PROLOGUE

FADE IN:

[ND HOTEL ROOM/ALICE’S APARTMENT:
NIGHT
(MATT, CHRIS, BOBBY, GRACE, ALICE, ELLEN, HENCHMAN) BOBBY FACES MATT, WHO STILL HOLDS A GUN ON HIS BROTHER.

BOBBY

Come on, kid, what’s the word? I kill the two women or I kill you. Time to be a hero.

MATT SLOWLY RAISES THE GUN AND POINTS IT DIRECTLY IN BOBBY’S FACE.

MATT

How about I kill you?

BOBBY DOESN’T FLINCH.

BOBBY

No chance. Gino doesn’t hear from me in a couple of minutes, the women are dead.

CHRIS

How can you two talk so calmly about murdering people?
BOBBY
What’s with him?

MATT
He’s a doctor. He took an oath. You wouldn’t understand.

BOBBY
Hey! I took an oath. While I was in the joint. I swore I would see you dead.

MATT LOWERS THE GUN.

MATT
Make the call.

BOBBY MOVES OVER TO THE PHONE AND DIALS. INTERCUT WITH: ALICE’S APARTMENT, AS HENCHMAN ANSWERS THE PHONE. IN THE BACKGROUND, WE SEE ELLEN AND ALICE, TIED UP AND TERRIFIED.

HENCHMAN
Yeah.

BOBBY
The swap is on.

HENCHMAN
Still at Wharfside?
BOBBY
Right. Don’t hurt anybody.
Baby brother has decided to
be a hero.

HENCHMAN
Hooray for baby brother.

THE TWO MEN HANG UP AND WE STAY WITH BOBBY.

BOBBY
All set. (TO CHRIS) Can I have my gun back?

MATT
I don’t think so. Take off.

BOBBY STARTS FOR THE DOOR.

MATT
Bobby. (BOBBY TURNS BACK)
You forgot to tell me when and where the trade’s going to take place.

BOBBY
I’ll let you know. Stick around here.

BOBBY EXITS. ON MATT; TRYING TO FIGURE ALL THE ANGLES.
CUT TO:

[B] LIGHTHOUSE:
NIGHT.
(KEVIN, LUCY, DR. VAN ZANT)
KEVIN ENTERS AND SPOTS A TRAY OF
NUTS AND VEGETABLES ON THE TABLES.

KEVIN
Party?

HE PICKS UP A PIECE OF STUFFED
CELERY AND BEGINS TO CHEW ON IT AS
LUCY ENTERS CARRYING A TRAY OF
LITTLE SNACKS.

LUCY
Hands off, those aren’t for
you,

KEVIN
Who are they for? Sigmund?

LUCY
Don’t be silly. Sigmund
doesn’t eat canapes.
They’re for Dr. Van Zant.

KEVIN
That shy little guy with
the beard (ADJUST TO FIT
ACTOR) who works in the lab
at Jacks.

LUCY
He’s not shy. Not when you

(MORE)
LUCY (CONT’D)
get to know him. And he’s brilliant. No, he’s more than brilliant. He’s a magician. He’s the person who really designed the entire Jacks’ line. (SHORT BEAT) Except for those awful stress pills of Rex’s.

KEVIN
There was no way you could have known that Rex would change the formula in order to sabotage you.

LUCY
Still, I should have listened to Dr. Van Zant when he advised me to stick to the beauty line and not have anything to do with stress pills.

KEVIN
Hindsight is always twenty-twenty.
LUCY
You’re right. No more looking backward. Dr. Van Zant and I are going to come up with a brand new line that will turn this disaster completely around, and make Jacks bigger than ever.

KEVIN
That’s the spirit.

DOORBELL. LUCY RUSHES OVER TO THE DOOR AND ADMITS DR. VAN ZANT, WHO TAKES A HESITANT STEP INSIDE.

DR. VAN ZANT
Ms. Coe.

LUCY
Come in Dr. Van Zant. Grab a snack off the table and let’s get right to work.

LUCY HURRIES OVER TO THE DESK, BUT DR. VAN ZANT REMAINS IN THE DOORWAY.

DR. VAN ZANT
But, Ms. Coe -

LUCY
(OVER) I already have some (MORE)
LUCY (CONT’D)
ideas, but I need your
inspired input to make them
work.

DR. VAN ZANT
I’m afraid you must have
misunderstood why I’m here.
I came to tell you that I’m
resigning.

ON LUCY; THUNDERSTRUCK!

DISSOLVE TO: MAIN TITLES
ACT I

FADE IN:

[A] LIGHTHOUSE:
NIGHT
(KEVIN, LUCY, DR. VAN ZANT) DPU
LUCY TRIES TO ABSORB DR. VAN ZANT’S NEWS.

LUCY
Resign? You mean leave?
Quit? No, you can’t do that. We need you if Jacks is to survive this disaster.

DR. VAN ZANT
But I’m not sure Jacks is going to survive.

LUCY
Sure it will. All it’s going to take is for you and I to get our heads together and come up with some smashing, new ideas.

DR. VAN ZANT
I wish that were true. But between the class action lawsuit and the product recall, it’s becoming more

(MORE)
and more obvious that Jacks is not going to recover and I’ve had a very generous offer from – another firm.

LUCY
Who? (BEAT) Don’t tell me. It’s Katherine Bell! She wants you to take over her “Deception” line. (TO KEVIN) Is that ever an appropriate name.

DR. VAN ZANT
I’m sorry, but I’ve been asked specifically not to discuss who is making the offer.

KEVIN
Sounds like Katherine all right.

DR. VAN ZANT
If it were only me, I’d stay. But I have a family to consider.
LUCY
But what are you worried about? You’re still drawing your salary.

DR. VAN ZANT
I know, and I’m beginning to feel guilty about it. You have been more than generous to all of us at Jacks, paying us out of your own pocket.

LUCY
Isn’t there anything I can do to convince you to hold on just a little longer? I just know with a little luck we can turn this around.

DR. VAN ZANT
I’m sorry. I can’t. I hope you understand it isn’t anything personal.

LUCY
I do. And I wish you all the luck in the world in your new job.
HE TURNS AND EXITS. LUCY CLOSES THE DOOR, AND TURNS BACK INTO THE ROOM.

LUCY

Can you believe that?
After all we’ve been through together.

THE PHONE RINGS. KEVIN CROSSES TO ANSWER IT. STAY WITH KUCY AS SHE MOVES OVER TO THE TRAY OF FOOD AND BEGINS MUNCHING ON SEVERAL PIECES OF VEGETABLE.

LUCY

I refuse to give up on this. I’ll find another chemist. Someone who won’t run away at the first sign of trouble. We’re not out of business yet. Jacks still has some name value

INCLUDE KEVIN AS HE HANGS UP THE PHONE.

KEVIN

That was your stock broker.

LUCY

Greg? What did he want?
Do I want to hear this?
KEVIN
He’s had several calls tonight trying to confirm a rumor that Jacks’ chief chemist is leaving.

LUCY
But we only just found out ourselves. (BEAT) Katherine! She leaked it. Isn’t she satisfied with stealing Dr. Van Zant away from me? Does she have to go around bragging about it?

KEVIN
Greg said he’s worried that if these rumors are true, it’s going to drive the stock even lower when the market opens tomorrow morning.

ON LUCY. WHEN DOES IT STOP?
CUT TO:

[B] NURSES’ STATION: HUB, 6TH FLOOR.
(JAKE, LARK, JULIE) LARK WAITS FOR JAKE AT THE DESK, NERVOUSLY CHECKING AROUND TO MAKE SURE SHE ISN’T SPOTTED BY EITHER JULIE OR EVE. JAKE ENTERS.

JAKE

Sorry I’m late, Chloe, but the ER just got a five-year old, possible pneumonia. I want to check it out. Can we meet a little later?

LARK BECOMES A LITTLE FLIRTY.

LARK

Well, I don’t know. How much later?

JAKE

An hour at the most.

LARK

I guess I can wait that long.

JAKE

You know this is something you’d better get used to.

LARK

You mean if I continue to date a doctor?
JAKE
I mean if you still intend to become one. When you’re an intern especially, emergencies are the norm.

LARK
I just hope it’s going to be worth it.

JAKE
It will be. Believe me, becoming a doctor is always worth almost anything.

LARK
Not that. I meant hanging out here for an hour so I can have coffee with you.

JAKE
Oh.

HE TURNS AND HURRIES OFF AS JULIE ROUNDS THE CORNER FROM THE ON-CALL ROOM.

JULIE
Lark?

LARK ALMOST REACTS TO JULIE’S CALL, BUT CHECKS TO MAKE SURE JAKE IS OUT OF EARSHOT. JULIE CROSSES TO THE DESK.

JULIE
Lark? Ready to go?
LARK
No. I think I’d like to
work another hour.

JULIE
Some other day. I have
just enough time to drop
you off at the house and
get back here to cover a
double shift.

LARK
I’ll take the bus.

JULIE
Not after dark. Too
dangerous. Besides –

LARK
(OVER) Stop treating me
like a kid!

JULIE
Then stop acting like one.
You know you’re not allowed
out unsupervised after
work.

LARK
Oh, that bull.
JULIE
You agreed to “that bull”
so you could get alternate
sentencing.

LARK
It’s one stupid hour!

JULIE
I don’t have time to stand
here arguing with you.
Either come with me now or
explain to your probation
officer tomorrow why you
chose not to.

LARK
Right. Throw that at me.

JULIE GRABS LARK’S SHOULDER AND
TURNS HER SO THEY ARE FACING EACH
OTHER.

LARK
Hey!

JULIE
Listen to me. If you think
I enjoy being baby sitter
to a sullen adolescent
you’re out of your mind.
But, I gave my word that I
would be there to help you,

(MORE)
JULIE (CONT’D)
just as you gave your word
to abide by the rules. So
grow up and stop being a
giant pain in the butt.
Now go get in the car.

LARK GIVES JULIE A LOOK THAT IS
FILLED WITH ATTITUDE, BUT JULIE
GIVES IT RIGHT BACK. SHE MEANS WHAT
SHE SAYS.

CUT TO:
[C] ND HOTEL ROOM:
NIGHT.
MATT, CHRIS, GRACE, SCOTT) MATT
SITS BACK IN HIS CHAIR, EYES
CLOSED, CONCENTRATING.

CHRIS
Matt?

MATT
In a minute.

CHRIS LOOKS OVER TO GRACE FOR HELP.

GRACE
Please, Matt.

MATT
Wait. This switch is going
to take a lot of careful
planning.
CHRIS
While you’re thinking of a way out of this, I’m calling the police.

MATT
Not yet.

CHRIS
That man is a professional killer. You can’t trust a word he says.

MATT
Give me a break, Chris. I know that better than anybody. That’s why we have to approach this swap very carefully.

GRACE
Then let’s do as Chris says. Get the police involved.

MATT
The minute Bobby smells cops, Ellen and her mother are dead.

GRACE
What about the marshals?
MATT

Ordinarily I’d say yes, but they haven’t been too successful against Bobby recently. No, I have to get inside his head and beat him to the punch.

(BEAT; THOUGHTFUL) I wish I knew how the hell he found me.

ON CHRIS, NOT ABOUT TO OFFER ANY SUGGESTIONS. A KNOCK. MATT PULLS HIS GUN OUT AND MOTIONS EVERYONE TO MOVE AWAY FROM THE DOOR.

MATT

Yes?

SCOTT

(O/C; SOFTLY) Matt? It’s Scott.

MATT NODS TO CHRIS TO OPEN THE DOOR. SCOTT ENTERS, NOTICES THE GUN.

SCOTT

It’s just me. You can put away the firepower.

THEN SCOTT SEES THE OTHERS.
SCOTT
What’s this, a farewell party? I thought nobody was supposed to know I was flying you out of here.

MATT
Things change.

SCOTT
Your call. Ready?

MATT
I’m not going.

SCOTT
What happened.

MATT
One of my brother’s goons is holding Ellen and her mother hostage at Alice’s place.

SCOTT
How the did that happen?

MATT
I don’t know.

GRACE
Bobby says he’s willing to let Alice and Ellen go if Matt will take their place.
SCOTT
You trust him?

MATT
About as much as you trust Rex Stanton.

SCOTT
Then what're we waiting for? Let's get over there and break a couple of heads.

MATT
I can't. Bobby's going to call me with the word on where the switch is to take place. If I'm not here when he calls, he'll kill Ellen and Alice.

SCOTT
Well, he doesn't know about me, so I there's no reason for me to sit here doing nothing. If I can get over to Alice's before Bobby moves them, maybe we can change the odds on their rotten little game.

SCOTT HEADS FOR THE DOOR.
MATT

Scott. (SCOTTS LOOKS BACK)

No cops.

SCOTT

You know me better than that.

SCOTT RUSHES OUT. ON MATT; WAITING, WORRIED.

FADE OUT:

COMMERCIAL #1
ACT II

FADE IN:

[A] JULIE-LARK APARTMENT/NURSES’ STATION: HUB, 6TH FLOOR.
NIGHT
(JULIE, LARK, JAKE) JULIE STANDS ON THE STAIRS. LARK LEANS AGAINST A CHAIR.

JULIE
There’s milk and leftover pizza in the frige. Plus some Romaine in case you feel like a salad.

LARK
Right. Like I haven’t been feeding myself for years.

JULIE
If you need anything, call me or Joe at the hospital, okay?

LARK
Whatever. I’ll probably just eat and bag out early.

JULIE MOVES OFF. AFTER A BEAT, LARK GOES PART WAY UP THE STAIRS AND LISTENS AS JULIE EXITS THE HOUSE.

LARK
‘Bye.

LARK HURRIES TO THE PHONE, DIALS AND WAITS A BEAT.
LARK

May I speak to Dr. Marshak, please.

INTERCUT WITH: NURSES’ STATION. A NURSE ON THE PHONE, JAKE MAKING A NOTE IN A FILE.

NURSE

Dr. Marshak, phone.

JAKE PASSES THE FILE TO THE NURSE.

JAKE

Please make sure Dr. Dosser sees that the patient has the right C-V-A tenderness, and I’ve ordered a full urine workup. Thanks.

(TAKES THE PHONE)

Marshak.

LARK

(MUSICAL) Hi.

JAKE PICKS UP ON HER TONE.

JAKE

So you decided not to wait.

LARK

What gave you that idea?

JAKE

The fact that we’re talking on the phone and not face to face.
LARK
I just came back to the campus to turn in a paper that’s due tomorrow.

JAKE
A likely story.

LARK
It’s true. I decided to use your emergency to take care of mine.

JAKE
Well, my emergence is over. How’s yours?

LARK
Done. I could make it back to the hospital in half an hour. Still interested in going for coffee?

JAKE
Sounds good. Can you meet me down in the lab?

LARK
I could probably manage that. See you in a little while.

SHE HANGS UP, TAKES A SHEET OF PAPER FROM HER NOTEBOOK AND, USING A MARKING PEN, WRITES: “DO NOT
DISTURB. SHE TACKS THE NOTE ON HER DOOR, THEN CROSSES TO THE STAIRS, SMILING SLYLY.

CUT TO:

[B] LIGHTHOUSE:
NIGHT
(LUCY, KEVIN) LUCY STRIDES AROUND THE ROOM, WORRYING ABOUT JACKS. SHE STOPS AND HER FACE LIGHTS UP.

LUCY
What am I thinking! I know a place we can get money.

KEVIN
Scott.

LUCY
No. I can’t ask him.

KEVIN
You know he wants to help.

LUCY
I know, but I can’t take his money. Besides, I just thought of someone who deserves to help me. Rex.

KEVIN
I doubt if sitting in a jail cell has given him any incentive to forgive and forget. Besides, he’s the
one who caused all your financial woes in the first place.

LUCY

That’s why he’s the best one to get me out of this jam. Remember all those antique pieces of furniture of his that we put up for auction?

LUCY CROSSES TO THE PHONE AND DIALS.

LUCY

Rex claimed they were priceless. So, let’s see.

(INTO PHONE) Mr. Bradshaw? This is Lucy Coe. I’m calling about the antiques that you -

SHE STOPS AND LISTENS FOR A BEAT.

LUCY

But - (LISTENS SOME MORE)

Oh, I see. Thank you, Mr. Bradshaw.

LUCY SLOWLY HANGS UP THE PHONE, ANGER REPLACING HER HIGH SPIRITS.
LUCY
That dirty rotten cheat!
Kevin, Rex has done it to me again.

KEVIN
What is it?

LUCY
Those antiques were fakes.
Good fakes, according to Mr. Bradshaw, but they only brought in a fraction of what we expected. Not anywhere near enough money to help us get Jacks up and running again.

KEVIN
Looks like Rex was a phony from the very beginning, but we just didn’t see it.

LUCY
The only thing of any value he ever gave me was this emerald.

SHE HOLDS HER HAND OUT IN FRONT OF HER SO THAT THE EMERALD CATCHES THE LIGHT. THEN, SUDDENLY SUSPICIOUS:
LUCY

Oh, no. Kevin you don’t suppose he…?

KEVIN

There’s one way to find out. We’ll take it down to a jeweler tomorrow and -

LUCY

(OVER) No! I’m having this ring appraised tonight.

ON A WORRIED LUCY AS SHE DIALS THE PHONE.

CUT TO:

[C] ELLEN’S APARTMENT/ND HOTEL ROOM:

NIGHT

(SCOTT, ALICE, MATT, CHRIS, GRACE)

START ON THE DOOR AS IT SLAMS OPEN AND SCOTT MOVES QUICKLY INSIDE, GUN SWEEPING THE ROOM. THE ONLY OTHER OCCUPANT IS ALICE, TIED TO A CHAIR AND GAGGED. NO SIGN OF ELLEN OR THE HENCHMAN. SCOTT RUSHES OVER AND REMOVES THE GAG.

SCOTT

Where’s Ellen?

ALICE

They took her away.

SCOTT BEGINS UNTYING ALICE.
SCOTT
They?

ALICE
That other one came back.
The mean one. I begged him
to take me and leave her
here. Told him my poor
sweet pea was still
suffering from smoke
inhalation. But he didn’t
care. He said he needed
Ellen because of how she
was so important to Dr.
Harmon. I was just excess
baggage.

SCOTT
I’m sorry, Alice. I know
what you’re going through.
Some crud kidnapped my
daughter, too.

ALICE
Scott, what’s going to
happen to my baby?

SCOTT
We’re going to save her,
Alice. (PICKS UP PHONE,
DIALS) That’s a promise.
GO TO: ND HOTEL ROOM: O/W WITH SCOTT V/O. MATT GRABS THE PHONE ON THE FIRST RING.

MATT

Talk.

SCOTT

It’s me. Scott. Alice is safe, but the scumbags took Ellen before I got there.

MATT TAKES A LONG BEAT, MIND RACING, TENSION BUILDING EVEN MORE.

SCOTT

Matt? You still there?

MATT

Yes.

SCOTT

What’s next?

MATT

I won’t know until I hear from Bobby. Until then, we just wait.

SCOTT

Let me know what I can do.

MATT

I will. Thanks, Scott.

ON MATT AS HE HANGS UP, PREPARING FOR THE INEVITABLE SHOWDOWN WITH HIS BROTHER.
FADE OUT:

COMMERCIAL #2
ACT III

FADE IN:

[A] HOSPITAL LAB W/CORRIDOR:
NIGHT
(JAKE, JULIE, LARK) JULIE IS
DISCUSSING A PATIENT WITH JAKE,
THEIR BACKS TO THE DOOR.

JULIE

So what did the gram-stain
show?

IN THE BACKGROUND WE SEE LARK START
TO ENTER. SPOTTING JULIE, SHE
DUCKS BACK OUT INTO THE CORRIDOR.

JAKE

E coli.

JULIE

(OF COURSE) Kidney
infection.

JAKE

(YES) Dossier admitted her
as soon as the results came
back.

JULIE

I’ll go see if she’s
settled yet. (STARTS TO
EXIT, STOPS) Jake? Good
catch.

JAKE

Thanks.
SHE EXITS, TURNING IN THE OPPOSITE DIRECTION AS THAT TAKEN BY LARK. JAKE TURNS HIS ATTENTION TO HIS MICROSCOPE AS LARK ENTERS.

LARK.

You ready?

JAKE

(LOOKING UP) Hey, Chloe.

Give me another minute, okay?

LARK

Another emergency?

JAKE

No, I just want to finish up here.

HE RETURNS TO THE MICROSCOPE, STUDIES THE SLIDE, THEN JOTS SOMETHING DOWN.

LARK

What’re you working on?

JAKE

(OFFERS THE SCOPE) See for yourself.

LARK

Really?

JAKE

Sure.

LARK MOVES OVER TO THE MICROSCOPE AND SQUINTS INTO THE EYEPiece.
THEY ARE NOW VERY CLOSE TO EACH OTHER.

LARK

What am I looking for.

JAKE

Upper left hand corner.

JAKE WATCHES AS LARK BRUSHES HER HAIR BACK OUT OF THE WAY, COMPLETELY ENGROSSED IN WHAT IS ON THE SLIDE.

LARK

That squiggly thing?

JAKE

Unh huh. Do you know what you’re looking at?

LARK

Not a clue.

JAKE

The squiggly thing is a regenerated cell.

LARK

Get outta here. You did this?

JAKE

Yes. I’m hoping this regenerating technique will

(MORE)
JAKE (CONT’D)
lead to making it possible
for paraplegics to walk
again.

LARK LOOKS UP, EYES SHINING.

LARK
What a rush! To think that
you doctors can take
someone who is all busted
up and fix them. It’s like
some kind of miracle.

JAKE REACTS TO HER CLOSENESS.

JAKE
Isn’t that why we both
decided to become doctors?
To repair the human body?

LARK
Yeah! Let’s go get that
coffee. I want to hear
more.

ON JAKE OVERCOME BY ENTHUSIASM AND
BIG BROWN EYES.

CUT TO:

[B] LIghthouse:
NIGHT
(LUCY, APPRAISER, SIGMUND) LUCY IS ALONE AT HER DESK GOING OVER JACKS’ BOOKS AS THE DOORBELL RINGS. SHE JUMPS UP, HURRIES OVER TO THE DOOR AND OPENS IT TO MR. HUGGINS, THE APPRAISER.

LUCY

Oh, Mr. Huggins, thank you, thank you for coming over so late.

HUGGINS

Well, seeing as how it was you, Mrs. Stanton -

LUCY

(OVER) It’s Ms. Coe. Not Mrs. Stanton. That’s all in the past. Please.

HUGGINS

Of course. Now what’s the emergency?

LUCY HANDS HUGGINS THE EMERALD.

LUCY

Could you appraise this for me?

HUGGINS

My, my.

HUGGINS OPENS HIS CASE, TAKES OUT A LOUPE AND BEGINS TO EXAMINE THE GEM.
HUGGINS


LUCY BEGINS TO BEAM. HUGGINS TAKES THE LOUPE AWAY FROM HIS EYE.

HUGGINS

That emerald is the best I’ve ever seen.

LUCY

(INCREASED BEAMING)

Really?

HUGGINS

It’s a fake, of course, but in all my experience, I’ve never come across a better one.

LUCY IS CRESTFALLEN.

LUCY

Not real? Like in worthless?

HUGGINS

Not worthless at all. If you decide to sell it, I’d personally be willing to go as high as – ummm, two thousand dollars.

LUCY’S CREST FALLS A BIT MORE. SHE ESCORTS HUGGINS TO THE DOOR.
LUCY
I’ll let you know. And thank you again for coming over. You’ve been very kind.

HUGGINS
Not at all. You will let me know?

LUCY
You’re at the head of the list.

HE EXITS. LUCY CROSSES BACK TO THE DESK AND LOOKS DOWN AT THE BOOKS.

LUCY
What am I doing? No! Make that what am I trying to do? Dr. Van Zant left me for Katherine, slime-ball Stanton has torpedoed Jacks with those contaminated stress tabs, and there’s no way I can make him pay.

SIGMUND ENTERS. LUCY RISES MOVES OVER TO SIGMUND AND SCOOPS HIM UP IN HER ARMS.

LUCY
Oh, Sigmund, we’re doomed.
Jacks is the Titanic, that
monster Rex is the iceberg,
and we’re sinking fast!

ON LUCY, AN 8.0 ON THE DEPRESSION SCALE.

CUT TO:

[C] ND HOTEL ROOM:
NIGHT
(MATT, CHRIS, GRACE) MATT SITS
LOST IN THOUGHT. CHRIS AND GRACE
SIT NEARBY, KEEPING THEIR OWN
COUNSEL. THE PHONE SHATTERS THE
QUIET. MATT PICKS IT UP, AND
SPEAKS O/W TO BOBBY.

MATT

Yes?

HE LISTENS FOR A LONG BEAT, THEN:

MATT

Got it.

HE HANGS UP AND TURNS TO CHRIS AND
GRACE.

MATT

The switch is on.

CHRIS

Are we allowed to ask
where?

MATT

Sure. We’ve come this far
together. The Consolidated
warehouse.
GRACE
That’s crazy. Bobby almost killed us there.

MATT
Well, there won’t be any “us” this time. I go alone.

GRACE
You can’t. That’s committing suicide.

MATT
I’m sure that’s what Bobby’s counting on.

CHRIS
There has to be another way.

MATT
There isn’t. I have to go. But I don’t plan in dying. And I going to need some backup. (TO GRACE) You know the place. Get hold

(MORE)

MATT (CONT’D)
of Scott and give him the layout. Maybe he can get
there first and lend a hand
when I need it.

GRACE
I’m on my way.

SHE STARTS OUT.

MATT
Hold on.

GRACE TURNS BACK.

MATT
Just pass on the
information. Don’t do
anything foolhardy like
deciding to go with him.
Promise.

GRACE
Don’t worry. I’ll leave
the foolhardy to you and
Scott.

SHE EXITS. MATT TURNS TO CHRIS.

MATT
Now for you. You know
you’re a dead man if Bobby
lives.
CHRIS
But I had nothing to do
with this. I’m an innocent
bystander.

MATT
You’re a witness. Bobby
never leaves witnesses
alive. So you and I are
going down to Warfside and
see about taking Bobby out.

CHRIS
But you told Grace it was
Consolidated.

MATT
That was to get her away
from here where she’d be
safe.

CHRIS
But Scott’s going there,
too.

MATT
In a straight out fight I’d
like no one better on my
side, than Scott Baldwin.
But this is a shifty, and
I’m afraid he might mess
(MORE)
MATT (CONT’D)

things up trying to help.

(BEAT) Sorry, Chris, it’s just you and me.

CHRIS

If we show up together, won’t that put Ellen in danger.

MATT

She’s already in danger.
Bobby plans on killing Ellen and me. And I intend to see that that doesn’t happen. This is no longer a simple switch.

It’s a rescue operation.

CHRIS TAKES A LONG HARD LOOK AT THE SITUATION FACING HIM.

CHRIS

As long as you understand that this isn’t my usual line of work.

MATT

You’ll be fine. I’ll tell you exactly what to do and when to do it.
CHRIS

You seem so sure of yourself.

MATT

I know my brother. I know how he thinks. On the other hand, he only knows how I used to think back when I was a punk kid. That’s our edge. I’m going to outthink him. It’s our only chance to come out of this alive.

ON THE TWO DOCTORS GETTING READY TO GO TO WAR AGAINST BOBBY.

FADE OUT:

COMMERCIAL #3