

INNER CITY MD
"With a Bang"

INNERCITY MD

"With a Bang"

TEASER

FADE IN:

EXT. MAIN STREET - DAY

A small, brown car sits in traffic on a busy street. After a moment, it pulls out of the line and turns down a two-lane side street. The car speeds down the side street.

INT. CAR - DAY - TRAVELING

A MOM, 31, sits behind the wheel, looking ahead impatiently. She scans the area, lost, and glances in the rear-view mirror. In the back seat, a BOY, 6, plays with his Game Boy peacefully. She looks back to the road to see she has almost gone through a stop sign and slams on the brakes. The Game Boy drops. The boy unbuckles his seatbelt and reaches down to retrieve the console.

She watches him through the rear-view mirror.

MOM

Hey. Put your seatbelt back on.

The boy sits back in his seat, still preoccupied with his game.

MOM

Did you hear me? I said put that seatbelt back on now.

BOY

In a minute.

Her vision blurs slightly and she rubs her temple. She scrambles for medication in her purse with one hand. The bottle slips from her hands and rolls under the passenger seat.

She checks the rear-view mirror again. The boy still has not put his seatbelt back on.

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MOM

Put your seatbelt on. Now!

BOY

In a minute.

Mom glances at the clock and curses under her breath.

MOM

I don't have time for this today!
We're already late because of you...
I can't afford another ticket cuz
you can't put on your seatbelt.

Mom looks in the rear-view mirror again to see that he still has not put on the seatbelt.

MOM

Damn it, Isaiah!

Mom unbuckles her seatbelt and reaches into the back seat, her foot still on the gas pedal. She grabs the Game Boy from his hands. It drops it onto the seat. The boy quickly puts his seat belt on, before reaching down to grab the console again.

Mom faces the front as her vision blurs again. She runs a stop sign.

MOM'S P.O.V. - APPROACHING CAR

Her eyes refocus and she realizes she is in the middle of the intersection. She looks to the left as a car approaches full speed. The CAR SMASHES into hers.

EXT. SIDE STREET - DAY

Mom lies, bleeding, on the road in front of the car. She appears to be looking up at someone. The boy approaches his mom in shock. The Game Boy falls from his hand and crashes on the pavement.

FADE OUT.

END TEASER

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ACT ONE

INT. ABBEY'S APARTMENT - NIGHT

A brief tour of a rundown apartment: cracked walls, boarded up windows, a loud fridge, rattling pipes, boxes everywhere. We hear an unidentified SQUISHING SOUND from the bathroom.

We enter the bathroom to find ABBEY, 32, a well-dressed man, plunging his toilet vigorously. He gives a few sharp thrusts. The plunger handle snaps in half.

Defeated, he wipes sweat from his forehead and exits the washroom. We hear PIPES BANGING loudly in the apartment.

He moves to the partially-boarded up window. Outside, he sees a few YOUNG MEN FREESTYLING on a stoop. A car BLARING MUSIC approaches the men. One of the men gets up from the stoop and approaches the car with a small package and leans into it. Further off a woman stands on the corner, smoking.

Abbey clutches his side suddenly. He looks to a pile of empty wrappers on his kitchen nook regretfully and glances outside as the light on the sign of a fast food restaurant turns off. He quickly scans the apartment, spotting a large jar. He grabs the jar and then spots the bucket catching the water from a leak on the ceiling. After a moment of contemplation, he shakes his head and sets it down.

Another urgent rumbling in the intestines sends him speed walking to his front door.

INT. HALLWAY - NIGHT

He enters the hall and looks a few doors before opting for the apartment beside him.

INT. TONYA'S APARTMENT - NIGHT

TONYA, 35, a heavy set, busty woman, dozes on her couch in front of a small TV. She is awakened suddenly by a knock at the door and looks at the clock. She grabs a bat from beside the couch and approaches the door cautiously.

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TONYA
(faking a deep voice)
Yes?

INT. APARTMENT HALLWAY - NIGHT

Three serious-looking thugs in dark clothing enter the building. THUG #1, 35, has a visible scar on his left cheek. He sees Abbey and quickly closes his jacket.

ABBEY
It's John Abbey. I just moved in next door, 1G. Sorry to knock this late, but I've got a bit of a... situation. Could I use your bathroom?

Abbey watches as the thugs approach. He smiles politely.

TONYA
It's one thirty in the morning.
How do I know you not an ax murderer?

They walk past. Thug #1 bumps him deliberately.

THUG #1
Excuse you.

They snicker and approach the door across the hall. Abbey turns back to Tonya's door.

ABBEY
I promise you I'm not an ax-

TONYA
(overlaps)
You say you live next door?
(pause)
Alright then, bring me what's in the top left cupboard in the kitchen.

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INT. TONYA'S APARTMENT - NIGHT

Tonya watches through the peephole as Abbey disappears. She lights a cigarette. He returns a minute later, blender in hand.

ABBEY
There's only a blender.
(examining it)
Think it's broken.

He holds it up to the peephole.

TONYA
Oooh... I knew she had it! Tell me
how you gonna leave someone's
place with a blender.

Abbey hunches over in pain.

ABBEY
Look, this is an emergency. Can
I please use your bathroom?

Tonya opens the door clutching the bat. She gives Abbey the once over and steps aside.

TONYA
First door on the left.

ABBEY
Thanks.

Abbey rushes past her and into the bathroom. She flops back on the couch and grabs the remote, focusing once again on the TV.

TONYA
(calling after him)
Don't use too much TP! Four
squares or less... that's the
rule.

The TOILET FLUSHES.

TONYA (CONT'D)
(mumbling)
Ain't gonna plug my toilet up
with your...

(CONTINUED)

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She trails off as Abbey exits the bathroom. He approaches her on the couch. She doesn't look up.

ABBEY

That was close... thanks a lot.
Sorry, I didn't get your name.

She continues to stare at the TV. Abbey turns and starts for the door.

TONYA

Is there a blow dryer in your
apartment?

ABBEY

Blue with a red tip?

Tonya shakes her head, annoyed.

TONYA

I swear that girl's a
kleptomaniac.

ABBEY

I can get it for you.

Tonya continues to stare at the TV. She waves him off with one hand.

TONYA

I'll come by tomorrow... sure
there's a bunch more of my stuff
in there.

ABBEY

Sounds good. Thanks again.

Abbey reaches for the doorknob. He stops suddenly, grabbing his stomach. She turns around and stares at him, knowingly. He gives an apologetic smile and rushes back to the bathroom.

INT. SHAWN'S APARTMENT - NIGHT

SHAWN, 24, an addict, awakens to the nozzle of a gun pressed firmly against his temple by Thug #1. Thug #1 sits on the bed beside Shawn.

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SHAWN

Please don't... don't.

Thug #2 looks around the messy apartment. Thug #3 rifles through Shawn's drawers, pocketing the occasional item.

THUG #1

You don't seem to be answering your phone, so I thought I'd visit. Do you have it?

SHAWN

No ... not yet. I need more time.

THUG #1

I'm afraid that's the one thing you don't have.

He cocks the hammer of the gun. Shawn recoils against his headboard.

SHAWN

(desperate)

No. I can get it. I just need one more day. Please. One day.

Shawn shivers. Thug #1 gives Shawn a sympathetic smile.

THUG #1

Okay... I'm not a monster.

He hits Shawn across his face with the end of the gun.

THUG #1

But I do take it personally when people don't answer my calls.

Thug #1 pats Shawn's head and stands. Shawn looks away. Thug #1 smiles and signals the other thugs to leave.

THUG #1

You have til ten tomorrow. Last chance. Sleep tight.

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INT. ABBEY'S APARTMENT/BATHROOM - NIGHT

Abbey is back plunging away with the broken plunger.

ABBEY

Come on...

Abbey tries to flush again, without success.

ABBEY

Damn it!!

Defeated once again, he drops the plunger and washes up.

INT. ABBEY'S APARTMENT/LIVING AREA - NIGHT

He enters and begins to unpack a box. After retrieving a few items, he removes a framed photo of him and older man carefully. He wipes it off.

INT. ABBEY'S CAR - DAY - TRAVELING (FLASHBACK)

Abbey pulls out from a parking lot in an expensive car. A BEAUTIFUL WOMAN accompanies him in the passenger seat. He turns down a side street.

His phone rings. He cringes and picks it up.

ABBEY

(into phone)

Dr. Abbey.

ABBEY SR. (V.O.)

Dr. Abbey. How goes it?

ABBEY

(into phone)

It goes.

The woman pulls down the mirror and applies make up to her already made up face.

ABBEY SR. (V.O.)

How's business? Still doing
the Abbey name proud?

(CONTINUED)

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ABBEY
(flat, into phone)
Trying... our numbers should
triple this year, between
Collagen and Botox.

A VOLUPTUOUS WOMAN, 45, scantily clad, scurries past the car daintily. She trips in her heels.

ABBEY
(into phone)
Speaking of... here comes our
number one client.

Abbey watches as the woman enters the spa.

ABBEY SR.
Ah, Mrs. Rosen. Keep it up son.
You'll be retired by forty.

Abbey's passenger kisses him on the cheek and exits. He watches as she enters the spa.

ABBEY
Yeah, pop. Gotta run.

He pulls off from the curb.

INT. ABBEY'S APARTMENT - NIGHT

A knock at Abbey's door interrupts the daydream. He puts down the photo and goes to answer it. He looks through the peephole quickly before opening the door.

EXT. MAN'S HOUSE - NIGHT

The door to a modest home opens. A shaken up Shawn stands outside looking in with pleading eyes.

INT. ABBEY'S APARTMENT/LIVING AREA - NIGHT

Tonya brushes past Abbey and goes to the bathroom.

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INT. ABBEY'S APARTMENT/BATHROOM - NIGHT

TONYA

You're plunging all wrong. I can hear it from my apartment
(motioning for the plunger)
Give it here.

Abbey enters and hands her the broken plunger. She frowns at it, shakes her head and begins plunging.

TONYA

Never open the door for no one at night. Never leave food open outside of the fridge unless you want six-legged pets. Don't plug two things into the same outlet unless you like blown fuses. And I saw those Chicken Blaster wrappers from Chiloos.

She motions to the nook.

ABBEY

Let me guess... don't eat there.

TONYA

Oh, you can eat there. Just not the Chicken Blaster. Unless you want... well...

She points to his gut. Abbey smiles, embarrassed.

ABBEY

You don't have to do this.

TONYA

I do have to do this. Why? Cuz so long as you keep plunging the way you're plunging I can't watch Judge Judy in peace.

He leans against the sink awkwardly as she plunges. She glances over at his medicine bag.

TONYA

You some kind of doctor?

(CONTINUED)

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ABBEY

I was a plastic surgeon.

She snorts. Tonya cups her bosom.

TONYA

Plastic surgeon huh? Can you
give me breast implants?

Abbey chuckles. She goes back to plunging.

TONYA

Where you from?

ABBEY

Uptown. I'm taking over St.
Luke's clinic tomorrow.

Tonya looks at him.

TONYA

Have you been to St. Luke's?

ABBEY

Once.

TONYA

Heh. I might leave that fancy
watch at home if I was you.

Abbey looks down at his watch and begins to play with it.

INT. ABBEY'S OLD CONDO - DAY (FLASHBACK)

Abbey sits in front of a half-eaten cake, iced with the words 'To the Finest Plastic Surgeon'. Friends and family are gathered around. ABBEY'S DAD, 57, a well-groomed, successful looking man hands him a box, then moves back to ABBEY'S MOM, 55, an attractive, sophisticated woman. Abbey opens the box, revealing an expensive Rolex watch. Dad places his hands on Abbey's shoulders. Abbey smiles and admires the watch quietly.

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INT. ABBEY'S APARTMENT/BATHROOM - NIGHT

Abbey continues to study it.

ABBEY

It was a gift.

Tonya tries to flush without success.

TONYA

(serious)

So what's your story?

ABBEY

What do you mean?

She gives him a knowing look and continues plunging.

TONYA

No one moves here from uptown by choice.

He chews on the question.

ABBEY

Have you ever felt like your life was missing something?

TONYA

Honey, I got an ex husband, two kids and three jobs. I got a laundry list of things I wish was missing from my life.

Abbey laughs and takes some toiletries out of a box.

ABBEY

I went to med school to save lives. Never thought I'd end up fixing people's insecurities for a living.

He places them in the mirror cabinet.

TONYA

And so you decided to come to a place where people's needs are a bit more... basic.

(CONTINUED)

CONTINUED:

ABBEY

Yeah, kind of.

TONYA

But then there is plenty of
clinics uptown...

Abbey stops packing the cabinet and nods.

ABBEY

I guess I feel I can make a
difference here.

She looks at him, unsatisfied.

ABBEY

I'm also escaping a past as an
ax murderer.

She shakes her head and continues plunging.

TONYA

What you do is your business.

(beat)

I've lived here all my life.
Ain't nobody here looking for no
hero.

ABBEY

(slightly defensive)

This isn't about recognition.

TONYA

Only reason St. Luke's hasn't
been shut down is because no one
cares enough to shut it down.
Every few months a new doctor
takes it over. Soon after they
run to something a little more...
comfortable.

A cockroach appears from the sink and scurries past
Abbey. He jumps up and grabs a magazine trying
unsuccessfully to squash it. Tonya lifts her foot and
crushes it, almost instinctively.

ABBEY

I've done comfortable. It
doesn't make you happy.

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He grabs a tissue and picks up the cockroach carcass.

TONYA

(agitated)

Neither does watching people
around you struggle every day of
their lives and still die with
nothing.

Tonya gives a final hard push on the plunger. She flushes
the toilet, which is now free flowing.

TONYA

Why are you here?

He smiles at her.

ABBEY

The same reason you're in here
right now, I'd say.

TONYA

I'm here because your lack of
plunging skills was
interrupting-

ABBEY

Judge Judy, I know. I also know
I had stopped plunging ten
minutes before you came by.

She smiles, caught in her fib and retrieves her dryer from
the open cabinet. Abbey follows her to the door.

ABBEY

I owe you big time...

TONYA

Tonya. I'll cash in some other
time. Good luck tomorrow.

Abbey closes the door behind her and takes another look
around at the apartment full of boxes. He begins to
unpack, retrieving a small box. He opens it and takes out
an engagement ring.

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INT. ABBEY'S OLD CONDO - NIGHT (FLASHBACK)

Abbey sits facing an emotional FRANCESCA, 29, the beautiful woman from the car. Her hand plays with an engagement ring, sliding it around on her finger furiously.

FRANCESCA

This is ridiculous! You're just gonna give all of this up? For what? What's the point?

He looks at the floor. She looks at him with contempt and removes the ring.

FRANCESCA

I'm not coming with you.

She places the ring on the table, grabs her bag and exits. Abbey watches in silence.

INT. ABBEY'S APARTMENT/LIVING AREA - NIGHT

Abbey clutches the ring for a moment, before placing the ring back in its box. He takes a final look around before grabbing a blanket and plopping onto the leather couch. He sets his alarm and has a moment of peace before the PIPES BANG EVEN LOUDER and the BUSY STREET SOUNDS of the street fill the apartment.

END ACT ONE

(CONTINUED)

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ACT TWO

EXT. MAIN STREET - DAY

An unrested-looking Abbey walks quietly down the street on his way to work in a suit and tie, amid the sights and sounds of the busy inner city. He takes in his new surroundings, watching people passing, beggars, kids playing.

He approaches an intersection behind a YOUNG BOY wearing headphones and playing a Game Boy. The light turns green and the walking sign goes on. The boy begins to step off the curb without looking up. A car approaches the curb at full speed, not slowing for the light. Abbey instinctively grabs the boy, pulling him back onto the curb. He drops his Game Boy.

EXT. SIDE STREET - DAY (FLASHBACK)

The boy from the car accident exits the car and walks up beside the car. He stops, seeing his mom lying on the pavement and drops his Game Boy.

EXT. MAIN STREET - DAY

The Game Boy hits the pavement as the car zooms past. A woman approaches the boy and grabs him by the shoulder, looking at Abbey briefly. The boy picks up the Game Boy and the two cross the street. The boy looks back at Abbey.

EXT. MAIN STREET - DAY (LATER)

Abbey watches the mother and son walk off. He walks to the clinic. Across the street, a man hangs around outside of a bank, seeming restless. The man looks in the bank and checks his watch.

Abbey stops in front of the building with a faded St.Luke's clinic sign. He looks back at the man, who looks to his left and right, then walks away. Abbey enters the clinic.

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INT. ST. LUKE'S/HALLWAY - DAY

Abbey enters to a modest clinic with a small waiting room and reception area. The paint on the walls is chipped. Portions of the ceiling are covered in burlap. He takes a deep breath and proceeds down the hallway.

He enters the room on his right. The door, off its hinges, is propped up beside the doorway. On it is marked "Lounge". A toilet flushes. THERESA, 50, a heavysset, serious-looking woman emerges from the bathroom. Abbey smiles as she approaches. She looks him up and down and grunts.

ABBEY

Hi, I'm Dr. Abbey. You are...

Theresa retrieves eye drops from an oversized bag. She removes her glasses and puts them in.

THERESA

Very busy. If you wouldn't mind emptying out that trash bin, doctor. Leave it outside that door. Garbage pick up's at ten.

She grabs her bag and saunters out. Abbey finds the trash bin and removes the bag, soiling his jacket. He opens the door to the alley and places the bag beside several other garbage bags, before closing it back. He looks down the alley. The man is back outside of the bank, looking around. He watches briefly before closing the door.

Abbey washes up and goes to the corridor. Theresa sits at reception on the phone. He approaches and waits patiently for her to finish. She stops mid-sentence and covers the phone, looking at him.

ABBEY

Anything else I can help with?

She shakes her head, clearly annoyed, and returns to her conversation. Abbey walks the empty hallway. He peeks his head into one room, marked "Room A". It's nothing special; a standard examination room. He looks in the second room, marked "Room B", which is full of equipment, files, etc., scattered about.

Abbey walks back toward the lounge. He stops at a bulletin board, where there are a few posted notices. In the middle,
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there is a picture of a woman. Underneath it, the words "in loving memory of nurse Lily Williams 1973 - 2007".

EXT. SIDE STREET - DAY (FLASHBACK)

Back to the accident scene. Lily lies on the pavement motionless. We focus in on a ST. LUKE'S CLINIC LANYARD around her neck.

INT. ST. LUKE'S/LOUNGE - DAY

Abbey enters the lounge and heads to the coffee machine. He grabs a Styrofoam cup and places it in the slot, pressing the button. Nothing. He presses several more times with equal success. He begins pushing buttons randomly.

LARA

You've got it all wrong.

Abbey jumps and turns to see LARA, 31, an attractive and bubbly young nurse, standing behind him.

INT. ST. LUKE'S/HALLWAY - DAY (FLASHBACK)

Abbey enters the clinic carrying a folded piece of paper, and approaches reception. Theresa sits at the desk looking at a distraught young woman. Abbey approaches the desk.

ABBEY

Excuse me... can I leave this-

THERESA

You don't see I'm with someone?

Abbey walks to 'Room A' and glances in. Lara puts on a puppet show for a young girl. Abbey watches, amused.

At the reception desk, THERESA ARGUES with the woman. An elderly man enters and approaches the desk.

THERESA

Look, St. Luke's is closing. Dr. Jones is gone. No doctor; no new patients. You got problem with it? Write the government.

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Abbey watches the woman as she pleads desperately with Theresa. He looks at the cheque, then scans the clinic, deep in contemplation.

Lara sees Abbey at the door. She smiles warmly.

LARA
(using puppet)
Can I help you?

Abbey looks at her in a daze.

ABBEY
I... was waiting to drop this off...

Abbey and Lara lock eyes briefly. Lara grabs a puppet and throws it to Abbey.

LARA
Great... You've just been cast.

Abbey looks at the puppet with hesitation. The girl giggles. Abbey slowly approaches the bed.

INT. ST. LUKE'S/EVERYTHING ROOM - DAY

Lara steps in front of him. She shifts the cup slightly and gives two sharp thrusts to the side of the machine with the heel of her hand. She thumps the top with her fist causing Abbey to jump slightly. The coffee begins to pour.

LARA
There's a system.

Abbey looks at Lara, impressed.

ABBEY
Good to see you again.

Lara gives him the once over and frowns.

LARA
A little too easy to see you.

She opens the drawer and retrieves a pair of scissors. She grabs his tie.

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LARA

This will only hurt for a moment.

Abbey winces playfully as she cuts the tie.

LARA

There, that wasn't so bad, was it?

Abbey holds the remainder of the tie around his neck.

ABBEY

I feel so... free.

Lara hands him the tie stump. Abbey takes the piece from around his neck and throws them both out. He grabs his coffee.

LARA

I assume you already met Theresa?

ABBEY

Define met.

Lara laughs.

LARA

Well, to answer your unasked questions: No, she isn't just having a bad day, and yes, she does dislike you personally.

ABBEY

Already? That must be a record.

LARA

She hates everyone. I wouldn't trust anyone she did like.

Abbey laughs. Lara moves about the lounge gracefully, tidying up here and there.

LARA

She does a good job, so long as you stay out of her way.

(she studies him)

How'd you sleep?

(CONTINUED)

CONTINUED:

ABBEY

The sound of banging pipes and sirens isn't much of a sedative.

LARA

You'll get used to it. I can't fall asleep without it now.

She points to his coffee.

LARA (CONT'D)

Drink up. I'll give you the tour.

Abbey obediently downs the coffee. ISAIAH, 6, enters. He gives Lara a hug and looks at abbey inquisitively.

LARA

Hey bud! This is Abbey our new doctor. He's also a puppeteer extraordinaire.

Isaiah studies Abbey for a moment. Abbey looks back nervously. After a moment, Isaiah turns for the TV.

LARA

Hey there, Mr. Manners. Not so fast. Remember the agreement...

Isaiah stops in his tracks.

LARA

Chores first. Please empty the garbage and put it outside.

Isaiah opens up the trash can and shows it to Lara, confused.

ABBEY

Actually, I already... Theresa asked me to.

Lara lets out a laugh. Isaiah moves to the couch, plops down and turns on the small black and white TV.

LARA

Ooh... she *really* does not like you.

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On the TV, a man creeps up to a gunman and grabs the gun from behind, turning it on him. Isaiah watches the scene intensely. Abbey studies him. Lara notices.

LARA

He lost his mom a few months ago. She worked here. It's been hard for him, obviously.

The two watch Isaiah as he flips channels.

LARA

His sister's caring for him now. Can't afford a sitter during the summer, so she drops him here during the day. He helps out.

Lara's phone rings. She answers it, lifts an index finger to Abbey and exits. Abbey looks around, and then takes a seat beside Isaiah on the couch.

ABBEY

Five bucks says this guy pulls a hamburger out of his pocket.

Isaiah looks at Abbey, befuddled. Abbey pulls out a five from his pocket and shows it. Isaiah watches him for a minute and extends his hand. Abbey shakes it. The man on the screen pulls out a phone.

ABBEY

Noooo!

He falls back into the couch dramatically. Isaiah laughs at him and grabs the five from his hand, admiring it. Lara reenters.

LARA

(to Isaiah)

Thanks for watching him.

Abbey stands. She pats Isaiah on the head. Isaiah smiles.

ISAIAH

No prob.

Lara takes Abbey by the arm and gently pulls him out.

LARA

(CONTINUED)

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Okay, so now you're familiar
with the Everything Room.

ABBEY

The what?

LARA

We call it the Everything Room:
our bathroom, kitchen, lounge,
closet, rest area and cafeteria,
all wrapped up into one.

ABBEY

Interesting.

LARA

Not really.

The two face the hallway. She stops and gives an
exaggerated look left to right.

LARA

Hmmm... shall I escort you to the
east wing or west wing first?

Abbey sips his coffee.

ABBEY

Depends. What's east?

The two look toward the entrance in unison. Theresa
appears from behind the desk. She scowls sourly at them.

ABBEY

Very well... to the west!

INT. ST. LUKE'S/HALLWAY - DAY

Lara leads him down the hall. He tries to keep up.

ABBEY

Are you always this... lively so
early in the morning?

She gives him an evil look.

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LARA

Not when I'm killin'.

She winks at him. They enter Room B.

INT. ST. LUKE'S/ROOM B - DAY

LARA

This is where the magic happens.
It's a little... random.

Abbey scans the chaotic room. There is an assortment of medication and equipment strewn about. He takes out a folded sheet of paper and opens it up. He spots a small desk, almost completely covered by papers.

LARA

It's also your office.

ABBEY

Wow.

He removes a pen from his pocket and makes a note. Lara grabs the paper from him playfully.

LARA

What's this?

ABBEY

My schedule for the day.

She studies the sheet.

LARA

Heh. I bet you don't make it
past number three on this list.

Abbey flashes her a look.

ABBEY

Right.

He looks around playfully.

ABBEY (CONT'D)

St. Luke's occasionally has
patients right?

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LARA

Funny guy. Well, it'll be an easy win for you then. I'll bet you dinner. Steak.

Abbey grabs his paper playfully from Lara and shakes her hand. He pretends to make a note.

ABBEY

(writing)

Enjoy free steak dinner on Lara.

She tries to grab the paper from him, unsuccessfully. In the distance, a loud coughing.

LARA

Sounds like Mrs. Hutchison's here. Ready?

Abbey smiles and nods. Lara leaves the room. He follows.

INT. ST. LUKE'S/HALLWAY - DAY

Abbey and Lara walk to Room B.

ABBEY

Brief me on our patient.

LARA

First of all, our *patient's* name is Mrs. Hutchison. She doesn't take too kindly to the use of the 'p' word. If she catches using it she'll probably throw you over knee.

ABBEY

Should I be writing this down?

Lara smiles.

LARA

Anyway Mira has...

Abbey stops. Lara looks around and approaches.

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ABBEY

Wait, which is it? Mrs.
Hutchison or Mira?

LARA

To you? Mrs. Hutchison. She'll
let you know when you can call
her Mirabel, and then
eventually, Mira. It takes her a
bit to warm up to people.

ABBEY

I should be writing this down.

Lara laughs and grabs him by the arm. The two start
walking again.

LARA

Can I finish? She has severe
asthma. We've been treating her
for years... it's gotten a lot
worse in the last three months.

ABBEY

She's on Bronchodilators?

LARA

You are correct.

She stops in front of Room B and motions for him to go first.

INT. ST. LUKE'S/ROOM A - DAY

MIRABEL, 65, a thin, frail-looking woman, sits on the bed,
her legs dangling over the side. She looks at Abbey.

MIRABEL

Who are you?

Abbey looks around to see Lara has gone.

ABBEY

Mrs. Hutchison? I'm Dr. Abbey.

He approaches her and extends a hand. She doesn't take it.

MIRABEL

Where's Lara?

(CONTINUED)

CONTINUED:

Abbey takes a deep breath and grabs a stethoscope. He attempts to place the stethoscope's metal diaphragm on her exposed chest. She grabs her shirt and pulls it closed.

DR. ABBEY

It's okay. I'm here to help.

He approaches again. She shoos him off, clenches her shirt tighter and looks over his shoulder.

MIRABEL

What's this now? Where's Dr. Jones?

He backs off and removes the stethoscope from his ears. He sits on a stool beside the bed.

ABBEY

Sorry, Mir... Mrs. Hutchison. I should have introduced myself properly. My name is John Abbey. Dr. Jones has moved on, and I have taken over the clinic. Lara is just outside.

(beat)

I hear you have some bad asthma. How are you feeling?

MIRABEL

(dry)

Like I can't breath. They replace one no good doctor with another... don't even bother to tell their patients no more.

ABBEY

Ah, ah. You said the 'p' word.

She frowns at him and loosens the grip on her sweater slightly.

MIRABEL

I did not. Keep telling me I have asthma. I ain't no doctor, but I know it ain't asthma and the medication don't work. Had asthma all my life. Been telling them that for seven months.

(CONTINUED)

CONTINUED:

ABBEY

Must be frustrating, especially since no one knows what's wrong better than you do. We may be able to see it, but only you can feel it.

MIRABEL

What I been telling them for seven months.

ABBEY

A doctor's biggest mistake is not listening to his... people.

MIRABEL

That's right. Told them the same thing about my Adam. We knew something was bad with his head. He gets these blinding headaches... throwin' up all over. They kept telling us it was migraines, but we knew... he knew.

She wheezes louder. Abbey moves to the bed and touches her gently on the back. She doesn't react.

ABBEY

Is it a brain tumor?

MIRABEL

The size of a golf ball they say. Just a matter of time now. Knew it wasn't no migraines.

ABBEY

I'm sorry.

She leans into him a bit. After a moment she looks up at him with watery eyes, before straightening herself up. She removes her sweater.

MIRABEL

You gonna listen to my chest or what? I got things to do today.

Abbey places the stethoscope on her chest gently. She begins to cough. He listens for a bit, and then steps back.

(CONTINUED)

CONTINUED:

ABBEY

I think you might be right.

MIRABEL

What is it?

He sits back on the stool and pulls it closer.

ABBEY

Emphysema, maybe. The symptoms are similar, but the type of inflammation and the parts of the airways and lungs affected are very different. It would explain why your medication isn't working as well as it should.

He takes out a pad and makes a note.

ABBEY

I'm going to refer you to a Respirologist.

MIRABEL

What does that mean?

ABBEY

You're gonna need a respiratory test, also called a pulmonary function test. I'm also going to order a chest x-ray, CT scan, bronchoscopy and blood gas.

Mirabel looks at him, overwhelmed.

ABBEY (CONT'D)

I know it sounds like a lot, but once we get you on the right medication, you'll notice a world of difference.

MIRABEL

Okay.

ABBEY

Do you have a ride?

(CONTINUED)

CONTINUED:

MIRABEL

My grandson is coming for me.
He's gonna be a doctor too.

Abbey smiles. Lara arrives at the door. She watches quietly. Abbey takes Mirabel's hand.

ABBEY

Don't ever let them turn you
away if you feel something is
wrong. You know best.

He rips off a piece of paper and writes his number.

ABBEY

If you feel anything out of the
ordinary, I want you to call me,
day or night.

MIRABEL

Thank you.

Lara enters quietly and watches.

ABBEY

No problem, Mrs. Hutchison.

MIRABEL

Call me Mira.

He smiles and turns to Lara. He approaches her by the door.

LARA

(quietly)
Wow, Mira? That is a record.
What did you give her?

Abbey smiles.

ABBEY

Who's up next?

Lara takes him by the arm once again and pulls him out of the room.

(CONTINUED)

CONTINUED:

INT. ST. LUKE'S/HALLWAY - DAY

The two of them step into the hallway. Lara turns Abbey's attention to the waiting area, which is now full of people.

LARA

Dr. Abbey? Welcome to St. Luke's.

Abbey looks at the crowd in disbelief.

INT. ST. LUKE'S/ROOM A - DAY (LATER)

A young teen sits on the bed. Abbey removes a needle from her arm, places a cotton ball on it and a bandage over it. He places a vile of blood in the holder and the needle top in a bin.

ABBEY

We'll know in a few days.

The girl stands up and grabs her purse.

ABBEY

Hey...

She stops and turns back.

ABBEY (CONT'D)

It won't be easy, but talk to him. Either way.

She smiles and exits as Lara enters.

LARA

You're on fire.

ABBEY

I need to grab some lunch.

LARA

I'd say dinner would be a bit more appropriate. That watch of yours losing time?

Abbey checks his watch, surprised.

(CONTINUED)

CONTINUED:

LARA

Day one is officially over.
Mirabel's back for her sweater.
She's just in the bathroom...
(beat)
You were great.

She spots the sweater and picks it up.

LARA

So... how'd it go with that list?

Abbey frowns.

LARA

That's what I thought. I'll have
my steak medium rare.

ABBEY

Hey, I still have four minutes.

The two exit the room.

INT. ST. LUKE'S/HALLWAY - DAY

Lara turns to the waiting area when suddenly she is run
into by JAMIE, 31, a nervous and distressed man, with a
bloodstained shirt. Abbey looks at the blood.

ABBEY

Whoa... what happened?

Jamie puts one hand under his shirt.

JAMIE

It's what's gonna happen that
matters, doc.

Jamie retrieves a gun and points it at Abbey.

END ACT TWO

(CONTINUED)

CONTINUED:

ACT THREE

INT. ST. LUKE'S/HALLWAY - DAY

Jamie grabs Abbey around the neck and faces the front door.

LARA

What are you doing?

He pivots again, scanning the clinic.

LARA

This is a clinic!

JAMIE

You don't say.

ABBEY

Just tell us what you want.

Theresa enters from a far door, unaware of the commotion. She looks up from her papers and over at the scene. Lara looks over and discretely motions to the phone.

Theresa goes for the phone. Jamie catches Lara's eye movement and spins around to see Theresa.

JAMIE

Hey! Drop it now.

Still holding Abbey, he cocks the gun and aims at Theresa. Theresa replaces the phone and raises her hands. He lets Abbey go and grabs Lara, pushing the gun to her temple.

JAMIE

I suggest you don't try to play
hero, got it bitch?

LARA

(terrified)

Yes.

The sound of SIRENS. Through the window we see red lights flashing.

(CONTINUED)

CONTINUED:

JAMIE

Sit down, backs to the wall.
(to Theresa)
Come out from behind the desk.

The two sit down against the wall. Theresa slowly walks out from the desk and faces Jamie, arms still up.

ABBEY

Please sir, just tell us what
you want.

Jamie lets out a snort.

JAMIE

I walk down the street, people
cross to the other side. I go to
the grocery store, they follow
me to make sure I ain't stealin'
nothin'. But hold a gun and now...
now I'm sir.

He notices Abbey's wrist watch.

JAMIE

Why don't you gimme that nice
shiny watch you got on?

Abbey hesitates. After a minute, he reaches to take it off.
He hands it to Jamie. Jamie looks at him and laughs.

JAMIE

It's what you wanted to hear,
right? I'm just some typical
thug looking for money to
support my drug habit?

He throws the watch back at Abbey. Abbey puts it back on.

ABBEY

That's not...

JAMIE

What? It's not what?
(shouting)
You don't have a clue what this
is. You even seen a gun before?

(CONTINUED)

CONTINUED:

Abbey shakes his head. The phone rings. Theresa looks at it, then to Jamie. Jamie sees flashing lights through the window.

JAMIE

Pick it up.

Theresa stays frozen and continues to look at Jamie. Jamie aims the gun in her direction.

JAMIE

I said pick it up!!

Theresa extends a shaky hand to the phone and lifts the receiver.

THERESA

(into phone)

Hello?

(pause)

Yes. What? No... no one's hurt.

(glancing at Jamie)

He's... uh...

Jamie takes a few steps toward Theresa.

JAMIE

What are they saying?

He rushes toward Theresa pointing the gun.

JAMIE

(desperate)

What are they saying?

ABBEY

Please just calm down!

JAMIE

Shut up! What are they saying?

THERESA

They... they want to know where you're standing.

Jamie lowers the gun slightly and looks at the ground nervously. He glances out of the window, then regains control. He grabs the phone from Theresa and points the gun in her face.

(CONTINUED)

CONTINUED:

JAMIE

You wanna know where I'm standing? I'm standing with my gun pointed in the face of the nurse you gettin' to do your work for you.

Abbey begins to stand. Jamie immediately points the gun back to him.

JAMIE

Easy.

Abbey slowly sits again.

JAMIE

I'ma save nurse lady here the trouble of playing telephone. I want fifteen thousand dollars cash.

(pause)

You have one hour. If I don't get the money by six o'clock, someone in here dies.

Jamie hangs up the phone and looks at Abbey and Lara. He looks at the clock: 5:01.

INT. ST. LUKE'S/HALLWAY - DAY

Jamie holds his side briefly as he paces back and forth. He stops pacing and looks at Theresa. He motions to Abbey and Lara with the gun.

JAMIE

Get over with them. Go!
Hurry up!

Theresa scurries down the hall and sits down. The phone rings again twice then stops. Jamie presses the butt of the gun to his temple, pacing.

Mirabel enters from the Everything Room. Jamie spins around, startled.

JAMIE

Get down... now!

(CONTINUED)

CONTINUED:

Mirabel stands firm.

MIRABEL

Who are you?

JAMIE

I'm a guy with a gun who's
telling you to get down!

Mirabel takes a few steps toward Jamie, squinting.

JAMIE

What are you doing? Get down!

MIRABEL

I know you... you Gloria's eldest
boy, Jamie. What are you doing?

JAMIE

Get down now!

Lara glares at Mirabel.

LARA

Mirabel, don't.

MIRABEL

I know your mother. Such a sweet
lady. Hard worker. Why you
causin' trouble? I thought you
went to school... made something
of yourself, not like your
little brother.

JAMIE

You don't know shit about that!

MIRABEL

He's a screw up, in and out of
jail. Everybody knows it. But
you... you supposed to be the good
one.

He tightens his finger on the trigger slightly.

JAMIE

This is the last time I'm
telling you to sit down.

(CONTINUED)

CONTINUED:

MIRABEL

You think I'm scared of you thugs? Running about town... screwing up your life and everyone else around you. Your poor mother...

Jamie pulls the trigger. Mirabel grabs her chest and drops, wheezing. Abbey rushes over to her.

JAMIE

The next shot won't miss. Don't say another word about him.

Jamie scans the hall and looks at Abbey.

JAMIE

Any other guest appearances I should know about?

Lara glances into the Everything Room and sees Isaiah hiding under the couch, panicked. Jamie crouches by Lara and pushes the gun to her temple.

JAMIE

Hey...

Lara continues to look at Isaiah.

ABBEY

No, it's just us.

Jamie studies Abbey for a moment, then stands.

INT. ST. LUKE'S/EVERYTHING ROOM - DAY

Isaiah shifts and looks back at Lara.

INT. ST. LUKE'S/HALLWAY - DAY

Lara discretely lifts a finger to her lips for Isaiah. Jamie leans against the facing wall and grabs his side.

(CONTINUED)

CONTINUED:

ABBEY

Look... Jamie? I don't know what you did. But you don't have to do this. You have a choice.

JAMIE

How do you know?
(louder)
How you know what kind of choice I got?

ABBEY

We all have a choice.

Jamie smirks.

JAMIE

I guess this is the part where you convince me to turn myself in and go to jail.

ABBEY

I know that this can't end well for you if you don't.

JAMIE

With all due respect... you don't know shit.

He looks quickly to the window again, then to the clock: 5:15 pm.

JAMIE

My only choice: get fifteen thousand or die trying.

Jamie closes the door to Room A, and then to Room B. He goes to close the Everything Room door and notices it is off the hinges. He shakes his head.

JAMIE

Ghetto.

ABBEY

Why fifteen?

JAMIE

(irritated)
What?

(CONTINUED)

CONTINUED:

ABBEY

You asked for fifteen thousand.
Why fifteen?

JAMIE

Why... gonna write me a cheque?

ABBEY

I just... it's very specific.

JAMIE

You a psychologist now too? Stick to
saving lives.

MIRABEL

It's probably for drugs.

LARA

Mira... shhht.

Jamie stands.

JAMIE

That's right, cuz we're all
addicts and criminals? Ignorant...

MIRABEL

Ignorant? Ain't you just
proving the stereotype?

Jamie glares at Mirabel. He looks at Theresa, who looks at
him calmly.

JAMIE

Why you so quiet? Ain't got
nothing to add?

Theresa looks away. Jamie smirks.

JAMIE

You don't know me. I'm nothing
like him...

ABBEY

Who?

(CONTINUED)

CONTINUED:

Jamie looks at Abbey, then out the window to the Everything Room. Another officer rushes by. He backs against the wall, his jacket opening to reveal a wound. Abbey looks to Lara.

ABBEY
(whisper)
It's his own blood.

LARA
What?

ABBEY
(to Jamie)
You're hurt.

Jamie continues to stare out of the window.

JAMIE
(casual)
Shit happens.

The phone rings again. Jamie rushes over and picks it up.

JAMIE
Do you have the money?

OFFICER BROWN
Not yet, Jamie. We're working on it, but we need-

JAMIE
Work harder.
(looking at clock)
Six o'clock.

OFFICER BROWN
I need to know that everyone's alive and well, Jamie.

He drops the receiver and looks at the group, then toward the front door. He looks at Lara, then at Abbey. He moves to him and lifts him off the floor.

OFFICER BROWN (V.O.)
(distant)
Jamie? Hello?

(CONTINUED)

CONTINUED:

JAMIE

(to Abbey)

You, come with me.

(to the group)

Don't try any shit.

He wraps one arm around Abbey, leads him to the front door and opens.

EXT. ST. LUKE'S CLINIC - DAY

The door opens to a swarm of officers and spectators. OFFICER BROWN, 50, a tall, thick officer, closes his cell phone as Jamie appears in the doorway. Jamie looks at the group, overwhelmed.

OFFICER BROWN

Jamie, I'm Officer Brown. I'm gonna do everything to help resolve this situation as quickly and safely as I possibly can. I need to know Jamie... is anyone in there hurt?

He tightens his grip on Abbey.

JAMIE

Where's my money?

OFFICER BROWN

Yes, Jamie. We're working on that. As you can see we've got a lot of worried people here.

ABBEY

Everyone is okay. No one's hurt.

JAMIE

See? First-hand testimony. Everyone's okay. But then it's not six yet. Tick tock, cop.

Officer Brown looks at Jamie in disgust, losing his calm. MIRABEL'S GRANDSON, 21, pushes his way up through the crowd.

OFFICER BROWN

Who's in there Jamie?

(CONTINUED)

CONTINUED:

Jamie backs into the clinic with Abbey.

JAMIE

Don't mess with me cop. Fifteen thousand, or you can tell it to the coroner, you hear me?

Jamie slams the door.

INT. ST. LUKE'S/HALLWAY - DAY

Jamie releases Abbey. Abbey looks and sees that Jamie's hand is shaking furiously. Abbey looks at Jamie's wound.

ABBEY

You need to get treated.

JAMIE

(exhausted)

Go back to the group. Slowly.

JAMIE

(softer)

Please.

Jamie and Abbey share a brief understanding moment. Abbey walks back to the group. Jamie looks through the windows, holding his side, then off into the distance. The group watches him in silence. He looks back at Abbey.

INT. ST. LUKE'S/HALLWAY - DAY (LATER)

Abbey and Lara sit quietly on the ground. Abbey looks at the clock: 5:30. A few metres away, Theresa sits in silence. Abbey glances into the Everything Room to see Isaiah looking back at him.

(CONTINUED)

CONTINUED:

INT. SIDE STREET - DAY - TRAVELING (FLASHBACK)

Abbey drives down a small street. His phone rings and he looks at it, seeing the name 'Mrs. Rosen'. He stops at the sign, then proceeds through the intersection. To his right, a car runs the stop sign and heads for him. He honks, but the car does not respond. The cars collide.

Darkness.

Abbey comes to in his car, bleeding slightly from the head. He exits his car and stumbles over to the other car. He approaches the woman lying on the pavement in front of the car near the window. He kneels down by her side and checks her vitals.

A boy approaches from the side of the vehicle. He stops in front of the gruesome scene and stares shocked. He drops his Game Boy.

Abbey looks up at Isaiah, surprised.

ABBEY

Hey. Are you hurt?

Isaiah shakes his head.

ABBEY

You're sure? You're okay?

Isaiah stares for a moment, then shakes his head. Abbey pulls out his phone and dials 911.

ABBEY

There's been an accident. A woman was thrown through the window. She appears to have a head injury and has lost a lot of blood. I was in the oncoming car. I'm okay. There's a boy here too. He says he's not hurt... it could be shock. Please hurry.

The boy takes a step back from his mom.

ABBEY

Your mom's gonna be okay.

(CONTINUED)

CONTINUED:

Abbey checks the woman's pulse, dropping the phone. He notices the St. Luke's tag around her neck. Isaiah stands to the side, silent. The woman makes a gurgling sound and spurts blood.

ABBEY

What's your name?

Isaiah stares blankly at his mom.

ABBEY

I bet I can guess it. He looks at him. Beeble Dunglestein. Am I right?

Isaiah continues to stare. Behind him, a fire truck arrives.

ABBEY

I knew it! Well, Beeble, my name's Abbey. I'm a doctor. I'm gonna do everything I can to for your mom until help comes, but I need your help. Can you help?

Isaiah nods.

ABBEY

I need you to close your eyes, touch your nose with one hand, and your elbow with the other and count to one hundred for me.

Isaiah closes his eyes and begins to count. As he does, firefighters approach. An ambulance arrives and rushes past the boy to the mom. One attendant takes her pulse as looks up at Abbey, shaking his head. Abbey looks at the boy, who continues to count. An ambulance attendant approaches and takes Isaiah by the hand.

INT. ST. LUKE'S/HALLWAY - DAY

Abbey looks at Isaiah and takes a deep breath.

ABBEY

I was the one in the accident... with Lily.

(CONTINUED)

CONTINUED:

Lara looks into Abbey's eyes.

LARA
That's why you're here.

ABBEY
I should have said something before.
I'm sorry. I didn't know how to..

LARA
I loved her like a sister. The
accident wasn't your fault.
(pause)
Everything happens for a reason.

He looks at her dumbfounded.

ABBEY
What reason can you possibly
find in something like that?

Lara thinks for a moment, then grabs his hand gently.

LARA
It brought you here. You can
make a difference.

Abbey looks at Jamie, who looks through the windows
skittishly once again.

ABBEY
If we make it out of this.

Lara squeezes his hand.

LARA
We will.

The two look at Jamie and let go of each other's hands.
Jamie crouches against the wall, and stares at the ceiling.

END ACT THREE

(CONTINUED)

CONTINUED:

ACT FOUR

INT. ST. LUKE'S/HALLWAY - DAY

Jamie's phone rings. He looks at it and becomes emotional. He turns it off and puts it back in his pocket.

A minute later he loses his balance and drops to one knee. He checks the clock again: 5:40 pm and gives a frustrated cry. He looks at Abbey.

JAMIE

Okay.

Abbey looks at him confused. Jamie looks to his wound.

JAMIE

Do what you gotta do.

ABBEY

Okay.

Abbey slowly gets up from the floor and starts for Room B.

JAMIE

No. Out here.

Jamie points to a small gurney in the hall.

ABBEY

I'll need supplies.

He thinks for a moment then points to Lara.

JAMIE

Let her get them.

Lara rises slowly. Jamie points the gun at her. Abbey takes a step toward Jamie. He backs up and aims the gun at him. Abbey steps back.

ABBEY

(nervous)

I need to see it.

(pause)

It's okay.

(CONTINUED)

CONTINUED:

After a moment, Jamie lowers the gun. Abbey approaches cautiously and opens his shirt to reveal a blood-soaked side. He touches the undershirt. Abbey lifts the undershirt and examines the wound.

ABBEY
(surprised)
This is a... gunshot wound. This
needs...I can't...

Jamie breaks down and starts to cry.

JAMIE
(desperate)
I don't have a choice.

Abbey looks at him, overwhelmed. He takes a deep breath.

ABBEY
Get me a dressing tray, sutures,
clamps, xylocaine, saline, gauze
and a syringe.

A series of looks exchanged between Abbey and Lara. She looks to the room then back to Abbey. He shakes his head warningly.

JAMIE
What are you waiting for? Go.

She goes to Room B. The phone rings. Jamie jumps up and stumbles to the phone to answer it.

EXT. ST. LUKE'S CLINIC - DAY

OFFICER BROWN
Jamie, it's Officer Brown.

JAMIE
(weak)
I know who it is. Do you have
the money?

OFFICER BROWN
Almost, Jamie. Almost there.
How are the hostages?

(CONTINUED)

CONTINUED:

JAMIE

Almost there? Don't placate me!
Six o'clock! I want the money in
my hands by six or...

Officer Brown turns away from the group and covers the phone with one hand.

OFFICER BROWN

(quietly)

Listen you piece of shit. You think you're in control here? I deal with greedy, useless punks like you everyday. If you want to see tomorrow, I suggest you give up the hostages, got it?

OFFICER LANDRY, 30, a petite female officer, overhears the conversation and looks at Officer Brown, concerned.

INT. ST. LUKE'S/HALLWAY - DAY

Jamie throws the phone receiver down violently. Abbey and the others look at him, startled.

EXT. ST. LUKE'S- DAY

OFFICER BROWN

(under his breath)

Damnit!!! I hate these people.

Officer Landry approaches Officer Brown.

OFFICER LANDRY

People, sir?

OFFICER BROWN

Criminals.

She gives him a disbelieving look. He brushes past her coldly. She turns back to the clinic, concerned.

(CONTINUED)

CONTINUED:

INT. ST. LUKE'S/HALLWAY - DAY

Jamie limps back toward the group. He trips slightly over Theresa's leg. She smirks. Lara reemerges with the instruments.

JAMIE

Let's do this.

Abbey helps Jamie onto a gurney. His phone rings again. He takes it from his pocket and places it beside him.

Mirabel wheezes loudly, catching Jamie's attention.

JAMIE

Wait.

He stands again, and looks at Mirabel.

JAMIE

You're leaving. Let's go.

He picks Mirabel off the ground and leads her to the door. She slows suddenly.

MIRABEL

Wait. I need my sweater.

LARA

It's right here.

He continues to pull her.

JAMIE

Forget your sweater!

LARA

I'll get it to you later, Mira.

MIRABEL

What if you lose it? I've had that sweater for eighteen years. You can't get that type of sweater no more.

(CONTINUED)

CONTINUED:

JAMIE

Do you want to leave or do you
want to die?

She looks him in the eye, unshaken by the threat. Lara picks it up from the floor and holds it out. Jamie lowers the gun. Lara walks slowly to Mirabel and hands it to her. He opens the door. She takes a step out before turning back to him.

MIRABEL

I will tell your mother I saw
you.

EXT. ST. LUKE'S - DAY

Mirabel walks to the police. Mirabel's grandson makes his way through the crowd. The two embrace. Officer Brown and Officer Landry approach.

OFFICER BROWN

Who's in there?

Officer Landry flashes Officer Brown a look. Mirabel separates from her grandson.

MIRABEL

(dry, to Brown)

I'm fine. Thank you for asking.
Nurse Lara and Theresa are
there, and doctor Abbey.

OFFICER BROWN

That's it?

MIRABEL

Why... hoping for more? I know
your mother, you know.

A few officers snicker. CYNTHIA, 19, a strung out looking girl, pushes her way through the crowd.

CYNTHIA

Where's Isaiah?

OFFICER BROWN

Who?

(CONTINUED)

CONTINUED:

CYNTHIA

My brother. He's six. I dropped
him off this morning. He's not
in there?

MIRABEL

Sorry, hon. Didn't see no kid.

Cynthia looks around, worried.

INT. ST. LUKE'S/HALLWAY - DAY

Abbey helps Jamie onto the gurney and lays him down. Jamie
still grasps the gun.

ABBEY

You did the right thing, Jamie.
Letting her go.

JAMIE

It ain't over yet, doc.

ABBEY

I know.

Jamie removes his clothing from around the wound. A wallet
drops from Jamie's pocket. Lara picks it up and notices a
photo inside.

LARA

He's beautiful. What's his name?

Abbey prepares a needle and approaches Jamie.

JAMIE

Timothy.
(grabbing Abbey's arm)
Nice try, doc.

ABBEY

It's freezing... it won't put you
out. Please... trust me.

Jamie studies Abbey momentarily before releasing his arm.
Abbey injects the xylocaine around the area. Jamie winces
in pain as Lara watches over his shoulder and hands him the
appropriate instruments.

(CONTINUED)

CONTINUED:

EXT. ST. LUKE'S - DAY

Officer Landry creeps along the side of the building from the back, looking through the windows. She passes Room B and approaches the small window in the door to the Everything Room. She tries to open the locked door.

She gives up and looks around the room. She spots the leg of a boy sticking out of from under the couch and gasps. After a moment, she sees the leg move and a small hand reach out to scratch it.

INT. ST. LUKE'S/HALLWAY - DAY

Jamie glances at the clock in the hallway: 5:42. He looks at Abbey suspiciously.

JAMIE

Why you fixin' me up doc?

ABBEY

I'm a doctor. The gun helps too.

Jamie chuckles.

JAMIE

You knew I was hurt. You could've just waited til I passed out and you'd be home free.

Abbey applies pressure to the wound. Jamie shifts in pain.

ABBEY

Look, I don't know your story, but you're not a bad person. I know that just from looking at you. You even shot anyone before?

INT. BANK - DAY (FLASHBACK)

A bank full of terrified patrons lies on their bellies. Jamie stands behind a shaky BANK MANAGER with the gun to her head as she dials the safe combination. An ARMED MAN slowly rises and pulls a gun from his pocket.

(CONTINUED)

CONTINUED:

JAMIE

Hurry up!

BANK MANAGER

I can't remember the
combination.

The armed man stands and approaches from behind. He raises the gun and shoots. The bullet catches Jamie in the side. Jamie doubles over briefly, then straightens up again, looking at the blood on his hand. He runs to the armed man and knocks the gun out of his hand. The man falls to the ground and raises his hands to surrender. Jamie grabs his side, and points the gun at the man, but does not shoot. Jamie begins to the lower the gun and looks up to see a flash of lights outside.

INT. ST. LUKE'S/HALLWAY - DAY

Jamie smirks.

JAMIE

So now you're a psychic too?

Abbey smiles at him.

JAMIE

She was right... Mirabel. I was always the good one. Always protecting Shawn, getting him out of trouble. Even as a kid... he'd run his mouth off to the roughest dogs just cuz he knew he wouldn't be the one fighting them in the end.

ABBEY

Sounds like you're a good big
bro.

Abbey prepares another syringe and looks to Lara. Lara approaches and applies pressure to the wound. Jamie winces.

ABBEY

Sorry.

Jamie struggles through the pain.

(CONTINUED)

CONTINUED:

ABBEY

Is he why you're here? Shawn?

Jamie looks off into the distance, once again fighting back tears.

JAMIE

When I went off to college, he got hooked on crack. My moms couldn't handle him, so I dropped out and came back to help. By then he'd started dealing it.

(beat)

Now he owes fifteen thousand to the last peeps you wanna owe money to. They're giving him until ten to get it.

(pause)

I shouldn't have left him.

ABBEY

You did what you needed to do to better yourself. Going to college is a good thing. It doesn't mean you don't love him.

JAMIE

First one in our family to go.

ABBEY

I'll bet your mom was proud. I mean your moms.

Jamie lets out a laugh. Abbey smiles.

EXT. ST. LUKE'S - DAY

Officer Landry watches the interaction through a window.

INT. ST. LUKE'S - HALLWAY - DAY

Jamie's phone rings again. His smile fades.

JAMIE

Not all of us have a choice doc.

(CONTINUED)

CONTINUED:

Abbey uses the syringe to flush out the wound.

ABBEY

You both were in the same situation. You chose to go to school; he chose to get caught up in the game.

JAMIE

No offense doc, but what do you know about the dope game?

Lara applies pressure to the wound. Abbey retrieves a clamp.

ABBEY

This part is going to be the worst. I need to get the bullet.

Jamie takes a deep breath and nods. Abbey enters the clamp. Jamie tenses up and sputters. Lara watches empathetically.

ABBEY (CONT'D)

My little sister is hooked. Crystal meth, to be specific. Could've been anything she wanted. She always so much more talented than me.

Abbey continues to maneuver the clamp.

ABBEY (CONT'D)

In high school she hooked up with a dealer and got mixed up in the scene. Next thing we knew she was hooked. Started stealing, even from mom and dad, to get money.

Abbey clamps on the bullet.

ABBEY

Got it.

Jamie cringes and takes shallow breaths. Abbey takes Jamie's hand. Jamie squeezes as Abbey removes the bullet. Lara applies pressure to the wound.

(CONTINUED)

CONTINUED:

ABBEY (CONT'D)

I went away on a trip one week with my ex. We ended up coming back early. I found her at my place... cleaning me out.

LARA

Oh, my God. What'd you do?

Abbey stops working and looks him straight in the eye.

ABBEY

I called the cops. She was arrested and charged with B & E.

Jamie's eyes widen. He looks off into the distance.

JAMIE

(weak)

Why'd she do it?

ABBEY

If you ask her, she'd probably say not enough attention from mom and dad, or some other classic excuse.

JAMIE

And if I ask you?

ABBEY

She chose the drugs over us. And she chose them over herself.

He looks at Abbey, fighting tears once again.

JAMIE

I've spent my whole life protecting him. Even today, didn't let him come cuz he's been in and out of jail. He's out of chances.

Tears stream down Jamie's face.

(CONTINUED)

CONTINUED:

JAMIE (CONT'D)

I can't let him die, doc. He's
my brother. I need that money.

Abbey studies him for a moment and grabs the needle and
begins to sew the wound closed.

EXT. ST. LUKE'S - DAY

Officer Brown and several other officers review the plan.
Officer Landry runs up.

OFFICER LANDRY

There's a boy inside, sir.

Officer Brown takes his time with the group before turning
to Officer Landry.

OFFICER BROWN

What?

OFFICER LANDRY

There's a young boy in the
clinic, hiding under a couch.

OFFICER BROWN

What about the target?

OFFICER LANDRY

The doctor seems to be working
on him.

OFFICER BROWN

What the... working on him?
Where's the target's gun?

Officer Landry looks away.

OFFICER BROWN

Officer, did he have his gun?

OFFICER LANDRY

I didn't see it, sir.

Officer Brown turns to the group.

OFFICER BROWN

Let's take him out.

(CONTINUED)

CONTINUED:

OFFICER LANDRY
Now? Can't we wait and see?

OFFICER BROWN
Wait and see? We have a chance
to end this now. We take it.

OFFICER LANDRY
He might not have the gun. He
didn't seem to be a threat-

OFFICER BROWN
(overlaps)
This isn't Denzel Washington,
Landry. He's a thug who robbed a
bank. He has a gun and hostages.
We've all got other stuff to do
today.

He turns his back to her and starts to talk to the other
officers.

OFFICER LANDRY
I just have a bad feeling.

He looks back at her.

OFFICER BROWN
We don't work off of your
feelings, officer.
(to the group)
Take your positions, gentlemen.

OFFICER LANDRY
So that's it?

Officer Brown turns his back on her and preps to the team.

INT. ST. LUKE'S/HALLWAY - DAY

Jamie looks at the clock: 5:55. Abbey finishes suturing
Jamie and cuts the thread. He covers it with gauze.

ABBEY
You still need to get to a
hospital. This just gives you a
bit of time.

(CONTINUED)

CONTINUED:

Jamie sits up slowly, looking at the wound. He looks at Theresa as she awakens from a nap on the ground and laughs.

JAMIE

Thanks, doc.

Abbey grabs his arm gently and helps him off of the gurney. Jamie turns his back to the front door.

ABBEY

You still have time to make the right choice.

Jamie looks at the floor. Behind him, Officer Brown and two others quietly enter through the front. Only Theresa notices.

INT. ST. LUKE'S/EVERYTHING ROOM - DAY

Isaiah continues to watch from under the couch. He sees the back of Jamie and focuses in on the gun in Jamie's right hand. He slowly makes his way out from under the couch.

INT. ST. LUKE'S/HALLWAY - DAY

ABBEY

I can get you the money.

Jamie laughs. The officers approach from behind.

JAMIE

You put your sis away for stealing, and you're just gonna give me fifteen thousand dollars? Don't make sense doc.

ABBEY

I let Candice get put away because it was the only place she would straighten up.

He picks up Jamie's wallet and hands it to him.

ABBEY (CONT'D)

You need to be with your son.

(CONTINUED)

CONTINUED:

Jamie nods and looks at the photo. He begins to sob, then laughs and wipes tears from his eyes. Abbey extends a hand toward the gun. Jamie looks down at the gun, contemplating.

JAMIE

Okay.

Isaiah darts for the gun and tries to grab it. The GUN FIRES. Jamie whips around. Isaiah falls to the ground. Jamie sees the approaching cops and goes to raise his hands. Officer Brown shoots Jamie twice in the chest. Jamie falls to the ground.

ABBEY

No! No!

Lara swoops down to Isaiah's side and checks him. He opens his eyes as Officer Brown and two others rush to Jamie. Abbey starts for Jamie but is pushed aside by the officers as they swarm him. An officer takes Jamie's gun, empties it and looks at the bullets curiously.

OFFICER

(to officer Brown)

Blanks.

A horrified Abbey smooths back his hair and backs up against the wall in shock. He slides down the wall, watching the scene in shock.

EXT. SIDE STREET - DAY (FLASHBACK)

Isaiah looks at his dying mother lying on the road blankly. Abbey watches as the ambulance crew tries to revive Lily.

INT. ST. LUKE'S/HALLWAY - DAY

Lara holds Isaiah and looks at Abbey. Isaiah's sister enters and runs to Isaiah. She stops and watches the embrace guiltily.

Abbey looks up at the clock. 6:01. He watches blankly as the cops cover the body casually. Jamie's phone rings. Abbey picks it up off of the gurney and checks the display: TIMOTHY. Officer Brown and Abbey exchange looks.

END ACT FOUR

(CONTINUED)

CONTINUED:

TAG

INT. ST. LUKE'S/HALLWAY - NIGHT

Abbey stands in the hallway. Through the door window of Room A, he looks in on Lara being questioned. Lara looks at him through the glass. After a moment, she gets up and exits.

An awkward silence between them.

LARA

Told you that you wouldn't get
through that list.

Abbey does not react to the joke. Neither does Lara. He turns to walk and she grabs him by the arm, pulling him in for a hug. He embraces her loosely for a moment, then pulls her tighter.

LARA

I'm sorry.

ABBEY

Me too.

They separate.

LARA

Still hungry?

Abbey's looks to the floor. Lara studies him.

ABBEY

Rain cheque?

LARA

Ya, I've seen enough of you for
one day.

Abbey begins to walk off. He reaches the front door and begins to open.

LARA

(calling after him)
So I'll see you tomorrow then.

He stops, but doesn't turn around.

(CONTINUED)

CONTINUED:

LARA
(urgent)
Will I see you tomorrow?

He continues to face the door.

LARA
(upset)
I see.

Abbey touches his watch and looks to the floor.

LARA
(angry)
You're not a superhero, Abbey.
You can't save everyone. It's
just how it is.

Abbey looks over his shoulder at Lara.

LARA
See you around.

He forces a smile, pushes the door open and exits.

EXT. JAMIE'S HOUSE - NIGHT

Through the window we see Jamie's wife watching the clock impatiently: ten o'clock pm. Suddenly, she rises and runs to the door.

She opens the front door to Officer Landry and another officer standing on the porch. Officer Landry says a few words to her. Jamie's wife lets out a shriek and collapses, as a little boy approaches the door. Officer Landry looks away, upset.

INT. ISAIAH'S HOUSE - NIGHT

Isaiah and Cynthia are wrapped in a blanket. Isaiah is shivering. She stares at drug paraphernalia on the coffee table. A tear rolls down her cheek and she holds him tighter. She looks at the clock: ten o'clock pm. She looks up at a picture of their mom.

(CONTINUED)

CONTINUED:

INT. SHAWN'S HOUSE - NIGHT

A resigned Shawn sits motionless at his kitchen table, his back to the front door. A loud knock at the door. He looks at the clock: ten o'clock pm. He doesn't react.

INT. MIRABEL'S HOUSE - NIGHT

Mirabel and her husband lie in bed. Her eyes open and she looks over at him. She watches his shallow, laboured breathing helplessly. She looks at the clock: ten o'clock pm.

EXT. ST. LUKE'S - NIGHT

Abbey exits the clinic and climbs through the police tape closing off the area. A sea of flashing lights from cop cars light the street. He looks at the bank briefly, before plunging his hands in his pockets and starting down the street.

FADE TO BLACK.

END OF SHOW