# UNTITLED GOLDWYN/LAGRAVENESE AMC PILOT

*TELEPLAY BY*

*RICHARD LAGRAVENESE*

*SERIES CREATED BY*

*TONY GOLDWYN & RICHARD LAGRAVENESE*

**FEBRUARY 17,2012**

**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 TERRENCE 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
Expresso 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
Oooh, 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.**