

## PROLOGUE

FADE IN:

[A] 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)

DR. VAN ZANT (CONT'D)

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. (SCOTT'S 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 fridge. 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) Dosser 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 ENTHUISIASM 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

Ummm hmmm. Nice. Very  
nice.

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