

THERE'S THREE EXPLOSIONS

EPISODE 1

Written by

Victor Daniel-Kalio

v.danielkalio@gmail.com

ACT ONE

OVER BLACK:

MICHAEL (V.O.)
(hysterical)
You had one job! ONE JOB!

INT. CONROY MANSION / SITTING ROOM - DAY

A beautiful sitting room. It's big, it's lavish, it's everybody's dream. Toppled over in the middle of the room is what appears to be a throne, an actual medieval throne in an otherwise urban space.

We feel a presence of people in this room, but we do not see them.

ADA (V.O.)
How could I have known it would end
like this?

And then a gun goes off. And suddenly there is blood dripping down this beautifully tiled floor.

MICHAEL (V.O.)
(passionately)
How did we get here?

Now we rewind. All the way back to:

INT. PRICE HOME/LIVING ROOM - DAY

Our story begins in a party. We join friends dancing and drinking, a sense of melancholy in the air.

The hostess, ADA (20s) puts down her can of beer, turns down the volume of the music and takes center stage.

ADA
I hope you're all enjoying
yourselves. This food was very
expensive, and you all are yet to
send me a dime on Venmo. But it's
okay, a bitch is taking names.

(a beat for laughs)
God, I can't believe its been 3
months. 3 months since Amy was
taken away from us.

(MORE)

ADA (CONT'D)

To that hell-hole where no one is allowed to visit, and no one ever gets released from. Last year it was Tony, in January, Carl. Our brothers and sisters keep getting taken away, by the people who are meant to protect us. To defend us.

In a bout of anger, NATHAN (20s) slams his fist into a wall where a peculiar looking wall phone sits. The phone's receiver has "X" marks painted all over it with what appears to be red lipstick.

ADA (CONT'D)

Calm down Nathan! Destroying that phone will get you nowhere but prison. We all miss our friends, we'll never be able to forget them. That's why we must continue to tweet and post and share our struggles until hopefully somebody somewhere hears us and takes action. Tonight, as we party and as we dance, let us not forget why we are gathered. In remembrance of our friends. May they one day come back to us.

A moment of silence.

ADA (CONT'D)

Okay, a bitch is done! Let's get back to this shiiittt!

The party erupts in celebration as Ada pumps up the volume.

Setting down the remote, she is met with a hug from behind. That's MICHAEL (20s), her man.

MICHAEL

That was a beautiful speech baby.

He kisses the back of her neck. She turns to him.

ADA

Where've you been hiding? I thought you'd left without saying goodbye.

MICHAEL

You know I could never. I was tryna talk to your sister.

ADA

Annie is back?

MICHAEL

Ya. She came in crying. I don't know, I think something's up.

And off Ada's reaction, we move to

INT. PRICE HOME/ANNIE'S ROOM - DAY

A worried Ada knocks on the door. Silence. She twists the door handle slowly, opening the door as quietly as possible. Sitting on the bed is ANNIE (20s) silently moping at the wall, eyes damp.

Ada approaches with caution.

ADA

Annie?

ANNIE

(startled)

Jesus, Ada!

ADA

What's going on? Why are you crying?

Annie wipes her tears, trying to play it off. She can't.

ANNIE

Ada, I...I think I'm in trouble.

ADA

What happened?

ANNIE

I'm still not sure.

ADA

Annie, you're shaking.

ANNIE

I went to Holding 13.

ADA

What?!

ANNIE

I was just trying to book a visitation. We haven't seen our friends in months, I miss them. But Ada, what I saw...

Annie's fingers dig deeper into her thigh.

ADA
You're scaring me.

ANNIE
Something's going on in that place.
Something bad.

EXT. HOLDING 13 - DAY (FLASHBACK)

Annie stands at the security booth by the gate, arguing with an officer.

ANNIE (V.O.)
I was determined. This time they
were gonna let me in. I was ready
to fight for as long as I needed to
see my friends.

Suddenly, there is commotion. Alarms are blaring and beyond the gates, Annie can see someone, dressed in a tattered orange jumpsuit and burn marks all over his body, bolting straight towards the gate. 3 heavily built police men chase after him.

ANNIE (V.O.)
And then there was this man. His
clothes were ripped, he looked like
he'd been burned all over, and he
was running. Right towards me.
Being chased by these guards.

ADA (V.O.)
An inmate?

ANNIE (V.O.)
Definitely an inmate. And then he
got to the gate.

INT. PRICE HOME/ANNIE'S ROOM - DAY (RESUME SCENE)

Ada and Annie still talking.

ADA
And what did he say?

ANNIE
That's the scariest part of it
all...

INT. HOLDING 13 - DAY (FLASHBACK)

The inmate opens his mouth to reveal a blackened severed tongue and obvious burn injuries in his mouth.

ANNIE (V.O.)

They had burned off his tongue.

Annie seeing this, turns for her car, but just as she's about to take off, she's held back by the security at the booth.

Annie struggles to get his hand off her but his grip is too strong. She uses the key in her other hand to stab the officer's upper arm and flees fast.

INT. PRICE HOME/ANNIE'S ROOM - DAY

Ada and Annie, as before.

ANNIE

That's how I was able to come back
in one piece

ADA

Jesus Christ! Are you okay? Is your
arm hurt?

ANNIE

I'm fine. Physically. But Ada, this
is New Arkton. I assaulted a police
officer in New Arkton.

ADA

It was self defense.

ANNIE

But does that matter? You know how
this place is with their law
enforcement. They're untouchable.
They can do no wrong in the eyes of
the law.

ADA

Annie, stop freaking out! Nobody
has called. I think you're in the
clear.

ANNIE

That's what you say now but --

A knock on the door.

MICHAEL (O.S.)
Is everything okay in there?

ADA
We're fine. Give us a minute.

(back to Annie)
Look, we can't freak out. At least not tonight. We have a party going on out there, we need to be present.

ANNIE
Are you hearing me? A man's tongue was burned off. The government is after me.

ADA
And when or if they do come, I'll be right here with you. For right now though, we have a party to host.

Another knock on the door.

ADA (CONT'D)
Okay get up. Our guests are waiting.

ANNIE
I can't go out. Not like this, I look a mess.

Ada wipes the tears off Annie's face. Looks her in the eyes.

ADA
You look gorgeous.

(stretching out her hand)
Come on! Let's go get shit faced.

Annie smiles at the proposal and takes Ada's hand.

INT. CONROY MANSION / ART STUDIO - DAY

A mini art-studio. Paintings of cherubs and biblical imagery hanging on the walls, easels with uncompleted and empty canvases lay scattered around -- its all the same theme: biblical innocence.

Finishing the halo on his latest piece is JAMES (20s), entranced by his work. This is his happy place.

PATRICK (20s) barges in.

PATRICK
James! You're being summoned.

INT. CONROY MANSION / CORRIDOR - CONTINUOUS

James locks the door to his studio with a key attached to a cute panda key chain.

PATRICK
Lock your treasure chest quickly,
we have to go.

James and Patrick now on the move.

JAMES
Do you know why he's calling me?

PATRICK
Summoning you. And I'm not sure. He
has the thinking face on. It's the
most intense I've seen it in a
while.

JAMES
Oh God!

INT. CONROY MANSION / SITTING ROOM - DAY

A beautiful sitting room. Its big, its lavish, its everybody's dream. At the center of the room, facing the TV screen, is a throne. An actual medieval throne in an otherwise urban house. Sat on the throne, complete with a crown on his head is RICHARD (50s), holding a brown envelope. He really is in deep thought.

James and Patrick enter.

JAMES
Dad, the crown? Really?

RICHARD
James. I have been thinking.

JAMES
About what?

RICHARD
About you. And your
insubordination.

James rolls his eyes.

JAMES

What did I do this time?

RICHARD

I got reports that you've been trying to convene with inmates. Inmates that I prosecuted. Explain yourself.

JAMES

Dad, its not news that I don't agree with more than half of your verdicts. I tell you all the time. You pay no attention to what the defendants have to say. You give them no rights to a lawyer. You pass judgements based solely on what you think is the truth, and worst of all, you've made the justice system of New Arkton this twisted joke that I ---

RICHARD

Enough! You're not going to talk to me in this manner, not when you live under my roof. Comport yourself and then speak to me

James takes a deep breath.

JAMES

Dad, all I'm saying is: think about mom. How do you think she would feel seeing the man you're becoming?

RICHARD

Proud. Everything I do, I do because of her. Sometimes James, you surprise me. You surprise me in how quick you are to forget the wrongs of everyone in New Arkton. Everyone it seems except me

JAMES

I'm not sure I understand --

RICHARD

It's amazing to me how you forget the crimes these people made against your mother. Your sister.

JAMES

I never forget --

RICHARD

No, you clearly do. You've clearly forgotten how your family was trampled over, beneath the feet of a hundred people carrying out a "protest". A protest with no clearly stated cause.

JAMES

Dad...

RICHARD

Have you forgotten? Have you forgotten the bodies of your sister? Your mother? Spread all over the papers, and the Internet, with no regard whatsoever for their privacy or humanity. Have you forgotten?

JAMES

Dad, I can never forget

RICHARD

To me, it seems you have. Because if you remember all of these things, if you know this information, how can you then judge me for putting a ban on riots, for prosecuting the people who try to disrupt the peace and order I've restored in this town, for protecting our law enforcement, some of whose lives have been lost in trying to protect our citizens. How?

JAMES

It's not that I judge you for it dad, it's the fact that you've taken these things to the furthest extremes.

RICHARD

And rightfully so. You hear that condescending tone in your voice? That self righteousness you like to beat me over the head with? That's why I've called you in today.

Richard hands James the brown envelope

JAMES
What is this dad?

RICHARD
It's your new position. You start
next week.

James opens the envelope

JAMES
Dad, what is this?

RICHARD
The only way to make you appreciate
what I do is to have you walk in my
shoes. You've never had to pass
judgement on anyone before. Send
anyone to holding. Well, all that's
about to change. For the next year,
you are going to be in charge of
Building 13.

JAMES
Dad, this is ridiculous. I don't
want your courthouse.

RICHARD
And that's too bad. Everything is
set in stone. You start next week.

James examines the contents of the envelope. He shuffles
through the heap of white paper, his eyes darting out of
control.

JAMES
I'm saying no. No. I don't want
this.

RICHARD
This is not a negotiation James.

Richard rises from his throne and holds up James' horrified
face, looking into his eyes.

RICHARD (CONT'D)
I wish you the best of luck!

He taps James twice on the shoulders and walks away, a huge
grin on his face.

INT. PRICE HOME/LIVING ROOM - NIGHT

The party is at its peak and the queen of the dance floor is Annie putting on one hell of a dance show in the middle of the room.

Everybody cheers her on, Ada being the loudest. This moment is what friendship is about. This is what family is about.

And then the peculiar looking wall phone rings.

ADA

Wait, turn the music down. Turn the music down!

The phone rings more audibly, the whole room now silent.

PARTY GUEST

I'm gonna go pick it up.

ADA

DON'T YOU TOUCH THAT PHONE!

The party guest recoils.

The phone rings, and rings, and then stops.

Everyone turns to Ada. She's gone cold.

The phone beeps, announces: "ONE NEW VOICE MAIL".

With all eyes still on Ada, she starts to move towards the phone. She gets to the phone, puts the receiver to her ear, and presses a button.

VOICEMAIL

This is a voicemail from the New Arkton Department of Justice for Ms. Annabelle Price. You are kindly requested to report to Building 13 no later than 2 weeks from the receipt of this message. Be sure to bring a method of identification and ---

The voicemail cuts off as Ada slams the receiver back into the wall. This is horror.

She turns to look at Annie. The look on Annie's face is horror.

END OF ACT ONE.

ACT TWO.

INT. PRICE HOME/LIVING ROOM - NIGHT

Ada and Annie sit down, surrounded by all their friends. Everybody is talking at once.

FRIENDS

You can just not show up / Fuck
them, they're not taking you away /
You're gonna be okay Annie.

Amidst the noise, Ada and Annie are silent. Annie has her head down, crying. Ada sits with her chin resting on balled up fists.

MICHAEL (O.S.)

Excuse me, please move.

As Michael pushes through the crowd, a path becomes clearly defined and at the end of the path stands CASSANDRA (20s) dressed like the star that she is.

Upon seeing Cassandra, the crowd is awestruck.

Cassandra, unfazed by the chatter of the crowd, has her eyes fixed on Ada and Annie. And so she walks, and then runs, and hugs both girls tightly when she gets to them.

INT. PRICE HOME/ANNIE'S ROOM - LATER

Ada and Annie sit on the bed. Cassandra, DVD in hand, pulls up a chair.

CASSANDRA

...And here I was coming to ask
your thoughts on my latest project.

She hands Ada the DVD. Ada checks out the title: "The Untold Story of the Bad Bad Widow". Sets the DVD down.

Cassandra sits down and looks them head on.

CASSANDRA (CONT'D)

So you stabbed him in the arm, so
what? It was self-defense.

ADA

That's what I said. But she's being
charged to Building 13. Things
operate differently over there.

CASSANDRA

What do you mean?

ADA

Okay, so in New Arkton, there are 13 buildings in the Department of Justice, each building with its own presiding judge. What we've noticed is that unlike other buildings that operate traditionally like a court should, people who go into Building 13 never seem to come out.

CASSANDRA

What? Like they disappear?

ADA

No, they get sentenced. To Holding 13, the accompanying prison for Building 13 verdicts. Everybody seems to get sentenced there, regardless of the crime.

CASSANDRA

Well, that can't be proper. Does the government know about this? Is anyone looking into this?

ADA

We've tried everything. The presiding judge, "King Richard", has too much power in this town, in this nation I believe. Nobody says no to him, nobody even questions him. He single-handedly stopped protests and marches in New Arkton, so we don't have that option anymore. We can't riot, we can't fight back. All we can do is tweet, and share, and pray we get someone's attention

CASSANDRA

Jesus Christ! So what does this mean for Annie? She's just gonna go to prison? Just like that?

(beat)

What if we run away?

ADA

We can't

CASSANDRA

No, we can. Tonight. Just pack up a few things, get on a jet, and we're gone.

ADA

Cassie, they will find us! They will know. Plus, where will we run to? All our family is here. Our friends, our jobs...we can't run away.

CASSANDRA

But what's the alternative?

ADA

I don't know. All we can do now is pray for a miracle.

INT. BUILDING 13 / JUDGE'S CHAMBERS - DAY

James, decked in judicial attire, stands looking out the window. He doesn't want to do this. He hears a knock on the door. Patrick walks in.

PATRICK

How are you feeling?

JAMES

I don't know. I have no idea what to say, what to do. These people's lives are in my hand. This is too much pressure.

PATRICK

You can handle it. You're the kindest person I know James. You'll know exactly what to do.

JAMES

Well, what do I do?

Patrick laughs

PATRICK

You're the one who always criticizes your father's choices in judgement. Today, you get a chance to make a difference. A chance to make it right. All you need to do is save the people worth saving. Even if that's one person. Save that one.

James lets this sink in.

INT. BUILDING 13 / WAITING ROOM - DAY

Ada, Annie, and Cassandra sit anxiously waiting for their turn to go. Around them are about 12 other families just as anxious. A SECURITY GUARD enters the room, a sheet of paper in hand.

SECURITY GUARD

Listen up! I'm going to be reading the guidelines on how you must conduct yourselves in this courthouse. Please pay close attention.

(now reading from paper)

Herein lies the guidelines for defendant conduct as written by King Richard of the Building 13 Department of Justice.

Cassandra and Ada, aside.

CASSANDRA

King Richard? Is he royalty?

ADA

As royal as money can make you. He just calls himself that, no royal affiliation.

Back to the read.

SECURITY GUARD

...There are no phones, cameras or electronics allowed inside. These must be left in a safe place before coming into the building. If you still have any of these items on you, you're in violation of procedure and may be thrown into holding.

2. Defendants only have the right to represent themselves. No lawyers, relatives, or persons other than the defendant may speak on behalf of the defendant. King Richard believes that the people charged to his court are adults, and as such must stand accountable for their actions.

(MORE)

SECURITY GUARD (CONT'D)

3. Defendants must not speak to the presiding judge unless called upon to speak. Any interjections or interruptions by the defendant are prohibited during any times when his royal highness may be speaking.

and number 4, all accompanying family, friends, and guests must remain calm, silent, and respectful regardless of the verdict passed in court. Any disruption or obstruction to the natural flow of the judicial process will result in immediate holding.

At this point, the floor is open for any questions or clarifications as concerns this reading.

Silence.

SECURITY GUARD (CONT'D)

Good! Today's presiding judge will be Sir. James Conroy sitting in on behalf of his father, King Richard Conroy. Every rule pertaining to King Richard pertains to Sir. James as well. I wish you all the best of luck with your respective cases. I'll see you on the inside.

And just as quickly as the security guard came in, the security guard is out.

CASSANDRA

This here is some horse shit.

Cassandra turns to the woman sitting to her left, let's call her CECE.

CASSANDRA (CONT'D)

Hi. Excuse me?

CECE

(turning, realizing)
Yes. Oh my God, I've been thinking but I wasn't sure. Aren't you Cassie Philips?

CASSANDRA

Guilty.

CECE

I'm such a fan. You were so good in "Under The Lights". I'm so happy to meet you, even if under these circumstances.

CASSANDRA

That's what I was gonna ask you about. What are you in for? If you don't mind me asking.

CECE

I wish I could tell you. A friend of mine got a call 4 days ago saying he had to be here within 2 weeks. We don't know the charge, we don't know the reason.

CASSANDRA

What the hell is this town?

CECE

Welcome to New Arkton.

And off Cassandra's confusion, we move to

INT. BUILDING 13 / COURT ROOM - DAY

Court is in session. The DEFENDANT (young man, 20s) is trembling. James is mumbling.

JAMES

So it says here that uhmm, you were caught selling marijuana?

The defendant stays silent. James gestures for him to speak. The defendant stands confused, pointing to himself as if to say *Me? I should talk?*

JAMES (CONT'D)

You can talk.

DEFENDANT

I'm sorry your honor, I was told to not speak?

JAMES

Why would you not speak?

DEFENDANT

I'm sorry, maybe I heard wrong. Yes your honor, I was selling weed.

JAMES

Why? You're so young. You have so much life ahead of you, why do something as foolish as this?

DEFENDANT

Because I was trying to eat your honor.

JAMES

Oh. Well then, I don't think you should go into holding for that. Security, please escort this man out. Oh, and can someone give him a check of \$25,000 on his way out? No one should have to sell drugs to buy food.

James strikes his gavel.

There is chatter in the crowd. The shock is written on everyone's faces.

James shoots Patrick, sitting at the back of the courtroom, a questioning look. Patrick gives him a thumbs up.

JAMES (CONT'D)

Call in the next case.

INT. BUILDING 13 / CORRIDOR - DAY

Cassandra grabs a soda from the vending machine. The defendant from before suddenly bursts out of the door, his family all around him, excitedly screaming.

DEFENDANT

Thank you Lord. Thank you Lord.
Thank you Lord!

Cassandra sees this, confused.

INT. BUILDING 13 / WAITING ROOM - MOMENTS LATER

It's down to 4 families remaining. Cassandra enters the room, her soda still unopened.

Ada sits with her arm around Annie. Annie's legs are shaking. Cassandra crouches in front of them.

CASSANDRA

Girls, I'm a little confused. You said no one gets released from this place?

ADA

Yeah.

CASSANDRA

Then tell me why I just saw a young man and his family rejoicing as they left the courtroom.

Annie throws Cassandra a look.

ANNIE

What do you mean you saw him leave?

CASSANDRA

I mean what I just said. I saw a young man leaving the courtroom with his family.

Ada grabs Annie's face with a huge smile.

ADA

He got out. Someone got out!

Annie in disbelief tries to hold back a smile. She can't.

INT. BUILDING 13 / COURT ROOM - DAY

Court is still in session

JAMES

...Still, she needed the drugs. I don't think you had a lot of options in that situation. I'm gonna go ahead and say I find you not gu--

But before James can finish his sentence, Richard storms into the courtroom. Everyone immediately stands.

He walks audibly to the front of the courtroom never breaking eye contact with his son. He isn't smiling.

Richard sits prompting everyone else to sit.

JAMES (CONT'D)

As I was saying, I hereby find you not guilty.

James strikes his gavel.

JAMES (CONT'D)
Next person please.

RICHARD
(from his chair)
Call a recess!

JAMES
Excuse me?

RICHARD
Recess. Now!

INT. BUILDING 13 / JUDGE'S CHAMBERS - LATER

James and Richard both standing.

RICHARD
What were you thinking?! 25
thousand dollars? You're making a
mockery of my courthouse.

JAMES
Too late for that dad, plus that
boy needed some help.

RICHARD
Shut up James! Not another word.

Richard paces around the room for a bit.

RICHARD (CONT'D)
You're going to fix this. You're
going to go out there and fix what
you've done.

JAMES
How? I don't know too much about
the law but I'm pretty sure I can't
change my mind on a verdict 5
minutes after passing it.

RICHARD
And that's why for these next...
how many do you have left?

JAMES
1.

RICHARD

Jesus, 1! For this next one, you better make damn sure they get exactly what's coming for them.

JAMES

You want me to send them to holding?

RICHARD

I want you to do your job! I put you in here as an executioner, not whatever it is you're trying to be here.

JAMES

Dad, I can't. I can't go against what I think is right. I just can't.

RICHARD

Yeah? Well, let me give you a choice then. You better make this right or so help me God, I'm going to --

JAMES

You're going to what dad?

Richard reaches into his pocket and pulls out a cute panda key chain.

JAMES (CONT'D)

My studio? How did you get the key?

RICHARD

That's irrelevant. Now listen to me boy. You're going to go out there and you're going to make this right. If you don't, well, you'll be returning to a studio in ashes. I will burn that room to the ground.

JAMES

You wouldn't.

RICHARD

Try me!

And with that, Richard storms out of the room, allowing James to finally exhale.

INT. BUILDING 13 / COURT ROOM - MOMENTS LATER

Court is back in session. James glances over at Patrick who gives him a thumbs up and a smile. He smiles back, and then looks in Richard's direction. Richard isn't breaking eye contact.

James gathers himself.

JAMES

Call in the next person.

SECURITY GUARD

Final person of the day, Miss
Annabelle Price.

Annie walks into the courtroom from the side entrance as Ada and Cassandra silently sneak in through the back and take a seat.

JAMES

From what I have here, I understand
that you assaulted a police
officer, can you tell me why?

Annie looks confused

JAMES (CONT'D)

You may speak.

ANNIE

Well, my Lord, I didn't actually
mean to assault him, what actually
happened was --

Out the corner of James' eye, he sees Richard staring at him, disappointment all over his face.

And so he cuts Annie off.

JAMES

I honestly don't care to hear the
rest of that story.

ANNIE

But your honor?

JAMES

Please, do not interrupt when I
speak.

Cassandra and Ada are confused.

JAMES (CONT'D)

From what I have here, it says you stabbed a police officer in the upper arm. Said police officer claims he had to undergo surgery to correct the damage you caused.

CASSANDRA

(under her breath)
She used a fucking key.

JAMES

And so, on the grounds of assault and violence towards law enforcement...

ADA

No.

JAMES

...I have no other option but to sentence you to holding...

ADA

No.

JAMES

...for an indefinite amount of time.

ADA

Nooo!

Ada is about to stand up and scream more audibly when Cassandra grabs her by the hand and puts a palm around her mouth.

Annie gets taken away and as she turns back to give her sister one final look, she sees Ada shaking and crying uncontrollably, sheer pain in her eyes.

And over the haunting sound of Ada's muffled cry, we:

END ACT TWO.

ACT THREE

INT. PRICE HOME/ANNIE'S ROOM - DAY

Ada is miserable. Lying on Annie's bed, she takes the fabric of the pillow case to her nose and inhales. This makes her smile.

Ada walks around the room, a drink now in hand, looking at pictures of Annie and her. She drinks.

Back on the bed, she watches old videos on her phone. A specific video of Annie laughing at her falling onto wet grass makes Ada chuckle. She powers off the phone and drinks.

INT. NIGHT CLUB - NIGHT

Ada drinks alone at the bar. A guy comes over, pulls a seat up next to her, and puts his hand on her thigh.

Ada grabs the man by the hand, smashes her glass cup on the table, and holds a shard of glass up to the man's neck.

Security comes in and grabs her away.

INT. PRICE HOME/ANNIE'S ROOM - NIGHT

Ada drinks.

INT. PRICE HOME/LIVING ROOM - NIGHT

Michael and Ada watch a movie together, popcorn in between the two of them.

ADA

I told you this movie would suck.
Why would you pick this? Ugh. Here
he goes again.

MICHAEL

God Ada, can you at least let me
enjoy the movie?

ADA

I didn't ask you to come over, you
came over here with this whack ass
movie all on your own.

MICHAEL
Why are you yelling at me?

ADA
I'm not yelling!

MICHAEL
You are. God, I'm just trying to
make you feel better and you're
being so nasty.

ADA
Nasty?! I'm being nasty?!

MICHAEL
Yes, you're being nasty.

ADA
Fuck you!

She throws the popcorn in his face.

MICHAEL
Ada!

ADA
Get Out.

INT. PRICE HOME/ANNIE'S ROOM

Ada drinks.

INT. CITY APARTMENT - DAY

2 girls, FRANCIS (20s) and MAGGIE (20s) sit in front of their
laptops. Francis is on the phone.

MAGGIE
I told you she wouldn't pick up.

The phone goes straight to voicemail

FRANCIS
Now, I'm officially worried. She's
been M.I.A for 2 months.

INT. PRICE HOME/ANNIE'S ROOM - DAY

Ada sleeps with empty bottles littered around the room.
There's a knock on the door.

CASSANDRA (O.S.)
Ada open up! I know you're in
there. Come on.

INT. PRICE HOME/LIVING ROOM - LATER

Cassandra hands Ada a cup of water.

CASSANDRA
You're not coping babe.

ADA
I don't know why you came out here.
I told you I was fine.

CASSANDRA
You're clearly not. Listen to me
babe, I was there. I know exactly
what you're going through.

ADA
You don't. You've never had a
sister.

Cassandra jerks back.

ADA (CONT'D)
I'm sorry, that was mean.

CASSANDRA
Shutting everyone out isn't the way
to go, trust me. In times of
crisis, you need people around.
When was the last time you had a
decent meal?

Ada shrugs.

CASSANDRA (CONT'D)
Babe, you need to do better than
that. Okay listen, there's a party
happening tomorrow night.

Ada grumbles.

CASSANDRA (CONT'D)
It's gonna be fun, believe me. It's
an exclusive party. Just a few
elite. I know you've been dying to
see how the other half lives.

ADA
I don't want to go.

CASSANDRA

Well you're coming. I need a plus one and you're the only person in New Arkton I know so we're going.

Ada groans as she falls back into the chair.

INT. THE BALL - NIGHT

Cassandra and Ada walk into the room stunning. Ada mindlessly scrolls through her phone when Cassandra turns around and snatches it from her hand.

CASSANDRA

Hey! You told me you were gonna have fun tonight. You promised me.

ADA

I sure as hell didn't.

CASSANDRA

Well, you owe it to me. This is a special night for me, please try to make it exciting for the both of us?

Ada nods passively, stretching her hand out for her phone. Cassandra rolls her eyes, returns her phone to her, and moves into the swarm of people.

Meanwhile, James and Patrick enter from another entrance.

PATRICK

Thank you for bringing me here man.

JAMES

You're the one who saw the invite and insisted that we come.

PATRICK

Yeah, cuz you were being a sad sack in that house, and honestly, you were beginning to make me depressed.

Patrick flags down a waiter carrying drinks.

PATRICK (CONT'D)

I'm gonna make sure you have some fun tonight. You have to forgive yourself buddy.

The waiter arrives and Patrick takes 2 shot glasses, hands one over to James.

PATRICK (CONT'D)

Cheers?

Both glasses clink.

INT. THE BALL - MOMENTS LATER

At the corner of the room is a row of empty seats where Ada, a drink in hands, taps mindlessly away on her phone.

James sits next to her.

ADA

(eyes fixed on phone)

Go away, I'm not interested.

JAMES

I'm sorry, I didn't mean to bother you.

Ada recognizes the voice instantly. She looks up to confirm her suspicion, and her eyes go out of control.

JAMES (CONT'D)

I didn't mean to startle you, I just saw these empty seats here and thought you looked amazing.

Ada's hands are twitching.

Across the room, Cassandra glances over in Ada's direction and does a double take. She pushes her glass onto someone in the room, and storms in Ada's direction.

JAMES (CONT'D)

Are you okay? You look, excuse me to say, a bit crazy right now.

And just when Ada is about to explode, Cassandra grabs her by the hand and drags her out of the room.

Ada's eyes never leave James. Not once.

INT. TAXI - NIGHT

Cassandra and Ada in the backseat.

ADA

I can't believe that just happened.
I can't believe that just happened!
He was right there!

CASSANDRA

Ada, breathe!

ADA

Oh my god, I could have killed him.
I should have killed him.

(to the driver)

Driver, turn this car around.

CASSANDRA

Don't you dare! Ada listen to me,
you have to calm down.

ADA

Cassie how can you be so calm right
now? That man ruined my life. He
ruined our lives. Annie is gone.

CASSANDRA

I know.

ADA

She's gone Cassie. And there's
nothing we can do to bring her
back.

The tears start falling.

ADA (CONT'D)

Absolutely nothing we can do.

CASSANDRA

I know, I know. Come here.

Cassandra pulls Ada into an embrace.

ADA

He took her from us Cassie. He took
her away.

INT. PRICE HOME/ANNIE'S ROOM - LATER

Cassandra tucks Ada into bed.

CASSANDRA

Are you going to be okay?

ADA

I'm gonna be fine. Thank you for coming.

CASSANDRA

No problem. I'm one call away if you need anything. I'll restock your fridge tonight so you can wake up to something healthy in the morning okay?

ADA

Thank you Cassie.

CASSANDRA

Alright. Sleep tight darling. Do you want me to leave the TV on?

ADA

Yes please.

CASSANDRA

Okay.

(looking at the TV)

Can you believe that, my movie is coming on next. You never told me what you thought about --

Cassandra looks back at Ada who is fast asleep. Cassandra gives her a kiss on the head, walks to the door, and turns off the light.

INT. PRICE HOME/ANNIE'S ROOM - DAY

Ada pours herself a drink, and then hesitates. She sets the cup and bottle on the side table and returns with a tub of ice cream and a spoon.

Looking around her bed for the TV remote, she gets up and goes drawer to drawer. When she opens the third drawer, she sees the DVD Cassandra gave her earlier. She looks at the title again: "The Untold Story of the Bad Bad Widow".

She slots the DVD in, gets comfortable in bed, and gets engrossed in the movie.

Moments later the movie is over, and Ada's eyes are wide with excitement.

She tosses her bottle of wine in a trash can.

INT. PRICE HOME/LIVING ROOM - DAY

Ada types excitedly on her laptop.

EXT. CAFE - DAY

Michael gets an alert on his phone, pulls it out. Looks surprised.

INT. HOTEL - DAY

Cassandra practicing her facial expressions in a mirror gets a buzz on her phone. She pulls it out, looks confused.

INT. CITY APARTMENT - DAY

Francis and Maggie on their phones. Francis jumps on her seat.

MAGGIE

What?

FRANCIS

The queen is back!

INT. PRICE HOME/LIVING ROOM - DAY

A group of about 35 people including Michael, Cassandra, Maggie, and Francis stand, eager to hear what Ada, in front of them, has to say.

ADA

I know you all must be very surprised. Who does this bitch think she is, coming out of nowhere after months of silence talking about "let's have a meeting". I get that. But as you all know, these last couple of months have been very difficult for me. In more ways than I could have imagined. And I know I ignored most of you in this room, cursed a lot of you out, and have been so terrible to each and every one of you in some way. For that, I say I'm sorry. I'm very sorry. Ya girl is back. And with this return, I feel more driven than ever to make change. A real change.

(MORE)

ADA (CONT'D)

A change that can actually make a real difference for our brothers and sisters who've been taken away. I'm talking about coming together as one force, one people, as "The Resistance". And our goal will be simple: to destroy the people who have destroyed us. From the inside.

And with curious excitement now written on everyone's faces, we:

END ACT THREE

ACT FOUR

INT. PRICE HOME/LIVING ROOM - DAY

Ada and The Resistance as before.

ADA

The plan is simple. A couple of days ago, I ran into the man who put my sister in holding.

FRANCIS

Jesus, is he alive?

ADA

Yes Francis. Lucky for him, Cassie was there to stop me from doing anything too rash. Which is a good thing as it turns out, because ladies and gentlemen, boys and girls, get this - the man who put my sister in holding happens to have a thing for ya girl right here.

Gasps.

ADA (CONT'D)

Ya. During the party, he came up to me talking about you look pretty, you look amazing, yada yada yada. At the time, I was so pissed, I was ready to kill him, but after some reflection, some time to myself, and a little inspiration from this thing I watched, I have come to see now that this is all a blessing in disguise.

MICHAEL

I don't follow. What are you saying?

ADA

I'm saying, we're gonna pimp me out. Yup! We have to make Mr. Loverboy fall for me, hard!

MICHAEL

I don't think that's a good idea.

ADA

Hold on baby, let me explain. You see, we've been going about this all wrong. All this tweeting, and sharing, and posting, it's good, but it's not getting the results we need. We need to take our message directly to our oppressor. Invade his space, give him no other option but to hear us and free our friends, our family. Getting the son to take interest in me gives us a foot in the door. We could have access to their home, their secrets, this could be really good for us.

MICHAEL

So you're saying you want to sleep with the man who ruined your life in order to get information out of he and his father?

ADA

Yes.

MICHAEL

Wow. Fantastic plan babe. Just one problem: aren't you seeing someone already?

ADA

(rolls her eyes)

Baby listen, this is important. It's bigger than you & I, it's bigger than just me, it's about us. Our family, our friends. They may be in real danger, we need a way in.

CASSANDRA

I think it's a fantastic idea.

FRANCIS

Same. It's fucking badass.

CASSANDRA

All in favor?

Everyone, except Michael, puts a hand up. Michael and Ada share a look, and he walks out of the room.

Ada chases after him.

INT. PRICE HOME/KITCHEN - CONTINUOUS

Ada catches up to Michael and grabs him by the hand.

ADA

Baby, stop.

MICHAEL

How did you expect me to react to this? What did you think I was gonna say? Yeah babe, go screw the next guy that hurts you.

ADA

You know it's deeper than that baby, you know if there was another way, I'd be up for it. But this is a good plan. These last months have been hell for me, this is the only sliver of hope I've had in a long time.

Michael starts to walk off again, Ada tightens her grip on his arm.

ADA (CONT'D)

Stop. Just stop. Look at me. Baby look at me.

He turns to her.

ADA (CONT'D)

I love you. I. Love. You. You can't possibly doubt that. What are you afraid of? That I'll fall for the man who ruined my sister's life? Who ruined my life? You know what Annie told me before she left, we don't know what's going on in that place. We don't know how long she has! Please trust me on this, I need your support.

And so Michael softens, and takes Ada's face in his hands.

MICHAEL

You're going to tell me everything that happens if you get together with him?

ADA

Yes.

MICHAEL

Ada, I'm serious. Everything. If he touches you, if he makes you laugh, if you kiss him, you have to tell me everything. And be honest.

ADA

I promise. I will.

MICHAEL

Alright, then make sure you give him hell.

ADA

Well, that depends on if the next parts of this plan work.

INT. CITY APARTMENT - DAY

Ada, Cassandra, and Francis, sit in front of a laptop.

ADA (V.O.)

The first step is to locate him.

Francis on Facebook, typing in a search.

FRANCIS

Found him!

ADA

Damn! How did you --

FRANCIS

Don't even ask. I do this on a daily.

ADA

Okay then, send him a friend request.

As Francis goes to click, Cassandra slaps her hand.

CASSANDRA

Wait! Are you both crazy? We can't send a friend request from your ratchet ass profile? Your interests have to match his interests.

ADA

Good call. Francis, can we do that?

FRANCIS

Sure thing. Let's see what he's into.

She clicks on a page. All 3 girls jerk back in horror.

FRANCIS (CONT'D)

What the hell is this music!

CASSANDRA

Are you sure you can go through with this Ada? I mean, how much do you know about "The Hilltop Ukulele Brothers"?

ADA

I can learn. The music can't be that bad.

FRANCIS

Oh, it is. I heard one of the songs by "In The Morning Sisters" and let me tell you now, I almost drove a needle into my ear.

ADA

Just like the page.

EXT. NEW ARKTON ART STUDIO - DAY

Ada stands in front of an art studio. She dials a number on her phone

ADA (V.O.)

Second step, we get in his way...

Ada puts the phone to her ear.

ADA

And you're sure he's in here right now?

FRANCIS (O.S.)

That's what his last post reads.

ADA

Okay, I'm going in. What picture am I interested in again?

INT. NEW ARKTON ART STUDIO - DAY

Ada stands in front of a painting of a golden cherub playing a ukulele.

James approaches the painting.

JAMES
Exquisite isn't it?

ADA
Simply breathtaking.

James turns to look at Ada.

JAMES
I know you.

ADA
Oh my god, yeah! We met at that party right?

JAMES
Ya, you seemed really upset.

ADA
I know, I'm so sorry. It was a horrible day at work. I found out my boss was paying this newbie double my salary for no other reason I can think of other than the fact that he's the son of one my boss' friends. I was just about ready to hand it to anyone I saw that night. I'm sorry it had to be you. I thought you were cute though.

JAMES
(blushing)
Really?

ADA
Yeah. You are really good looking.

Casually, Ada goes back to looking at the picture silently, giving James some time to prepare.

JAMES
Would you like to go out some time?

ADA
What?

JAMES

I'm sorry, I know its fast. And weird. And people say I never go for anything I like, and so I'm trying to change that, and it's all of these things, and honestly I just really like you so haha, yeah, I think I'm actually asking you out on a date, sorta. Would you like to go out with me?

Ada turns away from him, puts a hand in her purse, and then turns back smiling with a card in her hand.

ADA

Call me.

She gives James a kiss on the cheek, and walks away.

EXT. NEW ARKTON ART STUDIO - CONTINUOUS

Ada walks out of the door, and immediately gets on the phone.

CASSANDRA

How was it?

ADA

Perfect! You were right about the whole shy-boy technique.

CASSANDRA

And you laid it on thick?

ADA

Of course. Don't you trust ya girl?

CASSANDRA

Haha! I do babe. Drinks on me tonight.

INT. HOTEL ROOM - NIGHT

Ada and Cassandra watch a movie over beer and cake.

ADA (V.O.)

...and hopefully land a date

Ada's phone beeps. She looks at it and jumps.

ADA

He texted!

CASSANDRA
What is it? Dinner? A movie?
Drinks?

ADA
We're going to church.

EXT. A NEW ARKTON CHURCH - DAY

James and Ada approach the doors of the church.

JAMES
Trust me, you're gonna love this.
This is where "Hymning For Him"
played their first ever show.

ADA
Yaaaaa, that's why it looks so
familiar.

James opens the door.

JAMES
After you.

INT. A NEW ARKTON CHURCH - CONTINUOUS

Ada fixes her face as James comes up behind her.

JAMES
Don't worry, this isn't what I
brought you here to see.

ADA
It's not?

JAMES
Come on, what kind of a first date
would that be? Follow me.

And so James leads Ada down the aisle of the empty church,
and approaches a door carefully hidden behind a curtain
facing the church.

JAMES (CONT'D)
Are you ready for this?

Ada nods. James pulls a key out of his pocket, and opens the
door to reveal:

INT. A NEW ARKTON CHURCH / SECRET ROOM - DAY

A beautifully lit room with the most stunning and artistic pictures hanging on the walls. Ada is enthralled.

JAMES

Do you like it?

ADA

I...

She is speechless, taking in all of the beauty around her.

JAMES

My dad brought me here when I was a younger. Not many people know about this room. It houses the finest pieces ever produced here in New Arkton. I come here sometimes, when I need inspiration. Or just need a place to escape.

ADA

Why would you need to escape?

JAMES

Sometimes life gets difficult. We do things that we don't mean to, hurt people in ways we may not want to. I tend to feel things more deeply and passionately than most people, and sometimes, that gets overwhelming. Crippling even. Ever since my dad locked up my own studio, I've found myself coming here a lot more.

(beat)

I'm sorry. I'm meant to be wooing you and here I am turning this into a James spills all session.

ADA

I don't mind. I actually think it's pretty adorable. Why did your dad lock up your studio?

JAMES

I'd much rather not get into all that.

Pointing at one of the paintings on the wall,

JAMES (CONT'D)
What do you think of this piece?

ADA
(eyes still on James)
Not at all what I was expecting.

EXT. A NEW ARKTON CHURCH - LATER

Ada and James exit the church. Their car is parked outside, and from a distance, we get a feeling they're being watched.

JAMES
Thank you for a good time. I really needed this, and I couldn't have asked for better company.

ADA
Wait, wait, wait. I hope you don't plan on ending our date here.

JAMES
What? You still want to hang out?

ADA
Of course. I love being around you. What else fascinates you?

JAMES
(giddy)
Oh my god, you have no idea.

They both get in the car and drive off.

As they drive past us, we reveal the silhouette of a hand putting down a pair of binoculars.

EXT. PRICE HOME - NIGHT

The car pulls up. James hops out, and comes around to open the door for Ada, all smiles.

They hug and she kisses him on the cheek. She waves him goodbye as he gets back in the car and zooms off.

Ada takes a breath, smiling as she watches the car drift away. She turns to go inside, and we see behind her, a hooded figure in the distance clearly watching her through a pair of binoculars.

INT. GROCERY STORE - DAY

Ada, basket in hand, reads the label on some product. Out the corner of her eye, she sees A MYSTERY WOMAN (20s), hard faced, looking directly at her.

Ada turns to look at the woman, raising her shoulder as if to say *What?*

And then the woman starts running towards her. Fast. Ada drops her basket, bolting in the opposite direction, screaming for help.

Ada's speed is nothing compared to this mystery woman, and just as the woman is about to grab Ada by the collar, she is restrained by 2 SECURITY GUARDS, as Ada falls to the ground.

MYSTERY WOMAN
(screaming hysterically)
Leave James alone you whore! Leave
him alone.

And with Ada terrified on the ground, we:

END ACT FOUR.

ACT FIVE

INT. HOTEL ROOM - DAY

Cassandra hands Ada a glass of water and 2 capsules of medicine.

CASSANDRA

Leave James alone? Who the hell is this woman?

ADA

I have no idea, but I am terrified. I mean, what have I gotten myself into. This could be anybody.

She downs the medicine.

CASSANDRA

I think you should call him.

ADA

Are you crazy? I can't call him. That rubs off as too desperate.

CASSANDRA

But you are desperate. You need answers. You better give that man a call.

INT. CONROY MANSION / JAMES' ROOM - DAY

James furrows his brows as he reads The Law Review.

His phone rings, and James breaths a sigh of relief, putting the magazine down and picking the call.

JAMES

Hey you.

INTERCUT ADA/JAMES

ADA

Hi. Are you busy?

JAMES

No, not really. Just reading through some boring articles. You sound different, is everything okay?

ADA
I'd really like to see you. Can I
come over?

JAMES
Sure. I'll send over a driver.
He'll take you through the back.

INT. CONROY MANSION / JAMES' ROOM - NIGHT

There's a knock on the door. James opens the door to reveal Patrick and Ada.

James hugs Ada and leads her into the room. He shoots Patrick a thumbs up. Patrick returns two very excited thumbs up and a nod of approval. James shuts the door.

JAMES
How are you? You seem less excited
than usual.

ADA
I ran into a girl in the
supermarket today. She seemed to
know you.

JAMES
Okay? What did she say?

ADA
That I should leave you alone. And
that I'm a whore.

JAMES
Oh God. Martha.

ADA
Martha? You know her?

JAMES
Was she tall? Dark hair?

ADA
Yes.

JAMES
That's definitely Martha. My
girlfriend.

ADA
Your what?

JAMES

Don't freak out. It's not what you think.

ADA

I am so confused right now. You mean, you have a girlfriend? And you wait till I'm almost assaulted at a grocery store to share this information? Really?

JAMES

I'm sorry. Please please don't freak out.

ADA

Okay, tell me. Explain this to me.

JAMES

Alright. So Martha and I started dating a while ago, and at first, it was all good. She was really into me, and I, really into her. But as time went on, she became more clingy. More demanding. She would show up to places I told her nothing about, send gifts to herself in my name. She practically became obsessed with me.

ADA

So why didn't you call it off? Tell her you weren't happy with how things were going?

JAMES

I did. I summoned the courage and I told her. But it did not end well.

(pulls up his shirt)

You see this scar. That was from the night I told her I wanted to leave.

ADA

Jesus!

JAMES

And so I've tried to keep my distance since then. But she always finds a way to get my attention. This is very typical of her.

ADA

Wow. That's a lot.

JAMES

I know. I'm sorry for not telling you. I genuinely haven't heard from her in weeks and truth be told, I forgot all about her. Someone else has been on mind these past couple of days.

Ada blushes, rolls her eyes.

JAMES (CONT'D)

And now you're smiling. I love seeing you smile. Where are my manners? Can I get you anything?

ADA

Don't worry, I have everything I need in front of me.

James smiles.

INT. PRICE HOME/LIVING ROOM - NIGHT

Michael sits with popcorn and an unopened bottle of wine, visibly upset

He takes a look at his wrist watch, exhales and opens the wine.

EXT. CONROY MANSION - NIGHT

James hugs Ada and hurriedly rushes her into the car parked out front.

INT. CONROY MANSION / RICHARD'S ROOM - CONTINUOUS

From the window, Richard catches a glimpse of James sneaking Ada into the car.

He scowls.

INT. PRICE HOME/LIVING ROOM - NIGHT

Ada walks into the room. Michael sits on the chair, more than half the bottle of wine now gone. He gets up, glass of wine in hand.

MICHAEL

You're finally here. Welcome home.

ADA

Shit! I'm so sorry. I totally forgot we had plans tonight.

MICHAEL

Yup! Where are you coming from?

ADA

James' place.

MICHAEL

What? James' place?

ADA

I'm not going to lie to you Michael. That was our agreement. Why are you getting upset?

MICHAEL

Because I've been sitting here for hours waiting on my beautiful girlfriend to return for a movie night she wanted. And all this time, you've been with another man.

ADA

And I said I'm sorry baby. Please don't make this a bigger deal than it is. Let's just talk, I have so much to tell you.

MICHAEL

Did you have fun?

ADA

Yes

MICHAEL

Are you kidding me?

ADA

Baby stop. Okay. Just stop. It was a silly thing. You know how this goes. Seriously, sit down. Let's talk about more interesting things.

MICHAEL

I hope you're not losing sight of why you're in there Ada. I hope you're not forgetting what he did to you, to Annie, to our friends.

ADA

I'm not. I gave the speech, I made the rules, I remember.

MICHAEL

Then please remind me. What is your plan?

ADA

One, locate him. Two, get in his way...

INT. PRICE HOME/LIVING ROOM - DAY (FLASHBACK)

Ada giving her speech from before.

ADA

...and hopefully land a date. Three, get him to love me so much, we get engaged. And four, marry the bastard for a week.

INT. PRICE HOME/LIVING ROOM - NIGHT

Ada and Michael as before

MICHAEL

And what happens after you marry him for a week.

INT. PRICE HOME/LIVING ROOM - DAY (FLASHBACK)

Ada still giving her speech.

ADA

We kill the son of a bitch and inherit all the money and power they've taken from us.

INT. PRICE HOME/LIVING ROOM - NIGHT

Ada and Michael still talking.

MICHAEL

And why do you do this?

EXT. HOLDING 13 - DAY

Annie watches in horror as the gates open before her.

ADA (V.O.)
For the ability to rescue Annie
before it's too late

INT. CONROY MANSION / RICHARD'S ROOM - NIGHT

Richard stands by the window, swirling his drink.

ADA (V.O.)
And to bring an end to King
Richard's tyranny...

Richard gets a buzz on his phone. He picks up the call.

CALLER (O.S.)
We just got a call from The
General, he's interested in one of
the latest arrivals.

RICHARD
Which one?

CALLER (O.S.)
Her name is Annabelle Price.

Richard takes a gulp of wine.

INT. MARTHA'S DEN - NIGHT

A darkly lit room where the mystery woman we now know to be
MARTHA, stares at a picture of James.

ADA (V.O.)
...no matter the cost.

Martha opens up a drawer, revealing a gun, and puts the
picture inside.

INT. PRICE HOME/LIVING ROOM - NIGHT

Ada and Michael as before. Michael takes a sip of wine.

MICHAEL
I'm glad to see you haven't
forgotten.

With a wicked smile, Ada steps forward, holds Michael's face,
and looks him in the eye.

ADA

Baby trust me. As long as
everything goes according to plan,

She takes the cup from his hand

ADA (CONT'D)

this has the potential to be the
take down of a lifetime.

Ada downs the glass of wine, and smiles at Michael. When all
of a sudden, we hear breathing.

It's slow, it's quiet, but we can hear it. Breathing.

DISSOLVE TO:

INT. CONROY MANSION / SITTING ROOM - DAY (FROM EARLIER)

We are back where we started, watching as blood drips down a
beautifully tiled floor. Only this time we follow the blood,
trailing it, all the way to:

Annie, in an orange jumpsuit, burn marks all over her body,
and a fresh gunshot wound on her chest, bleeding out.

Off her shorter and slower draws of breath, we:

Cue the TITLE CARD, and as she draws her last breath, we

END PILOT.