

DIAGNOSIS MURDER

"Retribution – Part One"

TEASER

FADE IN:

1 EXT. LOS ANGELES – DAWN (STOCK) 1

The first commuters are already clogging the streets as the sun breaks over the mountains.

2 INT. ALL-NITE RESTAURANT – DAY 2

It hasn't closed in forty years -- and hasn't been thoroughly cleaned in almost as long. That doesn't matter to the few people inside -- insomniacs, night-shift workers on their way home, and three very happy-looking cops: Steve Sloan, POLICE CHIEF MASTERS, and TANIS ARCHER, 30s. A WAITRESS who's probably worked every shift since this place first opened, drops two sorry plates of steak-and-eggs in front of Steve and Archer, who share a look.

STEVE

We bring down the biggest crime boss in Los Angeles, and what's our reward?

ARCHER

(not impressed)

The best steak dinner in town.

STEVE

That's what he promised.

MASTERS

At five AM, this is the best steak dinner in town.

ARCHER

Your task force worked six months to get the evidence that put Ganza in jail. We could have waited six hours for a decent restaurant to open.

MASTERS

Six hours? Why not just take the week off to celebrate?

ARCHER

Works for me.

The Chief scowls, but lets it pass. Steve and Archer begin to pick at their food. Masters checks his watch.

STEVE

You're not eating?

(CONTINUED)

"Retribution – Part One" (GREEN) 2.

2 CONTINUED: 2

MASTERS

No.

STEVE

(to Archer)

Does he ever eat?

ARCHER

I heard a rumor he had an M&M once.

STEVE

That's the trouble with being at the top. People spread all sorts of ridiculous stories about you.

on Masters takes a few bills out of his wallet and tosses them  
the table.

MASTERS

I'm heading back to the station.  
Stay and enjoy your meal.

Steve picks up his steak with his fork. Army boots are soled with better meat.

STEVE

We'll do our best.

MASTERS

Then go home. Get some rest. You deserve it.

ARCHER

You're right.

MASTERS

I don't need you back at the station until, say, nine.

Steve's face drops. Archer's doesn't. She's used to the Chief's ways.

ARCHER

Ganza's arraignment isn't for two days. There's nothing for us to do until Steve testifies.

MASTERS

You think Ganza's the only crook in town?

ARCHER

He's the reason you created this special squad.

(CONTINUED)

"Retribution – Part One" (GREEN) 3.

2 CONTINUED: (2) 2

MASTERS  
Where did you get that idea?

STEVE  
You told me. That's why I let you  
pull me off a job I love to help  
you out.

MASTERS  
If you believe everything you  
hear, what kind of cop are you?

And with that, he heads for the door, not noticing that

3 BY THE KITCHEN DOOR 3

The BUSBOY is bent over, as if studying the floor, as the  
waitres approaches.

Just as she is about to pass him by, the busboy stands up,  
whirling around to face her. She has maybe a second to  
realize  
that there's a ski mask where his face should be.

And then his arm is around her neck, choking her, pulling  
her  
body in front of him. And that's when he pulls out the SEMI-  
AUTOMATIC PISTOL. The waitress SCREAMS.

4 BACK TO SCENE 4

Masters whirls around, reaching for his gun, as Steve and

Archer both jump up from the table, grabbing their weapons,  
but it's too late. The busboy starts firing. Bullets slam into tables, booths, exploding china and glassware. Patrons dive for cover as Tanis Archer kicks over their table. She ducks behind it and levels her weapon at the busboy but ---

ARCHER  
I can't get a clear shot!

because the screaming waitress shields the gunman perfectly.

5 MASTERS

5

barely wincing as the restaurant explodes in gunfire, tries for a clear shot, but his aim, too, is blocked. And then he notices

6 BEHIND THE COUNTER

6

Steve is creeping along, ducked below the counter, almost reaching the gunman.

"Retribution – Part One" (GREEN)

4.

7 MASTERS

7

knows what to do. He aims his gun just to the right and  
above the busboy's shoulder and FIRES into a light fixture which  
explodes into showers of sparks, just behind the gunman.  
Distracted, the gunman turns around briefly. Steve leaps up  
onto the counter and hurls himself at the gunman, who  
whirls around and lets off a STREAM OF FIRE at him. Steve jerks as  
TWO BULLETS slam into his chest, ANOTHER into his gut,  
and smashes to the ground at the gunman's feet.

The gunman aims directly at Steve's head and is about to fire  
when he sees that Masters is coming for him. The gunman  
fires a hail of bullets at Masters, then pushes the waitress right  
into him. Masters pushes the waitress aside and tries to get  
a clear shot but the gunman has disappeared.

Masters rushes to the back door and looks out ---

8 HIS POV

8

An empty alley.

9 BACK TO SCENE

9

Archer kneels by Steve, who's covered with blood,  
unconscious.

ARCHER  
Get an ambulance!

And as Masters joins her over Steve's bloody body, we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

10 10 INT. BEACH HOUSE – KITCHEN – MORNING

Mark walks in, goes to the coffee maker, glances at the full pot, and starts searching for a cup, but can't find one. He goes to open the cupboard and THE HANDLE comes off in his hand, screws and all. He shrugs and tries the other cupboard door – the HANDLE comes off, too. The day is starting out great already.

Frustrated, he goes to the junk drawer, tentatively takes the handle and carefully pulls it open. The handle stays put. He finds a SCREWDRIVER and is beginning to repair the cupboard handles when the PHONE RINGS. Mark drops the screwdriver on the counter and answers the phone, upbeat and jovial as usual.

MARK  
Hello, Mark Sloan.

INTERCUT WITH:

11 11 INT. AMBULANCE – DAY

11

As it races down the street, SIREN WAILING, whipping wildly around turns. Tanis Archer leans over Steve, her blouse

also bloodied, performing CPR with an EMT. Masters, his shirt  
blood stained, is on his cell phone.

MASTERS  
This is Chief Masters. Your son  
has been shot.

Mark's face falls in horror. It's all he can do to gather the  
breath to speak.

MARK  
How bad is it?

Masters looks grimly at Steve, then:

MASTERS  
Took two in the chest, one in the  
stomach. He's flat-lined twice.  
(then)  
We'll be at Community General in  
five minutes.

OF Mark drops the phone, leaving it hanging, and RUSHES OUT  
THE HOUSE. CUT TO:

"Retribution – Part One" (GREEN)

6.

12 INT. COMMUNITY GENERAL – ER – DAY  
12

a  
Jesse As the DOORS FLY OPEN and an EMS team races in, Steve on  
gurney, two IVs running. Archer and Masters alongside.  
and Amanda rush to meet them.

JESSE  
What have you--

And that's when they see who the patient is.

AMANDA  
Oh my God, no.

JESSE  
Trauma one! Move!

He grabs the gurney himself and, along with an EMT,  
Amanda and  
the nurses charge down the hallway to TRAUMA ONE.  
Masters and  
Archer follow.

EMT  
(to Jesse)  
Multiple GSWs to chest and  
abdomen. We started two large bore  
IVs, wide open, and shocked him  
twice on the way in.

13 INT. COMMUNITY GENERAL – TRAUMA ONE – DAY  
13

They hoist Steve onto the table and begin their work.

JESSE

Pulse is 150 and thready, bp is 50  
palp. Decreased breath sounds,  
hyporesonant on the right side. I  
want six units, O-negative blood  
and a chest tube.

Amanda reaches for an ET tube and begins to intubate.

AMANDA

Intubating.

The cardiac monitors BLARE. Steve's going into cardiac  
fibrillation. Jesse grabs the defibrillator paddles.

JESSE

300 joules!  
(then)  
Clear!

Jesse shocks Steve.

AMANDA

He's back.

(CONTINUED)

"Retribution – Part One" (GREEN) 7.

13 CONTINUED: 13

Then, before any relief can set in:

AMANDA  
(alarmed)  
BP's dropping fast.

Jesse drops the paddles, then:

JESSE  
He's bleeding out.  
(to Nurse)  
Get those people out of here!

Master and Archer reluctantly go, leaving Jesse in the pandemonium around Steve.

14 14 INT. COMMUNITY GENERAL – CORRIDOR

Masters and Archer stand outside the trauma room, helpless, suddenly aware that they are both covered in blood. As if reading his thoughts, Archer says:

ARCHER  
It's all his.

MASTERS  
Then there's nothing stopping you  
from getting back out there.

ARCHER  
The shooter is long gone, sir.

MASTERS

Everyone leaves a trail.

He marches her towards the elevator.

MASTERS

I want background checks on every employee and patron in that restaurant going back to when their umbilical cords were cut. I want every license plate on every car parked within a square mile logged and checked. I want officers in every trash can, toilet, and sewer within a five block radius looking for anything that might have been ditched. And I want it all in two hours.

They reach the elevator just as it OPENS and Mark Sloan rushes in, distraught. Archer gets into the elevator.

(CONTINUED)

"Retribution – Part One" (GREEN) 8.

14 CONTINUED: 14

MARK  
Is he alive?

Masters nods, jerks his head towards the trauma room.

MASTERS  
They're working on him now.

Mark starts to go, when Masters says:

MASTERS  
I will get the man who did this.  
That's a promise.

Mark nods and hurries down the hall, Masters looking after him.

Mark gets to the trauma room just as Steve, on a gurney, is rushed out. Amanda blocks Mark, Jesse stays with the gurney, completely focused on what he's doing.

MARK  
How is he?

AMANDA  
Headed to the O.R.

MARK  
I'll scrub and meet you there.

Mark moves past her, but Amanda blocks him again.

AMANDA  
Mark – you can't go in there.

MARK  
I'm the Chief of Internal Medicine.

AMANDA  
You're his father.

MARK  
Get out of my way, Amanda.

He tries to shove past her, but she won't let him. She grabs him and looks him firmly in the eye.

AMANDA  
You are in no condition to go in there, Mark.  
(then)  
You're too upset. You'll be a distraction to the surgeons. You want them concentrating on Steve, not you.  
(more)

(CONTINUED)

"Retribution – Part One" (GREEN) 9.

14 CONTINUED: (2) 14

AMANDA (cont'd)  
(then)  
Think what you would tell me if it  
was CJ.

Mark sags – he knows she's right.

MARK  
I'm sorry, Amanda. I just... I  
just need to do something.

Amanda leads him toward the lobby, a comforting arm  
around him.

AMANDA  
Jesse is with him. All we can do  
is wait.

And as they walk away, we DISSOLVE TO:

15 INT. COMMUNITY GENERAL – DOCTOR'S LOUNGE – DAY  
15

Mark, Amanda and Masters wait. The Chief finishes a phone  
call, flips shut his cell phone, and approaches them.

MASTERS  
One of the regular busboys called  
in sick, sent his room-mate down  
instead. That was our shooter.

AMANDA  
Where is the busboy now?

MASTERS

Coming to you in a body bag. We found him at his apartment, his throat slit.

AMANDA

He didn't have a room-mate, did he?

Masters shakes his head no.

AMANDA

You have a description of the shooter?

MASTERS

No one pays attention to the bus boys.

AMANDA

Didn't you see anything?

MASTERS

Just bullets and blood, doctor.

(CONTINUED)

"Retribution – Part One" (GREEN) 10.

15 CONTINUED: 15

Mark speaks up then, in a voice so low it's barely above a whisper.

MARK  
Any idea who could have done this?

MASTERS  
We're working on it.

That's when Jesse comes in, weary, his scrubs sweat-soaked. Mark jumps immediately to his feet.

MARK  
Jesse...?

JESSE  
He's in ICU on life support. But Mark, there was massive internal bleeding.

This next part is very hard for Jesse.

JESSE  
I'm not sure if we've saved his life... or just prolonged it for a few hours.

Mark is too overcome to say much more than:

MARK  
I'd like to see him now.

Jesse nods. Mark leaves. As soon as he's gone, Masters approaches Jesse.

MASTERS  
He won't make it through the  
night, will he?

Jesse shrugs -- it's not good. Masters nods and walks out.  
Amanda starts to shudder... and Jesse takes her in his arms,  
and as they comfort one another, we CUT TO:

16 INT. COMMUNITY GENERAL - ICU - DAY  
16

and Steve is hooked up to a respirator, surrounded by machines  
and IVs. Mark finds a place amidst the tangle of wires and tubes  
and takes his son's hand.

MARK  
When you were six, we bought you  
a Superman costume for Halloween.  
You wore it under your clothes for  
a week. You thought it made you  
indestructible.

(CONTINUED)

"Retribution – Part One" (GREEN) 11.

16 CONTINUED: 16

Mark smiles at the memory for a moment.

MARK

Until the day you were in your room and saw Dwayne Edwards beating up Geoff Dalander on the street. You tore off your clothes and tried to fly out your window to save him.

(then)

You fell two stories, broke your leg and two ribs.

Mark smiles again, gives Steve's hand a squeeze.

MARK

Last time I thought about that was when you graduated from the police academy... and they pinned that badge on your chest.

(then)

This has been my nightmare ever since.

All he gets in response is the hiss of the respirator and the beep of the cardiac monitor in response. Mark takes a deep breath, his face becomes rigid.

MARK

I will find whoever did this to you... and I'll make it their nightmare.

And on Mark's resolve, we CUT TO:

GORDON GANZA, 50s and as elegant as money can make you, sits at the defendant's table with his slick LAWYER. Across the aisle, DA SHARON ELLISON, late 20s and looking badly outmatched, stands before the witness stand where Masters sits. Tanis Archer sits behind her at the defense table. JUDGE BARTLETT presides.

ELLISON

And who controls the majority of the drug trade in the San Fernando Valley?

MASTERS

Gordon Ganza. He is also involved in prostitution, drugs, pornography, and money laundering.

(at Ganza)

A man of many talents.

(CONTINUED)

"Retribution – Part One" (GREEN)

12.

17 CONTINUED:

17

ELLISON

You know this for a fact, Chief Masters?

MASTERS

I had a detective undercover in Ganza's organization for two months. He witnessed it all.

Ganza's lawyer is about to object, but the Judge waves him down.

JUDGE BARTLETT

Will the officer be present in court to testify?

ELLISON

As Your Honor has undoubtedly heard, Detective Sloan was seriously injured in a shoot-out. But the State is hopeful that --

JUDGE BARTLETT

-- that you can drag out the process long enough that your witness will recover before this case goes to trial?

Ellison stares at her shoes, hating this. Masters stares at her, waiting for her to recover.

JUDGE BARTLETT

Here's a hint they should have taught you in law school -- when the judge asks you a question,

your answer is not optional.

(then)

Was it your hope to prolong this hearing until your witness was available?

Masters glares contemptuously at Ellison, who still can't figure out how to answer.

MASTERS

Yes.

There's a BUZZ in the courtroom. Two of Ganza's lieutenants, ROSS CANIN, 30s, and EDDIE TAMPA, 40s, share a grin.

Masters and Archer glare in impotent fury. Judge Bartlett looks down at Ellison.

(CONTINUED)

"Retribution – Part One" (GREEN) 13.

17 CONTINUED: (2) 17

JUDGE BARTLETT

This is a career-making case, Miss Ellison, and yet your boss, the district attorney, has assigned the most junior member of his department to the arraignment. Does that suggest something to you?

ELLISON

I am perfectly capable --

JUDGE BARTLETT

The D.A. had no faith in this case, but didn't have the political guts to drop it. Instead, he decided to waste this court's time. And I don't appreciate it.

MASTERS

Gordon Ganza is guilty.

JUDGE BARTLETT

The State can not send him to jail based on your opinion, no matter how strongly felt.

(bangs gavel)

This case is dismissed, due to lack of evidence.

The audience explodes with excitement as Ganza leaps up  
and  
stands  
hugs his lawyer. Masters strides down from the witness  
stand  
towards him, reaching the mobster just as Archer does.

ARCHER

We'll stop you, Ganza. You can't  
kill us all.

GANZA

Apparently, I don't have to.

Ganza turns to go, but Masters blocks his way. The Chief  
studies him for a moment.

MASTERS

I recommend you enjoy every day  
you live free as much as possible.

GANZA

I always do.

And with that, Ganza goes to join his lieutenants, who greet  
him with effusive hugs. And on Masters' look:

"Retribution – Part One" (GREEN)

14.

18 INT. COMMUNITY GENERAL – DAY

18

Jesse comes down the corridor to find a line of NURSES, ORDERLIES, and other HOSPITAL WORKERS waiting before a table where Mark and a NURSE are giving flu shots.

JESSE  
Excuse me.

He pushes his way through the crowd to get to Mark.

JESSE  
Mark? What are you doing?

MARK  
Community General's offering free flu shots to the staff. I thought I'd help out while Steve's back in surgery.

JESSE  
You haven't been home, have you?

MARK  
I can't.

Jesse understands -- but also knows that Mark can't keep pushing himself like this.

JESSE  
How long has it been since you slept?

MARK  
I'm fine.

Mark turns to a waiting ORDERLY and gives her a shot, then throws the syringe into a hazardous waste can. He's about to open a new syringe packet when Jesse gently takes it out of his hands and hands it to the nurse.

JESSE  
(to the nurse)  
Can you handle this for a while?

The nurse smiles and nods. Jesse takes Mark by the elbow  
and leads him away down the corridor.

MARK  
I told you, I'm fine.

JESSE  
You're exhausted. You've got to go  
home and get some rest.

MARK  
I want to be here when Steve wakes  
up.

(CONTINUED)

"Retribution – Part One" (GREEN) 15.

18 CONTINUED: 18

JESSE  
Mark...

will He breaks off, realizing how harsh what he's about to say  
sound. Mark understands immediately.

MARK  
Steve's out of the anesthesia?

JESSE  
No.

MAN Now Mark is scared. Jesse's about to go on when a DELIVERY  
comes up to them, offers a clipboard and a small box.

MARK  
Vital signs?

JESSE  
Weak, but stable.

him the Mark absent-mindedly signs and the delivery man hands  
small box and walks away before Mark can give him the pen.

MARK  
You didn't come down here just to  
tell me I need sleep.

JESSE  
There is something else.

Mark sticks the box in his pocket and the pen in his shirt.

MARK  
What about Steve?

And on Jesse's look:

19 19 INT. COMMUNITY GENERAL – ICU – DAY

Steve lies motionless on the bed, the respirator breathing for him. Mark stands helplessly as Jesse opens Steve's eyelid and shines a light in his eye.

MARK  
He's completely unresponsive?

JESSE  
We're keeping close watch.

MARK  
It could just be the anesthetic.

(CONTINUED)

"Retribution – Part One" (GREEN) 16.

19 CONTINUED: 19

JESSE

That's what we're hoping. But we've got to be prepared for the worst. Because the longer he's unresponsive --

MARK

-- the less chance he'll recover.

JESSE

I wish I could lie to you, Mark, tell you I knew everything was going to be fine.

MARK

I wish you could, too.

(then)

This is the only time I've ever hated being a doctor.

Jesse puts a comforting hand on his shoulder. They share the moment until they hear a COMMOTION in the hall.

20 INT. COMMUNITY GENERAL – CORRIDOR OUTSIDE ICU – DAY 20

Chief Masters addresses TWO UNIFORMED OFFICERS who stand on either side of the ICU door.

MASTERS

There will be two officers on this door at all times. If nature

calls, answer it with this.

He hands them his coffee cup.

MASTERS

You don't move for any reason  
until your watch is over.

That's when Mark and Jesse come out of the ICU. Masters  
gives them a nod.

MASTERS

These two doctors are to be  
allowed access at all times. Err  
on the side of caution.

MARK

What's going on here?

MASTERS

Security.  
(to the officers)  
You have your orders.

(CONTINUED)

"Retribution – Part One" (GREEN) 17.

20 CONTINUED: 20

The officers nod and take their positions. Masters starts off down the hall. Mark and Jesse follow.

MARK

Does this mean you know who shot Steve.

Masters takes a deep breath.

MASTERS

How much do you know about Steve's recent assignment?

MARK

He told me he was doing some undercover work.

MASTERS

He infiltrated Gordon Ganza's criminal organization for me.

Mark is shocked. He's heard of Ganza. So has Jesse.

JESSE

Without Steve's testimony, Ganza walks, right?

Masters just glares at Jesse. Mark is nearly trembling with fury.

MARK

And if Steve dies, there's no case at all.

MASTERS

I'll make a case.

Mark stares at him.

MARK

If you could, you wouldn't need  
this security around my son.

MASTERS

It's just a precaution.

MARK

You can't touch him, can you? He  
gunned down my son, and he's  
laughing at you.

(then)

Let's see if he'll laugh at me.

Mark, seized by fury, heads for the elevators.

(CONTINUED)

"Retribution – Part One" (GREEN) 18.

20 CONTINUED: (2) 20

MASTERS  
Doctor, leave Ganza to me.

MARK  
Because you've done such a great  
job so far?

And with that, Mark steps into the elevator.

JESSE  
Mark!

But Mark just fixes Masters with a steely glare as the  
elevator doors close in front of him. CUT TO:

21 EXT. GANZA'S BEACH CLUB – DAY 21

A private beach club. Ganza is on a chaise lounge, a cold  
pitcher of ice tea and some sandwiches nearby, reading the  
novel "Terms of Endearment." Not far away, a beautiful  
young woman (SUMMER PHILLIPS, 20s) suns herself on a chaise.  
Mark approaches, escorted by TWO BEEFY THUGS, their casual  
dress doing little to diminish their menace. Ganza peers over his  
novel at Mark.

GANZA  
Dr. Sloan – this is a surprise.

MARK  
You know me?

GANZA

It appears I've spent a lot of time with your son the past few months. I see the family resemblance.

(then)

Do you read much, Dr. Sloan?

MARK

I didn't come here to discuss literature.

GANZA

That's a shame. No one wants to talk about books anymore. I've been on a Larry McMurtry binge lately, though I prefer his westerns to his contemporary novels.

MARK

Emma dies of cancer. Aurora raises her children.

(CONTINUED)

"Retribution – Part One" (GREEN) 19.

21 CONTINUED: 21

GANZA

Now you've ruined it for me. You gave away the ending.

MARK

I'll give away another. You're going to lose everything – your wealth, your power, your freedom, and it won't be Masters or my son or anyone else who takes it from you. It will be me.

Ganza smiles warmly.

GANZA

Truth is, Dr. Sloan, I always read the ending first. I don't like to be surprised.

MARK

Then we both have something to look forward to.

And on that note, Mark walks away. Ganza stares after him,  
his smile waning, and we:

FADE OUT:

END OF ACT ONE



ACT TWO

FADE IN:

22 INT. COMMUNITY GENERAL – DAY

22

Mark comes out of the elevator and COLLIDES with a MAN.  
Mark apologizes.

MARK  
Excuse me.

The man smiles and waves it off, and goes into the elevator.  
Jesse and Amanda meet Mark.

MARK  
How's Steve?

JESSE  
No change. How are you?

MARK  
I'm fine.

AMANDA  
You haven't slept in two days.

MARK  
A cup of coffee and I'll be all  
right.

AMANDA  
Look at you, Mark. You're moving  
in a daze, walking into people,

sticking open pens in your pocket.

Mark glances at his shirt, noticing for the first time a HUGE INK STAIN on his breast pocket. He pulls out the delivery man's pen.

AMANDA  
You need rest.

MARK  
I need a clean shirt. I'll rest when Steve is awake and breathing on his own.

Mark walks away, Jesse and Amanda looking after him with concern.

AMANDA  
This isn't the first time Steve has been hurt... he's never down for long.

(CONTINUED)

"Retribution – Part One" (GREEN) 21.

22 CONTINUED: 22

Jesse turns to Amanda. This is hard for him.

JESSE

You've known Steve a lot longer than I have.

AMANDA

Six years. I've seen him survive hit-and-runs, numerous concussions, a few minor bullet wounds, a couple stabbings -- and he was nearly burnt alive in the Malibu fire. The guy is a rock.

JESSE

All those times he's been hurt... has he ever talked to you about his wishes, you know, if something like this ever happened?

AMANDA

Jesse, what are you getting at?

JESSE

Right now, those machines are the only thing keeping him alive. I'm not sure that is going to change.

And on Amanda's realization, we CUT TO:

23 INT. COMMUNITY GENERAL – LOCKER ROOM – DAY  
23

Mark finishes buttoning up a CLEAN SHIRT and tosses the

STAINED ONE into the trash. He's reaching for his coat when the CELLPHONE in the pocket trills. Mark pulls out the phone and answers it.

MARK  
Mark Sloan.

SUMMER'S VOICE  
This is Summer Phillips, we met earlier today.

Mark looks lost. He doesn't remember her.

SUMMER'S VOICE  
Don't be embarrassed – I was easy to miss. I was the decoration.

MARK  
The young woman sunbathing.

SUMMER'S VOICE  
I have to see you.

(CONTINUED)

"Retribution – Part One" (GREEN) 22.

23 CONTINUED: 23

MARK  
(suspicious)  
Why?

SUMMER'S VOICE  
To save my life, and maybe  
Steve's. Meet me at the Runway on  
Sunset, 11 pm.

Click. Mark glances at the phone, then snaps it shut. On his concern, we DISSOLVE TO:

24 24 EXT. SOUNDSTAGE – ESTABLISHING – NIGHT

A warehouse at the furthest edge of the valley.

25 25 INT. SOUNDSTAGE – NIGHT

A porno film is being shot. This is a real low-rent operation. The sets are just one or two flats, a minimal crew, cheap lighting. Half-naked men and unnaturally-endowed women in various stages of undress hang around, waiting to be called for a shot. Mark wanders up to a living room set just as a scene is being filmed.

Summer Phillips is in a bathrobe, letting in the CABLE REPAIR MAN.

SUMMER  
(acting)  
My reception is just fine. How's

yours?

She drops her bathrobe – to reveal she's barely wearing lingerie. The cable repairman smiles as he admires her body.

Summer smiles back.

SUMMER

Is the signal coming in clear? Or would you like to fine-tune it?

He's reaching for her, when THE DIRECTOR says:

DIRECTOR

Cut!

(to an A.D.)

Let's get in close as she undoes his belt buckle.

Summer spots Mark, grabs her bathrobe and goes over to Mark.

SUMMER

Thank you for coming.

(CONTINUED)

"Retribution – Part One" (GREEN) 23.

25 CONTINUED: 25

MARK

It's my, uh, pleasure. You said  
you know something about my son.

Summer looks past Mark's head. What she sees makes her  
nervous. Mark turns to see

26 MARK'S POV 26

the director staring at them.

27 BACK TO SCENE 27

She forces a smile.

SUMMER

Dad – what a surprise.  
(low, to Mark)  
We can't talk here.

MARK

You don't know how glad I am to  
hear that.

She leads him away to

28 28 INT. SOUNDSTAGE – BEDROOM SET – DAY

They stop and sit on the edge of the bed.

SUMMER

Steve promised me he'd protect me  
if I gave him information about  
Gordon... so I did.

(then)

Now he's dying and I'm next.

MARK

I won't let anything happen to you.

SUMMER

You're going to protect me?

(off his look)

What are you gonna do, Doctor,  
threaten to give Ganza a throat  
culture?

MARK

I'll take you to Chief Masters.  
He'll keep you safe.

(CONTINUED)

"Retribution – Part One" (GREEN) 24.

28 CONTINUED: 28

SUMMER

Wasn't he standing there when  
Steve was gunned down? Hell of a  
lot of good it did Steve.

of Mark looks away, but not before Summer catches a glimpse  
the pain on his face. She slides closer to him, hating herself  
for her insensitivity.

SUMMER

I'm sorry.

MARK

It's all right.

SUMMER

Steve was really sweet to me, but  
I can't think about him now. I  
have to think of myself.

Her lips trembles as she does just that...

SUMMER

Ganza knows someone inside talked.  
And he's not going to stop looking  
until he finds out who it was.  
He'll find me... and before I die,  
he'll make sure I hurt real, real  
bad.

MARK

That's why you have to come in and  
testify. With what you told Steve,  
they can put Ganza away.

SUMMER

I gave Steve numbers, bank accounts, things like that. I can't remember what they were, and I'll never have another chance to get to them.

(starting to panic)

Masters won't protect me unless I can give him something in return, will he?

Mark and Summer already know the answer to that question.

MARK

I don't want you putting yourself at risk.

bit Summer laughs half-heartedly, betraying more than a little of desperation.

(CONTINUED)

"Retribution – Part One" (GREEN) 25.

28 CONTINUED: (2) 28

SUMMER

You can already measure my life expectancy in minutes.

She's about to collapse into tears. Mark his arms around her in a gentle hug. She rests her head on his shoulder and pulls herself together.

SUMMER

If I could find proof that Ganza ordered the hit, that would help us both, wouldn't it?

Of course it would. And Mark desperately wants her to do it. But:

MARK

Summer, come with me now. I can give you some money, you can run away...

SUMMER

And go where? Ganza will find me. He always does.

(then)

It's nice you care, though.

He's going to object, but he doesn't know what to say. She kisses him on the cheek.

SUMMER

I wish my dad was like you. I might've stayed in Two Forks. Except I never could stand the cold.

is. For a moment, Mark can see just how young Summer really

And then she gets up, wipes away her tears, and smiles.

She leaves. Mark is looking after her, concerned, when his CELL PHONE rings. He answers it.

MARK  
Dr. Sloan.  
(listens, then)  
I'm on my way.

And on his concern, we CUT TO:

29 INT. COMMUNITY GENERAL – NIGHT  
29

can Jesse and Amanda meet Mark outside the ICU. Two POLICE OFFICERS stand outside the door. Through the glass, they see Steve, surrounded by machines, almost one himself.

(CONTINUED)

"Retribution – Part One" (GREEN) 26.

29 CONTINUED: 29

MARK  
Did he wake up? Is he able to  
communicate?

JESSE  
Mark – he's in a coma.

Jesse hands him a chart.

JESSE  
You'll want to look this over  
yourself... but the prognosis  
isn't good.

MARK  
I won't accept that.

Mark opens the file, pats his pockets, looking for his  
glasses, but can't find them. He gives up and just sticks the  
file under his arm.

Jesse looks to Amanda for support here. She steps forward,  
takes Mark's hand in her own.

AMANDA  
Steve can't breathe on his own.  
The machines are doing it for him.

Mark knows what she's getting at, and he doesn't like it.

MARK  
That's why we have them -- to keep  
patients alive. That's what we do  
here, Amanda.

AMANDA  
There's a difference between being  
alive... and living.

MARK  
I'm not giving up on him.

JESSE  
Neither are we.  
(then)  
But what we want isn't the issue  
here, Mark. It's what he wants.

Jesse motions to Steve, lying motionless on the other side of  
the cold glass.

AMANDA  
Does Steve have a living will?

Mark stares at her in disbelief.

(CONTINUED)

"Retribution – Part One" (GREEN) 27.

29 CONTINUED: (2) 29

MARK  
I'm his living will.  
(to Jesse)  
You will use whatever measures are  
necessary, no matter how extreme,  
to keep my son alive. I will not  
let him die.

Jesse nods and walks away. Amanda reaches into her lab  
coat  
and hands Mark a CHECKBOOK.

AMANDA  
An orderly found this on the  
floor, left it with me.

MARK  
I never even noticed I'd lost it.

He slips it into his lab coat.

AMANDA  
I'm not surprised.

MARK  
He didn't find my glasses, did he?

AMANDA  
Mark, you won't help Steve by  
making yourself sick. You need to  
stay alert... for him... for the  
decisions you have to make.

Amanda's BEEPER goes off. She glances at it, scowls, then  
turns back to Mark.

AMANDA  
Get some rest. I have to go.

She gives him a kiss on the cheek and rushes off. Mark  
hesitates for a moment, then goes past the TWO POLICE  
OFFICERS  
into:

30 INT. COMMUNITY GENERAL – ICU – NIGHT  
30

Mark takes a seat beside Steve, takes his hand, and begins  
to  
sing a SOFT, GENTLE SONG to him... and we slowly PULL  
BACK,  
leaving Mark alone with his son, and his grief, for another  
long night. And we:

END OF ACT TWO

ACT THREE

FADE IN:

31 EXT. GANZA'S HOUSE – NIGHT

31

Chief  
and  
faces

Two TECHS wheel a BODY BAG away from Ganza's house as Masters arrives. Before they can take it away, he stops them and unzips it. GORDON GANZA is in the bag. Masters nods they take it away. Amanda emerges from the house and Masters.

MASTERS  
Cause of death?

AMANDA  
I won't know until I do an autopsy.

She starts to go, but he stops her.

MASTERS  
Take a guess.

AMANDA  
He looked at himself in the mirror.  
(off his look)  
His brains aren't on the wall, his  
blood isn't on the floor, and  
there are no bruises around his  
neck, if that's what you mean.

MASTERS

Are you saying natural causes?

AMANDA

I'm saying I won't know until I do  
an autopsy.

She walks away. Masters thinks for a moment and we go:

32 INT. GANZA'S HOUSE - NIGHT

32

Archer is questioning Ganza's lieutenants, Ross Canin and  
Eddie Tampa.

EDDIE

We showed up and he was dead.

ARCHER

Cause and effect. Funny how that  
always happens with you, Eddie.

(CONTINUED)

"Retribution – Part One" (GREEN)

29.

32 CONTINUED:

32

EDDIE

He invited us over to watch the fights on pay-per-view. We found him on the floor, ice tea and chips everywhere.

ARCHER

How sad.

ROSS

The man just lost his Uncle, lady. Back off.

ARCHER

I can see he's in pain. What's he grieving for the most, Ganza or the bowl of nachos?

Canin gets into her face.

ROSS

You weren't wearing that badge I'd smack that smug smile right off your face.

Archer takes off her badge and drops it on the floor.

ARCHER

Give it your best shot. I'll sign your cast afterward.

her  
Masters appears then, picks up her badge and hands it to  
with a firm look.

MASTERS

Leave.

She glares at Canin for a long moment, then goes. Canin  
gives Masters a cocky grin.

ROSS

She's lousy on her feet. How is  
she on her back?

Eddie turns to Canin.

EDDIE

You too, Ross. Out of here.

Ross Canin starts to protest, but the intensity of Eddie's  
look stops him cold. Canin leaves. Masters faces Eddie.

MASTERS

Ganza's dead -- that means you'll  
try to move in.

(CONTINUED)

"Retribution – Part One" (GREEN) 30.

32 CONTINUED: (2) 32

EDDIE

I think he left me the house, if that's what you're talking about. I don't like the neighborhood much. I'll probably sell it.

MASTERS

Good idea, Eddie. Invest it in a new house. In another state.

EDDIE

I don't think so, Chief. I like it here. Swimming pools. Movie stars.

Eddie shrugs. Masters takes a step closer and lets his voice drop to nearly a whisper.

MASTERS

This is my city. I keep the streets clean.

(then)

I incinerate the garbage.

Masters smiles and walks away, and we CUT TO:

33 33 EXT. COMMUNITY GENERAL – ESTABLISHING – DAY

34 34 INT. COMMUNITY GENERAL – PATHOLOGY – DAY

Amanda, Archer and Masters gather around Ganza's body.

MASTERS

You better not have called me all the way down here to tell me he died of too much cholesterol in his diet.

AMANDA

It was his diet that killed him, but not the cholesterol. It was the cholinesterase inhibitor in his nachos.

ARCHER

Great – I'll put out an APB on Laura Scudders right away.

AMANDA

The drug is not a standard ingredient, Detective. In fact, by itself it isn't even lethal.

(CONTINUED)

"Retribution – Part One" (GREEN)

31.

34 CONTINUED:

34

MASTERS

If I want drama, I'll rent a video. Get to the point.

AMANDA

Gordon Ganza was poisoned.

ARCHER

Then there should be another corpse in his house. Ganza was paranoid, someone always tasted the food before he did.

AMANDA

That's what I'm getting at -- the chips were harmless by themselves. But when Ganza ate them, the cholinesterase inhibitor reacted with another drug, pilocarpine hydrochloride, that was already in his system.

(then)

The two drugs together put him into respiratory arrest.

MASTERS

A binary poison.

AMANDA

Someone could have given him the pilocarpine any time yesterday.

ARCHER

...and been long gone by the time he ate the spiked nachos last

night.

MASTERS

Still, only someone close to him  
could have pulled it off.

AMANDA

And someone with medical  
knowledge. I can only think of two  
or three cases where we've  
encountered binary poisons.

ARCHER

You and Dr. Sloan.

Amanda nods.

AMANDA

Binary poison isn't something you  
just buy off the shelf.

(CONTINUED)

"Retribution – Part One" (GREEN) 32.

34 CONTINUED: (2) 34

MASTERS  
Thank you, doctor.

Masters and Archer leave.

35 INT. COMMUNITY GENERAL – HALLWAY – DAY  
35

Masters and Archer walk to the elevators.

MASTERS  
You want to tell me what that was  
about?

ARCHER  
What?

MASTERS  
The Dr. Sloan comment.

ARCHER  
Nothing. Just wanted a  
clarification.

Masters stops and exhales slowly, his voice low.

MASTERS  
You didn't get here by  
underestimating me. Don't start  
now.

She's caught. She speaks up reluctantly.

ARCHER

We've had Ganza under standard surveillance. Dr. Sloan visited his beach club yesterday.

MASTERS  
Why wasn't I immediately informed?

Archer looks him in the eye.

ARCHER  
I buried it.  
(then)  
His son was shot. We owed him that.

MASTERS  
A chance to get even.

ARCHER  
A chance to confront the man who ordered his son killed.

(CONTINUED)

"Retribution – Part One" (GREEN) 33.

35 CONTINUED: 35

MASTERS  
I decide what we owe and to whom.

ARCHER  
I didn't see the harm.

MASTERS  
Now you have.

Masters walks away. And on Archer, smoldering, we CUT TO:

36 INT. COMMUNITY GENERAL – ICU – DAY  
36

Amanda comes in to find Mark asleep in the chair beside Steve.  
She gently shakes Mark awake.

AMANDA  
Have you been here all night?

MARK  
I must have fallen asleep.

Mark gets up and stretches.

AMANDA  
It's about time. Why don't you go home and freshen up?

MARK  
I can't leave Steve.

She sits down in the chair Mark was just in.

AMANDA  
My shift just ended. I'll be right  
here until you get back.

MARK  
A shower and fresh clothes would  
be nice.

Mark looks at her appreciatively.

MARK  
Thanks, Amanda. I won't be long.

AMANDA  
Take all the time you want. And  
think about this while you're  
gone: Gordon Ganza is dead.

MARK  
What?

(CONTINUED)

"Retribution – Part One" (GREEN)

34.

36 CONTINUED:

36

AMANDA

Someone took him out with a binary  
poison... a cholinesterase  
inhibitor combined with  
pilocarpine hydrochloride.

MARK

(stunned)

When did it happen?

AMANDA

Last night.

MARK

I don't condone murder... but I  
can't say I'm sorry, either.

AMANDA

I can't imagine that anyone is.

Mark starts to go, but turns back to her.

MARK

Awfully elaborate way to  
assassinate someone.

AMANDA

It worked.

we Mark nods and leaves. And on Amanda, watching over Steve,

CUT TO:

37 37 INT. POLICE STATION – MASTERS' OFFICE – DAY

Masters sits behind his oversized desk, talking on the phone, barely looking up as Archer comes in carrying two brown deli bags.

MASTERS  
(into phone)  
Make sure the fire crews don't disturb any evidence. We'll be down as soon as they've finished.  
(hangs up)  
Back from lunch so soon?

ARCHER  
I sent out. You want the pastrami or the pastrami?

She tosses one of the bags on the desk in front of him. He ignores it, instead reaching for a file.

(CONTINUED)

"Retribution – Part One" (GREEN) 35.

37 CONTINUED: 37

MASTERS

Your list of visitors to Ganza's house last week -- how complete is that?

She pushes the sandwich bag towards him.

ARCHER

After two years together, you can eat in front of me. I promise, it won't diminish my respect for you.

MASTERS

I'll remember that -- when I'm hungry.

(pushes the bag back)

Now, how complete was that list?

ARCHER

Unless someone tunneled in, we've got everyone.

MASTERS

(reading the list)

All of Ganza's top lieutenants were in his house last week?

ARCHER

Tony Velardi, Mitch Stein, Eddie Tampa, Ross Canin. There's a power vacuum at the top – one of them is going to want to fill it.

MASTERS

Somebody already tried -- with ten

pounds of dynamite. Blew the roof off Tony Velardi's house. Fortunately for him, he was in the pool at the time.

ARCHER

So you think that's what Ganza's murder was all about --a power play.

MASTERS

And why does that make me wrong?

That's a dangerous question to answer. But Archer is nothing if not courageous. She hesitates for a moment, then:

ARCHER

Of all the people on the list, only one of them would have had access to a cholinesterase inhibitor -- or even known what the hell it was.

(CONTINUED)

"Retribution – Part One" (GREEN) 36.

37 CONTINUED: (2) 37

MASTERS  
And that one person is not a  
suspect.

ARCHER  
Maybe he should be.

MASTERS  
(dismissing her)  
I know Mark Sloan.

ARCHER  
Think so?

a He gives her a look -- you can question the Chief, but you'd  
better be right. She opens a manila envelope and hands him  
black-and-white 8x10.

ARCHER  
We found these in Ganza's house.

38 THE PICTURE 38

its grainy quality making it look even seamier than its  
subject would normally, is a surveillance-style photo of Mark  
embracing Summer outside in what appears to be a  
bedroom.

39 BACK TO SCENE 39

Masters drops the photo on the table. And on his grim look:

40 INT. BEACH HOUSE – BATHROOM – DAY  
40

Mark has showered. He's in a bathrobe, drying his hair with a towel, leaving his hair a mess. He looks for a brush or a comb and can't find one. He looks everywhere – then, in frustration, finally resorts to combing his hair with his fingers. That's when the PORTABLE PHONE on the counter rings. He snatches it up, immediately concerned:

MARK  
Mark Sloan.

SUMMER'S VOICE  
I'm so scared.

MARK  
Summer?

INTERCUT WITH:

"Retribution – Part One" (GREEN)

37.

41 INT. SUMMER'S APARTMENT – DAY

41

TIGHT on Summer, who is terrified, clutching the phone tightly to her face.

SUMMER

I overheard Eddie Tampa and Ross Canin talking at Ganza's house.

(then)

They said some things... about Ganza... about the hit on Steve.

(then)

I'm afraid they saw me... if they think I heard anything, they'll kill me.

MARK

Tell me where you are. We'll go to the police together.

And on Mark's concern, we CUT TO:

42 EXT. APARTMENT BUILDING – ESTABLISHING – DAY  
42

It's in Venice, but it's hardly beach resort living. A dump is a dump, whether it has an ocean view or not.

43 INT. SUMMER'S APARTMENT – DAY

43

TIGHT ON THE DOOR as someone knocks insistently on it.

MARK'S VOICE

Summer? It's Dr. Sloan.

He knocks again. The doorknob turns and the door opens a crack, Mark peering inside.

Mark looks a bit haggard, his hair hand-combed, his face showing the trauma of the last few days.

MARK  
Summer?

Mark steps tentatively into the room and we PULL BACK to reveal the place has been TRASHED. Furniture turned over, upholstery slashed, papers and magazines strewn everywhere. No one seems to be at home. Mark notices some photos on the floor. He picks them up.

44 HIS POV – THE PHOTOS

44

It's Mark and Summer – it looks like they're necking. We know they weren't, but their innocent embrace doesn't look nearly so innocent in this photo. For an INSTANT, we

|       |  |     |
|-------|--|-----|
|       | "Retribution – Part One" (GREEN)   | 38. |
| 45    | FLASHBACK  | 45  |
|       | to Summer kissing Mark on the cheek at the soundstage.   |     |
| 46    | BACK TO SCENE  | 46  |
|       | Mark flips through the photos.   |     |
| 47    | HIS POV – THE PHOTOS   | 47  |
| MARK  | He finds more of the same, until he comes to what looks like a photo of a SUMMER, nude, in bed with a DEAD RINGER FOR SLOAN. Granted, we don't see the white-haired man's face, but in context the implication is clear. |     |
| 48    | BACK TO SCENE  | 48  |
| more. | Mark drops the photos, stunned, and looks around some more. Then he spots a COMB on the floor. He picks it up slowly, shocked and, for an INSTANT, we  |     |
| 49    | FLASHBACK  | 49  |
|       | To Mark looking for something to comb his hair with.   |     |
| 50    | BACK TO SCENE  | 50  |
| and   | Mark's gaze is drawn to something else. he drops the comb  |     |

picks up HIS GLASSES. And on his shock, we

51 FLASHBACK

51

his To Mark with Amanda and Jesse, searching his pockets for  
glasses.

52 BACK TO SCENE

52

the Mark stares around the room, increasingly concerned. What  
hell is going on here? He moves towards the bed, and that's  
of when he finds Summer lying crumpled on the floor in a pool  
that's blood. Mark crouches beside her, checks her pulse, and  
and we: when he sees THE SCREWDRIVER sticking out of her chest

53 FLASHBACK

53

To Mark using the same screwdriver to fix the handles on his  
kitchen cabinet.

"Retribution – Part One" (GREEN) 39.

54 BACK TO SCENE 54

The enormity, the horror, of what has happened is just hitting Mark as he gets up and heads to the door. But no sooner does he reach it than he hears approaching FOOTSTEPS and VOICES.

WOMAN'S VOICE

I heard crashes, screaming --she was begging him for his life. That's when I called.

Tanis Archer charges in with CARLOTTA MENDOZA, 30s. They walk past him to see Summer's dead body. Carlotta glares at him with hatred and disgust.

CARLOTTA

(to Mark)

Dr. Sloan -- how could you?

And on Mark, feeling the trap spring shut on him, we

FADE OUT:

END OF ACT THREE



"Retribution – Part One" (GREEN)

40.

ACT FOUR

FADE IN:

55 55 EXT. POLICE STATION – ESTABLISHING – DAY  
55

56 56 INT. POLICE STATION – INTERROGATION ROOM – DAY  
56

Mark is at the table with Masters and Archer. Masters is pacing.

ARCHER

According to Carlotta Mendoza, the landlady, you were there two or three times a week.

MARK

I've never been to Summer's apartment before.

MASTERS

Very well.

Masters pulls a baggie out of his pocket it and drops it on the table.

MASTERS

Tell me why your personal items were in her apartment.

MARK

To make it look like I spent time

there. But it's all a set-up. The  
landlady is lying.

ARCHER

Your fingerprints were on the  
screwdriver she was murdered with.

MARK

I'm sure they were. Whoever is  
framing me is very thorough.

(then)

They loosened the handles on my  
kitchen cabinets so I'd use that  
screwdriver and get my prints all  
over it. Then they killed her with  
it.

Masters and Archer share a look. Mark can see by their  
expressions how paranoid and desperate his explanation  
sounds.

MASTERS

You went to Ganza's beach club  
yesterday.

(CONTINUED)

"Retribution – Part One" (GREEN) 41.

56 CONTINUED: 56

MARK  
What does that have to do with  
this?

MASTERS  
Yes or no?

MARK  
You know I did.

ARCHER  
Ganza was killed by a binary  
poison – a cholinesterase  
inhibitor and pilocarpine.

Masters produces a baggie containing a RECEIPT.

MASTERS  
Drugs you signed for.

Mark stares at the receipt, and for an INSTANT we:

57 FLASHBACK 57

To Mark signing for the drugs at Community General.

58 BACK TO SCENE 58

Mark looks up from the receipt – one more nail in his coffin.

ARCHER  
We found an empty vial of the  
inhibitor in her trash.

(then)

ARCHER

You gave Ganza one part of the poison when you visited the boat – my guess is in the iced tea -- and she put the other part in his nachos. Isn't that true, doctor?

MARK

No.

MASTERS

Then can you give me a logical explanation?

MARK

Not that you'll believe, or that I can prove.

(CONTINUED)

"Retribution – Part One" (GREEN) 42.

58 CONTINUED: 58

Masters glances at Archer. She doesn't want to do this.

ARCHER

Dr. Sloan, you are under arrest  
for the murders of Gordon Ganza  
and Summer Phillips. You have the  
right to remain silent, anything  
you say–

Masters walks out of the room, and we go with him.

59 INT. POLICE STATION – SQUAD ROOM – DAY  
59

A DETECTIVE hangs up his phone and stops the Chief.

DETECTIVE

Chief.

Masters stops and looks at the detective.

DETECTIVE

Tony Velardi and Frankie Caprice  
have been killed. Velardi was run  
over as he left the hospital --  
Caprice was gunned down outside a  
restaurant in Santa Monica.

Masters nods. He is taking in the news just as Archer  
emerges  
from the interrogation room with Mark, his hands now  
handcuffed. Masters pivots to face Mark.

MASTERS

Congratulations, doctor. You  
avenged Steve... and started a mob  
war.

And on Mark's confusion, we DISSOLVE TO:

60 INT. COMMUNITY GENERAL – ICU – DAY  
60

Jesse enters, chart in hand. He looks at Steve who still lies motionless, the respirator still breathing for him. Jesse sighs, hating this. He starts to write in the chart, when a motion catches his eye.

61 STEVE'S HAND

61

flinches.

"Retribution – Part One" (GREEN)

43.

62 JESSE

62

quickly checks the monitors. Something's different. He watches, stunned, as Steve's head moves a little, his eyelids flutter. Steve blinks against the light, fighting for consciousness -- and finally opens his eyes. Jesse smiles down at him in disbelief and joy.

JESSE

Took you long enough.

Steve manages a barely noticeable nod. Jesse's grin never wavers.

63 INT. COURTROOM – DAY

63

Once again, DA Sharon Ellison addresses the court. But she seems a lot more confident this time, almost cocky. JUDGE YATES peers down at her, sizing her up, then glances over at the defense table, where Mark Sloan sits with his lawyer,

CARL

him.

BLUMENSTEIN. Amanda and Jesse are in the audience behind

ELLISON

When the DA assigned me this case, I almost quit my job. Because while I'd never met Dr. Mark Sloan, I knew him by reputation: a gentle, generous man whose brilliance as a surgeon was surpassed only by his skills as an amateur sleuth.

At the defense table, Mark turns to his lawyer.

MARK  
That's got to be a good sign.

ELLISON  
And then I looked at the evidence.  
That it was overwhelming was no  
surprise -- why else try such a  
beloved figure? What shocked me  
was the way it ripped away Dr.  
Sloan's avuncular facade and  
revealed what lies beneath --  
bitterness, hatred, lust. It is  
the true face of a murderer.

And on Mark's shock and despair:

64 INT. COURT ROOM - DAY

64

Amanda takes the witness stand, giving Mark an  
impassioned  
look across the room. He nods at her -- he understands.

(CONTINUED)

"Retribution – Part One" (GREEN)

44.

64 CONTINUED:

64

ELLISON

Dr. Bentley, thank you for testifying. I understand that you are a good friend of the defendant's.

AMANDA

I am -- and I can tell you, he's not a murderer.

JUDGE YATES

Please limit your answers to a simple yes or no.

Amanda nods.

ELLISON

You are also an assistant medical examiner for the county of Los Angeles, and as such, you performed the autopsy on Gordon Ganza.

AMANDA

I did.

ELLISON

And what did you find?

AMANDA

Gordon Ganza was somehow dosed with pilocarpine hydrochloride. When he ate a plate of nachos that had been laced with a cholinesterase inhibitor, the two

drugs together paralyzed his respiratory muscles.

ELLISON

A binary poison, in other words. Would you say it takes a great deal of medical knowledge to know how these two drugs would work together?

AMANDA

Anyone with a Physician's Desk Reference and a free afternoon could figure it out.

ELLISON

But to get the drugs, wouldn't that be hard?

AMANDA

All you'd need is a prescription.

(CONTINUED)

"Retribution – Part One" (GREEN)

45.

64 CONTINUED: (2)

64

ELLISON

A doctor's prescription, correct?  
(off Amanda's glare)  
You have seen a person murdered  
with a binary poison before,  
haven't you?

Amanda knows where this is going and she doesn't like it.

AMANDA

I've done thousands of autopsies  
over the years. I can't remember  
every one.

Ellison picks up a file from her table.

ELLISON

Then it's a good thing you keep  
such excellent records. This is  
your file on the death of Mary  
Trainor, dated June 9, 1991. Would  
you tell me what it lists as the  
cause of death?

Blumenstein, now seeing what's happening, jumps out of his  
chair.

BLUMENSTEIN

Your honor, I don't see how a  
seven year-old murder has any  
bearing on this case.

JUDGE

Neither do I -- but I'm willing to  
find out. Overruled.

Ellison hands Amanda the file. Amanda takes it, but barely glances at the pages. She knows what it says.

AMANDA

The cause of death was insulin overdose leading to critically low blood sugar and death.

ELLISON

Didn't the victim's husband, Malcolm Trainor, introduce glyburide into his wife's breakfast?

AMANDA

Yes.

(CONTINUED)

"Retribution – Part One" (GREEN)

46.

64 CONTINUED: (3)

64

ELLISON

Then when she took her regular  
dose of insulin later that day,  
she went into hypoglycemic shock,  
isn't that true?

AMANDA

Yes.

ELLISON

A very clever murder -- and very  
clever of you to figure it out.

(then)

It was you who figured it out,  
wasn't it?

Amanda looks away.

AMANDA

No.

ELLISON

Oh, that's right. Your initial  
finding was accidental insulin  
overdose.

Who was it who came up with the  
idea that it was a binary poison?

Amanda's look pleads Mark's forgiveness.

AMANDA

Dr. Mark Sloan.

And as Mark sees where this trial is heading:

Masters is on the stand.

ELLISON

Chief Masters, do you know who  
gunned down your detective, Steve  
Sloan?

MASTERS

I have my suspicions.

ELLISON

Was it a professional hit man  
working for Gordon Ganza?

MASTERS

I believe so.

(CONTINUED)

"Retribution – Part One" (GREEN) 47.

65 CONTINUED: 65

ELLISON  
Did you share those suspicions  
with Dr. Sloan?

Masters nods slightly. Ellison turns to the judge.

ELLISON  
Would the court please instruct  
the witness to answer?

The Judge glares at the Chief.

JUDGE YATES  
Answer the question, Chief.

Masters hates this. Ellison better not jay-walk in this life.

MASTERS  
I did.

ELLISON  
How did he react?

MASTERS  
Like a father.

ELLISON  
He was angry. Even vengeful,  
wouldn't you say?

That's when Mark's lawyer pops up.

BLUMENSTEIN  
Objection. The witness did not  
say that, and the prosecutor was

not there.

JUDGE YATES

Sustained. Ms. Ellison, the court is interested in the witness's answers, not yours.

Ellison doesn't lose a beat.

ELLISON

When you shared the information that you had no evidence pointing at Ganza, did his anger lessen?

MASTERS

Would yours?

ELLISON

Per the court's request, I'll take that as a rhetorical question.

(CONTINUED)

"Retribution – Part One" (GREEN) 48.

65 CONTINUED: (2) 65

There's LAUGHTER from the court room. Even Judge Yates is amused. Ellison's getting everybody on her side.

ELLISON  
After your conversation, where did  
Dr. Sloan go?

MASTERS  
According to our surveillance, he  
went to see Ganza at his beach  
club.

ELLISON  
Why would he do that?

MASTERS  
Ask Dr. Sloan.

ELLISON  
I think he's already told us.

Blumenstein pops out of his chair, but Ellison backs down.

ELLISON  
No further questions.

And on the Chief's stony look:

66 INT. COURT ROOM – DAY 66

Ellison questions Carlotta Mendoza.

ELLISON  
You say Dr. Sloan was a frequent

visitor to Summer Phillips'  
apartment.

CARLOTTA

He was there all the time.

ELLISON

Was he there the day Summer was  
murdered?

CARLOTTA

I saw him come in at nine. Ten  
minutes later, I heard this  
horrible fight and called the  
police.

ELLISON

But Dr. Sloan says he's never seen  
you before. One of you must be  
lying.

(CONTINUED)

"Retribution – Part One" (GREEN) 49.

66 CONTINUED: 66

The judge glances over at Blumenstein for an objection, but the lawyer isn't worried.

CARLOTTA  
I guess.

ELLISON  
Surely, Ms. Mendoza, you can't expect the court to take your word over that of a respected doctor like Mark Sloan.

CARLOTTA  
If Dr. Sloan never came to Summer's place, how come he paid her rent?

There's a BUZZ in the court room. Ellison picks up an EVIDENCE BAG from her table.

ELLISON  
At this point, we'd like to introduce people's exhibit A, a check for \$2,000 made out to Carlotta Mendoza and signed by Dr. Mark Sloan.

And on Mark's shock we:

67 FLASHBACK 67

To someone bumping into Mark as he exits the elevator.  
And we:

68 FLASHBACK

68

To Amanda reaching into her lab coat and handing Mark a CHECKBOOK.

AMANDA

An orderly found this on the floor, left it with me.

69 BACK TO SCENE

69

And as one more piece falls into place for Mark:

70 INT. COURT ROOM – DAY

70

Tanis Archer is on the stand.

(CONTINUED)

"Retribution – Part One" (GREEN) 50.

70 CONTINUED: 70

ELLISON

You found a great deal of Dr. Sloan's belongings in Summer Phillips' apartment, didn't you?

ARCHER

His glasses, a bathrobe, a few other personal items.

ELLISON

What else did you find in the apartment?

ARCHER

An empty bottle of cholinesterase inhibitor.

ELLISON

Which was one-half of the binary poison that killed Gordon Ganza. Did the bottle have a prescription label?

ARCHER

No, it was a sample, the kind drug companies send to doctors.

ELLISON

As far as you know, did Summer Phillips have a medical degree?

ARCHER

She never graduated high school.

ELLISON

You didn't happen to notice a  
Physician's Desk Reference lying  
around the apartment, did you?

Amanda fumes. Blumenstein jumps up, but Ellison backs off.

ELLISON  
Never mind.

And on Mark's increasing despair:

71 INT. COURT ROOM – DAY

71

Ellison stands before the judge.

ELLISON  
The State calls Dr. Mark Sloan.

Mark's about to rise when Blumenstein stops him.

(CONTINUED)

"Retribution – Part One" (GREEN) 51.

71 CONTINUED: 71

BLUMENSTEIN

Your honor, my client refuses to testify on the grounds that it might --

MARK

No, I don't.

Blumenstein looks at him, surprised.

BLUMENSTEIN

We've talked about this. You can't help yourself.

MARK

I have to try.

Blumenstein reluctantly lets go of Mark, who walks with great dignity to the witness stand, where he is silently sworn in. He takes his seat, and Ellison approaches him.

ELLISON

You entered a plea of not guilty to both murders, Dr. Sloan.

MARK

I did. Because I didn't kill anyone.

ELLISON

Then how do you account for this mountain of evidence the state has presented against you?

Mark hesitates, trying to figure out how to phrase this without sounding like a nut or a liar.

MARK

In the days before the murders, I noticed that things were missing -- my glasses, my comb, my checkbook. I think someone stole all these items and planted them to make me look guilty.

ELLISON

You're saying you were framed.

MARK

Brilliantly.

ELLISON

I'll say. This killer not only stole your possessions, he managed to fake this photo of you with Summer Phillips.

(CONTINUED)

"Retribution – Part One" (GREEN) 52.

71 CONTINUED: (2) 71

She holds up the picture of Mark and Summer in the "bedroom."

MARK  
Oh, no, that's real.

Ellison fakes surprise.

ELLISON  
You mean, you did know Summer Phillips?

MARK  
I met her. That once.

ELLISON  
Where exactly was that meeting?

MARK  
The, uh, studio where she worked.

ELLISON  
Shooting porno movies.  
And then you took her to bed.

MARK  
That's a set. We were only talking. She was going to help me prove that Gordon Ganza was the one who tried to have Steve killed.

ELLISON  
The first time you met, she agreed to help you convict a man she'd not only been working for, but

sleeping with? You must be very persuasive, Dr. Sloan.

MARK

She was afraid Ganza would find out she was the one who helped Steve.

ELLISON

And she was so relieved to have you as an ally, that's why she hugged you like this?

MARK

Exactly.

ELLISON

Then when, exactly, did she hug you like this?

She holds up the other photo of "Mark" in bed with Summer.

(CONTINUED)

"Retribution – Part One" (GREEN)

53.

71 CONTINUED: (3)

71

MARK

That's the same set, but that's not me.

ELLISON

So this photo is a fake, but the other one is real?

MARK

Yes.

ELLISON

So these photos are fake, your personal belongings were planted, and Carlotta Mendoza perjured herself?

MARK

Yes.

ELLISON

Then someone must have forged your signature on that check after it was stolen from your checkbook.

MARK

Yes.

ELLISON

All this so the mysterious mastermind could murder Gordon Ganza and Summer Phillips and frame you for the crimes?

MARK

Yes.

ELLISON

And you ask us to believe this  
without one bit of evidence?

MARK

I know how it sounds. Go back to  
the studio. You'll see the set.

ELLISON

We have. It's empty. The  
landlord says it's been vacant for  
two years.

MARK

He's lying.

ELLISON

Everyone is -- except you, is that  
right?

(CONTINUED)

"Retribution – Part One" (GREEN) 54.

71 CONTINUED: (4) 71

Ellison backs off, letting that sink in. Then she approaches him again.

ELLISON

Dr. Sloan, one more time: Did you plunge a screwdriver into the heart of a twenty-two-year-old girl named Summer Phillips?

MARK

No.

ELLISON

Then can you explain why we found your shirt, drenched with her blood, in the alley outside her window?

Mark stares in shock as Ellison pulls out an evidence bag holding MARK'S INK-STAINED SHIRT -- which is now covered in dried blood and we:

72 FLASHBACK 72

To the delivery man leaving as Mark absently puts the pen in his pocket. And we:

73 FLASHBACK 73

To Mark glancing at his shirt, noticing for the first time a HUGE INK STAIN on his breast pocket. He pulls out the delivery

man's pen. And we:

74 FLASHBACK 74

To Mark tossing the ink-stained shirt in the trash.

75 INT. COURTROOM – DAY 75

As Ellison steps away from the witness box:

ELLISON  
The State rests.

And on Mark's shock:

76 INT. COURTROOM – DAY 76

Ellison addresses the jury.

(CONTINUED)

"Retribution – Part One" (GREEN)

55.

76 CONTINUED:

76

ELLISON

Dr. Sloan couldn't get to Ganza by himself. He needed Summer Phillips to slip the cholinesterase inhibitor into Ganza's nachos, ensuring that he'd die a horrible death. What happened next, we don't know -- a lover's quarrel, a demand for money? Something drove Dr. Sloan into a rage, and he brutally murdered this young girl. He threw his bloody shirt out the window, changed into fresh clothes, and was on his way out to dispose of the evidence when the police arrived.

She turns to face Mark.

ELLISON

If killing Ganza was Dr. Sloan's only crime, we could understand it, maybe even forgive it, as the act of a grief-stricken parent. But to seduce, betray, and destroy a young woman who wanted nothing more than to help him, for that there can be no forgiveness.

And on her hard look:

77 INT. COURT ROOM – DAY

77

The jury files back in and seats themselves.

JUDGE YATES  
Have you reached a verdict?

FOREMAN  
We have, your Honor.

The foreman hands a piece of paper to the bailiff, who carries it to the bench. Blumenstein puts a comforting hand on Mark's shoulder. The judge is about to unfold the paper when there's a DISTURBANCE at the back of the court room. Mark turns to see Steve being wheeled in a wheelchair by Jesse. He gives Mark a warm wave, and Mark smiles back. Until the GAVEL POUNDS and all eyes turn to the judge.

JUDGE YATES  
Mr. Foreman?

(CONTINUED)

"Retribution – Part One" (GREEN)

56.

77 CONTINUED:

77

FOREMAN

(reading)

In the matter of the people versus Mark Sloan, the members of the jury find the defendant guilty on both counts of murder in the first degree with special circumstances.

a A shocked hush falls over the courtroom. Steve slumps into seat. Amanda and Jesse look like they've been hit with a hammer. Mark stares at Ellison, who stares back. She's won.

JUDGE YATES

Will the defendant rise?

Mark does.

JUDGE YATES

Dr. Sloan, I've admired you for many years. As a doctor, you've saved countless lives; as a detective you've aided the cause of justice.

easy Amanda and Jesse share a look. Is he leaning towards an sentence?

JUDGE YATES

And now you have perverted everything you ever stood for, used your knowledge of medicine and criminology to commit the kinds of crimes you've spent your

life fighting against. For you,  
there can be no plea of ignorance.  
You knew exactly what you were  
doing, and you knew the  
consequences, and you chose to do  
it anyway.

Mark now knows what's coming. He braces himself for it.

JUDGE YATES

Dr. Mark Sloan, for the murders of  
Gordon Ganza and Summer Phillips,  
I hereby sentence you to death by  
lethal injection.

And as the courtroom collapses into pandemonium, CUT TO:

78 EXT. PRISON – ESTABLISHING – DAY

78

The state's most modern prison.

79 INT. PRISON – DEATH ROW – DAY

79

It's a brand new, high-tech monument to stainless steel,  
cold  
and stark and bathed in shadows. Mark, in prison garb,  
holding  
his bedroll, is escorted by guards down the cell block. It is  
the lowest moment of Mark's life. He's led to an empty cell.  
The bars slide back with an electronic hum. Mark is  
motioned  
inside. Stainless steel bed. Stainless steel toilet. Stainless  
steel sink. The bars slide shut and lock with an electronic  
hiss. Mark drops his bedroll and takes in his cell when he  
hears another hiss... this one human.

MAN'S VOICE

Mark.

It's almost a whisper. Might even be his imagination. Then  
he  
hears it again.

MAN'S VOICE

Oh, Mark.

Mark turns and looks into the cell directly across from his  
own. A figure slowly emerges from the dark shadows within.  
Despite the prison garb, he somehow still looks impeccable,  
still manages to exude intellect and wealth. Mark recognizes  
him immediately... and suddenly a lot of things make sense.  
This is MALCOLM TRAINOR, 50s – a devilish smile playing on  
his  
lips.

MALCOLM

Welcome to hell, old friend. I've  
been waiting for you.

And on Mark's horrifying realization, we:

FADE OUT:

TO BE CONTINUED