit on that dais.

BILLIE

You should tell your father to keep his distance from him.

ADAM

Nah, he knows what he's doing.

BILLIE

Did you tell him you're investigating Zaleski?

ADAM

Dad gave me the idea. He's just playing him up there. Dad's a pro at stings.

Billie is disturbed by this information, as she listens:

ADAM

The friendlier Dad acts the safer Zaleski feels. He's not looking for me to come after him. He relaxes. Goes about his business. We planned it all out.

BILLIE

The man's retired and he's still playing cops and robbers with his son...Did you tell Margot?

ADAM

I will when the time's right. When I have all of them where I want them.

Billie is again disturbed, this time by Adam's ruthless tone.

BILLIE

Sounds like you're going after Margot too. Sounds personal.

ADAM

I'm not. It's not. It's a big case for me, that's all. I've got to keep everything tight on this one.

They dance a beat in silence, Billie thinking, until:

BILLIE

Oh, we should go. I forgot - Lara has this report for school. She needs help.

ADAM

A report on what?

BILLIE

Your father.

INTERCUT:

INT. INNOCENCE PROJECT OFFICES - NIGHT

Everyone has gone home. One light in one cubby hole.

Alone, Christine is still working. She opens the envelope from Barbotti and removes *POLICE PHOTOS OF A NAKED JARED BANKOWSKI*, taken after his arrest. Christine examines the photos intensely, making notes.

EXT. ADAM AND BILLIE POWELL'S TOWNHOUSE - SAME NIGHT

A beautiful, upscale townhouse in Philadelphia's wealthy, upper class, tree-lined neighborhood.

INT. LARA'S BEDROOM - CONTINUOUS - NIGHT

LARA - Adam and Billie's 12 yr. old daughter - is in her bed struggling with her school report. Adam enters in his tuxedo. She looks upset. He sits on the bed

ADAM

Hey boo. You OK?

(Lara shakes her head)

Hey. Let me help. What's it about?

LARA

We had to pick a hero in real life and then compare it to these rules that classic hero stories use and I just don't get it.

ADAM

And you picked grandpa?

LARA

(panicking)

Yeah, but I don't think it works and I don't have time to start over and I don't know who else I can--

ADAM

OK. OK, lets make grandpa work. Tell me a hero story rule.

LARA

(reads assignment)

"Every hero leaves his own land or is exiled from his own land into a foreign land to start his quest". Grandpa grew up in Philadelphia.

ADAM

Not this neighborhood. Port Richmond. Very poor. But what about this - grandpa was the first black policeman in an all white police force. So that's like being in a stranger in a foreign land, right?

Lara nods and writes that down.

ADAM

What else?

LARA

(reads)

"Every hero goes on a journey to find something of great value that is necessary to save their homeland or fight and defeat something, like a monster, that is a danger to their homeland".

ADAM

OK. Well sometimes heroes don't bring back a thing, they bring back an idea that has great value for their community. Or they destroy an idea that's dangerous. When grandpa became police commissioner he destroyed the idea that a black man can't have power to enforce the law. And he helped his people. He used that power to make sure everyone who broke the law paid for it, no matter how much money they had, no matter what race.

LARA

But does that make somebody a hero?

ADAM

Making a right out of a wrong?
Yeah. That's real hero stuff.

INT. CHRISTINE'S APARTMENT - NIGHT.

A small one bedroom. Furnished with little or no thought. Bare necessities. Take out food cartons line the mattress on the floor, upon which:

Christine is reading a pile of letters from the file of TERRY KAMINSKI, his Photo the same as on Adam's easel in court.

She removes 12 years of LETTERS FROM TERRY KAMINSKI written to THE INNOCENCE PROJECT. She reads:

TERRY KAMINSKI (V.O.)

*My name is Terry Kaminski and I am
serving a life sentence for a crime
I did not commit....*

INT. TERRY KAMINSKI'S PRISON CELL - CONTINUOUS - NIGHT

TERRY KAMINSKI - now 30 years old - on his bed in his cell, reading "*THE BROTHERS KARAMAZOV*". Many books line his shelves as well as pads, letters and writing materials. A photo of him at 19 with his Mother and Father in happier days.

TERRY KAMINSKI (V.O.)
*I have written over thirty letters
to the Innocence Project in the
hope that someone, someday, will
believe my innocence...*

INT. CLARK RYLANCE OFFICE - MORNING.

*CLARK RYLANCE - Lawyer, Law Professor, early forties, good
looking, reliable, honest, secret crush on Christine - is
working in his office, eating Indian food, reading a file.*

Christine enters and drops the *TERRY KAMINSKI FILE* on his desk.

CLARK
Again? How many times do we have
to go over this?

CHRISTINE
Wait...Clark, just let me...
CLARK
(standing up)
Christine, I told you, we
can't do anything with this.

CHRISTINE
(overlaps)
Please. Just listen. Sit.
(Clark is about to speak)
SIT!

Clark obeys. Christine opens the file and explains:

CHRISTINE
OK. Terry Kaminski wrote letters
every year since he was imprisoned.
And we couldn't take the case--

CLARK
Because his semen was found in
Emily Butler's body. DNA proved he
raped her. She was 16...

CHRISTINE
Wait. I know. Wait. Now, in almost
every letter he explains his
arrest. But some early letters are
more detailed than others. In a few
of them, he mentions that after
Jenny Butler ID'd him at the police
station, he was photographed by a
police photographer.

She opens the file page to *NUDE PHOTOS* of *TERRY KAMINSKI* at
19 years old. Clark reacts to the male nude photos;

CLARK

WOAH! Little early in the day for me, Christine.

CHRISTINE

There were no marks on his body.

CLARK

Again, his DNA was semen. Blood DNA proved Jared Bankowski committed the murders.

CHRISTINE

WILL YOU SHUT UP!

(Clark is surprised)

Sorry. Sorry. I haven't slept. OK. Now I thought, "Well if they took police photos of Terry Kaminski they must have taken photos of Jared Bankowski". Figures, right?

CLARK

I am now afraid to disagree with you so keep going.

CHRISTINE

There's no mention of police photos of Jared Bankowski either in the Defense discovery documents or on any DA's evidence list before trial. No photos of Bankowski after his arrest were used at trial. Which I thought was weird because of this--

She opens to a *GRUESOME PHOTO OF VICTIM FRANCES BUTLER'S BLOODIED HANDS AND FINGERS, SOME OF HER NAILS RIPPED OFF.* Clark, eating Indian food, reacts to the graphic images;

CLARK

Jesus!

CHRISTINE

Now, the DA's DNA case against Jared Bankowski was all about Frances and Emily Butler's fingernails - his DNA found under their nails because they both fought hard, his blood and skin samples under their nails meant they cut him. I tracked down the police photographer. Guy named Barbotti. Retired. Lives in Lock Haven. Everything he's shot he's transferred to digital files.

Christine shows him *POLICE PHOTOS OF A NUDE JARED BANKOWSKI.*

CLARK

(jokes)

OK, now you're doing it on purpose!

CHRISTINE

There's not a mark on him, Clark.

Seriously, Clark examines the pictures. *Jared Bankowski has no scratches or marks indicating a struggle.*

CHRISTINE

Trial transcripts say the murders happened between 4:30 and 5:30 PM. Jared was arrested between 2:30 and 3 AM that night. The crime scene blood samples they had on Bankowski were substantial. Only vampires heal that fast. Why didn't the Defense find these in discovery and use them at trial? Why didn't the DA's office have them on their evidence list?

(Clark is about to answer)

I'll tell you why. Because no one asked for them.

CLARK

Well, Prosecution had positive DNA results...

(Christine about to speak)

--AND Bankowski was ID'd by an eye witness.

CHRISTINE

A 12 year old girl with the flu hiding under a couch who just watched her family murdered.

Beat. OK, something's not right. They both feel it.

CLARK

The Court of Appeals decision was announced. Clemency was denied. They're scheduling Bankowski's execution date for next month.

Christine registers this news. But Clark is disturbed by something in what Christine is presenting. Cautiously:

CLARK

Start over.

END OF ACT ONE.

ACT TWO

EXT. MEMORIAL MUNICIPAL BUILDING - PHILADELPHIA - MORNING

Location of the Philadelphia Municipal Court. WE PRE-LAP:
Adam, whose voice is calm, in control:

ADAM(V.O.)
There could be a hundred reasons
these photos never came to light.

INT. JUDGE HALL'S OFFICE - MORNING

*JUDGE HALL - 60's - sits at his desk before; Adam, Clark and his INNOCENCE PROJECT Superior, **RON FISCHMAN**, a Barry Sheck-like devoted lawyer.*

JUDGE HALL
You had no knowledge of them during
pre-trial discovery?

ADAM
No we did not, your honor. I was
Margot Stevenson's assistant DA on
this case and we never had these
photos in our possession. If
they're authentic. I mean the
timing on this is a little suspect.

CLARK
We're not here to accuse the DA's
office of any wrong doing.

ADAM
Clark, come on. Margot's running
for Governor. This case made her.
And suddenly after 12 years -
somebody finds these photos no one
ever saw at trial and lays them at
your doorstep, with what proof? Or
was it just a anonymous donation to
your organization?

RON FISCHMAN
The Innocence Project has no
political affiliations.

ADAM
Because if there was a donation,
you know I'll find out about it.

RON FISCHMAN
This case made your career too,
didn't it, Adam?

ADAM

I'm not running for office, Ron.

RON FISCHMAN

You sound like you are.

Adam looks pissed off. He doesn't like his ambition showing.

JUDGE HALL

Boys, don't make me separate you.

RON FISCHMAN

Your honor, these photos - yes they're a tiny wrinkle to base this request on, I agree. But before we execute someone for the first time since 1999, we think it's worth a new DNA test.

Adam sees the Judge is listening, considering to agree:

RON FISCHMAN

All we want to do is take a new blood sample of Jared Bankowski and test it against the original crime scene blood samples used at trial. There's nothing in this request that would cause the DA to resort to accusations of coercion.

ADAM

Coercion? Ron, what you hear in my voice is outrage. Jenny Butler was an eye witness to her family being butchered by Jared Bankowski. He was proven guilty beyond a reasonable doubt. Now you're sitting here telling me the murderer's rights are more important than the victim's. And what happens to this city when news gets out that Bankowski's getting another DNA test? You want to be responsible for the '01 riots again? 13 billion dollars worth of damage, 4700 arrests?

Beat. They look to the Judge who considers the issue. Then:

JUDGE HALL

No execution date has been set. No public announcement's been made. How long an extension are we talking, Mr. Fischman?

CLARK

The fastest we could get this done is in four weeks and that's pushing it. Five would be better.

JUDGE HALL

You've got four weeks and one day.
(checks calendar)
It is now April 9th. We'll set his execution for May 8th.
(to Adam)
Seems reasonable.

ADAM

May I make a request? If we're going to do a new test, I suggest we keep it out of the press.

RON FISCHMAN

I agree. Again, this isn't a political issue for us.

Adam and Clark exchange a look. They know each other. Judge looks at calendar.

JUDGE HALL

All right. Adam, you'll have your office send the original DNA samples over.

ADAM

As soon as we locate them.

RON FISCHMAN

Sooner than later. And with the judge's permission, we'd like to use our own DNA lab. Not the DA's.

The Judge nods. Adam is clearly resentful of the implication.

SMASH CUT:

CLOSE-UP: MARGOT STEVENSON.

MARGOT (PRE-LAP VO)
BULLSHIT IT'S NOT POLITICAL...

INT. ATTORNEY GENERAL'S OFFICE - DAY

An imposing office reflecting the power and authority of the state's chief law enforcement official. Margot is furious after Adam informs her of the situation by phone:

WE INTERCUT ADAM AND MARGOT PHONE CONVERSATION FROM THEIR RESPECTIVE OFFICES:

ADAM (ON PHONE)

You think the Governor's in on it?

MARGOT (ON PHONE)

You know why I'm so sure? Because the timing is so ridiculously obvious. The man has absolutely no imagination! And Ron Fischman. Acts like he's some super hero of the people! I slept with him. A super hero he's not!

(quiet intensity)

Don't make this easy for them. Take your time giving them those DNA samples. Bastards are trying to dig my grave, I'm not going to hand them the Goddamn shovel.

ADAM (ON PHONE)

Margot, nobody's burying anybody. The photos are bullshit. They never existed or I would have seen them.

Margot trusts Adam confidence. She switches subjects:

MARGOT (ON PHONE)

Have you thought about it?
Lieutenant Governor?

ADAM (ON PHONE)

I'm still thinking.

MARGOT (ON PHONE)

We always made a great team, Adam.
I miss that.

Adam doesn't miss it.

EXT. STATE CORRECTIONAL INSTITUTE - ROCKVIEW - AFTERNOON

State prison housing Death Row inmates.

RON FISCHMAN (V.O.)

We're a long way from a change of sentence...

INT. DEATH ROW VISITORS ROOM - SCI, ROCKVIEW - AFTERNOON

A private Death Row visitors room. The Guard shackles Jared to a metal table then steps outside of the room.

Ron, Clark and Appeals Attorney Alan Dalton sit before Jared. He betrays nothing in his expression. He has a dead man's eyes - lifeless, resigned.

RON FISCHMAN

...so I'm not suggesting there's a reason for hope just yet.

ALAN DALTON

But it's worth a shot Jared. We have a nurse outside waiting to take your blood sample--

JARED

Who said you're taking my blood?

RON FISCHMAN

Mr. Bankowski, the only reason we're here is because there's a small possibility that your DNA test results were incorrect, which--

JARED

You're not taking my blood.

RON FISCHMAN

Why not? Are you guilty, Mr. Bankowski? Because if you are, we won't waste our time.

JARED

Well I'm guilty of something or I wouldn't be here, would I? That's what my mother's priest tells me.

ALAN

Jared, when a Judge gives you an extension you take it.

JARED

To extend what? They're not gonna let me out til I'm dead, one way or another. I checked the TV. All my shows were cancelled. There's nothing to hang around for.

RON FISCHMAN

Let me ask you, why did you go through all those appeals for a clemency if that's how you feel?

JARED

(Beat)

They broke up the days...the years. Gave pricks like him a day job.

(refers to Alan)

Maybe early on, I was stupid enough to think there was a chance...

(directly to Ron)

Don't play me to get your name in the papers.

Ron and Clark look to each other, powerless.

INT. CLARK RYLANCE OFFICE - IP OFFICES - NIGHT

An upset Christine is demanding Clark:

CHRISTINE
LET ME TALK TO HIM! I can get him
to change his mind.

CLARK
You're taking the bar in July.
You're not even allowed to meet
with him.

CHRISTINE
So you and Ron are just going to
let this go!?

CLARK
The man's been sitting in a cell
preparing to die. This is not an
unusual reaction. Ron wants to give
it a day or two.

CHRISTINE
WE CAN'T AFFORD A DAY OR TWO!

CLARK
What is it with you? I respect the
commitment but you're taking this
personally. If you want to be a
lawyer, you have to get used to
knowing what should happen and
accepting what does.

CHRISTINE
Bullshit! Maybe that's the kind of
lawyer you are, Clark. I don't want
be you!

Christine exits OS to take action. Clark feels slapped.

EXT. PHILADELPHIA CITY HALL - DAY

Adam is walking up the steps of the grand, beaux arts
structure, talking on his cell phone.

ETHAN (O.S.)
According to our courthouse
records...

INT. PHILADELPHIA CITY HALL/CLERK'S OFFICE - DAY

THE COURT CLERK, ETHAN (white, nerdy, early 30's), is on the phone at his desk.

ETHAN (ON PHONE)

... some of the case evidence is here, but some of it's in storage at the precinct. In 2001, they didn't have our computer system, so it's going to take a day or two to locate where the samples are.

INTERCUT ADAM WALKING INTO THE BUILDING.

ADAM (ON PHONE)

I get it, but we're on a strict four week time clock, Ethan, so there is some urgency here. Make this a priority, OK. Do your best.

ETHAN

OK Mr. Powell.

ADAM

Call me when you find them.

ETHAN

Will do.

EXT. PORT RICHMOND NEIGHBORHOOD - DAY

Christine is driving through the neighborhood of Port Richmond: working class, primarily Polish neighborhood - home to the Polish underworld, the Kielbasa Posse. She drives up and parks in front of a row of lower income housing. She walks to one house, holding a piece of paper. She rings the bell. A door of bars protects the front door.

A BLACK WOMAN, 20's, holding a crying baby answers the door.

CHRISTINE

Hi. I was looking for Dora Bankowski's house. This is the last address my office had for her. I'm with Social Services.

BLACK WOMAN WITH BABY

Dora? She moved uptown a while ago.

CHRISTINE

How long?

BLACK WOMAN WITH BABY

I'm here almost six years now.

CHRISTINE

Do you know where she moved?

BLACK WOMAN WITH BABY

I think on Salmon St. somewhere.

Christine comments on the crying baby, sympathetically:

CHRISTINE

Aww. Is she teething?

BLACK WOMAN WITH BABY

Her molars. You have kids?

Christine hesitates a split second but shakes her head NO.

CHRISTINE

Would you have a phone number for Dora? I hate to bother you.

BLACK WOMAN WITH BABY

Come in.

Christine enters. She coos to the baby.

CHRISTINE

Ooh, don't cry sweetie. It hurts, I know.

INT. ADAM POWELL'S ASSISTANT DA OFFICE - DAY

Adam's *INVESTIGATOR*, RUDY MARSALIS, enters; a beefy, ex-police detective who runs the investigative unit for the DA's office. Adam tosses Rudy the nude police photo of Bankowski. Rudy takes a look, impressed by Bankowski's endowment.

RUDY

Wow. I guess that's why they call'em the Kielbasa Posse.

ADAM

When we were gathering evidence on the Butler murders, who was your point man at the precinct?

RUDY

I'd have to check.

ADAM

(refers to police photos)
I want to know if they're real and when they were taken.

Rudy nods, crosses to Adam's office door, closes it to make sure their conversation is private.

RUDY

So, are we still a go on the Zaleski sting?

ADAM

Yes. Why?

RUDY

I found out how much Zaleski donated to your friend Margot through various fronts. 5 million. She's in a king size bed with this guy. You sure you want to go after him before her election?

ADAM

The man's using union funds like a personal bank account. If Margot's accepting donations without doing her due diligence - nothing I can do about it.

RUDY

You don't want to give her a heads up for old times sake? Rumor is she wants you to be her running mate.

ADAM

Is there a rumor I accepted?

Rudy understands something about Adam in that moment. He sits before he takes a moment to smile and say:

RUDY

I didn't think Lt. Governor would be good enough for you.

Adam gives Rudy a silent look that tells Rudy he's right.

EXT. DORA BANKOWSKI'S HOUSE - SALMON ST. - DAY

Christine has parked on Salmon St. - a residential area of attached houses, though still working class. She walks up the stoop and finds the name beside the door: BANKOWSKI. She rings the bell. *WE PRE-LAP: DORA BANKOWSKI:*

DORA (V.O.)

You want a sandwich, maybe?

INT. DORA BANKOWSKI'S HOUSE - SALMON ST. - DAY

DORA BANKOWSKI; Jared's mother, 55-60, a woman who looks like a devoted, loving mother. Her home is warm and comforting. Christian icons interspersed with family photos, especially of her only son Jared from childhood to adulthood.

Christine sits on the couch as Dora brings over a tray of coffee, cookies and cake, sits across from her.

CHRISTINE

No, thank you. Can I help?

DORA

No, I've got it. You young women. Careers. So smart. But you don't eat, do you?

CHRISTINE

Well, it's a busy time.

DORA

(serving her)

It's always a busy time with you young women but I have to tell you, I admire you all. So wonderful to have a...uh, whaddacallit...a reason for yourself. Ya know? Not that raising a family isn't a reason. It can be God's most beautiful reason but ya know, you do your job, right or wrong, and they leave, right? And then what reason do you have?

CHRISTINE

(taking the coffee)

Thank you.

Christine sees a *WEDDING PHOTO* of *JARED AND HIS EX-WIFE*, a *sexy white trash girl*.

CHRISTINE

I didn't know Jared was married.

DORA

(casually)

Divorced. They weren't together too long. She was a tramp. Cookie or coffee cake?

CHRISTINE

Nothing, thanks. Have you seen your son recently?

DORA

I only see him every last day of every month. He doesn't like me to come to that uh...you know, where they keep the men that are gonna...

Dora can't finish. She focuses on sugar in her coffee.

CHRISTINE

The people I work for saw him.

DORA

Really? Why?

CHRISTINE

We have permission from a judge to retest Jared's blood sample for a new DNA test.

DORA

Why?

CHRISTINE

To make sure there wasn't a mistake.

DORA

After 12 years? What mistake?

CHRISTINE

Well, it may not be anything. But we've already gotten his execution date postponed three weeks if he agrees to a new DNA test.

DORA

Jared said no?

CHRISTINE

(Nods)

Would you talk to him?

DORA

Oh, no, I couldn't do that. If Jared said no, then it's no.

CHRISTINE

But it might mean a delay and if we're lucky, maybe even a retrial.

DORA

No. I've prayed on this many times. What God has determined, let no man try to undo, or however it goes. Jared's made his peace with this.

CHRISTINE

(getting frustrated)

I don't mean to be rude but if you asked God I think he'd tell you that makes no fucking sense.

DORA
(calmly)
You don't mean to be rude and you
talk like that in my house?

CHRISTINE
I'm sorry. I just don't understand.

DORA
I don't mean to say anything bad
against you but it's a little
cruel, don't you think, to give him
hope after all this time?

CHRISTINE
But if there's a chance....

DORA
(gently)
Let me tell you something - my son
was heading for this since he was a
teenager. I was alone raising him.
I know it's my fault too. I didn't
want to see what he was. But now,
after all these years, he's become
a better man in prison than he ever
was out here. He's like a new
person. Out of this horrible thing
he did, came a gift from God in a
way. His redemption.

*Christine is side-swiped, dumbfounded. Christine's
investigative eyes scan Dora's house - moderately expensive
furniture, modern appliances, big TV set - Christine's mind
quickly puts the pieces together.*

CHRISTINE
Your original address was in Port
Richmond. When did you move into
this big, new house?

*Dora's expression barely changes. She's street smart. She
knows what Christine is implying. She makes a counter move:*

DORA
I'm sorry dear but, you're a lawyer
with - what firm was it?

Stalemate. Christine has met her match. There's more to Dora
than meets the eye.

INT. BUTLER HOUSE - 2001 - AFTERNOON - FLASHBACK.

*WE ARE UNDERNEATH THE LIVING ROOM COUCH, AS IN THE OPENING
SEQUENCE. THE NIKE SNEAKERS IN FRONT OF US BUT MORE BLOOD-
SOAKED THIS TIME.*

A STAIN SPREADS ON THE CARPET BELOW ONE SHOE AS IF THE RUG IS SOAKING UP THE BLOOD LIKE A SPONGE. WE HEAR EMILY BUTLER ENTERING THROUGH THE BACK KITCHEN DOOR. THE NIKE-WEARING ASSAILANT JUMPS UP AND RUNS TOWARD THE KITCHEN... WE HEAR EMILY SCREAM.

EMILY BUTLER (O.S.)
TERRY!!

THE SECOND ASSAILANT ENTERS OUR POV, RUNNING TO THE KITCHEN. THIS TIME; WE CATCH A FLEETING GLIMPSE OF THE MAN'S FACE.

IT IS JARED BANKOWSKI.

INT. JENNY BUTLER'S HOUSE - NIGHT

Jenny Butler opens her eyes - calmly, not with a start. She's used to these nightmares. Her calmness is almost eerie. She simply sits up, turns on the light to take a sleeping pill from a bottle beside her bed. She looks down at her feet.

POV: Her slippers beside her feet, just like when she was 12.

END OF ACT TWO

ACT THREE

EXT. RODNEY POWELL'S HOUSE - EVENING

The entire Powell clan is gathered for their weekly family dinner. *There is a casual improvised feel as characters talk over one another. Billie helps prepare dinner with her mother-in-law Grace and her sister-in-law Angela. Brothers Tyrone and Jamie watch a sports game. The kids are running around.*

Camera arrives on the scene which interests us the most: Through an open door, We See into Rodney's study; Adam sits before his father for a private discussion and advice.

INT. RODNEY POWELL'S STUDY - CONTINUOUS - EVENING

Rodney and Adam speak like two people who can block out the world to give each other complete attention.

RODNEY

I was thinking of moving your mother to the Buck's County house after her treatments. Maybe stay there til Labor Day.

ADAM

I think that would be great. We could bring the kids to visit.

RODNEY

If you need me for the Zaleski thing, I can come back and forth...

ADAM

No. Nothing for you to do. You go.

RODNEY

So damn quiet up there. I've got to get used to it. What's happening with this Bankowski DNA thing?

ADAM

(surprised)

How do you know about that?

RODNEY

You think I'm retired, I'm deaf and dumb?

ADAM

It's not going to go anywhere.

RODNEY

No it's not. I called my man in Rockview. You remember Scurti?

RODNEY

He was on duty when those Innocence Project lawyers showed up to get Bankowski's blood. Bankowski turned them down.

ADAM

Are you sure about that?

RODNEY

This is about the election, listen to me. And it's going to backfire. Governor's an old white man. He's got cold feet about executing the white murderer of a black family.

ADAM

Nah, I think the Governor is going after Margot. I don't think it's about color anymore.

RODNEY

It's always about color, son.

Adam recognizes: in that line lies his father's whole life.

RODNEY

Well, if he's looking for a shitstorm, Margot'll give him one.

ADAM

(laughs)

She told me to delay the DNA samples. You believe that? She still thinks I'm her wing man. Transparent bullshit like that? On a case this big...

RODNEY

Shrewd don't mean smart. But shrewd survives.

(beat)

Are you going to take her offer for Lt. Governor?

ADAM

What do you think?

RODNEY

I think that woman made a career out of the work you did. And I think it's time that stopped.

Adam smiles. He agrees. Rodney speaks with intense support:

RODNEY

Nobody's ever gone after Zaleski.
You pull this off, people are going
know you're the real star. A black
man taking on the white Posse.
That sends a big message. You're
going go farther than all of us.

Adam listens like a respectful apprentice. He confides:

ADAM

Sometimes dad - it's going to sound
strange - but sometimes I see
what's ahead and I know I can get
there and...(stops).

RODNEY

And it scares you a little?
(Adam nods)
It's OK. It's scary, knowing you
have the power to get what you want
in this life. But son, there's
nothing wrong with ambition, with
desire. That's how great lives are
started. With a desire. As long as
you know that what you're going for
is right, not just for you, but for
everyone. And making things right
is never neat. Some people will
suffer, some people will
bleed...but it don't have to be
neat. It just has to be right.

Adam sees Billie in the doorway. She smiles a secret smile.

BILLIE

Dinner's ready you two.

EXT. STATE CORRECTIONAL INSTITUTE - ROCKVIEW - MORNING

Establishing shot.

INT. JARED BANKOWSKI'S CELL - MORNING

Jared is dressing when a GUARD appears at his cell:

GUARD

You have a visitor.

JARED

My mother?

GUARD

Ex-wife.

Jared is surprised and curious.

INT. DEATH ROW VISITORS ROOM - ROCKVIEW - MORNING

Jared is escorted into the prisoners side of the visitors room. He is curious to see who is visiting him. He finds:

Christine, dressed up like a white trash ex-wife, playing a part; low cut, tight mini, lots of make-up. She's anxious about Jared's reaction.

Jared is amused and curious as he sits before on the opposite side of the bullet proof glass. The cubicle dividers are deep, so there is some privacy from the Guards at the doors, but not from the video surveillance.

JARED

Sweetheart. I hardly recognize you.

CHRISTINE

(whispers)

Thanks. My name is...

JARED

Show me your tits.

Beat. Christine hides anger, ignoring his request.

CHRISTINE

My name is Christine Rosa. I work for the Innocence Project. Sort of. I'm an intern. I'm taking my bar exam next month.

Jared stands. Christine tries to stop him by saying:

CHRISTINE

My father was on Death Row. He was executed.

He turns to go when Christine calls out:

CHRISTINE

Wait!

Jared turns back to see; Christine is unbuttoning her blouse. Jared can't believe she's doing it. He sits back down. Christine slowly unbuttons her blouse as she speaks.

CHRISTINE

Why won't you let them take a new blood sample?

Jared just stares. Christine opens her blouse. Beat.

JARED

All I see is a bra.

Christine, pissed off, begins to open her bra from the front.

QUICK CUT TO:

INT. VIDEO MONITOR PANEL/DEATH ROW - CONTINUOUS

The Guard stares, checking that no one sees him watching.

INT. DEATH ROW VISITORS ROOM - CONTINUOUS - MORNING

Jared watches, like a kid at Xmas. But Christine knows she has Jared under her control now, so she times the opening of her bra with her next statement to get the full effect;

CHRISTINE

I met with your mother.

This changes Jared's attitude immediately. Christine opens her bra she is no longer sexy. Now Jared's all business.

JARED

Why!? What did she say to you?

CHRISTINE

I guess foreplay's over.

Christine buttons up her bra and blouse as she continues;

CHRISTINE

She says it's your decision...
When they arrested you, did you
remember the police taking photos:

Christine presses Jared's nude police photo to the glass. Jared looks confused, listening, a slow burn in him;

CHRISTINE

When they picked you up later that
night, you were with a...
(reads)
Loretta Strauss. A week later,
Loretta Strauss disappeared. Like
she never existed. She's still a
Missing Person.

Jared betrays no recognition of the name...

CHRISTINE

Before she disappeared, Loretta
Strauss was arrested on a DUI.

CHRISTINE

Because she had a record, she was
put in county. Her bail was paid
for by a man ...

(reads)

...Louie Antonik.

At the mention of Antonik, Jared looks worried.

CHRISTINE

Antonik was part of the Port
Richmond Kielbasa Posse. He died of
an aneurysm six months after
Loretta disappeared. Except I can't
find a coroner's report or death
certificate anywhere to prove it.

JARED EXPLODES, hitting the glass, startling Christine;

JARED

GET OUT OF HERE! Stay out of this.
And stay away from my mother.

GUARD IN ROOM

(OVERLAP SHOUTS)

BANKOWSKI!

Jared regains his cool. Christine is genuinely shaken.

CHRISTINE

It's a blood sample. It'll take
less than 20 seconds.

JARED

What do you care?

CHRISTINE

Something about your case isn't
what it looks like. And nobody
believes me. I don't know you at
all - maybe you're an absolute
shit. I don't care. And if you want
to die, that's your right. But I
don't like it when the Law gets
manipulated by people who think
they matter more than other people.
Like my father. Like you. I hate
their arrogance. I hate them
feeling safe. I hate they feel
entitled to feel safe. I want to
make them sweat, even if they win.
Don't you?

Jared, for the first time, likes what he hears. Christine is finished. Jared studies her before he replies:

JARED

Can you guarantee me something?
No matter what happens, you make
sure my blood is tested.

CHRISTINE

(confused)
Of course. That's why I'm --

JARED

No, I mean no matter what happens -
can you guarantee me that?

CHRISTINE

I guarantee the test will happen.

Jared nods. He rises. Christine can't believe he's agreed.

JARED

If you run with this, little girl,
be prepared to run real fast.

Jared stands by the door, knocks, The Guard opens it, Jared
exits. Christine is left alone, exhilarated and unnerved.

EXT. STATE CORRECTIONAL INSTITUTE - ROCKVIEW - NIGHT

Christine walks to her car. She seems to be in control. She
tries to unlock her door but drops her keys. She tries again
but she's shaking. Suddenly, she begins to break down and
cry. The experience with Jared, her past rushing in on her
(as we will discover)...

Christine leans against the car, sinking to the ground,
hiding herself as she cries. Alone and vulnerable, like a
little girl.

END OF ACT THREE

ACT FOUR

INT. IP OFFICES - MORNING

From the bullpen filled with busy interns and staffers we hear Clark yelling. Everyone stops when they hear:

CLARK (O.S.)
ARE YOU OUT OF YOUR MIND?...

INT. CLARK'S OFFICE - CONTINUOUS

Christine has just told Clark of her visit with Jared. Clark is in mid-meltdown. Christine is not intimidated:

CLARK
...You could be disbarred before
you even take the bar!

CHRISTINE
That doesn't even make sense! I got
it done!

CLARK
You had no legal right to visit
him! You could put us in serious
trouble! I should report you before
I fire you!

CHRISTINE
Fine! Go ahead! Just take his blood
sample first!

Christine takes her scolding but remains focused on their objective. Clark concedes, as he dials the phone;

CLARK
God help the justice system if you
do pass the bar.

CHRISTINE
(murmurs)
The justice system can eat me.

Clark knows Christine's story. He doesn't respond.

CLARK (ON PHONE)
Adam Powell. Clark Rylance calling.
(to Christine)
Out!

Christine exits.

INT. DISTRICT ATTORNEY OFFICES - DAY

Adam is at his desk when he picks up. *WE INTERCUT ADAM AND CLARK'S CONVERSATION:*

ADAM (ON PHONE)
Clark-bar, how are you?

CLARK (ON PHONE)
Still waiting for your office to send the damn blood samples. What's the hold up?

ADAM (ON PHONE)
Don't sound so rattled. The clerk had some trouble finding it, that's all, but I'll call and push him again. Except it's not going to matter, Clarkie - Bankowski's going down.

CLARK (ON PHONE)
Do you practise sounding like a tough prosecutor? What do you do - memorize LAW AND ORDER episodes?
(Adam laughs)
I'm just doing my job here. I have Bankowski's blood and I need your samples to make a deadline.

Adam hides his surprise that Bankowski agreed to a new test.

ADAM (ON PHONE)
Bankowski agreed to the new tests?

CLARK (ON PHONE)
Yeah Adam. Why? Did you hear differently?

Adam is momentarily stalled.

ADAM (ON PHONE)
No. Look, we'll get you the samples as soon as possible. I promise. We should get a drink. Been too long.

CLARK (ON PHONE)
If your paying. Give my love to Billie.

ADAM (ON PHONE)
You got it.

Adam hangs up as Rudy enters and closes the door.

Adam's expression tells us when Rudy closes the door, Rudy has something serious and private to discuss;

ADAM

What?

RUDY

I did some backtracking on the DNA lab that did our original results.

(Adam listens)

Remember a guy named Dr. Rahbari? Ran the crime lab here in Philly, before going over to Pittsburgh.

(Adam nods)

Became something of a celebrity DNA witness for the Prosecution in Pittsburgh. They found seven out 15 cases he tested had incorrect results.

ADAM

Why didn't this come out before?

RUDY

Our case predated Pittsburgh. Rahbari made a deal with their DA. They took away his license. He had his record wiped and a gag order on his entire tenure at Veranova Labs. Left the country. For all we know he could be running a DNA lab in Croatia. These roaches never die.

Adam is genuinely disturbed by this information, along with Clark's info that Bankowski is allowing a new test.

RUDY

You want me to find Rahbari?

ADAM

(thinking)

Not yet. Rudy, would you just give me a minute.

Rudy understands. He exits Adam's office, closing the door. Adam dials the courthouse.

ADAM (ON PHONE)

Ethan, it's Adam Powell. Have you found the Bankowski samples?. Well, I told you to call me! Listen, send them over to Clark Rylance at the Innocence Project as soon as we hang up. Now, I'm going to send Sonia down to you. I want everything else - trial transcripts, depositions, evidence list, everything you've got.

Adam hangs up. He feels something is not right.

INT. STATE CORRECTIONAL INSTITUTE - ROCKVIEW - DAY

Jared is having a blood sample taken by a Nurse, with Ron Fischman and Clark as witnesses, along with Two guards.

INT. ADAM POWELL'S STUDY - POWELL TOWNHOUSE - NIGHT

Adam is surrounded by the Bankowski trial evidence boxes, studying the contents sprawled before him; EVIDENCE FROM TWO TRIALS - JARED BANKOWSKI AND TERRY KAMINSKI - INCLUDING KNIVES, CLOTHES, FINGER NAILS SAMPLES AND TRANSCRIPTS...

He can't find anything. He stops and stares into space until he notices Billie, dressed for bed, standing in his doorway, bringing him coffee.

BILLIE

Did you find anything?

ADAM

No. I don't think there's anything to find. He was guilty. I had an eye witness.

BILLIE

But something's still bothering you.

ADAM

Yeah. I just don't know what.
(rubs his face)

BILLIE

Did you talk to your Dad about it?

ADAM

Yeah, why?

BILLIE

Did he get all "black man fighting the white system" on you?

ADAM

Baby, please, not tonight. The man has a lot of time on his hands, so he thinks about me. Why do you have such a hard time with him lately?

BILLIE

Because ever since he was forced into retirement, he's made you his new job. Turning you into the Great Black Hope.

ADAM

Oh, that is not true!

BILLIE

Adam, the man had a lot of power. That's not easy for anybody to give up. And the only way he's going to get that power back is through you.

ADAM

What the hell are you talking about?

BILLIE

He talked you into this Zaleski investigation. Why? Because it's a career move for you.

ADAM

Nobody talks me into anything! It's the right thing to do.

BILLIE

It's changing you.
(Adam surprised)
The way you talk lately. This whole Zaleski obsession. Not telling Margot about it. What are you really going after here, Adam? A crime or a headline?

ADAM

There's nothing wrong with both if that's the way it plays out.

BILLIE

You and Margot were partners.

ADAM

Partners? I was her sidekick. You know how many press conferences Margot gave with information I wrote down for her? All of them. The cases I brought to trial and won and never got credit for. You want me to stay a DA my whole life while people I'm smarter than go higher and higher? You want me to keep making a DA salary while you make the money that keeps us living like this?

BILLIE

(surprised)
Is that what you think? Honey, I invest money for people with money. It's a job. It doesn't matter, not like yours. And if making more money than you to keep all this is an issue, I'll quit. I don't need this house...

BILLIE

...I only need the people in it.
And the fact that you don't know
that - proves what I'm saying.
You're starting to get hungry for
something I don't understand. And I
don't like it.

Billie exits but Adam has heard her.

EXT. DNA LAB BUILDING - DAY

Establishing shot.

INT. DNA LABORATORY - DAY

Jared's original blood sample is handed delivered to the Lab Technician in charge of the testing. A tube labeled BANKOWSKI is removed from a freezer containing his new sample:

WE BEGIN TO SHOW THE DETAILED PROCESS OF DNA BLOOD TESTING WHICH WILL CONTINUE THROUGHOUT ACT FIVE.

INT. ADAM POWELL D.A. OFFICE - ONE WEEK LATER - AFTERNOON.

Adam is working at his desk when Sonia pops in, urgently:

SONIA

You have to see this.

She turns on his LCD Monitor to: *JENNY BUTLER GIVING A PRESS CONFERENCE.*

REPORTER (V.O.)

...Breaking news. The only eye witness to the Butler murders of 2001 has called a press conference. She alleges that convicted murderer Jared Bankowski's DNA is being re-tested for political party gain.

Jenny is standing next to her lawyer, reading a statement.

JENNY (ON TV)

....I lived in a nightmare since my father, my mother and my sister were taken from me...

INT. IP OFFICES - CONTINUOUS - DAY

Christine, Clark and Ron Fischman are watching as well.

JENNY (ON TV)
....And in all those years, Jared Bankowski's guilt has never been questioned....

INT. ADAM POWELL D.A. OFFICE - CONTINUOUS - DAY

An angry and surprised Adam watches with Sonia.

JENNY (ON TV)
Now, in an election year with Jared Bankowski's clemency appeal denied for the 5th time, suddenly there is a reason to re-test his DNA and possibly retry him.

ON LCD MONITOR: A "Nancy Grace-like" TALK SHOW HOST, ELLEN MCBRIDE talks directly to camera;

ELLEN MCBRIDE (ON TV)
...It's disgusting that anyone would use this tragedy for political gain. Clearly they are not survivors of violence. Because survivors of loved ones brutally murdered would want this vile monster in front of a firing squad, gassed and then hanged before he got the humane punishment of lethal injection.

WE PRE-LAP:

JUDGE HALL (V.O.)
Who the hell leaked this?

INT. JUDGE HALL'S OFFICE - DAY

Adam, Clark and Ron are facing Judge Hall's wrath.

RON FISCHMAN
Not our office. It serves no purpose. But let's remember Jenny Butler was a prosecution witness.

ADAM
(angry)
We can't control Jenny Butler. I don't know how she found out, but let's remember whose family was murdered here.

CLARK

Your honor, because of the DA's two day delay in getting us the samples, we'd like to ask for an extension...

Adam looks to Clark, angry. He didn't stall the samples.

JUDGE HALL

(turns on Clark)

And why do you think you have the right to ask for anything, counselor? I happen to know Bankowski didn't even agree to get tested. Are we supposed to add days because of his delay too? If we keep this up, I'll be dead before Jared Bankowski ever sees an execution date. I'm not going to be the cause of another 5 billion dollars in damages when this city explodes over a white man getting special treatment for murdering a black family. Request denied! You either have your results in by the date set or you don't. Execution stands at May 8th.

Clark looks to Adam. END ON ADAM. Something's very wrong.

END OF ACT FOUR

ACT FIVE

EXT. STATE CORRECTIONAL INSTITUTE - ROCKVIEW - DAY

Both Pro and Anti-death penalty demonstrators have tripled in size outside of SCI. Police keep the angry protestors from interacting with barricades on either side of the entrance.

Clark is driving into SCI, through the protestors, thinking: Public outrage is growing. How bad will it get?

INT. DEATH ROW VISITORS ROOM - ROCKVIEW - LATER - DAY

Jared sits opposite Clark and Christine behind the glass:

CLARK

...so we have to face the very real possibility that the test results may not be done in time. I'm sorry.

JARED

Yeah but you'll still get them, right?

CLARK

Mr. Bankowski, if the results aren't in before the date of your --

JARED

I don't care when they're done, you just make sure those tests happen and that everybody knows.

(to Christine)

And remember what I told you.

CLARK

What was that?

Christine won't answer. Jared is about to exit, then stops:

JARED

One other thing. Make sure my mother's at the execution.

(Beat)

Front row.

Clark is beginning to suspect there's more to Jared's story than anyone knows. Christine remains silent.

INT. DNA LABORATORY - DAY

WE INTERCUT VISUALS OF DNA TESTING PROCESS CONTINUING WITH OUR CHARACTERS...

INT. LAW SCHOOL LIBRARY - LATE NIGHT

An anxious, distracted Christine is, as usual, the only person studying for her bar exam late into the night. She looks up to see: A MALE LAWYER IN AN ARMANI SUIT - *late twenties, early thirties* - enter the library and appear lost. He sees Christine crosses to her. She is attracted to him.

ARMANI SUITED LAWYER

Sorry, I've never used this library before and I don't have a lot of time. I'm looking for Regulation of Industry, Trade and Commerce.

CHRISTINE

Occupational law? I think it's over here.

ARMANI SUITED LAWYER

Thanks. Sorry to bother you.

CHRISTINE

It's fine. I need a break.

Christine gets up and the Armani Suited Lawyer follows her.

INT. SECLUDED LIBRARY AISLE - LAW SCHOOL LIBRARY - NIGHT

Christine is in the midst of passionate making out with the Armani Suited Law Student in a secluded corner, surrounded by shelves of law books. They begin to remove each other's clothes as they kiss...until Christine, without any indication, suddenly puts a stop to it.

CHRISTINE

Wait! Stop. Wait...

ARMANI SUITED LAWYER

What? I...You brought me back here.

CHRISTINE

I know. I know. I'm sorry. I can't. I shouldn't...I...I'm sorry.

Christine pulls herself together and exits quickly.

EXT. CHRISTINE'S MOTHER'S HOUSE - LATER THAT NIGHT

Christine quietly unlocks a back door into the house.

INT. CHRISTINE'S MOTHER'S HOUSE - CONTINUOUS - NIGHT

Christine stealthily walks through the darkened house. Everyone is asleep. As she walks, Camera passes by:

Framed photos of Christine with her Mother and Father in happier days. We understand this is her family's home.

Christine quietly climbs the stairs to the second floor.

INT. JULIA'S BEDROOM - CONTINUOUS - NIGHT

JULIA - a beautiful five year old girl - sleeps soundly in her bed as Christine quietly enters and closes the door.

Christine looks down at Julia, with great love. (Julia is Christine's illegitimate daughter being raised by her mother). Christine sits on the floor beside her daughter's bed and watches her sleep.

INT. DNA LABORATORY - DAY

VISUALS OF DNA PROCESS CONTINUES....

INT. RODNEY POWELL'S HOUSE - NIGHT

The weekly Powell family dinner with the improvised feel of a family who know each other so well. The only difference:

Adam is clearly pre-occupied. Half listening to the others.

From across the table, Billie watches him, knowing what's on his mind. Rodney also watches his son, concerned for him.

INT. DNA LABORATORY - NIGHT

VISUALS OF DNA PROCESS CONTINUES.....

INT. EXECUTION ROOM/ ADJACENT ROOM - NIGHT

Darkness. Then Lights go on in the Execution Room, revealing the gurney Jared will be strapped on. TWO TECHNICIANS begin preparations. Curtains are pulled back to reveal the adjacent room where the chemicals and I.V.s are stored.

We Intercut the specifics of setting up I.V. execution room throughout the following scenes:

INT. JARED BANKOWSKI'S CELL - NIGHT

Jared sits reading, "MOTHER NIGHT by Vonnegut". WE PRE-LAP:

TV ANCHORMAN (V.O.)
With only two days before Jared Bankowski's execution many on both sides of the death penalty issue, have reacted...

INT. DNA LABORATORY - DAY

VISUALS OF DNA TEST PROCESS CONTINUES...

TV ANCHORMAN (V.O.)
...to Governor Tyler's noticeable silence. His office has refused weeks of requests for a statement.

EXT. STATE CORRECTIONAL INSTITUTE - ROCKVIEW - DAY

Pro and anti-death penalty protestors grow in size.

TV ANCHORMAN (V.O.)
...One may assume that he is, like many others, awaiting the outcome of the new DNA results..

EXT. GOVERNOR'S MANSION - DAY

TV ANCHORMAN is outside the Governor's mansion.

TV ANCHORMAN
...and whether or not they will come in time to prove or disprove a condemned man's guilt.

INT. ADAM AND BILLIE POWELL'S BEDROOM - NIGHT

Adam and Billie are in bed watching Rodney giving a speech that was recorded earlier in the day.

TV ANCHORMAN 2
Rodney Powell, Philadelphia's ex-Police Commissioner and founder the REACH Foundation, which was honored with the city's 2012 Humanitarian Award for creating unprecedented opportunities for minority communities in education and housing, made this comment:

RODNEY (ON TV)

...When a justice system can be racially motivated or politically manipulated, then it's time the people running the justice system are held accountable.

Billie is angry but not surprised at Rodney's incendiary comments. Adam is upset. Events are unravelling.

INT. DNA LAB - CONTINUOUS - NIGHT

THE DNA TESTING PROCESS CONTINUES....

EXT. STATE CORRECTIONAL INSTITUTE - ROCKVIEW - NIGHT

Demonstrators - both for and against the execution of Jared Bankowski - are shouting to be heard, holding candles or flashlights - overseen by Prison Guards. TV REPORTERS are covering the story as it happens.

INT. EXECUTION ROOM/ ADJACENT VISITOR'S GALLERY - NIGHT

Adam sits on the left, facing the window into the execution room. Christine, Clark and Ron sit on the right. They see:

Jared being led in by the Guards. Jared looks to the Execution Visitor's gallery - to the first row - his mother is not there. He is angry. Jared is guided onto the gurney and strapped. The Technicians apply an I.V. connected to three different drugs.

Suddenly, the Visitor's Gallery door opens and Dora Bankowski enters. All heads turn to watch her walk to a seat in the front row, in front of Adam, Christine and Clark on the left.

From that moment on, Jared and his mother never let their eyes stray from on another. Dora shows no expression. Jared stares into her coldly, without sentiment.

THE WARDEN asks Jared:

THE WARDEN

Is there anything you'd like to say?

Jared keeps his stony gaze fixed on his mother and shakes his head NO. The Warden looks to the technicians and the process of the execution begins.

INT. DNA LAB - CONTINUOUS - NIGHT

THE DNA PROCESS IS NEARLY AT IT'S END AS TIME RUNS OUT.

INT. EXECUTION ROOM/ ADJACENT VISITOR'S GALLERY - CONTINUOUS

JARED'S EXECUTION BEGINS; Adam, disturbed, sits with a stone faced Jenny...Christine is deeply upset, angry, but stoic.

Jared's eyes stare only at his mother.

JARED'S POV: Dora stares back at her son - not saying goodbye, not expressing love or empathy - but clear eyed, as if this was simply the inevitable next step.

WE SLOWLY FADE OUT ON DORA, AS JARED DIES...GO TO BLACK.

INT. DISTRICT ATTORNEY OFFICES - MORNING

Adam enters the office, pre-occupied. Employees behavior seem to show they know something: a rumor. As soon as he sees Sonia expression, he knows something is wrong.

SONIA

Clark's in your office.

INT. ADAM POWELL'S ASSISTANT DA OFFICE - CONTINUOUS

Adam enters his office to find Clark waiting for him. Clark looks pre-occupied, upset:

ADAM

Hey.

CLARK

Hey.

ADAM

You want a coffee?

CLARK

Bankowski's DNA came back negative.

Adam uses all his strength to hide how this news affects him.

CLARK

He may have be guilty of something but he wasn't the murderer. DNA doesn't match Terry Kaminski either. If we had half a day more, we would have the results. They'll be a press conference. I wanted to give you a heads up first.

ADAM

Thanks.

CLARK

How did this happen, Adam?

Devastated, Adam shakes his head. His mind races.

INT. STATE CORRECTIONAL INSTITUTE - PITTSBURGH - DAY

Terry Kaminski is lead into a visitor's room where he finds two people he's never met: Clark Rylance and Christine Rosa. Terry looks confused, anxious. He sits before them.

CLARK

Mr. Kaminski, I'm Clark Rylance and this is Christine Rosa. We know you've written many letters to the Innocence Project and received the same response. But Ms. Rosa here, is responsible for bringing new evidence to light...

Christine and Terry exchange a look.

CLARK

We've filed for a retrial and we expect to have you released on probation pending a new trial.

Christine watches Terry, stone faced, as his eyes fill with tears having finally been heard.

CUT TO:

MONTAGE: we see News Shows about the potential release and retrial of Terry Kaminski.

INTERCUT ADAM MAKING HIS PRESS CONFERENCE ANNOUNCEMENT:

ADAM (ON TV)

THE DISTRICT ATTORNEY'S OFFICE STANDS BY THE COURT'S ORIGINAL VERDICT AND THE CASE MADE FOR THE PEOPLE AGAINST JARED BANKOWSKI AND TERRY KAMINSKI. WE FULLY INTEND, PENDING MR. KAMINSKI NEW TRIAL, TO PROVE HIS GUILT ONCE MORE IN THE RAPE OF EMILY BUTLER AND AS AN ACCESSORY TO THE MURDERS OF EMILY, BRODERICK AND FRANCIS BUTLER.

INT. ADAM AND BILLIE POWELL'S BEDROOM - NIGHT

Adam and Billie are watching Adam's statement. Adam mutes the TV. He is clearly in crisis. Billie tries to support him.

BILLIE

Look at me. I know what you're doing to yourself right now and you've got to stop.

BILLIE

If there was anything wrong with that case, you would have killed yourself to find it.

ADAM

I don't know. It was my first big case. First time in the papers.

BILLIE

Right, it was your first case. You weren't expected to see everything, you didn't have the experience.

ADAM

That's right. I didn't.

(suspicious)

And I got a death penalty conviction. My first time out. I shouldn't have been anywhere near this case at the time. Everybody said I was ready. Everybody said it would make my career...Everybody was right.

Billie is getting upset by Adam's re-evaluation and genuine distress, though he hides it with a matter-of-fact tone:

ADAM

Maybe I'm not changing like you said. Maybe I was always hungry...

BILLIE

That's not what I meant. You would never do something that went against what you believe. Not then and not now.

ADAM

Baby, if I didn't see anything wrong, it's because I wasn't looking.

Billie has no reply.

EXT. STATE CORRECTIONAL INSTITUTE - PITTSBURGH - DAY

Mobs of reporters are outside the prison FRONT ENTRANCE.

AT THE SIDE ENTRANCE, PROTECTED BEHIND LOCKED GATES:

TERRY'S MOTHER, RUTH - *in her fifties, thin, strong, as if she holds all her sorrows tightly inside of her. She waits by a Police Car with Prison Guards. She sees her son:*

TERRY KAMINSKI is escorted out of the prison's side entrance, surrounded by Prison Guards, carrying his few belongings. The Reporters burst into a cacophony of questions, trying to get cameras on Terry's short walk to the Police car.

Terry approaches his mother. There is an awkwardness. Ruth throws her arms around her son. Terry doesn't know how to respond. The Prison Guards quickly usher them into cars.

EXT. TERRY KAMINSKI HOME - DAY

A crowd of reporters, on-lookers and protesters have gathered around the Kaminski home as the Police car and their Police escorts, pull up to the curb.

Police shield Terry and Ruth as they exit the car and enter their house.

INT. CITY MORGUE - DAY

A florescent light comes on, revealing the corpse of JARED BANKOWSKI. A sheet covers him up to the neck.

Adam walks to the body. Alone in the room, he looks down at the man he condemned to death for a murder he didn't commit.

INT. TERRY KAMINSKI HOME - DAY

A working class home. Neat and clean but modest. Terry takes in the home he hasn't seen in 11 years. Ruth passes him as she calls for her husband, Terry's Father;

RUTH (O.S.)
Nathan! Nathan, we're home.

Ruth disappears into the house, calling for Terry's Father. Terry stands still. Waiting, knowing his Father's feelings towards him until Ruth appears in the doorway, uncomfortable.

RUTH
Maybe he's in the backyard.

EXT. TERRY KAMINSKI HOME - BACKYARD - CONTINUOUS - DAY

An enclosed backyard, small, high stone U-shaped wall.

NATHAN KAMINSKI - a muscular, middle aged man, ex-contractor and builder - sits in a lawn chair listening to his IPOD. We hear the music of Sarah Vaughn singing "IT NEVER ENTERED MY MIND". He is a fierce, stern looking man. Angry. Unforgiving. In the BG: Ruth appears in the back doorway, calling MOS, for Nathan. All we hear is Sarah Vaughn's song.

Terry sees his father, refusing to turn his back to greet his son. Terry expected his father's dismissive, disapproving homecoming. (Nathan still believes Terry is guilty). Terry exits back into the house. Ruth maintains a flicker of hope.

INT. CHURCH - MORNING

On a Black choir, singing their hearts out. We find the Powells in the front pew. All are singing along, except for Adam, as Camera Moves in slowly to:

CLOSE-UP: Adam is a man with a conflicted Soul. He sent an innocent man to his death. His mind races.

EXT. SCHOOL YARD - MIDDLE OF THE NIGHT.

Terry Kaminski is covered in a hoodie, wandering around his old neighborhood. The streets seem deserted until Terry sees some Youths coming his way. He pauses and makes himself hidden. He doesn't want to be noticed. When they pass he continues walking - needing to be out of his house - outside anywhere, until he hears a VOICE O.S.;

ADAM (O.S.)
Terry Kaminski?

Terry stops and turns to see Adam Powell standing by his car.

ADAM
Remember me? I put you in prison.

Terry doesn't know whether to be angry or afraid.

TERRY
They let me out! There's nothing
you can do til the re-trial.

ADAM
I know. It's my job to put you back
inside. And I'm very good at my
job.

TERRY
So what you are doing here?

ADAM
(Beat)
I need you to help me.

Terry is completely confused. But Adam clearly has a plan.

THE END.