

VITALS

"PILOT EPISODE"

Written and Created by

John-Arthur Ingram

WGA WEST REGISTERED 02/2012

JOHNARTHUR.INGRAM17@ME.COM
818.937.4039

1144 N. 7th Street
Port Hueneme, CA 93041

DRAFT NAME
3 15, 2013

ON BLACK

According to the NATIONAL KIDNEY FOUNDATION, there are currently 114,800 people waiting for lifesaving organ transplants in the U.S. On average, nearly 3,000 new patients are added to the kidney waiting list each month."

FADE IN:

TEASER

INT. BENEDICT PARK HOSPITAL - O.R. - NIGHT

CLOSE ON a pair of FEMALE HANDS performing an incision into the kidney side of a MALE abdomen. The hands shake for a second then return to stability.

PULL UP CLOSE to reveal DOCTOR ARIANNA NADSADAY (40s, dark hair, dark eyes; surgical mask on.) Despite the **bruised eye** and **scars** on her cheeks, her eyes are focused on the task. Even her breathing is calm.

She finishes the incision and opens to reveal the KIDNEY.

Arianna's hand shakes again. Then she looks up to meet eyes with...

DOCTOR CAROLINE DYER (early 30s, red hair and panic in her eyes; surgical mask on).

Arianna successfully detaches the kidney and pulls it out. Her hands shake again and the kidney starts to **slip out of her hands!** Caroline quickly grabs it. Sighs of relief.

Chief RN, JONATHAN TROY (early 30s, Asian, great shape and handsome; he wears a Green Lanyard with his name and title), rushes close with a Biohazard bag and seals away the kidney.

ON the biobag we see the title: PROPERTY OF BENEDICT PARK HOSPITAL.

JONATHAN
Jesus Christ!

ARIANNA
Bring the other one.

We pull out more to reveal TWO MALE BODIES that lie on separate GURNEYS next to each other.

We're in the middle of a kidney transplant procedure.

LIZ (40s), the anesthesiologist, has one of the bodies, prepped in twilight and hooked up to a monitor with the NOW MISSING KIDNEY.

(CONTINUED)

The other body is next to...

The Mortician, DOCTOR ELISE BRECKENBAUER (late 20s, short blond hair, socially awkward, and maybe too perky for a mortician), is cutting into a FRESH CADAVER and retrieving a kidney. She's trying hard to hide her excitement.

QUICK CUTS:

-- Elise removes the kidney from the cadaver as Jonathan helps and cleans.

-- Jonathan hands Caroline the kidney from the cadaver.

-- Caroline begins inserting the new kidney into the LIVE body.

Arianna grabs an ICE CHEST from the corner of the room.

ELISE

(to Arianna)

This one is scheduled for cremation. What do I report to the network about the rest of his organs?

ARIANNA

Report all of them as unusable and take the other kidney out.

She sets the ice chest next to Elise.

CAROLINE

Wait. Why do we need the other one?

Everyone glances at Arianna. She ignores their gazes and checks the clock.

ARIANNA

Less than hour now. Just take it.

Elise and Jonathan glance at Caroline then do as they're told, while Caroline stitches up the LIVE body.

JUMP CUT

Arianna stores the kidney in the chest then starts to leave.

ARIANNA (CONT'D)

(re: live body)

Take him up to ICU and keep him stable.

(MORE)

(CONTINUED)

Jonathan, update his records.
Elise, take the cadaver to the
morgue. Burn everything.

JONATHAN
And...what about us?

ARIANNA
I'll take care of everything else.

JONATHAN
That better include a damn good
attorney!

CAROLINE
Where are you going?!

Too late. She's gone with the ice chest. CLOSE ON Caroline's
confusion and fear as we...

END TEASER

SMASH CUT TO

OPENING CREDITS

"MEDICINE MAN" by The Hush Sound plays over a sequence with
body parts and organs moving on an assembly line.

We follow the organs to the back storage of a grocery store.
The organs get packaged like meat then placed in a store
front. A CORPORATE WOMAN grabs several organ packages and we
follow her down the aisle to the cashier.

As the meat is scanned we see IMAGES on a screen indicating
the price of each organ. She pays, then exits the grocery
store...and we SHOW TITLE.

ACT ONE**EXT. SAN FERNANDO VALLEY - DAWN**

The sun rises over the Hollywood hills and dumps down into the valley.

TITLE CARD: THREE WEEKS AGO.

EXT. JEROME'S MEAT SHOP AND GRILL/COMPLEX - SAME

Est. Shot. A two story complex shop set between a line of auto shops, mom and pop stores. The second floor has two large windows, indicating there's a enough space for a studio flat.

INT. ARIANNA'S SECOND FLOOR STUDIO - DAWN

Arianna is already dressed for the day and grabs a yogurt from the refrigerator. Without the bruises and scars, we see that she's tall and regal.

Bronze skin, dark eyes with the lines of age and stress covered by the soft touches of make-up, show us the real wounds are internal...emotional. She looks over some notes.

Her studio is half library/study and half sleeping space. It's quaint in that only the essential elements for living decorate the place. Everything is sufficiently arranged for the possible event of an easy getaway.

Save for the extensive wardrobe in the cramped closet and bottles of wine everywhere, the place is just decorated with LAB NOTEBOOKS, a KING SIZE BED, and stacks of MEDICAL JOURNALS and BROCHURES. A work desk with a LAPTOP and TWO EXTERNAL HARD DRIVES faces one of the big windows. A few of the notebooks are labeled BENEDICT PARK HOSPITAL.

Off to the side of the closet are THREE EMPTY SUITCASES prepped for a quick pack and go. Then her phone rings.

EXT. PALMDALE PRISON FACILITY - SAME

We overlook the vast Palmdale Desert.

NTWALI (V.O.)
Bonjour, La femme médecin!

ARIANNA (V.O.)
Why are you calling me on this number?

INT. NTWALI'S OFFICE - CONTINUOUS

NTWALI (30s, black, thin, and wears a WHITE EYE PATCH over the right eye), sits reclined at his clean desk, smoking a cigar. Behind him on the wall is a LARGE CONGO FLAG. There's photos of him in the Congolese army.

The gold nameplate on his desk reads: PALMDALE PRISON WARDEN WILLIAM NTWALI.

He speaks with a West African French accent.

INTERCUT BETWEEN HERE AND THE STUDIO

Arianna continues looking over notes.

NTWALI

I have another gift for you. Or have you forgotten our friendship so soon?

ARIANNA

I never called it a friendship.

NTWALI

I'm collecting a long overdue favor.

Ntwali gets up and closes his office door.

Arianna studies her laptop notes on various post-mortem organs. Each one has a recorded time stamp next to it; nothing longer than three hours.

ARIANNA

What is it?

NTWALI

Mon cousin est malade. Il a besoin d'un nouveau rein très bientôt.

ARIANNA

Where is your cousin?

NTWALI

Ne vous inquiétez pas de lui maintenant. Venir à la prison premières. Tout est organisé.

(then)

You must do me this favor.

(CONTINUED)

ARIANNA

Send me the blood work now and have everything ready. I'll be there later today.

NTWALI

It will be so. Consider this another investment into your...research.

STUDIO:

Arianna starts to exit, when A FEMALE VOICE is heard O.C. stops her.

FEMALE VOICE (O.C.)

He's found us.

It's just above a whisper, but enough to make Arianna extremely alert. She sets down her yogurt and mentally prepares for her next course of action.

FEMALE VOICE (O.C.) (CONT'D)

He's found us...

She hears it clearer now and it sounds familiar. Then her attention turns toward the screen saver on her laptop.

It shows an old photo of an ATTRACTIVE WOMAN in her 20s smiling with a similar resemblance to Arianna. She closes the laptop and shakes her head. *It's just a lack of sleep. Right?* She grabs her yogurt and lab coat, then exits.

EXT. THE DYER HOUSE - DAWN

A simple one story house in an old valley neighborhood. There's a PICK-UP TRUCK in the driveway. Caroline drives up to the house in a luxury sports car.

I/E. CAROLINE'S CAR - SAME

CAROLINE

I left you some of the baked fish and rice in the fridge.

JONATHAN (V.O.)

You're too good.

(then)

Why don't you just move into my place? It'll be easier.

CAROLINE

For you! You know I don't like my father living alone in this house.

(CONTINUED)

JONATHAN (V.O.)
 We discharged him last month. He's
 gotta be doing better now.

CAROLINE
 I hope so.

INT. THE DYER HOUSE - MOMENTS LATER

Caroline, in a wrinkled blouse and jeans, enters and finds HENRY DYER (late 50s, rugged and slightly overweight). He's passed out on the couch with the television on.

The house is cluttered with boxes and storage bins with computer parts and old monitors. There are stacks of tech magazines and books. The house is more like a storage unit than anything else.

CAROLINE
 (turning off the TV)
 Dad, wake up! I have to be at work
 in a hour and you have dialysis
 today.

She rushes to her room for a moment. Then we hear the SHOWER turn on O.S. She returns and begins cleaning up. Henry moves slowly and painfully.

CAROLINE (CONT'D)
 Hurry. I need the shower after you.

HENRY
 (groaning)
 Don't ever grow old or get sick.

Caroline brings his WALKER to him and helps him get up. Then she spots the half-empty bottle of WHISKEY on the table.

CAROLINE
 (re: whiskey)
 Thinking of mother again?
 (beat)
 Dad, you seriously have to find a
 better way to cope.

HENRY
 I'm sorry...for dragging you out
 here away from wherever you wanted
 to do your residency. I promise
 I'll make it up to you.

CAROLINE
 Just get in the shower dad. I'll
 lay out your clothes.

(CONTINUED)

She kisses him on the forehead.

INT. JEROME'S MEAT SHOP AND GRILL - CONTINUOUS

JEROME CORRIGAN(30s), black and built like an ex-linebacker, nods at Arianna as she walks past the kitchen where several COOKS prep and clean.

INT. ARIANNA'S OFFICE - CONTINUOUS

It's a small but well organized office. The walls are lined with shelves of more medical books/journals. CLASSICAL music plays softly in the background with a tiny WATERFALL display in the corner. The desk has neatly stacked paperwork. It's peaceful.

Jerome enters with a cup of coffee. She grabs a pair of gloves from her desk.

JEROME

You need anything, boss?

She takes a satisfying sip of the coffee.

ARIANNA

No. Thank you. How's your daughter?

JEROME

She's feeling much better and won't have to miss her recital. Thank you.

ARIANNA

Oh, it was a simple procedure and she's a talented pianist.

(checking the time)

I'm gonna be in the lab for a few minutes, before I go to work.

(then)

Everything running okay?

JEROME

Yes ma'am. Just installed the new stove and I hired two more cooks.

ARIANNA

Good. Leave their info on my desk and I'll leave you a check for this week's grocery list.

INT. PRIVATE MEAT LOCKER - MORNING

It's not your typical meat locker. The room is designed more like a lab with jars, blood samples, fluids, ice chests, and organs.

There's an INCUBATOR next to the opposite wall and it's connected to another LAPTOP displaying CG IMAGES of a KIDNEY and graphs similar to a heart monitor. Arianna checks it. Then the voice is heard again.

FEMALE VOICE (O.C.)

He's here...

Arianna hesitates at the voice, then carefully pulls out a TEST CONTAINER with the kidney and some FLUID inside it. Arianna checks her watch, then examines the laptop closely.

The image loads for a moment then stops: TERMINATED.

Another failed attempt.

Jerome enters on her frustration.

JEROME

Someone is here to see you. Says
it's about some guy named Le Seaux.
(off her look)
I can tell him to leave.

ARIANNA

No. It's okay.

INT. HENRY'S BEDROOM - MOMENTS LATER

His room is just as cluttered as the rest of the house. There's a framed photo of him in his MARINE UNIFORM holding Caroline as a little girl. A LARGE CELTIC CROSS hangs on the wall above his bed.

Caroline smiles at the photo then picks out his clothes.

HENRY (O.S.)

Pour me some cranberry juice with
lots of ice for me. And I need to
take my insulin.

CAROLINE

Please?!

HENRY (O.S.)

Please...

She smiles again and goes to the...

KITCHEN:

She pours some cranberry juice and then digs through the stacks of mail and leftovers on the dining room table for one of his med bottles.

CAROLINE
Where's your insulin?!

She comes across FORECLOSURE PAPERS on the table as she continues searching for the insulin.

CAROLINE (CONT'D)
Dad?! Where did you move the insulin?! Dad?!

Caroline rushes to the...

BATHROOM:

And finds Henry passed out in the shower. She checks on him. Thinks it's his lack of insulin, but she can tell it's something more and she doesn't have the time nor the resources to fix him now. She makes the 911 call.

INT. JEROME'S MEAT SHOP AND GRILL - MORNING

ALEXANDER VILLA (40s, hispanic, clean shaven, well pressed suit, and a shoe shine the military would be proud of), sits at an empty booth near the window. He stands up like a gentleman when she approaches.

BOOTH:

Jerome keeps an eye on them from the kitchen.

VILLA
Doctor Nadsaday?

ARIANNA
(skipping the greetings)
Who are you?

VILLA
Villa. Alexander Villa. I'm an associate of Doctor Le Seaux.

ARIANNA
(lying)
I don't know who that is.

He chuckles to himself. Then gestures for her to sit first. Arianna gives in and takes a seat in the booth.

(CONTINUED)

VILLA

(sitting)

He said you might take that approach.

(beat)

He's in LA now...for good.

ARIANNA

What does he want?

VILLA

A proposition over lunch.

ARIANNA

I'm really busy.

VILLA

Oh yes. Ntwali. We know about that already.

Arianna gets up to leave.

ARIANNA

Whatever it is, I'm not interested.

VILLA

Look, we can show up at your hospital. Benedict Park? You won't like that. So let's just say lunch, here tomorrow.

Beat.

ARIANNA

(getting up)

Come by in the morning. Same time.

VILLA

I'll let him know.

(then)

You're too attractive for this sort of thing.

*

He steps out of the booth and they exchange a curious look before Arianna quickly walks away.

OFF Villa's admiring grin.

EXT. BENEDICT PARK HOSPITAL - MORNING

It's a small hospital surrounded by trees in the middle of a suburban valley neighborhood. Old structuring and cracked walls tells us it's been around a long time but there hasn't been any attempt to remodel.

(CONTINUED)

The hospital looks to hold a small patient capacity.

There's a weathered sign out front and a small park across the street from the hospital.

INT. ICU - NURSE STATION - MORNING

Jonathan steps out of Henry's room. Caroline waits at the desk.

JONATHAN

Doctor Landen says he's stable for now.

CAROLINE

Thank God.

JONATHAN

You can't blame him for wanting a drink. The man is going through some tough shit.

CAROLINE

Not helping.

JONATHAN

Well, he'll need more tests. You're right about the graft in his arm. It keeps clotting.

CAROLINE

He's giving up. I can tell.

A NURSE interrupts.

NURSE

Doctor Nadsaday needs both of you in the conference room.

INT. CONFERENCE ROOM - LATER

Caroline, Jonathan, and Elise sit together toward the back as Arianna and an OPTN REPRESENTATIVE (40s) gives a presentation.

DOCTOR LANDEN (60s, frail), sits in the front. The room is dark while they watch a Power-Point presentation. The title of it reads: **ORGAN PROCUREMENT TRANSPLANT NETWORK: FIRST CASE OF ORGAN TRAFFICKING IN U.S.?**

-- Slides of an NY Times article and photos regarding an FBI raid on a New York Hospital.

-- Images of organs and prices next to charts are shown.

(CONTINUED)

-- NYC man accused of buying kidneys abroad, selling at hefty profit.

OPTN REPRESENTATIVE

This was reported last month. The man called himself "the matchmaker" and "he brokered the sale of black-market kidneys, buying organs from vulnerable people from Israel for \$10,000 and selling them to desperate patients in the U.S. for as much as \$160,000."

Arianna listens anxiously. Everyone else just reacts indifferent to the information.

OPTN REPRESENTATIVE (CONT'D)

We all know, the demand for kidneys far outstrips the supply, with 4,540 people dying in the U.S. last year while waiting for a kidney; which means there's a thriving black market for kidneys and other vital organs.

Next slide: Shows a diagram of how the alleged NY traffic ring happened according to the FBI sting operation. Arianna chimes in:

ARIANNA

I know it sounds and looks fictitious but the Organ Procurement Transplant Network takes it very seriously and we should emphasize that all donors are clearly advised that it is against the law to receive money or gifts for being an organ donor.

Arianna's phone vibrates and she excuses herself from the room. Caroline watches her.

OPTN REPRESENTATIVE

Unfortunately, small community hospitals like this one are targets for "broker friendly" behavior.

EXT. BENEDICT PARK HOSPITAL - LATER

Arianna rushes to her car.

(CONTINUED)

ARIANNA
 (on the phone)
 I'm on my way now. Have the ice
 chest ready.

INT. PRISON CENTER - DAY

Arianna is let through the security practically unchecked.
 They know her.

Then she's escorted by TWO GUARDS down the hall. She carries
 her MEDICAL BAG.

INT. PRISON O.R. - CONTINUOUS

Arianna enters wearing scrubs. There's a MALE BODY lying on a
 gurney. His mouth is taped and he **begins to groan.**

PRISON GUARD
 Ntwali wants him to feel it.

ARIANNA
 He's still alive?!

PRISON GUARD
 They have him scheduled for
 execution tomorrow morning. Lethal
 injection.

She hands him an envelope.

PRISON GUARD (CONT'D)
 You have two hours. The ice chest
 is under the gurney.

He exits. Arianna opens her bag and prepares for the surgery.

TIME CUT

Arianna is about to make the first incision but her hand
 begins to SHAKE.

DANYA NADSADAY'S **GHOST** (the smiling woman from Arianna's
 laptop photo) appears behind her.

DANYA
 Sister.

Arianna tries to make the incision again but fails. Then she
 feels a **sharp pain in her left abdomen, where her kidney is.**
 Arianna presses it with her hand and finds BLOOD on it. She
 turns to see Danya, who is bleeding from the same side.

(CONTINUED)

DANYA (CONT'D)

It's okay.

Danya places her hand on Arianna's side. Arianna jumps back, dropping the surgical blade.

Danya disappears and leaves Arianna gasping. Her scrubs are **clean** now. Arianna grabs her stuff and the ice chest.

EXT. PRISON O.R. - CONTINUOUS

Arianna exits carrying the chest. She rushes by the guard.

PRISON GUARD

What happened?

EXT. PRISON CENTER - MOMENTS LATER

She gets in her car and speeds away.

Villa watches her from across the parking lot in his car.

END OF ACT ONE

ACT TWO**EXT. UNIVERSITY CAMPUS - FLASHBACK - DAY**

TITLE CARD: CAMBRIDGE UNIVERSITY, ENGLAND 1990

ARIANNA (19), walks across campus grounds when a HANDSOME DOCTOR (30s) with soft HAZEL EYES and a well pressed and tailored suit, approaches her. He's the type of doctor that mothers wish for their daughters.

HANDSOME DOCTOR

Arianna?

ARIANNA

Can I help you?

HANDSOME DOCTOR

I'm Doctor Le Seaux from the science department. Your professors tell me you have a very...peculiar thesis.

(then)

I'd like to hear more.

Arianna blushes.

MONTAGE SCENES:

-- Arianna rides in a cab toward a LARGE MANOR in the countryside.

-- Le Seaux and Arianna (21) surgically remove a kidney from a patient. Le Seaux admires her and she soaks up the attention.

-- Le Seaux hands an ice chest to a WEALTHY BUYER and collects a payment, while Arianna watches from a cab on a stormy night.

-- Le Seaux carving up bodies of dead soldiers at a MILITARY HOSPITAL while Arianna collects the organs. They work in a well rehearsed routine with a clear chemistry between them.

END FLASHBACK**INT. ARIANNA'S SECOND FLOOR STUDIO - DAWN**

Arianna wakes up fast. Then her intercom clicks on:

JEROME (O.C.)

Arianna?

(CONTINUED)

ARIANNA
Yes. What is it?

JEROME (O.C.)
Mr. Villa and Le Seaux are here to see you.

ARIANNA
Tell them to wait in my office.
I'll be down in fifteen.

CLICK. She finally exhales with quick gasps as if the memory was suffocating her. Then she gathers herself.

INT. PRIVATE OFFICE - LATER

DOCTOR LE SEAUX, now late 50s, aged well but his eyes are darker, sits next to Villa. He sips on a HOT CUP OF COFFEE. Arianna rushes into the office and glares at Le Seaux. She's still processing his presence here.

LE SEAUX
(off her discomfort)
La question est écrit tous les plus de votre visage.

ARIANNA
How did you--

VILLA
Former prison MD. You quit after six months, when Ntwali caught you stealing medical supplies. He dropped all the charges suddenly.

LE SEAUX
Continuing our work without me. I'm hurt.

VILLA
We can assume you're still working out of some lab.
(glancing toward the meat locker)
Somewhere close.

They let the revelation sink in.

VILLA (CONT'D)
(amused)
I just hope you're not selling meat pies to your customers.

(CONTINUED)

LE SEAUX

They destroyed the whole lab after you left India. All our work--

ARIANNA

I made it clear we have very different opinions about harvesting.

LE SEAUX

I remember they were the same.

ARIANNA

Until it you sold out to Zenko. I thought you were a scientist? Innovator? We were going to change the organ transplant system to save those like my...my--

Arianna regains composure. Le Seaux leans in. He enjoys seeing her like this.

LE SEAUX

Danya. You owe nothing to the dead, Anna. And don't pretend you didn't know we were running a business.

(beat)

Fortunately, new advancements have been made since then; new opportunities and resources. We can...continue together again.

Villa slides a BROCHURE across the table toward her.

VILLA

It's a charity front allowing wealthy clients to mask their payments for new parts--

ARIANNA

(ignoring the brochure)
Not interested.

LE SEAUX

Yes, you are.

Le Seaux smiles. He expected this response and switches gears to a more threatening approach. Le Seaux pours the rest of his hot coffee into the waste basket next to her desk.

LE SEAUX (CONT'D)

(in French)

It's not always the dead that can haunt us. So can the living.

(MORE)

(CONTINUED)

(in English)
Til we meet again...

INT. BENEDICT PARK HOSPITAL - HENRY'S ROOM - MORNING

Henry sits up in bed, while hooked up to the dialysis machine. He slowly flips through the channels on the television set.

Caroline enters with some cranberry juice in a glass with lots of ice.

CAROLINE
How are you feeling?

HENRY
Sober.

CAROLINE
Well, your sense of humor is healthy. I prescribed a refill for more blood thinners. We're still working on the clotting issue.

HENRY
I'm tired, Caroline. Just tired.

She smiles at the mention of "Caroline".

CAROLINE
Dad, listen. The CKD has made only one of your kidneys salvageable. Your good kidney is struggling to do all the work. I--

HENRY
Put me on the list.

CAROLINE
(relief)
Are you sure?

HENRY
I'll be dead before they get to me, but it's worth a shot.

CAROLINE
You can live with one kidney, dad, even if it's--

HENRY
But do I want to? That's the question.

(beat)

(MORE)

(CONTINUED)

Being a slave to this machine for the rest of my life is not how I'm spending retirement.

CAROLINE

Your blood type is very common, so there's a better chance of a match. I'll get the paperwork started--

HENRY

(thinking out loud)
There's so...little in this world that we get to hold onto.
(then)
It's what makes it so vital to us.

She starts to exit.

HENRY (CONT'D)

Caroline?
(as a farewell)
I love you.

CAROLINE

(sensing it)
You're gonna be fine, dad. I promise.

EXT. INDUSTRIAL PARK - WAREHOUSE - DAY

The warehouse is hidden in the back of the industrial park on a dead end road.

A WHITE moving truck is parked in front next to a black Rolls Royce. SEVERAL MEN move LAB EQUIPMENT into the warehouse.

We follow Villa through the movement, while he's on the phone.

INT. FBI OFFICE - SAME

CHIEF CANE (50s, clean shaven, beer belly but doesn't care because he earned it), eats a sandwich while on the phone.

INTERCUT AS NEEDED

CANE

You've waited over three weeks to update me again. I figured you must be dead or switched sides.

VILLA

We're not in play yet. Still waiting on the "Nikita" to confirm.

(CONTINUED)

He continues into the...

INT. WAREHOUSE - MAIN LOBBY - CONTINUOUS

The lobby is in construction but looks to be very generic and simple. There's a reception desk prepared with a half finished LOGO/BANNER in construction on the wall.

CANE

What about the list?

VILLA

Working on it. The "Beret" has kept it close to him.

CANE

Find it. Give me a report next week.

Villa continues down a hall toward a...

INT. LAB/O.R. - CONTINUOUS

Where Le Seaux is carving up a CADAVER on a surgical table. As Villa gets closer, we see it's the same MALE INMATE Arianna refused to operate on.

There are LARGE BOXES being placed inside the lab. Le Seaux has taken out all the ORGANS from the cadaver and lined them on a table. He picks up the SPLEEN and slits it open.

VILLA

(holding his composure)
You wanted to see me?

LE SEAUX

You're an educated man.

VILLA

I guess.

LE SEAUX

Literature. Correct?

Villa covers his mouth as Le Seaux inserts a CAPSULE inside the spleen. Then places it inside the cadaver.

LE SEAUX (CONT'D)

Baudelaire was my favorite. *Le Spleen de Paris* and *Le Fleurs de Mal*.

He looks up at Villa.

(CONTINUED)

VILLA
 Sounds familiar.
 (then)
 Do you have a confirmed list of
 clients yet? I should look--

LE SEAUX
 All in good time. I need you to
 visit our friend Ntwali.

Le Seaux begins sewing the cadaver closed.

VILLA
 About the offer?

LE SEAUX
 Correct.

VILLA
 (re: cadaver)
 And this?

LE SEAUX
 Oh. It's a very special gift for
 our favorite doctor.

Villa exits. OFF Le Seaux's sick satisfaction...

INT. BENEDICT PARK HOSPITAL - HALLWAY - DAY

Caroline catches up with Arianna as she walks.

CAROLINE
 Doctor Nadsaday?

ARIANNA
 Yes.

CAROLINE
 I...I have a favor or...request.

ARIANNA
 What's on your mind?

CAROLINE
 I have a patient needing to get on
 the transplant list.

ARIANNA
 Have him fill out the paperwork and
 we'll submit it for review.

(CONTINUED)

CAROLINE

Well, it's...urgent. He's in...I started the paperwork and just need you to--

ARIANNA

Need me?

Arianna stops in front of her office and faces Caroline. The label on the door reads: CHIEF OF SURGERY: DOCTOR ARIANNA NADSADAY. She studies Caroline for a moment.

ARIANNA (CONT'D)

You have a father in our care correct?

Busted.

CAROLINE

Look, I'm not asking--

She pauses as an RN and a few PATIENTS walk by.

CAROLINE (CONT'D)

I'm not asking you to push him ahead of the line...just move the paperwork through faster and--

ARIANNA

You saw the presentation from the OPTN rep last week?

CAROLINE

Yes. I just thought--

ARIANNA

How long have you been here? Three months?

CAROLINE

Yes. But it's just--

ARIANNA

I'm sorry, but what you're asking cannot happen. The network takes this process very seriously.

CAROLINE

(mock surrender)
Understood.

Elise rushes toward them.

(CONTINUED)

ELISE
Hey Doctor Dyer. Doctor Nadsaday.

ARIANNA
What's wrong?

ELISE
We had a cadaver arrive with
an...unusual message for you in the
morgue.

Caroline glances at Arianna.

INT. MORGUE - LATER

Arianna stands and pulls out the CAPSULE from the spleen of
the cadaver, as Caroline and Elise watch in confusion.

ARIANNA
Who else has seen this?

ELISE
Just us. It came in a body bag from
the Palmdale prison marked for you.

CAROLINE
My God. Who the hell would send
this? How did it--

ELISE
These are perfect stitches and
incisions.

CLOSE ON the written message: **J'ai plus de souvenirs que si
j'avais mille ans.**

ELISE (CONT'D)
What's it say?

ARIANNA
"I have more memories than if I'd
lived a thousand years."

ELISE
Baudelaire's *Spleen*. That's
clever...and romantic.

Caroline glances at Elise. She just shrugs back.

DANYA'S GHOST appears next to Arianna.

(CONTINUED)

DANYA
 (to Arianna)
 Le Seaux won't go away. We have to
 face him.

ARIANNA
 I know.

CAROLINE
 What?

ARIANNA
 (snapping back)
 You're right. The incisions are
 professional.

CAROLINE
 (to Arianna, snide)
 We should report this to the
 transplant network, right?

Arianna glares at Caroline. She returns it with a sarcastic
 grin.

ELISE
 What do you want to do?

CAROLINE
 Or report it to the board?

ARIANNA
 Burn it. He was executed.

Arianna exits as Caroline and Elise exchange a "what the
 fuck" look.

OFF Danya as she disappears again.

INT. PALMDALE PRISON FACILITY - DAY

Villa follows Ntwali through the cell blocks. A SECURITY
 GUARD escorts an AGGRESSIVE INMATE past them. Ntwali is
 smoking cigar as they walk into the...

MEDICAL CENTER - CONTINUOUS

SEVERAL INMATES are receiving medical attention from THREE
 RNs.

NTWALI
 We average about 2500 guests. Most
 of them in good health, but most
 will never leave. What does your
 employer seek?

(CONTINUED)

VILLA
Depends on the demand.

They continue to...

O.R.

The room now has an empty GURNEY with few medical supplies and a heart monitor hooked up. There's a small work desk along the side wall.

NTWALI
Not much, but it will "do in a pinch" as you say.

VILLA
It's sufficient.

NTWALI
And how does your employer plan to...compensate?

VILLA
You'll get the rest of the instructions at the end of this week.

Beat.

NTWALI
Did Arianna agree to this too?

VILLA
She will.

EXT. JEROME'S MEAT SHOP AND GRILL/COMPLEX - NIGHT

Arianna exits the shop. Jerome follows. It's a quiet night in the valley, except for the Santa Ana winds sweeping through the streets.

JEROME
You going out for the night?

ARIANNA
I'm just going to the liquor store real quick.
(off his concern)
I'll be fine. It's right up the street.

JEROME
I can stick around til you--

(CONTINUED)

ARIANNA
No, no. Go see your daughter's
recital!

He hesitates, then gives a "thank you" smile and rushes to his car.

INT. LIQUOR STORE - MOMENTS LATER

Arianna grabs a nice bottle of wine and pays with a **credit card**. A BALD MAN looks at the beer selection and glances at her.

EXT. LIQUOR STORE - SAME

Arianna exits and begins walking down the street past an empty parking lot back toward her building.

Just as she puts her key to the door, BALD MAN stops her.

BALD MAN
(re: a few crumpled bills)
You left your change at the
counter.

Beat.

ARIANNA
I didn't have any--

A BLACK SUV, pulls up from around the corner. The BALD MAN knocks her down with a punch.

TWO more MEN jump out to grab her as she reaches for the bottle of wine and throws it to the BALD MAN.

Arianna kicks one of the MEN in the crotch and starts to run but the other one grabs her and knocks her out cold with one punch.

ON the punch we...

END ACT TWO

(CONTINUED)

ACT THREE**INT. LAB - FLASHBACK**

Arianna (late 20s) assists Le Seaux (50s) in a lab very similar to Arianna's private meat locker. However, this lab looks shady. It has limestone walls and bad florescent lighting.

There are *THREE INCUBATORS* against the walls and several *ICE CHESTS* open with different *HUMAN ORGANS*. Arianna checks an *OLDER LAPTOP* with similar images as before but with lesser quality. They follow the same procedure as Arianna previously.

ARIANNA

Failed.

LE SEAUX

We'll get more. There's a doctor just outside of New Delhi with a hospital we can use.

ARIANNA

I still have patients here!

LE SEAUX

Leave them. Trust me, we can do more in India.

INT. HOSPITAL LAB - NIGHT

TITLE CARD: NEW DELHI 2008

Arianna enters and finds Le Seaux finishing a transplant. There's a *MAN IN A BLACK SUIT* standing by with an *ICE CHEST*. Le Seaux looks like a man possessed.

ARIANNA

What's going on?

LE SEAUX

Arianna! We did it. The kidney survived eight hours in the lab post-mortem. I'm taking another one from this patient.

ARIANNA

(re: Black suit man)
Who is he?

LE SEAUX

Mr. Zenkov's associate.

(CONTINUED)

He gives the associate another kidney from an INCUBATOR.

ARIANNA
The Russian mafia?! This is not
what we agreed.

LE SEAUX
It's better!

ARIANNA
(shaking her head)
No...no.

Arianna backs away slowly; gazing at Le Seaux as if he's actually transforming into a monster right in front of her eyes.

LE SEAUX
(off her gaze)
Arianna...I need you.

ARIANNA
No...

She backs into an INDIAN DOCTOR rushing in, startling her.

INDIAN DOCTOR
The police are on the way here. You
must go!

Arianna exits as Le Seaux scrambles to gather his materials.

END FLASHBACK

I/E. SUV - BACK SEAT - NIGHT

The SUV drives down the 405 freeway and suddenly hits traffic. An AMBULANCE screams by them as they decide to exit the freeway.

Arianna, barely conscious, leans heavily against the back tinted window.

ARIANNA'S BLURRY POV:

She gets a glimpse of an OVERTURNED CAR near the freeway guard rails. Then she closes her eyes.

EXT. NIGHT CLUB - BACK DOOR - LATER

They drag her out of the SUV and into...

INT. NIGHT CLUB - PRIVATE ROOM - CONTINUOUS

And drop her on the floor with her hands tied.

INT. NIGHT CLUB - PRIVATE OFFICE - NIGHT

ARIANNA'S POV:

She looks around the small room. One of the GANGSTERS glares at her while lighting a cigarette. The other snorts a line off the table.

RETURN TO SCENE

GANGSTER 1

She's waking up.

GANGSTER 2 turns toward her and kicks her in the stomach.

GANGSTER 1

Try kicking me again, and I'll
break all of your ribs.

VILLA

That's enough!

Villa approaches from the corner of the room.

CLOSE ON Arianna and Villa.

VILLA (CONT'D)

Le Seaux insists that you
reconsider his offer.

Arianna glares at him.

VILLA (CONT'D)

(close to her)

Look, it's only going to get worse.
I've spoken to Ntwali and he
strongly suggests the same. Don't
make his men or Le Seaux drag this
on anymore.

He takes her silence as cooperation.

VILLA (CONT'D)

Good. We need a kidney for a
client.

GANGSTER 1 gives him a SEALED MANILA ENVELOPE.

(CONTINUED)

VILLA (CONT'D)

Male. Fifties. His blood work and necessary medical info are in here. Find a match and bring us the kidney tomorrow night. Forget about the Ntwali job. I'll be in contact.

INT. BENEDICT PARK HOSPITAL - E.R. - NIGHT

SEVERAL PATIENTS are rushed into the hospital. Chaos. NURSES and EMTs everywhere. It's the most action this hospital has seen in awhile.

Caroline enters and quickly begins looking over charts and attending to patients. Doctor Landen attends to one of the patients. Jonathan approaches her.

JONATHAN

There was a wreck on the 405. Drunk driver. Three with minor injuries, but there's one in critical condition.

CAROLINE

Where's Doctor Nadsaday?!

Jonathan just shrugs as he leaves to help a patient.

EXT. BENEDICT PARK HOSPITAL - NIGHT

Arianna steps out of the cab and stumbles toward the E.R. Entrance.

INT. O.R. - LATER

Caroline is operating desperately on the CRITICAL MALE PATIENT as a SHORT NURSE assists; handing her tools and holding the wound in place. Blood everywhere.

After a strong effort, Caroline is able to stabilize the patient.

CAROLINE

Take him to ICU.

Jonathan enters.

JONATHAN

Doctor Nadsaday is in E.R. She wants to see you.

INT. E.R. - LATER

Arianna, in a hospital gown, holds an ice pack to her eye. She sits up on the stretcher and quickly vomits into a bag. Caroline grabs a wet cloth and wipes her face while examining the wounds.

CAROLINE

You nearly fractured your eye socket.

She checks for concussion and a fractured rib. Then notices a TATTOO of a CROCODILE crawling up her left shoulder.

CAROLINE (CONT'D)

You have a minor concussion but no signs of a fractured rib. The cuts aren't too serious. But...I'm sure you know that already.

Beat. Caroline gazes at the tattoo.

ARIANNA

(re: tattoo)

My sister and I got one when we were sixteen.

(sighs)

They told us it symbolizes hidden strength and power.

Caroline gently touches the tattoo with curiosity then pulls away and sits at the desk. She scribbles notes on a chart.

CAROLINE

Is this about the message in the spleen?

ARIANNA

(ignoring)

How's your father doing?

Turning back toward her. DANYA'S GHOST appears next to Arianna. Caroline **DOES NOT SEE DANYA.**

CAROLINE

(hurt)

He's being discharged tomorrow.

DANYA

(to Arianna)

She could be useful...if she doesn't get in the way of our plans.

(CONTINUED)

ARIANNA

I'm sorry. We can have him
transferred to another hospital--

Caroline gets up to leave.

CAROLINE

I know that we can't save everyone
but--

ARIANNA

(sympathy)

Sometimes even the living can haunt
us...

Caroline lets this truth settle for a moment and they
exchange a look of understanding and maybe even respect.

ARIANNA (CONT'D)

The paperwork is not the problem,
it's the small window of time
between transplants that makes the
number so high on the list.

CAROLINE

And that's outside of our control.
I get it.

ARIANNA

Not if we could increase the
vitality of organs post-mortem.

CAROLINE

Is that possible?

ARIANNA

(lying down)

Time will tell.

Beat.

CAROLINE

Get some rest. I'll check on you in
the morning.

She exits.

DANYA

You'll need to help her...or we'll
be exposed.

EXT. BENEDICT PARK HOSPITAL - MORNING

Caroline drives into the parking garage.

PATIENT ROOM:

Arianna is dressed and preparing to leave. Caroline enters with a bottle of pills and a cup of water.

CAROLINE

Take these. Do you need me to look at the stitches?

Arianna's phone vibrates. It's Ntwali.

ARIANNA

I'm fine. Thank you.

(beat)

I'll be back later today.

Arianna quickly exits.

INT. NTWALI'S OFFICE - DAY

Ntwali smokes his cigar and sits on the edge of his desk, while gazing at Arianna. She's cleaned up now and indifferent to Ntwali's intrusive presence.

There's a bottle of Brandy and two glasses on his desk. He pours her a glass and hands it to her.

NTWALI

(re: her bruises)

Tsk. Tsk. La belle femme médecin.

This is not a good look on you.

She takes a long sip of the Brandy. Her hand shakes briefly. Ntwali notices but ignores it.

NTWALI (CONT'D)

I spoke to my cousin--

ARIANNA

You should have told me the inmate was alive. I need the organs post-mortem.

NTWALI

What difference does it make? He was scheduled for execution.

ARIANNA

I don't do torture.

(CONTINUED)

NTWALI

Sure you do.

Sips from his glass of Brandy.

NTWALI (CONT'D)

Things are changing. I remember
when you first came to work for me.
(like a father)
So lost and broken...and now you're
all grown up.

ARIANNA

What did Le Seaux say to you?

NTWALI

His associate assures me of great
plans. I will speak to Le Seaux
tonight.

(close)

And so will you.

ARIANNA

What's in it for you?

NTWALI

I have many enemies, Mademoiselle;
under this roof and on the streets.

He goes back around his desk and looks out the window at the
COURTYARD.

NTWALI (CONT'D)

Our relationship is evolving, Anna.
I feel we will need each other a
great deal.

ARIANNA

(downs the Brandy)

Thank you for the drink.

She starts to leave.

NTWALI

Everyday the lion wakes up knowing
it has to eat an antelope to live.
Everyday the antelope wakes up
knowing it must outrun the lion to
live.

(facing her)

I'm very anxious to find which one
are you.

OFF her exit...

INT. HENRY'S ROOM - DAY

Jonathan is checking Henry's vitals, when Caroline enters.

HENRY

Carrie. Where are you taking me?

JONATHAN

I need you to breathe easy, Mr. Dyer.

CAROLINE

We might have to transfer you to Valley Medical, but...I'm gonna try to keep you here for one more night.

HENRY

Did you hear the good news? Tell her, Jonathan.

He finishes taking his vitals, records the results, and shows it to Caroline. She sighs. It's not good.

JONATHAN

(to Henry)

You should tell her.

(close to Caroline)

If he gets any worse--

She waves him off.

CAROLINE

(to Henry)

What is it?

Jonathan hooks him up to the dialysis machine.

HENRY

They approved me for the transplant list.

JONATHAN

It might be another month to process--

HENRY

Did you know there are 114,800 people on the waiting list?

CAROLINE

Don't think about those numbers, dad.

(MORE)

(CONTINUED)

(to Jonathan)
How's the catheter?

JONATHAN
We're trying a different one. The clotting has slowed a bit but--

INTERCOM
Code Blue. Code Blue. Doctor Dyer to ICU. Stat.

Caroline rushes out of the room.

INT. ICU - LATER

Her and Doctor Landen make several attempts to revive the CRITICAL PATIENT. Caroline tries the defibrillator. It's touch and go for a moment. The monitor BEEPS sporadically then finally FLAT-LINES.

Landen glances at Caroline.

CAROLINE
Call it.

LANDEN
Five-thirty eight. P.M. I'll call Doctor Breckenbauer.

CAROLINE
No. I can call her.

He exits and the SHORT NURSE enters to clean up. Caroline picks up his chart and studies it closely. She catches something. An idea formulates.

EXT. SUBURBAN NEIGHBORHOOD - NIGHT

A well kept two story house.

INT. BEDROOM - CONTINUOUS

Elise is wearing an EQUESTRIAN OUTFIT and sterilizes some small surgical tools on a table. A MALE CLIENT (40s) lies face down and strapped to a MASSAGE TABLE. He's shirtless and wears a HORSE'S BIT in his mouth. He starts to giggle as Elise grabs a WHIP. Her phone rings.

ELISE
Let's do a little tenderizing.
(answers her phone)
Hello...Caroline. What's up?

INTERCUT BETWEEN HOSPITAL AND BEDROOM

(CONTINUED)

Elise keeps a serious face the whole time and never breaks her DOMINATRIX character.

CAROLINE
Hey, I need you here. I'm at the hospital.

ELISE
What happened? Something happen to your father?

SMACK. He groans with pleasure.

CAROLINE
No. We lost a patient.

SMACK. A giggle.

ELISE
I'm in Canoga Park. Give me half an hour.

SMACK.

INT. BENEDICT PARK HOSPITAL - NURSES STATION - DAY

Caroline approaches the desk where Jonathan is working.

CAROLINE
(glancing around)
I need you to check something for me.

JONATHAN
Sure.
(off her look)
Are you okay?

EXT. BENEDICT PARK HOSPITAL - PARKING LOT - NIGHT

Arianna is approaching the hospital entrance, when Elise joins her. Elise's lab coat barely covers over her equestrian outfit as the Santa Ana winds rush through the parking lot.

ELISE
Doctor Nadsaday!

ARIANNA
(re: outfit)
What's wrong?

(CONTINUED)

ELISE

Nothing.
 (re: bruised face)
 Oh my god! What happened?

ARIANNA

It's fine...It's just--I'm okay.
 Really.

ELISE

Jesus. Did it have something to do
 with that message in the spleen?

ARIANNA

(avoiding)
 No. Not at all.

ELISE

Have you heard anything else about
 it?

ARIANNA

Nope.
 (then)
 Who called you in?

ELISE

Doctor Dyer. There's another body.
 Car wreck victim. It's the first
 death we've had this month...must
 be the Santa Ana's.

CLOSE ON Arianna. A solution has just hit.

INT. NURSES STATION - LATER

Caroline sits next to Jonathan at the computer. SEVERAL STAFF
 and PATIENTS come and go. Caroline tries to remain covert.

JONATHAN

I'm assuming you've already cleared
 this with Doctor Nadsaday?
 (off her look)
 Shit.

CAROLINE

Pull up Henry's bloodwork.

JONATHAN

Type AB positive...and--

CAROLINE

Now pull up the other patient.

(CONTINUED)

JONATHAN

What are you looking for? You smell nice by the way.

CAROLINE

Type O positive. Everything matches. Go to donor status.

JONATHAN

(sniffs)

The Yves Saint Laurent I bought you. About time you started wearing it.

CLOSE ON the computer monitor. It shows the data of the recently deceased patient.

MONITOR SCREEN: ORGAN DONOR: N

Caroline glances at Jonathan.

JONATHAN (CONT'D)

Caroline, I know you want to save your father and that's very understandable--

CAROLINE

I'll move in with you.

Before he can respond, she changes it to **Y** and hits **save**, then kisses him on the cheek and rushes down the hall.

CAROLINE (CONT'D)

Get Henry prepped in the O.R. and have Liz meet me there.

OFF Jonathan's fear.

END ACT OF THREE

ACT FOUR**INT. BENEDICT PARK HOSPITAL - NIGHT**

Caroline exits the elevator into...

HALL - OUTSIDE THE MORGUE

She starts to run, then slows her pace a bit. TWO NURSES push the MALE CADAVER toward the morgue. Caroline stops them.

CAROLINE

Excuse me!

NURSE 1

Doctor Dyer?

CAROLINE

Yes. I--I need to take him back upstairs for some...testing. I just want to run a couple of quick tests.

NURSE 2

Well, Elise is already on her way. She's supposed to--

CAROLINE

I know. I'll have it right back down to her. I just want to go over everything and see what I missed...for my own records.

She turns the gurney around and heads back toward the elevator as the NURSES watch in confusion then continue down the hallway.

Just as she reaches the elevator, it opens to reveal Elise and an ANGRY WOMAN (50s).

ELISE

(excited)

Doctor Dyer!

(re: cadaver)

Where are you going? I'll be ready in a few minutes.

Caroline is blocked by both of them.

CAROLINE

I'll be right back with him. Just gonna run some quick tests.

She glances at ANGRY WOMAN.

(CONTINUED)

ELISE
 (re: angry woman)
 She's here to identify the body.

Fuck.

CAROLINE
 You're the wife? We tried reaching
 you yesterday!

ANGRY WOMAN
 Ex. Finalized two days ago. I just
 got back in town.

Caroline opens the body bag for ANGRY WOMAN.

As ANGRY WOMAN glares at him, Caroline glances at Elise.
 Panic begins to show in Caroline's eyes.

ANGRY WOMAN (CONT'D)
 Goddamnit.
 (then)
 The bastard was texting me when it
 happened. Can you believe that?

CAROLINE
 (desperate sympathy)
 Um...I'm so sorry for your--

ANGRY WOMAN
 Don't be.

CAROLINE
 We tried everything--

ANGRY WOMAN
 Have him cremated. I can dump his
 ashes in the L.A. River, where the
 asshole belongs.

ELISE
 Okay, I just need you to sign some
 forms.

Caroline zips up the bag and rushes into the elevator. She
 quickly presses the floor button.

A HAND stops the elevator door. ANGRY WOMAN enters.

ANGRY WOMAN
 I need to see something.

She unzips the bag and grabs his left hand. There's a WEDDING
 RING on the ring finger. She pulls it off.

(CONTINUED)

ANGRY WOMAN (CONT'D)

Asshole.
 (to Caroline)
 Thank you.

ANGRY WOMAN exits the elevator. The door closes on Caroline's long exhale.

INT. MORGUE - MOMENTS LATER

Elise is sitting on a stretcher and eating chocolate. She has GERMAN OPERA playing from an mp3 station on the desk.

Arianna enters.

ARIANNA
 Where is it?

ELISE
 (shrugs)
 Doctor Dyer took it for some tests.
 She'll be back in--

Before she can finish, Arianna rushes out.

ELISE (CONT'D)
 (to herself)
 What the hell is going on?

Then continues eating her chocolate.

INT. O.R. HALLWAY - LATER

Caroline pushes the gurney quickly down the hall past a few MEDICAL STAFF. One STAFF MEMBER holds up X-RAYS.

STAFF MEMBER
 Doctor Dyer. Can you look over
 these x-rays--

CAROLINE
 (still moving)
 Just throw it on my desk. I'll look
 at it later...

As she moves through the next door...

INT. SECURITY ROOM - SAME TIME

From just OUTSIDE the door, we see Arianna handing something to the SECURITY GUARD. There are monitors all over the room.

The SECURITY GUARD nods his head and smiles, then Arianna quickly exits.

(CONTINUED)

He gets up to grab a VHS (Yep. They still use them.), then closes the door discreetly.

O.R. - CONTINUOUS

Caroline pushes the gurney through the door and sets it next to Henry's.

She pauses for a moment and looks around. *Where are they?*

Oh well, she's gotta keep going. Caroline hooks Henry to the monitors and sets up the anesthetics. Then rushes into...

O.R. PREP - CONTINUOUS

And quickly changes into scrubs. She locks the door behind her and puts on her surgical mask, then glances up at the SECURITY CAMERA and tries to look calm.

Caroline washes her hands furiously as if she can actually see the guilt on her hands.

Just as she finishes, Arianna enters already prepped.

Face off moment as Arianna studies her.

CAROLINE

(bold)

Am I fired?

ARIANNA

We have a two hour window.

She opens the door behind her and motions for Caroline to enter.

INT. O.R. - CONTINUOUS

Jonathan is standing next to Elise.

JONATHAN

(off Caroline's look)

She already knew. I swear.

He dries her hands and puts on her surgical gloves for her. Caroline glances at Elise.

ELISE

(holding a fifteen blade)

I'm...actually excited to do this.

LIZ, the anesthesiologist, has Henry prepped in twilight.

The cadaver is set up next to Henry. Caroline glances at Liz.

(CONTINUED)

LIZ
I don't know anything.

CAROLINE
(to Jonathan)
I'm...sorry.

JONATHAN
It's Henry...we have to do
something.

ARIANNA
(focused)
Let's get started.

Caroline glances up at another security camera then at Arianna, who just shakes her head.

We pull back to...

INT. SECURITY ROOM - CONTINUOUS

And see them through a security camera. The same SECURITY GUARD switches the camera to a false STILL SHOT of an empty O.R. Room. He opens an ENVELOPE of cash and grins.

O.R. - MOMENTS LATER

Arianna hands Caroline a fifteen blade. Caroline stares at her father as the monitor BEEPS steadily. Then shakes her head. *Maybe this was a bad idea?* Too late.

ARIANNA
I'll make the first cut.

And we're back at the beginning of the teaser.

ON Arianna we...

CUT TO:

EXT. INDUSTRIAL PARK - PRESENT TIME - NIGHT

She parks her car and waits for a moment as another CAR pulls up near her.

Arianna exits the car with the ice chest as TWO MEN approach her. One with a CREW CUT, the other BALD.

Villa watches from inside the car.

VILLA
Get in.

(CONTINUED)

The CREW CUT MAN takes the ice chest from her and BALD MAN starts to tie Arianna's arms behind her back, but she refuses.

VILLA (CONT'D)

It's fine.

EXT. WAREHOUSE - LATER

Arianna is escorted through the...

MAIN LOBBY - CONTINUOUS

It's now complete and we see the logo/banner clearly now: VITAL SIGNS FOUNDATION.

Arianna glances at Villa as they continue through another door behind the reception desk to the...

BOILER ROOM

A large open office space with new TABLES and DESKS set up. COMPUTER BOXES and various office supplies are lined up along the walls.

Moving along to a door at the back end of the room to...

MAIN TRAFFIC LABORATORY

ARIANNA'S POV:

A sophisticated lab with two rows of INCUBATORS. Sets of tubes connect them to a steel tank. Le Seaux and Ntwali await.

RETURN TO SCENE

LE SEAUX

You made the right decision.

Ntwali, with his token cigar, joins her from across the lab. He winks at her. Le Seaux glares at Ntwali as he exhales the smoke. Le Seaux pulls Arianna close as he begins to guide her through the lab.

LE SEAUX (CONT'D)

(in French to Arianna)

It's a shame I have to hire an ape to carry out some of our prestigious work.

NTWALI

(in French)

The shame is in your mother's cunt.

(CONTINUED)

Le Seaux turns and faces off against Ntwali, who blows smoke in his face.

NTWALI (CONT'D)
Congolese. Bitch.

Le Seaux takes the cigar out of his mouth. Then Le Seaux calmly smears out the cigar into his own palm, while holding a stare into Ntwali's eyes. It's a "don't fuck with me" stare.

He hands the cigar to BALD MAN.

Le Seaux pulls out a handkerchief and brushes the ash off his hand.

Now that the Alpha Dog has been confirmed, they follow Le Seaux on a short tour of the lab.

SEVERAL LAB WORKERS move about transporting different organs in special biohazard bags from incubators to another room.

LE SEAUX
We can now increase the utilization of vital organs post-mortem by as much as ten hours. Thus, allowing an expansion on distribution.

Several of the incubators are labeled with the names of French artists/novelists (i.e. Monet, Gauguin, Dumas, and Bizet)

A LAB WORKER takes the KIDNEY out of the ice chest and places it in one of the incubators. It's labeled: VOLTAIRE.

LE SEAUX (CONT'D)
This kidney will fly out to a DA in New York tomorrow.

ARIANNA
Why do you need me?

INT. LE SEAUX'S OFFICE - MOMENTS LATER

Le Seaux sits across a desk from Arianna and Ntwali. Villa enters with a bag of CASH. He takes out several stacks.

LE SEAUX
Ntwali is supply management.

Villa slides a stack toward Ntwali.

(CONTINUED)

LE SEAUX (CONT'D)
Which grants us access through the
prison system--

NTWALI
And all my enemies in the street.

Villa slides a stack toward Arianna.

LE SEAUX
Matchmaker. I provide the client.
You match the blood-work. Keep
control at Benedict Park. Surgeries
will be done there...unless
otherwise necessary. Then Villa
will deliver the organs here.

ARIANNA
I want access to this lab at all
times.

LE SEAUX
Done. Villa will organize any
meetings and provide security. I'll
handle distribution.

CLOSE ON Arianna and Ntwali's reaction. *The shit is real.*

INT. ARIANNA'S SECOND FLOOR STUDIO - NIGHT

She enters slowly and tosses her stuff on the floor, then
undresses.

BATHROOM

Standing under the rushing water of the shower, she lets it
wipe away tears and blood. Deep breathes. This is an
emotional cleanse.

BED - MOMENTS LATER

Arianna crawls into bed and stares into space. DANYA'S GHOST
snuggles up to her. She runs her hands through Arianna's
hair.

ARIANNA
I miss you.

Beat.

DANYA
I know.

(CONTINUED)

ARIANNA

I'm so sorry.

DANYA

(whisper)

Kill him. Kill Le Seaux.

Arianna's eyes get bigger and she takes a long deep breath.

EXT. FOREST DIRT ROAD - DAY

DREAM SEQUENCE

There's an overcast of clouds and a wide dirt road leading past an ABANDONED FARMHOUSE and up a hill through the dense forest trees. The stillness adds both a beauty and a terror to the scenery.

We're interrupted with heavy breathing and the patter of Caroline jogging alone on the path. She begins jogging up the hill, when a loud HISSING and GNASHING of TEETH stops her.

Caroline turns and sees a CROCODILE in the middle of the path. It slowly crawls toward her as she backs away from it.

Caroline backs into something and turns to see a LARGE FIGURE in a BLACK ROBE AND HOOD (like a REAPER) Caroline can barely keep breathing as the figure pulls out a 15 BLADE and gives it to her. Half confused and half terrified, she takes the blade.

The figure vanishes and she turns to see SEVERAL more Crocodiles crawling in the path toward her. She glances at the 15 BLADE in her hand then back at the crocodiles.

CLOSE ON Caroline. Her breathing slows and she becomes calm.

END OF DREAM SEQUENCE

INT. ICU - MORNING

She wakes up quick and checks on Henry, then checks the time on her phone. He begins to stir. She grabs a cup of water and hands it to him.

CAROLINE

Hey, what's your pain level?

HENRY

Uh...about a three or four.

CAROLINE

That's better. I'll have a nurse get you a refill.

(CONTINUED)

HENRY
What happened?

CAROLINE
I had--
(alert now)
They had to do the transplant.

HENRY
But I thought...how did I--

CAROLINE
Shhh. It was...an emergency
procedure. You don't have to go
anywhere. Just rest.

She kisses him on the forehead and exits.

EXT. TOPANGA CANYON - MORNING

Villa's car weaves through the canyon road.

I/E. VILLA'S CAR - CONTINUOUS

VILLA
(on the phone)
Hello...hey little man. Is your
mother home...hey, it's me. I
mailed the check yesterday...you're
welcome....It's what we agreed
on....I can't...hello?

He throws the phone into the passenger's seat.

EXT. SMALL CAFE - SAME

Villa sits at a table with a FOLDER and coffee. CHIEF CANE,
sporting khaki shorts and shades, joins him.

CANE
Where are we at?

VILLA
She's working for Le Seaux again.
He's started a new operation with
her and Ntwali, a prison warden.
Next month Le Seaux opens a charity
as a front.

CANE
The Indian government is still
finding evidence on him. The guy's
a goddamn sociopath.

(CONTINUED)

Cane looks through the file and photos.

VILLA
He's well connected.

CANE
So you got the list?

Cane looks through photos of the warehouse, Arianna, and Ntwali.

VILLA
I can't get to any recipient names. All I get is the list of the blood-work for whatever donor Arianna and Ntwali find. He names all the recipients as French artists and shit.
(beat)
I feel like he knows something.

CANE
Three months. You got three months to get some names or we do it my way.

EXT. BENEDICT PARK HOSPITAL - MORNING

A white GOVERNMENT vehicle pulls up. The sticker on the bumper reads: OPTN.

ICU - LATER

Caroline is asleep in a chair next to Henry's bed. Jonathan enters quietly. He checks the monitor. She wakes.

CAROLINE
(whisper)
Let him rest.

JONATHAN
He's stable.
(re: her red eyes)
Do you need to go home?

CAROLINE
No. I left early this morning and came back.

He grabs a bottle of visine from his pocket and hands it to her.

CAROLINE (CONT'D)
Thanks.

(CONTINUED)

She stretches then glances at Henry. Then Elise enters, now dressed in casual wear: fashion denim, boots, and a cute blouse. Very European and impressive, given what we've seen her in before. Caroline and Jonathan take in the look for a moment.

ELISE

Hey guys. How's he doing?

They step outside his room.

HALLWAY - CONTINUOUS

The three stand near the wall as STAFF and GUESTS pass by.

CAROLINE

He's stable. Vitals are good as of...an hour ago.

ELISE

A success...so far.

JONATHAN

We got lucky...very lucky. If it weren't for Doctor Nadsaday...

CAROLINE

(to Elise)

What were you doing when I called you last night?

Jonathan grins.

ELISE

(playing it off)

Oh...I have a little hobby on the side. It keeps me entertained.

Jonathan makes "whipping" gestures.

CAROLINE

That's why you were dressed like a--

ELISE

For the client.

(then)

So I was thinking, maybe we can all grab a drink tonight...to possibly losing our licences and saving a life.

CAROLINE

What should we do about Doctor Nadsaday?

(CONTINUED)

JONATHAN

I think we should lawyer up, just in case.

CAROLINE

We saved a life...it's what we're suppose to do here!

INTERCOM

Doctor Dyer and Doctor Nadsaday to the conference room. Doctor Dyer and Doctor Nadsaday to the conference room.

Shit.

OUTSIDE CONFERENCE ROOM

Arianna carries a cup of coffee as she approaches the door. Caroline stops her.

CAROLINE

We should...have some sort of story-

ARIANNA

What are you talking about?

CAROLINE

I won't ask about...where you went, if you don't tell them about my--

Arianna takes a sip from her coffee. Her hand shakes again, nearly spilling it. Then she gathers composure.

CAROLINE (CONT'D)

(re: Arianna's hands)

Rheumatoid or Osteo?

ARIANNA

Osteoarthritis.

CAROLINE

I looked up your medical history after your injury...was it your sister's?

Beat.

ARIANNA

Why?

CAROLINE

I just want to know where we stand--

(CONTINUED)

The door opens to reveal the OPTN REPRESENTATIVE; same one as before.

OPTN REPRESENTATIVE
Doctor Dyer. Doctor Nadsaday.
Please come in.

Last glance between Caroline and Arianna. *FUCK.*

They enter and on the closing of the door we...

END EPISODE