

HOW TO GET AWAY WITH MURDER

Sins of the Father  
SPEC Script  
Written By

Aisha Casey

PREVIOUSLY ON HOW TO GET AWAY WITH MURDER

Seems like there's the possibility of a "M-Asher" as Michaela and Asher continue to get it on.

Annalise, rushed back in town from a not so happy family trip home, popped the cork on the Hapstall case reporting to the ADA about to arrest her, how Caleb was the official killer and all the ways she knew he was responsible.

Frank disappeared and suddenly Caleb was found dead and then this...

EXT. MANHATTAN STREET CORNER - NIGHT

WES stands apprehensive awaiting WALLACE MAHONEY'S acknowledgement. Mahoney is on the phone, full steam, not interested in being solicited but Wes looks like he is insistent on gaining his attention.

WALLACE MAHONEY  
(bothered)  
Can I help you?

WES  
I think I'm your son.

WALLACE MAHONEY  
Why would you think that?

WES  
Annalise Keat--

BANG, a FLINCH from Wes as blood shoots across his face. Mahoney falls to the ground. He's been shot in the head. He lay there on the ground bleeding out.

AND NOW

EXT. MANHATTAN STREET CORNER - SAME TIME

With Mahoney laying there dead, and as Wes contemplates his next move we pan back and highlight the surrounding areas as sirens begin to sound we hear.

911 OPERATOR (V.O.)  
911, what is your emergency?

WOMAN'S VOICE (V.O.)  
(broken)  
Help, you have to send help.

911 OPERATOR (V.O.)  
Ma'am, I need you to calm down and  
speak more clearly.

WOMAN'S VOICE  
Please send help.

911 OPERATOR (V.O.)  
Help for who ma'am, can you tell me  
what's going on?

WOMAN'S VOICE (V.O.)  
It's my husband. There was a shot.

911 OPERATOR (V.O.)  
Someone was shot, ma'am?

WOMAN'S VOICE (V.O.)  
My husband.

Wes stands there as what he thought were police or an ambulance coming his way were two police cars speeding off into a different direction missing him altogether. This all plays out while the 911 call plays out over the action.

911 OPERATOR (V.O.)  
Okay, are you in danger ma'am or  
are you okay?

WOMAN'S VOICE (V.O.)  
I am -- you must send help!

911 OPERATOR V.O.  
Help is on the way ma'am. I need  
you to calm down. Is he breathing?

WOMAN'S VOICE (V.O.)  
He's already dead.

Two telephone rings and

911 OPERATOR (V.O.)  
911, what is your emergency?

WES  
I need an ambulance, someone shot  
this man in front of me.

A now trembling Wes, hangs up on his 911 call and turns away and we

TITLE IN...

INT. BEDROOMS - MICHELA/CONNOR/ANNALISE - NIGHT

We move through the bedrooms/beds of Michaela, Connor and Annalise, as THE COMFORT OF A MAN, *Stephanie Mills*, plays through. Each being "comforted", more lovemaking than sex, Michaela by Asher, Connor by Oliver and Annalise by Nate.

INT. MICHELA'S BEDROOM - NIGHT

As ASHER rises from under her sheets, kissing his way back up, he leans into MICHAELA and they both roll into spoon position. Stroking her ear.

ASHER  
(now giddy)  
Oooooooooohhhh!

MICHAELA  
Ooohhh, what!

ASHER  
So does this mean we're boo'ed up?

MICHAELA  
Asher!

ASHER  
What! Hey, you're free now. I'm free.

Cozy-ing into her and then

ASHER (CONT'D)  
Goodbye Caleb, you sick bast--

MICHAELA  
Hey!

She turns to face him.

ASHER  
Oh come on, HE WAS A KILLER.

MICHAELA  
And you're point! Did you think I actually knew that?

ASHER  
You had to be ignoring that little feeling in the back of your mind.

Michaela sits up now, insulted and thrust out of after glow mode.

MICHAELA  
Way to kill the mood. Thanks!

ASHER  
(laughing)  
See, even you did it, KILL the mood.

Michaela, now up and out of bed, throwing Asher's clothing at him.

MICHAELA  
Get out!

ASHER  
What?

MICHAELA  
You heard me. Get out!

Off Asher dumbfounded on the bed we

FLASH TO:

INT. OLIVER'S APARTMENT - BEDROOM - SAME TIME

OLIVER and CONNOR still en-twirled. Things come to a steamy stop and--

OLIVER  
(deep into Connor's eyes)  
Marry me.

Off Connor's blank stare we

CUT TO:

INT. ANNALISE'S HOUSE - BEDROOM - NIGHT

NATE strolls out of the bathroom and plops in a chair staring at ANNALISE on the bed.

ANNALISE  
What?  
(a beat)  
What is it?

NATE  
Nothing.

ANNALISE  
Well stop staring at me.

NATE

Why, is there something you don't  
want me to see? Something you don't  
want me to know about you?

Off Annalise's demure presentation, that she only reserves  
for Nate, we

CUT TO:

INT. LOCAL BAR - NIGHT

LAUREL and BONNIE, sit around sipping drinks wrapped in  
their dry spell and loneliness as both their "guys" are  
otherwise occupied. They do however have one other thing in  
common, wondering where the hell Frank is and a shared  
knowledge of why he is gone.

LAUREL

(a little tipsy, turns to  
Bonnie, in the same  
state)

Do you think Annalise sent him  
away?

BONNIE

No. I was with her when he  
disappeared. She had no idea he was  
taking off.

LAUREL

I went to his place. Nothing is  
there, clothing gone, its like...

BONNIE

You can't just guess where he is.  
We're going to have to start  
looking cause I don't think he's  
just going to up and appear.

Off Bonnie and Laurel on the tv playing at the bar, a local  
news report on the death of a Middleton student's father as  
they both look on.

NEWS REPORTER

He was Harbor Tech's founder, his  
son a rising basketball star and  
what many call a "town son". Sanjay  
Patel is now dead and at the hands  
of his son and investigators are  
looking for answers.

LAUREL

He goes to school with us.

INT. MIDDLETON CAMPUS - ANNALISE'S CLASS - MORNING

Annalise stands at the head of the class, half in and out of concentration, something else is off as her class seems preoccupied, but she moves on.

ANNALISE

(at the board)

Conspiracy! The act of making a secret plan to do something unlawful or harmful.

(looking back at the class)

What are some famous cases that include crimes where someone conspired to do something?

A montage through the class as students begin to answer the question posed.

MR. SELF-RIGHTEOUS

(hand raised, then called upon)

Richard "Dickie" Scruggs, Mr. Aww-shucks, King of Torts, a trial lawyer and multimillionaire, guilty of conspiring to bribe a judge.

1ST ROW GIRL

2008, Jose Padilla, he was sentenced to 17 years for conspiracy to help Islamic Jihadist fighters abroad.

ANNALISE

Very good. Anyone else?

BACK OF THE ROOM KID

What about the Patel case?

ANNALISE

What Patel case? State the facts, speak up!

BACK OF THE ROOM KID

Raja Patel. It's the case about to go forward right now. He's a student here. He killed his father. Don't you think that had an element

(MORE)

## BACK OF THE ROOM KID (CONT'D)

of conspiracy? Why would he just up  
and go home and kill his father out  
of the blue?

The class turns to him. Annalise looks unaware.

## BOOKISH BRUNETTE

Hey, Raja is a friend of mine.  
Don't talk about him here like  
this.

## BACK OF THE ROOM KID

Raja is a murderer.

Bookish brunette stands up ready to defend but Annalise is  
not having any altercations in her classroom.

## ANNALISE

All right, settle down. Settle  
DOWN! Mr. Bruer, you know so much,  
bring me more info as you find it.  
Let's move on. Peters, what'ya got  
for me? Conspiracy...

As Annalise moves back to the front of the class while  
Peter's tries to dig a conspiracy case up from the back of  
his mind, she picks up her cell and types a message to  
Bonnie, it reads *RAJA PATEL get info.*

INT. ANNALISE'S HOUSE - OFFICE - DAY

PRIYANKA PATEL, (50s, nervous and unsure) sits in Annalise's  
office, and explains her side of the story as Bonnie stands  
at Annalise's side in observation.

## MS. PATEL

So you see, I was in my bedroom, we  
had just had an argument. Raja had  
also just arrived home and I guess  
he overheard us. I wasn't in my  
room for more than a minute and I  
heard a loud bang. That was it. I  
ran to my husbands office, where  
they both were, and saw him lying  
there on the ground.

## ANNALISE

And your son was?

## MS. PATEL

He was there, with the gun. He was  
sitting on the floor in the corner.



ANNALISE

Was he angry? Crying?

MS. PATEL

He looked lost. I didn't know what to do. I went around the desk and there was blood, there was a lot of blood. Raja had shot him in the face and he was dead.

ANNALISE

And how long before you called the police.

MS. PATEL

I think it was a few minutes.

ANNALISE

What else happened?

MS. PATEL

I just was screaming, what happened! What happened! I didn't know what to do. Raja wasn't responding. When I called the police it didn't take them long to get there and then all the chaos began.

ANNALISE

Why did Raja kill your husband? His father, correct?

MS. PATEL

Yes, Sanjay was his father. Raja loved him very much. I guess he was trying to protect me.

ANNALISE

From?

MS. PATEL

I -- I just think.

ANNALISE

(annoyed at the  
apprehension)

Ms. Patel, if you want me to defend your son you need to tell me why I should. I'm not here to guess. Let's lay it all out on the table.

INT COURTHOUSE - JUDGE KANE'S COURTROOM - DAY

A packed courtroom, reporters, student supporters, Annalise present at the defendant's table for the BOND HEARING of RAJA PATEL, whom we are now meeting for the first time. A clean cut, Americanized young man of Indian descent, with the world in his pocket and humility on his side. JUDGE KANE presides on the bench. We join in mid-render.

JUDGE KANE

The Court has taken into consideration all the evidence provided and at this time the Court cannot make the requisite finding that by clear and convincing evidence the defendant, Mr. Patel, would pose a flight risk, and therefore the Court is setting bond at \$200,000. Mr Patel you shall be detained until the time that such bond is paid or the date of your next hearing. With that then, that concludes this proceeding.

Annalise turns to Mrs. Patel and gives her a nod of approval.

INT. COUNTY PRISION - HALLWAY - LATER

We follow Annalise and Bonnie as they exit the security checkpoint and are let into the INTERVIEW ROOM.

INT. COUNTY PRISION - INTERVIEW ROOM

Raja is then brought in by a sheriff's deputy and sat down before them. Annalise finally gets her chance to have a one on one. She has been here before so now she will determine which part of the truth he chooses to lay out before her.

ANNALISE

Officially now Mr. Patel, I am Annalise Keating and this is my associate, Bonnie. A Mr. Todd Bruer, a student of mine, brought your case to our attention, we met with your mother, and here we are.

He stares blankly.

ANNALISE (CONT'D)

Now please help us to stay here with you, on your side, and detail  
(MORE)

ANNALISE (CONT'D)

for me what got you in here so we  
can get you out.

END ACT ONE

ACT TWO

INT. ANNALISE'S HOUSE - LIVING ROOM - DAY

Connor and Michaela propped on the couch, Connor wrapped in some internet fluff. Michaela seeming to be studying while Laurel sits staring out a window. Asher enters, he and Michaela make eye contact then look away.

CONNOR

You guys want to hear something?

MICHAELA/LAUREL

What?/Of course, what the hell else  
are we doing?

CONNOR

(sits up to give the  
details)

Oliver proposed.

MICHAELA/LAUREL

Shut up!/What?

CONNOR

No joke. He just comes outta no  
where this morning like, marry me.

ASHER

(preps for a hi-five)

That must be some good D!

MICHAELA

Asher shut up!

Asher looks at her, annoyed.

LAUREL

So when is the wedding?

CONNOR

I haven't said yes or no yet.

MICHAELA

What are you thinking?

CONNOR

I just don't know. I mean, I'm

(MORE)