

WOLF

Written by  
Michael Grassi

NETWORK DRAFT 10.06.22

**FABEL ENTERTAINMENT  
BERLANTI PRODUCTIONS  
IMAGINARIUM PRODUCTIONS  
WARNER BROS. TELEVISION  
NBC**

TEASER/ACT ONE

OVER BLACK, Bach's "The Well Tempered Clavier."

FADE IN:

INT. ELEVATOR - NIGHT

CLOSE UP on a distorted face. Like a funhouse mirror.

WOLF (V.O.)

There are people we simply do not see. We choose not to. Because we fear what we don't understand.

REVERSE SHOT introduces our leading man and star, **DR. OLIVER WOLF**. Lovable brute. Obsessive genius. Antisocial. He studies his warped reflection in the elevator doors.

WOLF (V.O.)

So we avoid those who scare us. Or even parts of ourselves. We abandon them. Lock them away...

*DING*. The doors open to --

INT. HOSPITAL - NIGHT

Not a warm, welcoming place. You'd be scared left alone here at night. Wolf steps out, avoids eye contact with a DOCTOR.

DOCTOR

Thought you were done for the day.

WOLF

I am, I -- forgot something. Good night, Doctor.

In the clear, Wolf's expression shifts. He's on a mission.

INT. HOSPITAL - PATIENT ROOM - NIGHT

We FOLLOW a STAFF NURSE doing her rounds...

WOLF (V.O.)

Sometimes we have to give up on finding a cure. But we never give up on the patient.

Staff Nurse lands with an Alzheimer's patient, HAROLD (80).

WOLF (V.O.)

Even when everyone else has.

(CONTINUED)

CONTINUED:

STAFF NURSE

Are you thirsty, Harold? Do you want some water?

He's non-responsive; the lights are off behind his eyes.

STAFF NURSE (CONT'D)

Didn't think so.

Giving up, she exits. REVEAL Dr. Wolf hiding behind the door.

WOLF

Hello, Harold. It's me. Dr. Wolf. Here. Put this on. Quickly.

Wolf hands Harold a garment bag. Harold's motor skills are still sharp. He takes the bag and UNZIPS. TIME CUT TO:

INT. HOSPITAL - HALLWAY - NIGHT

Wolf shuffles Harold, now dressed in a tux, into the hallway. They have to get to the elevator without being spotted by nurses, including the NURSE MANAGER at the NURSE'S STATION.

WOLF

(to Harold re: tux)

It's a little big in the shoulders, but it does the trick. Very dapper.

Finally, the Nurse Manager leaves her post to help a patient. Wolf and Harold finally have a clear path to the elevator.

WOLF (CONT'D)

Let's go. Double time.

They book it, making it all the way to the elevator when --

STAFF NURSE

Excuse me, Dr. Wolf! Where are you taking Harold?

Fuck. Staff Nurse caught them. Nurse Manager joins. Wolf discreetly presses the elevator button behind his back.

WOLF

Just a...field trip. It's for a very special occasion.

NURSE MANAGER

Alzheimer's patients don't leave my floor without authorization.

A standoff. DING. Elevator doors finally open. Wolf backs into it with Harold, and overrides it to CODE BLUE SERVICE --

(CONTINUED)

CONTINUED:

STAFF NURSE NURSE MANAGER (CONT'D)  
HEY!! You've gotta be kidding me --

As the doors start to close, Staff Nurse SPRINTS towards them, Nurse Manager picks up the phone. Harold is oblivious.

WOLF  
Sorry, Marcy! Be back soon!

The doors close on "Marcy." She turns to Nurse Manager, who has the phone to her ear waiting for security to pick up:

STAFF NURSE  
Why the hell does he call me  
"Marcy?"

NURSE MANAGER  
When I wear my hair down, I'm Marcy  
too. People say he can't recognize  
faces. I just think he's a dick.  
(line finally connects)  
Hey J-Rod, we've got a runner --

SMASH TO:

EXT. STREET - NIGHT

A SWEEPING WIDE of a motorcycle cruising over a bridge, into Manhattan.

CLOSER, we see Wolf driving with Harold (in a helmet) behind him -- holding on tight.

INT. THE PLAZA - THE TERRACE ROOM - NIGHT

Wolf leads Harold into a sparkling WEDDING RECEPTION. He pauses, overwhelmed by what he sees...

Wolf's POV: A room full of guests, their faces indistinguishable. They whir past, and Wolf can't land on a complete face. Only individual features, expressions. We are experiencing Wolf's face blindness.

WOLF  
A lot of people at this reception,  
Harold. You don't seem to mind.

Harold's face is vacant -- he doesn't know where he is. To ease his own nerves, Wolf plucks a glass of champagne off a passing tray and downs it. Mid-gulp, Wolf hears a shocked --

MR. CHASE (O.S.)  
Have you lost your mind?

(CONTINUED)

CONTINUED:

Wolf's POV again: An indistinguishable angry couple beelines. Focus in on the man's mouth -- no, closer -- the corner of his mouth where spit has accumulated. Next, the woman: Her hairline -- a distinct widow's peak. Now Wolf remembers --

WOLF

The Chases. Sorry. I didn't recognize you. The formal attire.

MRS. CHASE

What are you doing here with my father?

WOLF

Harold has made tremendous progress since your visit last month. Or was it last fall?

(they hesitate briefly)

I know. You've been busy planning. But surely, the bride's big day wouldn't be complete without her grandfather.

MR. CHASE

He doesn't even know who she is.

(loud, in Harold's face)

Harold, do you know who I am?

(points to his wife)

Do you know who this is?

Harold just stares. Mrs. Chase tears up. It's heartbreaking.

WOLF

Mr. Chase, he's lost his memory. Not his humanity. You on the other hand --

Mr. Chase is about to get physical --

MR. CHASE

Leave. Immediately. Before our daughter sees you.

ANGLE ACROSS THE ROOM: The BRIDE looks over, wondering what the commotion is about. Mrs. Chase smiles at her to diffuse the tension. *Everything is fine, honey! Nothing to see here!*

MRS. CHASE

(to Mr. Chase)

Do *not* make a scene.

(to Wolf, terrifying)

And you.

(MORE)

(CONTINUED)

CONTINUED: (2)

MRS. CHASE (CONT'D)

If you break her heart tonight I will destroy your life and make sure you never treat another patient again.

WOLF

Ah! I just realized why I didn't recognize you. New nose?

Mrs. Chase fumes. Wolf turns to Harold, smiles:

WOLF (CONT'D)

Showtime.

TIME CUT TO:

INT. THE PLAZA - THE TERRACE ROOM - MOMENTS LATER

ON STAGE: Wolf and Harold settle in on a bench, side by side at a grand piano. The guests start to notice...

WOLF

Ready?

Harold stares at the ground, blank. We play the tension: *Is this going to work?*

IN THE CROWD: Guests crane their necks to see what's happening. The Bride stands, hand over her mouth -- half worried, half happy to see Grandpa. The room quiets. Mr. and Mrs. Chase are ready to pounce if this derails.

Wolf plays piano, and the light behind Harold's eyes slowly illuminates. He looks at Wolf, the piano. Starts bopping his head, moving his feet. He smiles. Music is making him lucid.

WOLF (CONT'D)

You like this one, Harold?

HAROLD

Yes. But not the way you play it.

WOLF

Fair enough. Show me how it's done.

Harold nods. He leans into the MIC, causing feedback --

HAROLD (INTO THE MIC)

Bear with me. It's been a long time.

BEAT. All eyes are on them. Harold places his hands on the keys and starts playing, taking over from Wolf.

(CONTINUED)

CONTINUED:

Harold sings "Meeting Across the River" by Bruce Springsteen. It's amazing. Wolf encourages the band to back Harold up. They do. The Bride is speechless. The crowd cheers.

Harold isn't the sad, lonely patient we saw earlier in the hospital. His eyes are inspired and wet with emotion.

Wolf takes it all in, his big risk paying off. CUT TO:

INT. THE PLAZA - THE TERRACE ROOM - LATER

Wolf leads Harold towards the Bride and her supportive Groom.

THE BRIDE

Grandpa. That was -- *I can't believe you're here.*

BEAT as we play the tension: *Will Harold remember her?*

HAROLD

My sweet Sophie.

The sound of Harold saying her name takes her breath away.

THE BRIDE

(to Wolf)

How did you -- ?

WOLF

Music...it makes him lucid. Unlocks memories. His sense of identity.

Harold holds his granddaughter's face.

HAROLD

You two need to love each other. In the end, that's all that matters.

Harold's advice strikes a chord with Wolf. Wolf steps away, giving them space. A HOT WAITER hands him cake, flirting.

HOT WAITER

You're a musician?

WOLF

Close. Neurologist.

HOT WAITER

Wow. Can I give you my number, Doctor?

(off Wolf's hesitation)

Unless...you're straight.

(CONTINUED)

CONTINUED:

WOLF

Oh god, no. Celibate.

Message received loud and clear. Hot Waiter leaves. Wolf is too focused on his patients' lives to live his own.

Wolf scarfs down his cake alone, as the wedding celebration reaches a fever pitch around him, and we SMASH TO:

INT. HOSPITAL - BOARDROOM - THE NEXT DAY

Wolf sits across from the BOARD OF DIRECTORS. Wolf's POV: A row of indistinguishable faces. One of which is mid-rant --

CEO

You took an Alzheimer's patient out of the hospital on a motorcycle. His family is threatening to sue.

WOLF

For what? Giving Harold the night of his life?

CEO

A night he's incapable of remembering.

WOLF

That doesn't mean he shouldn't experience joy.

CEO

You're not his wingman, you're his doctor --

WOLF

Yes. Exactly! I'm his doctor! And his condition can't be cured. His world gets darker by the day, and those days are numbered. And while you would have me forget him and let him rot -- I choose to walk with him. To find a path forward. Because no one else will. Not even his family. It's true, Harold can't live for the memory. He only has the moment. So I am going to help him -- and patients like him -- seize that moment. However fleeting it may be. That's my responsibility. That's my job.

(CONTINUED)



CONTINUED:

CEO

One of your better speeches. We get it. You're a hero. You want to change how your patients see the world --

WOLF

I want to change how the world sees my patients --

CEO

Yet you continue to endanger them. You discourage them from taking their meds --

WOLF

No, I discourage over-sedation --

CEO

You experiment with meds yourself --

WOLF

It's important to understand the side effects --

CEO

You put this hospital at risk.

WOLF

Dr. Cohen, you don't understand --

CEO

No, you don't understand. That's not even my name. You've worked here what, four years now?

WOLF

Is that why I'm here? Because I hurt your feelings?

CEO

You're here because you make people uncomfortable.

(then)

I'm sorry, Dr. Wolf, but you are terminated.

BEAT. Wolf is stunned.

CEO (CONT'D)

Did you hear me?

WOLF

I heard you. And my patients?

(CONTINUED)

CONTINUED: (2)

CEO

They'll be assigned to a new doctor. Starting today.

WOLF

No one else can provide what I do for them.

CEO

I know. That's why I hired you. Even after every other hospital in this city told me not to. Unfortunately, they were right.

Wolf looks around at their indistinguishable, judgmental expressions as he absorbs that gut punch. SLAM TO BLACK.

FADE IN:

EXT. CLAPBOARD HOUSE - CITY ISLAND - NEW DAY

A cracking and peeling house. Hedges overgrown, blinds drawn.

CHYRON FADES UP: City Island, Bronx

**DR. CAROL PIERCE** (imagine Mary J. Blige) steps out of a cab. Smart. Steely. And far too polished to be this far out of the city. She looks up at her rundown destination. *Here we go.*

She muscles open the rusty gate. Knocks on the front door. No answer. She pushes it open, lets herself in...

INT. CLAPBOARD HOUSE - CITY ISLAND - DAY

Bach is BLASTING. The house is filled with stacks of books. We hear banging, clanging, and primal groaning.

Carol cautiously rounds a corner --

CAROL

Wolf? Are you decent?

She finds Wolf deadlifting an insane amount of weight. Carol switches off the music. Wolf drops the weights, surprised --

WOLF

Carol.

CAROL

Sorry, I would have called or texted, but you're a luddite --

WOLF

I have a landline.

(CONTINUED)

CONTINUED:

CAROL

That you never pick up.

(then)

I heard you got fired. Again.

WOLF

And you're here to what? Help me  
drown my sorrows over chardonnay?

CAROL

Sure. Isn't that what friends do?

WOLF

Normal friends, maybe. Not us.

Carol smiles. He's onto her. These two know each other well.

CAROL

We need a new attending in  
Neurology.Not interested, Wolf goes to the kitchen. Carol follows. Wolf  
opens the fridge and it's filled with baby ferns. His  
friends. He gently tends to them.

CAROL (CONT'D)

It's a small department, but you  
get to be hands on. And you get to  
work with me --

WOLF

(they've been over this)

I can't work at Bronx General. You  
know why.

CAROL

I do. So maybe you should take  
another offer. There must be so  
many, just...rolling in.

(off his look)

You need us, Wolf.

WOLF

I'm busy.

CAROL

Of course you are. You've got your  
workouts. Your Bach. Your plants --

WOLF

They're ferns.

CAROL

They're a coping mechanism.

(CONTINUED)

CONTINUED: (2)

WOLF

Don't you have actual patients to psychoanalyze?

CAROL

I do. But you're more fun. Plus: You've been terminated from every hospital in the city, and I know you're *lost* without your patients --

Wolf knows she's right. This friendship runs deep, but...

WOLF

It's not going to happen, Carol.

CAROL

(dangles a carrot)  
That's unfortunate...because there's a post-op case I could use your help with. Hannah Peters. Single mother. Two boys. She underwent a right temporal lobectomy to cure her epilepsy. And it worked. *Except...*

Wolf isn't facing Carol, focused on his ferns...but we see he's listening carefully. His curiosity piqued.

CAROL (CONT'D)

...when she came in for her follow up I noticed a dramatic shift in her behavior.

WOLF

What kind of shift?

Carol smiles to herself. She's almost got him...

CAROL

Doctor-patient confidentiality. All I can say is that it's a real anomaly. I've never seen anything like it. Meanwhile, our budget's been slashed. Our facilities are crumbling. There are patients in desperate need of care, and I'm turning them away. If only I had a brilliant neurologist who would stop at nothing to help them.

WOLF

(tempted, but: I can't.)  
Carol.

(CONTINUED)

CONTINUED: (3)

Carol starts to go --

CAROL

I'll leave you to your ferns. Oh,  
and I'm giving you until five to  
change your mind.

WOLF

What do you think is going to  
happen between now and five?

CAROL

I don't know. Maybe you'll think  
about why you became a doctor in  
the first place.

Carol walks out -- she's hit Wolf where it hurts.

EXT. HUDSON RIVER - DAY

Motorcycle parked, Wolf stands at the edge of the river...

He takes off his leather jacket, pulls off his periodic table  
tee -- *holy shit, he's built like a tank* -- strips down to  
his boxer briefs, and snaps on his swimming goggles.

As Wolf front crawls through the choppy water, FLASH TO:

EXT. HUDSON RIVER - DAY (FLASHBACK)

YOUNG OLIVER (10) and his father, DR. NOAH WOLF (40s), are  
swimming side-by-side in choppy water. Oliver can hardly keep  
up. His head starts to dip underwater. Shades of "Gattaca."

YOUNG OLIVER

Dad --

NOAH

Come on, just a little further.

YOUNG OLIVER

I can't --

Noah swims back to help his son, gets him above water.

NOAH

I got you.

TIME CUT TO:

Young Oliver sits in the sun to dry off, watching kids his  
age horse around -- their faces indistinguishable. Oliver is  
an outcast, even as a kid. Noah sits next to him.

(CONTINUED)

CONTINUED:

NOAH (CONT'D)  
Friends from school?

Young Oliver shrugs. Noah gives his son a knowing look.

NOAH (CONT'D)  
It's okay. Let's try something.  
Close your eyes.  
(Oliver does)  
Describe me.

YOUNG OLIVER  
You have brown hair?

NOAH  
Get more specific. Think about my  
unique features. What makes me, me?

YOUNG OLIVER  
Uh. You have bushy eyebrows. A big  
nose with black hairs that stick  
out of your nostrils. And giant  
ears like Dumbo.

NOAH  
All very accurate, and...hurtful?

They laugh. Young Oliver's POV of Dad: His eyes. Smiling.  
Warm. Loving.

NOAH (CONT'D)  
Try that with the kids at school.  
It might help you remember them.  
Make some friends.

A HONK. DR. MURIEL WOLF (Ann Dowd type) sits behind the wheel  
of a station wagon, waiting.

NOAH (CONT'D)  
There's your mom. Time's up.  
(musses his hair)  
I'll see you next weekend, kiddo.

INT. MURIEL'S STATION WAGON - DAY (FLASHBACK)

Muriel drives Young Oliver in silence. Muriel looks over at  
Oliver, he has his eyes closed.

MURIEL  
What are you doing, Mugwump?

YOUNG OLIVER  
Trying to remember Matthew from  
school. He has freckles all over.  
(MORE)

(CONTINUED)

CONTINUED:

YOUNG OLIVER (CONT'D)

And what's it called when one piece  
of your hair sticks up?

MURIEL

A cowlick.

(then)

You don't tell kids at school about  
it, do you? Your condition?

YOUNG OLIVER

(parroting Mom)

No. When you're different, it can  
be hard for people to understand.

MURIEL

That's right. It's private. If  
you're going to be a great doctor  
someday, like me, you can't show  
others your weakness. Do you  
understand?

Oliver nods, looking outside, feeling shame. His reflection  
is obscured in the window. A FOG HORN pulls us back to:

EXT. HUDSON RIVER - DAY (PRESENT)

A TOW BOAT passes. Wolf comes up for air, out of breath. This  
memory stirred something inside him. CUT TO:

INT. BRONX GENERAL - DAY

Wolf charges into the hospital, still wet from his swim.  
Keeping his head down to avoid eye contact with anyone --

He almost runs into a MAN. He goes left, the man also goes  
left. Goes right, the man also goes right -- a dance.

WOLF

Sorry. Excuse me.

Staff watch as Wolf interacts with his own reflection. Then,  
Wolf realizes the man is himself -- he didn't recognize his  
reflection in a glass door. Humiliating, but it happens. He  
proceeds down the hall, turning heads, and into the elevator.

INT. BRONX GENERAL - CAROL'S OFFICE - DAY

Carol is at her desk. She has a framed photo of herself with  
Michelle Obama. Degrees, awards, accolades. Wolf enters.

WOLF

I'll do it. I'll take the job.

OFF Carol's smile -- *got him* -- we CUT TO:

INT. BRONX GENERAL - HALLWAY - DAY

Carol and Wolf power walk-and-talk on a tour. This place is action-packed, and not for the faint of heart.

CAROL

Psych and Neuro are in the same wing -- and by Neuro, I mean you. It's a one man show, just how you like it. No one to get in your way while you're saving the world.

(then)

Here's the psych ER, which turns into a *real* party after 2 AM.

(sniffs the air)

Went for a swim in the Hudson?

WOLF

It's...another coping mechanism.

CAROL

Not the worst thing we'll smell today --

(back on track)

As you can see, we're overcrowded and understaffed. Inpatients and chronic care on the left. Sleep clinic on the right. And here is your office.

They stop in the doorway. Wolf hesitates. Carol comforts:

CAROL (CONT'D)

I'm right down the hall.

WOLF

Just like in med school.

CAROL

Only now we're prescribing drugs instead of taking them.

WOLF

Speak for yourself.

CAROL

Do me a favor: At least, *pretend* to be appropriate. Because your interns need some stability. Their last attending left for a higher paying job --

WOLF

Interns? You said one man show --

(CONTINUED)



CONTINUED:

CAROL

Think of them as your audience.  
There to soak up your brilliance.

WOLF

No. No interns. I'm here for the  
patients --

CAROL

You're here because you've  
exhausted all your other options.  
Which means you play by the rules.  
(softens)  
You're also here to be a mentor.  
Because believe it or not, we need  
more doctors like you. Doctors who  
help the un-saveable.

WOLF

They're going to hate me.

CAROL

Noooo. They're going to...tolerate  
you. Like I do.

(then)

It might go a long way if you open  
up to them. About your condition.

WOLF

Carol. It's 2022. We don't call  
homosexuality a condition.

CAROL

(ha ha)

I was referring to your face  
blindness. That way they won't  
think you're an asshole...at least  
not for that reason. And shower.

Carol goes. OFF Wolf, filled with dread. CUT TO:

INT. BRONX GENERAL - LOCKER ROOM - DAY

MEET THE INTERNS: VAN SANTAMARIA (the odd one) ties his  
shoes, eyeing his crush, ERICKA PIERCE (type A), who  
frantically searches her locker. Van feels her stress.

ERICKA

That PCP patient went full exorcist  
and projectile vomited on me *twice*.  
I'm out of clean scrubs.

VAN

I have extras. That you can borrow.

(CONTINUED)

CONTINUED:

ERICKA

*Lifesaver. Thanks, Van.*

Van hands her the clean scrubs. Ericka's relieved. Van smiles, also visibly relieved. JACOB NASH (the hotshot former athlete) turns to flirt with Ericka/make a dig at Van.

JACOB

Cool. You're the same size. I'd lend you mine, but they'd be way too big.

ERICKA

Congratulations, Jacob. You're thick. Just like your skull.

Jacob smirks -- interpreting her insult as flirting. DANA DANG (openly anxious influencer type) enters with intel.

DANA

Guys. Big news.

JACOB

You switched mood-stabilizers?

DANA

Yes, actually. *And* I'm on a new SSRI. But no. We have a new attending: Dr. Oliver Wolf.

JACOB

Wolf? Didn't he get fired from his last job?

DANA

His last *three* jobs, actually. And we all know how he snagged this one...

JACOB

I heard he's a psycho.

ERICKA

It's shocking that you use that word in our line of work. Dr. Wolf's supposed to be a genius. We might learn something for a change.

DANA

I don't think so. I also heard he hasn't had sex in ten years.

WOLF (O.C.)

Five, actually.

(CONTINUED)

CONTINUED: (2)

They all turn to see Wolf in a towel, just out of the shower.

DANA

*Hello --*

ERICKA

*(don't look at his body)*

Hi! So sorry, Doctor. I'm Ericka.

This is Jacob. Van. And Dana.

Wolf's POV as they each wave/shake his hand: He sees indistinguishable faces, a series of passing features --

DANA

*(looking at his body)*

Very nice to meet you.

Awkward beat as they stare at each other. He's *not* opening up to these interns. Not while he's in a towel. Maybe not ever.

HANNAH (O.C.)

*Gus! Ethan!!*

A commotion from the hallway, just as the DOOR BURSTS OPEN. HANNAH PETERS (40s), our "A" Case. Well-dressed. Relatable. And in CRISIS. She's storming through the hospital, on a desperate search. NURSES trail, trying to wrangle her --

NURSE

Ms. Peters, you can't be in here --

HANNAH

Where are my sons?

NURSE

You need to calm down.

HANNAH

Get out of my way, I'll find them myself --

She shoves the nurse and heads back out to --

INT. BRONX GENERAL - HALLWAY - CONTINUOUS

Wolf (pulling on clothes), interns, and nurses follow Hannah, just as ORDERLIES grab her. NURSE 2 approaches with a SYRINGE. Hannah struggles in their grasp --

HANNAH

*LET GO OF ME, I'M NOT CRAZY --*

Nurse 2 is about to inject her when -- Wolf grabs the syringe, intercepting. The interns watch the action, rapt.

(CONTINUED)

CONTINUED:

WOLF

Let go of my patient.

Orderlies comply. Wolf turns to Hannah, gentle:

WOLF (CONT'D)

Are you okay?

HANNAH

No -- they took my kids and won't give them back!!

WOLF

(to the Nurse)

Did you...take her children?

NURSE

No, Doctor. We did not take her children. She just came in with them. They're right there --

The nurse points -- everyone looks over at Hannah's sons, GUS (14) and ETHAN (11), seated in an office down the hall. Oh.

HANNAH

*Don't you think I would recognize my own kids? Those are not my sons!*

The interns react, uneasy. Wolf is steady. Zero judgment.

WOLF

Then who are they?

HANNAH

I don't know! When I went in for my surgery, my boys -- Gus and Ethan -- were with me. And when I came out, *those two* were there instead.Those, those -- *lookalikes*. Someone switched them!

(desperate)

You have to get them back. Promise me you can get them back.

WOLF

(leans in)

What I can promise you...is that we will figure this out. Together.

HOLD ON Wolf, our hero, determined to save this family --

**END OF ACT ONE**

ACT TWO

INT. BRONX GENERAL - WOLF'S OFFICE - DAY

FLOAT past Hannah going in for a scan...

WOLF (O.C.)

She's sharp. Her memory is intact.

We find Wolf and Carol in the control room.

WOLF (CONT'D)

She's not showing signs of psychosis. Her only "blind spot," or delusion, seems to be her children. Ever since the surgery, she thinks they're imposters. At the same time, she's still caring for them, feeding them --

CAROL

Because her subconscious still knows they're her real sons.

WOLF

Exactly. But the surgery flipped a switch in her brain -- creating this elaborate false narrative.

CAROL

(re: MRI)

So what are we looking for?

WOLF

Damage to the insula.

CAROL

You think her issue is emotional?

WOLF

Well, it's not face blindness. I tested her. We don't have that in common.

CAROL

So Hannah still *recognizes* her sons, but something in her brain is not letting her love them.

WOLF

That's what I need to find out. I want to observe her at home. With the kids. Get better acquainted.

(CONTINUED)

CONTINUED:

CAROL

Good idea. Take the interns --  
(realizes)  
Where are the interns? They should  
be observing all this --

WOLF

Yeah. That's not working out.

CAROL

You didn't tell them, did you?

WOLF

I did not. And I don't plan to.

CAROL

You've never been good at coming  
out. About anything.

WOLF

That's not the issue. The issue  
is...I don't like them.

CAROL

You don't like anyone.

WOLF

That's not true. I like people.

CAROL

Name one. Who's *not* a patient.

WOLF

I like you?

**DR. JOSH NICHOLS** drops in. He's almost too good looking to  
handle. And right now, he's pissed.

JOSH

Pierce. Why is my patient getting  
an MRI?

CAROL

Nichols, this is Dr. Wolf -- our  
new Neuro attending.

JOSH

Right. Of course you got a job  
here. I've heard a lot about you.

WOLF

I...have not heard about you.

Josh smiles, thinking Wolf's a dick. Carol diffuses tension --

(CONTINUED)

CONTINUED: (2)

CAROL

Nichols is our Chair of  
Neurosurgery. He performed the  
surgery on Hannah --

JOSH

Who hasn't had a single seizure  
since I operated.

WOLF

Yes. But you also turned her into  
"The Woman Who Snubs Her Kids."

JOSH

It's expected post-op brain edema.  
She'll be back to normal in a week.

WOLF

Mm, that's unlikely. She has *severe*  
selective emotional detachment --

JOSH

It wasn't my job to make her a good  
mother, it was my job to cure her  
epilepsy. And I succeeded.

(gets a page)

But by all means, keep wasting your  
time. And hospital resources.

Josh goes, too busy and annoyed to deal with this. Wolf turns  
to Carol --

WOLF

Do I ever have to talk to him  
again?

CAROL

Yes. Unfortunately, your new job  
requires working with people who  
won't always recognize your genius.

Nurse rushes by, hands Wolf a chart -- it's URGENT --

NURSE

We've got an 8-year-old with  
seizures, transferred from the ER.  
Fourth time here this month.

CAROL

(to Wolf)

Go. I'll stay with Hannah. And  
don't forget the interns.

INT. BRONX GENERAL - HOSPITAL ROOM - DAY

The interns watch (and judge) Wolf as he chats with a happy 8-year-old girl, EMILY, with her stressed PARENTS.

EMILY  
What's on your shirt?

WOLF  
These, Emily, are my friends.

EMILY  
Your friends are letters and numbers?

WOLF  
That's right. The periodic table. It represents *everything* we can see and perceive. Like...this bed, your teeth, the ocean, sky, planets, *stars*. The entire universe is right here. In microcosm. On my t-shirt.

EMILY  
That's pretty cool.

WOLF  
I think so, too. So. What could possibly be wrong?

ERICKA  
(stepping forward)  
She's perfectly healthy. Except for when she watches "Seinfeld."

WOLF  
Is that...your pet?

Awkward silence. Emily smiles, amused.

JACOB  
The TV show. George Costanza. Elaine. How you do not know this?

WOLF  
(pushing ahead)  
What happens when you see this show?

EMILY'S FATHER  
If Kramer does one of his crazy entrances, Emily collapses and stops breathing.

(CONTINUED)



CONTINUED:

EMILY'S MOTHER

We don't let her watch TV anymore.  
But this morning, she got up early  
and...it happened again.

WOLF

(to Emily)

Couldn't resist, could you?

Emily smirks, shakes her head no.

ERICKA

We've treated Emily before. EEGs,  
MRIs, every lab you could imagine.  
Everything comes up clear.

DANA

We've tried her on oxcarbazepine,  
carbamazepine. Nothing works.

WOLF

(to the interns)

Can you describe these episodes for  
me? In detail?

BEAT. The interns share a look -- *uh...*

WOLF (CONT'D)

You prescribed medication for a  
seizure you've never seen?

Yep. Wolf is disappointed. He turns to Emily, smiles --

WOLF (CONT'D)

How about we sit together? Watch  
some TV?

TIME CUT TO:

Wolf and Emily sit side-by-side, watching "Seinfeld". Interns observe. Mom and Dad are there. Everyone is nervous, except for Wolf. He's processing the show, perplexed --

WOLF (CONT'D)

So this is...a popular program?

EMILY

Uh, yeah. It's iconic.

WOLF

I'm not sure I see the appeal.

(CONTINUED)

CONTINUED: (2)

Wolf studies Emily. On screen, Kramer does physical comedy. Emily LAUGHS HARD. That's when it happens -- Emily stops breathing. Wolf helps her collapse to the floor --

JACOB  
She's not breathing.

ERICKA  
We need to get her oxygen --

WOLF  
Wait.

ANGLE ON: Van the intern, eyes locked on Emily. Van also stops breathing. No one notices except for Wolf.

JACOB  
*Dr. Wolf, we're losing her --*

Jacob rushes to help Emily, but Wolf holds him back with one hand, and monitors Emily's pulse with the other.

ERICKA  
Dr. Wolf.

WOLF  
I said wait. A few more seconds...

Emily twitches twice...then, finally, she INHALES and comes to. Everyone is relieved.

Wolf clocks Van, also inhaling -- he's able to breathe again.

EMILY  
(looks up at Wolf)  
So that's pretty much how it goes.

WOLF  
I see that. It wasn't a seizure. And it wasn't reflex epilepsy. You fainted because your heart stopped pumping blood to the brain. You, young lady, are "The Happy Kid Who Can't Laugh." When something makes you laugh harder than anything else -- in this case, your TV show -- it induces heart block. We'll run more tests, but a pacemaker should do the trick. After that, you can watch all the Seinfeld you want.  
(to the parents)  
She'll be fine.

The interns share looks -- Wolf knows what he's doing.

EXT. BRONX GENERAL - PARKING LOT - DAY

Wolf waits by his boxy old Volvo in need of a paint job.  
Ericka joins him.

ERICKA

Dr. Wolf.

WOLF

Hi.

Ericka smiles. *This guy has no idea who I am.*

ERICKA

Ericka. One of your interns.

WOLF

Right. I knew that.

Ericka can tell he needs a primer. She motions to Jacob, Van,  
and Dana approaching in the distance.

ERICKA

On the left, the one with big  
quarterback energy? That's Jacob.  
He used to play for Notre Dame  
until he got injured, and pivoted  
to med school. Van's in the middle,  
he's...kinda odd. And very sweet.  
And Dana is a genius. Also, TikTok  
famous. She talks to her fans about  
her anxiety.

WOLF

And what about you, Ericka?

ERICKA

I work harder than anyone else,  
which makes me the best. You're  
gonna want me around.

Wolf regards Ericka, impressed. Dana goes for the front seat.

JACOB

No way. I get shotgun --

DANA

I get car sick.

JACOB

Then take a dramamine because these  
legs will never fit back there.

Dana rolls her eyes. Wolf sighs. PRE-LAP loud, intense Bach --

INT. WOLF'S VOLVO - DAY

Wolf SPEEDS (somewhat dangerously), driving the interns. It's an uncomfortable ride. Bach isn't helping.

ERICKA  
(over the music)  
What's our objective with Hannah?

WOLF  
(shouting back)  
To spend time with her at home. See if she's still capable of feeling emotion -- love for her kids.

JACOB  
(over the music)  
Couldn't we just do that at the hospital?

Wolf finally turns down the Bach.

WOLF  
"Ask not what disease the person has, but rather what person the disease has."

ERICKA  
Sir William Osler.

JACOB  
(flirting)  
Nerd.

Ericka resists a smile -- and Jacob's natural charm.

Wolf's POV: He looks in the rearview mirror at Van, who has his hoodie up and sunglasses on. Blocking out the world. Wolf tries to connect with him --

WOLF  
Van. I noticed you stopped breathing at the same time as our patient, Emily. What happened?

The interns share a look. Wolf has not shown a modicum of interest in any of them until now...

VAN  
Nothing.

Van eyes Ericka, his crush. *Please. Not in front of her.* Jacob's loving this.

(CONTINUED)

CONTINUED:

JACOB  
He's a delicate flower.

WOLF  
Most flora is quite resilient,  
actually.  
(to Van)  
You don't want to discuss it?

DANA  
Not to pile on, Van, but you do  
tend to freak out around patients.  
Might help if you talk about it.

VAN  
We're not all like you, Dana. Some  
of us value privacy.

DANA  
Whoa. Don't attack me, I'm just  
trying to help.

Carsick, Dana rifles through pill bottles in her purse --

JACOB  
Find what you need, Nurse Jackie?

DANA  
First of all, try *Doctor*. Secondly,  
stop med shaming me. These are  
prescription. Anyone wanna split a  
Klonopin?

Wolf holds out his hand. Dana snaps a pill in two -- half for  
her, half for Wolf. These interns are stressing him out.

INT. ENGLEWOOD, NJ HOUSE - KITCHEN - EVENING

Wolf and the interns observe Hannah, who prepares dinner.  
Unpacked boxes everywhere.

HANNAH  
Excuse the mess. I'm embarrassed to  
admit I'm an interior designer --  
but just give me a month. Or three.

WOLF  
When did you move in?

HANNAH  
Right after the surgery.

WOLF  
And how are you feeling?

(CONTINUED)

CONTINUED:

HANNAH

Considering I can finally get through my day without a life-threatening seizure -- I'd say pretty good.

Gus and Ethan pass through. Hannah tenses up, still convinced they're imposters.

ETHAN

Can I pick my toppings?

HANNAH

Sure.

Ethan gets in Hannah's space, stands on a stepping stool. He steadies himself on Hannah -- she recoils at his touch.

HANNAH (CONT'D)

*Don't.*

Ethan steps back, wounded. Wolf attempts to diffuse --

WOLF

How about you and your brother go to the other room while your mother finishes making dinner.

Gus grabs his homework and takes Ethan to the other room. Wolf nods for the interns to follow, and they do. Gus and Ethan are out of earshot, but still within view.

WOLF (CONT'D)

What just happened?

HANNAH

(shaken)

When I'm around them...I...

Hannah stares out at Gus and Ethan. Wolf studies Hannah's tortured expression, as we enter Hannah's POV:

Her sons look artificial...or alien. The view is cold and disconnected.

WOLF

You can't connect with them.

HANNAH

I want to. But it feels...wrong.

Hannah is overwhelmed. Wolf leans in.

(CONTINUED)

CONTINUED: (2)

WOLF

Let's try this. Close your eyes.

She does. Shades of the flashback with Young Oliver and Dad.

WOLF (CONT'D)

Describe for me a defining trait.  
One for Gus, one for Ethan.  
Sometimes, when there's an  
inability to connect, it can be  
overwhelming. It helps to focus on  
the details. Do you want to try?

BEAT. As Hannah describes, we see warm, loving FLASHES --

HANNAH

Gus has this perfect dimple on his  
right cheek. And Ethan...has a gap  
in his front teeth. Uses it to  
slurp up soup. Always makes us  
laugh.

Hannah smiles, gets choked up. *It's working...*

WOLF

You're emotional.

HANNAH

Sorry --

WOLF (CONT'D)

No, that's good.

HANNAH (CONT'D)

It's not that I don't love them. I  
do. When they're at school, I think  
about them...and my heart explodes.  
I feel normal. Like I did before  
the surgery.

WOLF

Your homework for tonight? Focus on  
that dimple, focus on that gap.  
It'll help remind you who they are.  
And how much you love them. Then  
we'll regroup in the morning.

Hannah breathes a sigh of relief --

HANNAH

Wow. I almost feel sane. I guess I  
just needed to say some of this out  
loud, but I've been so ashamed --

WOLF

I know. Don't be.

(CONTINUED)

CONTINUED: (3)

OFF Wolf, he understands this more than she knows...

INT. BRONX GENERAL - WOLF'S OFFICE - NIGHT

Josh enters to find Wolf studying Hannah's MRI results.

JOSH

Her MRI is clear. I could have told you that.

Wolf turns to Josh, squints at him --

WOLF

Sorry, which one are you?

JOSH

*Which one?* I'm Josh. The surgeon.  
(smiles)  
Glad I made such an impression.

WOLF

Oh, no. You definitely did --

Josh takes a breath and shifts tactics.

JOSH

Look. I think we started off on the wrong foot. I want to make it up to you. Let me buy you a drink.

Wolf swallows hard, out of his comfort zone.

CUT TO:

INT. OLD IRISH PUB - NIGHT

Wolf and Josh drink pints. They've warmed up, mid-convo --

JOSH

*Whoa whoa whoa* -- hold on a second.  
You're telling me you've never heard of Lady Gaga?

WOLF

(shrugs, takes a guess)  
Is she royalty?

JOSH

In a way, yes. Yes, she is.  
(regards Wolf)  
You...are a very strange man, Wolf.  
And you have quite the reputation.

(CONTINUED)



CONTINUED:

WOLF

I'm aware. The medical community and I are like...nitric acid and hydrazine.

Wolf mimics a small explosion with his hands.

JOSH

True, but -- I meant in the gay community. Among gay doctors.

WOLF

Oh. You all...know each other?

JOSH

Know of each other, mostly. It's a small world.

WOLF

So what do you know about me?

JOSH

That you ride a motorcycle. Swim in the river. You have a house on City Island instead of Fire Island. A while back, you had a wild party phase. But now you're celibate. Which I find *fascinating* and, frankly, confusing.

As Josh talks, Wolf gets lost studying him. Wolf's POV: Josh's mouth, surrounded by stubble. His hands. His eyes -- more specifically his crows feet. Wolf swallows, overwhelmed: *I'm very attracted to this guy I'm supposed to hate.*

JOSH (CONT'D)

Did I lose you?

WOLF

I...have to go. My ferns. Need watering. Thanks for the beer.

Wolf grabs his jacket, and he's outta there. Josh looks around, stunned -- what the hell just happened?

JOSH

"My ferns need watering"?

INT. CLAPBOARD HOUSE - CITY ISLAND - NIGHT

Wolf tends to his FERNs. So much simpler than people. LANDLINE RINGS. He digs through papers to find the phone --

(CONTINUED)

CONTINUED:

WOLF (INTO PHONE)

Yes, hello?  
(then, urgent)  
*I'll be right there --*

EXT. ENGLEWOOD, NJ HOUSE - NIGHT

It's pouring rain. Wolf pulls up to find a chaotic scene:

A CHILD PROTECTIVE SERVICES AGENT herds Gus and Ethan away from the house. Neighbors stand around, rubbernecking.

GUS

Mom, just come outside! Please!!

CPS AGENT

It's time to go. Come on --

WOLF

I'm Hannah's doctor. What's going on??

GUS

She's trying to take us away from our Mom --

CPS AGENT

(shows credentials)  
Child Protective Services.

CPS AGENT (CONT'D)

Neighbors reported screaming. They saw the boys standing in the rain. Ms. Peters kicked them out and is refusing let them back in.

WOLF

Just let me talk to her --

CPS AGENT

I tried. She doesn't think they're her kids, and she's endangered them. I need to follow protocol.

Wolf sees Ethan, the younger son, is scared -- shivering in the rain. Wolf squats down, gives him his jacket.

WOLF

Here. It's going to be okay.  
(to Gus)  
Take care of your brother.

The boys get into the CPS Agent's car, and they drive off.

Wolf looks back at the house to see Hannah in the window -- a woman haunted.

**END OF ACT TWO**

ACT THREE

INT. BRONX GENERAL - CAROL'S OFFICE - DAY

Wolf and Carol sit with the CPS Agent, doing damage control.

CAROL

This kind of separation is  
traumatizing for children.

CPS AGENT

So is denying them shelter. It's  
called neglect.

CAROL

So where are Gus and Ethan staying?

CPS AGENT

In a temporary foster home. Until  
we can reach their father upstate.

WOLF

Would you have taken away her  
children if she had a broken leg?

CPS AGENT

This is pretty different, Doctor.

WOLF

In some ways, yes. But  
fundamentally they're both  
injuries. Only Hannah's happens to  
be in her brain, therefore harder  
to grasp. Her case requires  
patience, time...empathy beyond the  
ordinary. Taking her kids isn't  
going to help.

CPS AGENT

Until you can prove she's a fit  
mother, and that her household is  
safe for those kids -- it's  
supervised visits only from now on.

INT. BRONX GENERAL - HALLWAY - DAY

Wolf and Carol walk down the hall toward Gus and Ethan --

CAROL

Before I forget, the Chief Medical  
Officer wants to see you.

(CONTINUED)

CONTINUED:

WOLF

Well, tell the Chief I'm busy getting my patient's kids back.

Wolf and Carol check in with the boys. CPS Agent supervises.

CAROL

Hey. Your mom's been different since her surgery, huh?

GUS

She hates us.

WOLF

No... Only when she's around you.

Carol elbows him -- *not helping*. He tries again:

WOLF (CONT'D)

It's -- a neurological issue. She loves you. She told me so. And I'm going to help her.

ETHAN

Can you make her like she was before?

Wolf hesitates. This hits close to home. He can't lie.

WOLF

I don't know. But I will help her.

The CPS Agent escorts the boys away. Wolf turns to Carol.

WOLF (CONT'D)

I can't let them do this to Hannah.

CAROL

Wolf. I know when it comes to your patients, you don't stop pushing and digging until there's a breakthrough. But this time, we have to consider those kids. You know better than anyone how it feels to see a parent like that.

Carol goes. HOLD ON Wolf as we FLASH TO:

EXT. ELEMENTARY SCHOOLYARD - DAY (FLASHBACK)

After school pick up. WE FIND Young Oliver in a stream of kids joining their parents. Oliver walks right past Noah...

(CONTINUED)

CONTINUED:

NOAH

Hey. Kiddo. Didn't recognize me?

Young Oliver turns, and we see his POV of Dad: This time, his eyes are different. They're red, exhausted. It's as if Noah is not behind them. He smiles, but it's not warm like before.

YOUNG OLIVER

Dad... I thought it was Mom's day.

NOAH

Nope. It's our day. What's your favorite thing in the whole world?

YOUNG OLIVER

Smoked salmon?

NOAH

The *other* thing.Cue: BACH as we CUT TO:

INT. VIRGIN MEGASTORE TIMES SQUARE - NIGHT (FLASHBACK)

-Noah, holding Young Oliver's hand, RUNS through the store.

-Noah piles BACH CDs into Oliver's arms, making a mess.

NOAH

(manic)

Beethoven's great, but Bach... Bach pierces the heart -- *directly*. It's complex, and enthralling -- the most powerful medicine on earth.

-Headphones on, Young Oliver is at a listening station as Noah LOSES IT on an EMPLOYEE. It gets scary.

-Noah stands on a display, gesticulating wildly like a conductor...to his invisible orchestra. SECURITY closes in.

Young Oliver watches, scared. Payphone to his ear.

YOUNG OLIVER (INTO PHONE)

Mom?

MURIEL (O.C.)

*Oliver, where are you??*

YOUNG OLIVER (INTO PHONE)

With Dad.

(but)

Something's wrong. He's different. It...doesn't look like Dad.

EXT. TIMES SQUARE - NIGHT (FLASHBACK)

Muriel and Young Oliver watch as EMTs restrain and place Noah (screaming) into an ambulance, and drive him away.

MURIEL

When he stops taking his medication, this is what happens.

YOUNG OLIVER

We have to follow Dad --

MURIEL

Oliver, where he's going...it's not a place for kids. He's very sick.

YOUNG OLIVER

Then help him. You're a doctor. Make him like he was before.

MURIEL

What your father has...it never goes away. No one can help him.  
(holds his shoulder)  
This is very important, Oliver: Never, ever tell anyone about what happened today. You don't want people thinking you have it, too.

YOUNG OLIVER

...You left Dad because he was sick, didn't you?

MURIEL

*Mugwump* --

YOUNG OLIVER

(pushing away)  
When I grow up, and I'm a doctor -- I'm going to help him. You'll see.

Muriel smiles. But she clearly doesn't think that's possible.

CUT TO:

INT. BRONX GENERAL - DOCTOR'S LOUNGE - DAY (PRESENT)

Speaking of people no one can help: Van sits alone. He's an outcast, like Wolf. Wolf races in, urgent --

WOLF

Hello. Hi. I'm looking for my --

(CONTINUED)

CONTINUED:

VAN

Interns? Right here. Van. We've met. I've been in your car.

WOLF

Right. The one with mirror touch synesthesia.

VAN

Are you gonna report me?

WOLF

For having a rare condition? No. Not at all. I'm just...fascinated.  
(off Van)  
You don't like to talk about it.

VAN

I don't like to think about it.

WOLF

Must be hard to live with, feeling what everyone else feels...whether you want to or not.

VAN

It's...exhausting. I see someone crying on the subway, and I lose my shit. I watch someone eat, and it feels like they're shoving food *into my mouth*.

WOLF

And when a patient stops breathing, you stop, too. You're an empath. Instead of a weakness, think of it as a strength. A superpower.

VAN

(scoffs)

Yeah, well my "superpower" got me removed from the surgical program. I literally couldn't cut it.

WOLF

And now you're stuck with me.

VAN

Not sure how long I'll last. Hard to treat patients if I'm not breathing.

(CONTINUED)

CONTINUED: (2)

WOLF

Next time you feel like you're losing control, try focusing on someone else. Someone stable. Think of them as...your anchor.

(then)

And save some of that empathy for yourself.

Van is speechless. No one has ever seen him like this before.

VAN

Thanks, Doc. I guess see you later?

WOLF

We're not done. Find the other interns. I need your help with something.

OFF Van, all ears --

HANNAH (PRE-LAP)

I want you to reverse the surgery.

INT. BRONX GENERAL - CAROL'S OFFICE - DAY

Hannah meets with Wolf, Carol and Josh. She's in crisis mode. Wolf is awkward around Josh, avoiding his attraction.

HANNAH

I'd rather go back to having seizures than lose my kids.

JOSH

Unfortunately, that's not how it works. Surgeries like this, where we remove parts of the brain --

HANNAH

*I need to love my kids again, but my brain is not letting me.* So if you just fix whatever you did, I can go back to how I was before. And I can have my kids back.

JOSH

I understand. There are *other* procedures we can consider --

WOLF

(under his breath)

I wouldn't do that if I were you.

Everyone turns to Wolf. *Care to elaborate?*

(CONTINUED)



CONTINUED:

WOLF (CONT'D)

Well. What if...Dr. Nichols causes more damage? And then what? We're trying to reverse a new surgery?

Josh reacts -- *is this guy for real?*

CAROL

(trying to diffuse)

Let's identify the underlying issue before we make any decisions.

HANNAH

Gus and Ethan can't go live with their father. He barely knows them.

(then)

You know, he thought my epilepsy made me a bad mom. And it's not hard to see why. With my seizures, I couldn't even drive. Every weekend, when the boys wanted to go into the city, I'd walk them across the GW Bridge to the Little Red Lighthouse. It was our spot. And now that I can *finally* drive across that bridge, I've lost them.

WOLF

You were a great mom then, and you're a great mom now. That's why you're going to get them back.

Carol and Josh share a look -- less certain...

INT. BRONX GENERAL - DOCTOR'S LOUNGE - DAY

Van, Ericka, Jacob and Dana are on their laptops/phones.

ERICKA (INTO PHONE)

Hi, I'm calling from Bronx General. I need to access residential records... Yes, for medical purposes... Sure, I'll hold.

DANA

I don't get it. If Wolf wants to know where Hannah grew up, why can't we just ask her?

VAN

He doesn't want her to premeditate her response. Wolf said: For the experiment to work, we have to surprise her.

(CONTINUED)

CONTINUED:

JACOB

Did he call you "Jake" again?

VAN

He remembered me. With some help.

JACOB

Of course. You're his favorite.

VAN

I'm not his favorite.

DANA

Um, you kind of are. Wolf's acknowledged me zero times today. He's kind of a mess --

JACOB

This whole thing's a mess. Let's face it: Those kids are better off with their dad. And I didn't spend four years in med school to do clerical work for a lost cause --

ERICKA

(snaps)

And I didn't spend four years in med school to listen to you talk shit. Yes, Wolf is strange. Yes, Hannah's situation seems hopeless. But we're in the business of understanding the human brain. That's the job. Especially when they're strange. Especially when they're hopeless. So stop judging -- and start doing the goddamn job.

(puts down her phone)

Aaaaand they hung up on me.

Jacob slouches. *Whatever.* Van smiles. *She's amazing.*

DANA

(a few keystrokes)

That's okay because -- found it.

EXT. WHITE PICKET FENCE HOUSE - NIGHT

Wolf and Hannah stand in front of a house. The interns stand together, a few feet away. Hannah looks troubled.

WOLF

Do you recognize this place?

(CONTINUED)

CONTINUED:

HANNAH

Looks like the house I grew up in.

WOLF

What do you remember?

HANNAH

I remember scraping my knee  
climbing that tree. Playing  
Monopoly under the awning. I had a  
seizure in that driveway.

(then)

But...it's not real. It's like...

Hannah's POV: The house is cold. Distant. Artificial. Like a house on a backlot. A facade. It's unsettling.

WOLF

...like a set. Or a replica.

HANNAH

Yes. It's like it's part of the  
same...experiment.

(deeply confused)

Why are you doing this to me?

WOLF

When you look at this house, does  
it feel similar to when you're  
looking at Gus and Ethan?

HANNAH

It's...exactly like that.

WOLF

But when you look at your new home,  
the one you moved into after your  
surgery...

HANNAH

That feels normal.

Wolf has an "aha" moment. PRE-LAP: *"Happy Birthday"* --

INT. BRONX GENERAL - NEURO TESTING LAB - THE NEXT DAY

HOME FOOTAGE of Hannah singing to Ethan at Riverside Park,  
under the GW Bridge. A small picnic birthday party. Hannah  
hugs her son. Happier times, before the surgery.

WIDER we see Wolf is showing Hannah this video as part of an  
emotional response test. Interns monitor the tech.

(CONTINUED)

CONTINUED:

WOLF

What are the sensors telling us?

DANA

No response, Doc.

JACOB

How can anyone watch this video and not feel something?

WOLF

(hits PAUSE on the video)  
Capgras Syndrome. Everything Hannah had a deep, emotional connection to prior to the surgery -- her sons, her childhood home -- no longer make her feel like they used to...when she's looking at them. Now, what happens when we remove the visual component --

Wolf spins the TV around so the screen is facing the wall. He presses PLAY again -- now we only hear the AUDIO of Gus and Ethan at the party. The sensors register a response.

JACOB

Holy shit. She's responding.

WOLF

Hannah, do you recognize those voices?

Hannah's eyes go blank --

WOLF (CONT'D)

Hannah?

-- and she collapses into a generalized tonic-clonic SEIZURE.

DANA

Oh my god --

It's visceral and scary. The interns freeze. It's escalating.

WOLF

Lorazepam and Phenobarbital. Now.

Van's body seizes up -- his eyes locked on Hannah. He's helpless. Luckily the other interns are quick on their feet. Ericka races to hand Wolf a syringe. Wolf injects Hannah. The seizure subsides. Van's body relaxes, too. OFF Wolf, reeling from this major setback --

**END OF ACT THREE**

**ACT FOUR**

INT. BRONX GENERAL - HALLWAY/PATIENT ROOM - THE NEXT DAY

Hannah is in a hospital bed, despondent. Wolf is by her side.

HANNAH

I don't understand. I thought my surgery...removed the epilepsy.

WOLF

Well, it removed the part of the brain that caused the epilepsy. But the rest of your brain still remembers how to have a seizure. It's nerve memory. This happens.

Hannah is far from comforted...

JOSH (O.S.)

Dr. Wolf, can I have word?

Josh is in the doorway with Jacob. *Did he tattle?*

INT. BRONX GENERAL - HALLWAY - DAY

Wolf and Josh spar while all the interns watch, taken aback by how heated it's getting. *Is more going on here?*

JOSH

What did you do to her?

WOLF

"Do to her?" We were conducting an emotional response test --

JOSH

*She's still recovering, she's supposed to be avoiding stress. And you're reminding her of when her seizures were at their worst?*

WOLF

I'm trying to understand what damage you caused to her brain. We're close to a breakthrough --

JOSH

Are you? She's delusional. She lost her kids. And she had a seizure. You're done. You're off the case.

WOLF

You can't do that --

(CONTINUED)

CONTINUED:

JOSH

I can, actually. If you have a problem, take it to the Chief. Shouldn't be hard for you.

That's one thing Wolf can't do. Josh walks away.

WOLF

(to the interns)

I, uh...think we're done for today.

Wolf walks away, faced with his reflection in a glass door -- his face unrecognizable. NEEDLE DROP a chilling cover of "Crazy" by Gnarlz Barkley as we MONTAGE:

INT. BRONX GENERAL - HANNAH'S ROOM - NIGHT

Hannah's lying in her hospital bed. The CPS Agent knocks --

CPS AGENT

Ms. Peters? You have visitors...  
They want to make sure you're okay.

Hannah sees Gus and Ethan are there. She rolls over -- turning her back on her kids. She cries, tormented.

EXT. HUDSON RIVER - NIGHT

Wolf swims like his life depends on it. He's fighting something inside him. He can't give up.

INT. UPPER WEST SIDE APARTMENT - NIGHT

Carol, dressed as Tina Turner, parties with the real "Real Housewives of New York" at a costume party she's hosting. She works her way through the crowd, and opens the door to -- Wolf. He looks wet. Again.

WOLF

I showered this time.

INT. UPPER WEST SIDE APARTMENT - CAROL'S STUDY - NIGHT

END MONTAGE. Wolf is lying back on Carol's sofa. Carol sits in a reading chair. It feels like a therapy session. We can still hear the party in the other room.

WOLF

...but as soon as I removed the visual element and just played the audio -- it caused a seizure.

(CONTINUED)

CONTINUED:

CAROL  
(leading)  
Which *seemed* like a major setback.

WOLF  
Seemed like? It was a disaster.  
She's back in the hospital.  
(then)  
Why are you dressed like that?

CAROL  
For my fundraiser. "Divas for  
Depression." I invite you every  
year. You never come.  
(back on topic:)  
If Hannah's brain can remember how  
to have a seizure, could it *also*  
remember how to love her kids?

WOLF  
(looks at Carol)  
Maybe. And maybe the audio helped  
her recognize them for the first  
time since the surgery.

CAROL  
Which would be pretty overwhelming.

WOLF  
(sits up)  
Overwhelming enough to trigger a  
seizure.

CAROL  
Okay. I'm going to get back to my  
party.

WOLF  
What? Why?

CAROL  
(smiles)  
Because you've got this.

OFF Wolf, SMASH TO:

INT. BRONX GENERAL - HALLWAY - NIGHT

Wolf SPRINTS to Hannah's hospital room -- she's gone.

WOLF  
(to a passing Nurse)  
Where is Ms. Peters?

(CONTINUED)

CONTINUED:

NURSE

She was discharged --

Wolf PUNCHES a wall. *FUCK*. SMASH TO:

EXT. FREEWAY - NIGHT

Wolf SPEEDS on his motorcycle, determined, lane splits between the cars. As he drops into a DARK TUNNEL -- FLASH TO:

INT. WOLF'S CHILDHOOD HOME - MIDDLE OF THE NIGHT (FLASHBACK)

Young Oliver, in his pajamas, eavesdrops as Muriel finishes up a call. Muriel hangs up. BEAT. Kneels in front of her son.

MURIEL

Your father left the hospital on his own last night. And he --

Muriel cries, pulling Oliver in for a hug. He pushes away.

YOUNG OLIVER

He was alone. You should have helped him.

Oliver blames his mother. Muriel feels a crushing guilt.

WOLF (PRE-LAP)

*Hannah!!*

EXT. GEORGE WASHINGTON BRIDGE - NIGHT (PRESENT)

Cars whip by. Wolf jumps off his motorcycle and crosses over to -- Hannah, who is standing on the ledge, contemplating jumping. Wolf approaches, gently.

HANNAH

How did you know I was here?

WOLF

You mentioned this was your spot. And I tried you at home first. Sorry for the broken window.

HANNAH

I thought about doing this before. That's how bad my seizures got. But I couldn't. My boys needed me.

WOLF

They still do.

HANNAH

Not if I'm like this.

(CONTINUED)



CONTINUED:

WOLF

Hannah. We can fix the thing that causes us pain. But that doesn't mean the pain suddenly goes away. The mind -- it isn't black and white. It remembers that pain. And it can make it feel like a prison.

Hannah breaks down, crying. *Is he losing her?*

WOLF (CONT'D)

But it can also be the thing that unlocks the door. That sets you free. That brings you back to yourself. Back to your kids.

Wolf reaches out his hand, and we PLAY THE TENSION -- CUT TO:

INT. BRONX GENERAL - BOARDROOM - NEW DAY

Wolf, Carol, Josh, the interns, and the CPS Agent. It's tense. The stakes are high.

CPS AGENT

Those boys have been through enough already. I'm not bringing them in here for her to reject them again.

REVEAL Hannah. Clear-eyed, and feeling better. Deep breath.

WOLF

She won't. Let's all just...have a little faith. Okay?

Wolf ties a SCARF around Hannah's eyes.

JOSH

What the hell is this?

WOLF

You'll see. We can bring them in.

CPS Agent exits. Carol turns to Wolf, nervous:

CAROL

If this doesn't work, they're going to live with their dad. Today.

WOLF

I know.

The CPS Agent escorts Gus and Ethan in. They're hesitant.

(CONTINUED)

CONTINUED:

GUS

Mom... Why are you wearing a blindfold?

A long BEAT. Hannah covers her mouth. A tear falls from under the blindfold, onto her cheek.

HANNAH

Gus?

GUS

Yeah, Mom. It's me.

WOLF

(to Ethan)

Go on. It's okay.

ETHAN

Mom?

Now Hannah sobs. The emotional floodgates are open.

HANNAH

*Ethan.* Get over here. Both of you.

They run to hug her. She squeezes them, kisses their heads.

HANNAH (CONT'D)

These are my babies. These are my sons. I know it.

CPS AGENT

I don't understand. What's changed?

On the spot, Wolf grabs a marker to write on the white board.

WOLF

Good question. Think of Hannah's brain as...an intricate network of connecting roads and highways.

Wolf draws a HUMAN EYE.

WOLF (CONT'D)

When we look at an object or a face, the message travels down those roads to the temporal lobes, where it's identified.

He draws a ROAD connecting the EYE to the "TEMPORAL LOBES."

(CONTINUED)

CONTINUED: (2)

WOLF (CONT'D)

Then, it takes an exit to travel down to the limbic system. Let's think of that as home.

Wolf draws a HOUSE, "Limbic System."

WOLF (CONT'D)

This is where we generate the appropriate emotional response to whatever we're looking at. But in Hannah's case, the road was disrupted during surgery. She can't get home.

Wolf scratches out the road. Erases it. It's broken.

WOLF (CONT'D)

To cope with this road block, her mind creates the delusion that her sons are imposters. However, there are other routes she can take to get home.

Wolf draws a HUMAN EAR and a road that connects to the HOUSE.

WOLF (CONT'D)

The part of the brain that goes from the auditory cortex to the amygdala was not damaged. Which is why when Hannah hears Gus and Ethan, she identifies them as her sons, and feels that connection. She loves them. She's home.

DANA

I have to call my mom.

The CPS Agent is skeptical, but the magic of the moment is not lost on her -- a mother reunited with her children. Even Josh is moved and impressed. He nods at Wolf -- *nice work*.

CPS AGENT

I appreciate all this, Doctor. But what is she going to do, wear a blindfold for the rest of her life?

WOLF

I had a feeling you were going to ask that.

Wolf smiles -- he's just bought Hannah time.

**END OF ACT FOUR**

**ACT FIVE**

INT. ENGLEWOOD, NJ HOUSE - GUS AND ETHAN'S ROOM - MORNING

CLOSE ON a ringing cell phone: "Mom Calling..." Gus answers.

GUS (INTO PHONE)  
Morning, Mom.

HANNAH (O.C.)  
Good morning, Gus. How'd you sleep?  
Is your brother up yet?

Gus gets up to nudge Ethan awake, puts his mom on speaker:

HANNAH (O.C.) (CONT'D)  
Morning, Ethan.

*Where is Hannah?* We DROP down through the floor to REVEAL --

INT. ENGLEWOOD, NJ HOUSE - KITCHEN - MORNING

Hannah is downstairs, making breakfast while on the phone.

WOLF (V.O.)  
Step One: Every morning, Hannah  
will make auditory contact with the  
boys before she sees them --  
establishing their emotional bond.  
Step Two:

INT. BRONX GENERAL - OPTOMETRY LAB - DAY

The interns work with an OPTOMETRIST, fashioning a pair of GLASSES. Ericka picks up the glasses, hands them to Hannah.

WOLF (V.O.)  
We've developed lenses that  
slightly alter Hannah's vision...

INT. ENGLEWOOD, NJ HOUSE - DINING ROOM - MORNING

Hannah, now wearing her new glasses, helps Gus and Ethan with homework. She kisses Ethan's head, affectionate.

WOLF (V.O.)  
These will retrain her brain to  
prioritize what she hears over what  
she sees.

We see the kids from Hannah's POV: They're in a sort of soft focus, but warm. Loving. The opposite of before.

EXT. GW BRIDGE - MORNING

Now with her glasses off, Hannah drives across the bridge with Gus and Ethan. Windows down. Sun shining.

WOLF (V.O.)

Step Three: Communication. Hannah has to be open about her condition, acknowledging it directly with her sons. They need to work through it together -- as a family. Normalize it. For the kids, and for herself.

EXT. MIDDLE SCHOOL - LATER THAT MORNING

Hannah talks to Gus and Ethan on a bench outside school.

HANNAH

I'm sorry I'm not myself sometimes. My brain makes it hard for me to see the things I love the most.

WOLF (V.O.)

Hannah's condition will never go away. It's going to be challenging. And it's going to require work.

SEQUENCE ENDS as we settle on Wolf, in a van with the CPS Agent. Interns crammed in the back. They observe Hannah's new morning routine, as Wolf explains (landing the V.O.):

WOLF

Work she's ready and willing to do. Isn't that what being a good mother is all about?

Wolf awaits a response, nervous...

CPS AGENT

Will she continue treatment?

WOLF

Most of my patients are stuck with me for life. In my line of work, there often isn't a cure. But there *is* a way forward. I'll always be there to help her find it.

CPS AGENT

I'll need weekly check-ins. For the next year. For now, consider the kids hers.

(CONTINUED)

CONTINUED:

The interns beam, proud. Wolf watches Hannah see the kids off to school. He smiles at her. *You did it.* Hannah smiles back.

WOLF (V.O.)

In order to grow, we have to adapt.

INT. BRONX GENERAL - LOCKER ROOM - DAY

Van puts stuff away in his locker...

WOLF (V.O.)

Forge new paths that lead us home.

WOLF (O.S.)

Van?

Van turns to see Wolf and a SURGICAL ATTENDING.

WOLF (CONT'D)

The cardiac team needs an assist with our patient. Want to scrub in?

INT. BRONX GENERAL - OR - DAY

Emily (the Seinfeld patient) is on the operating table. Van steels himself to make his first incision. He hesitates. Dana and Jacob watch from the OR observation seating...

WOLF (V.O.)

And when the road gets rocky, we don't give up. We lean on others...

Van locks eyes with Ericka, who we REVEAL is standing at the back of the OR floor -- his anchor. She smiles, supportive. Van is able to proceed with the surgery, in control...

INT. BRONX GENERAL - PATIENT RECOVERY ROOM - LATER

Emily laughs, watching "Seinfeld" (mostly Kramer) on her iPad. Her parents cry, relieved.

WOLF (V.O.)

No matter how much we want to disappear, we must allow ourselves to be seen. For who we really are.

INT. BRONX GENERAL - DOCTOR'S LOUNGE - NIGHT

We DROP IN to Wolf holding court with the interns --

WOLF

I'm face blind. Some days I...don't even recognize my own reflection. I try to focus on distinct traits.

(MORE)

(CONTINUED)

CONTINUED:

WOLF (CONT'D)

To remember people. It's not a perfect science. So. Starting tomorrow, I'd like you to wear name tags. Any questions?

Yes. Many. There's still tension here, especially with Jacob. But Van shares a look of understanding with Wolf...

WOLF (V.O.)

Even when we feel like we are "other," we cannot be faceless...

In the distance, Wolf recognizes Josh -- they lock eyes. There's still friction here. Wolf tries to smile. Josh smiles back -- a first step in their working relationship, and possibly more. Josh grabs a chart, and is off.

INT. HOSPITAL - NIGHT

Wolf is in the facility from the opening, holding a keyboard.

WOLF (V.O.)

Voiceless, or forgotten.

He's looking inside Harold's room -- it's being turned over. His granddaughter, the Bride, is there.

THE BRIDE

It happened last night. In his sleep. He was peaceful.

(then)

Thank you. For seeing him when no one else did.

HOLD ON Wolf, emotional and distraught...

INT. BRONX GENERAL - WOLF'S OFFICE - NIGHT

Wolf looks out the window at his river view. RACK FOCUS to his reflection in the window -- unrecognizable.

WOLF (V.O.)

Sometimes, all it takes is for one person to really see you.

CAROL

Got you something. For your new office.

Carol hands him a SMALL POTTED FERN. He smiles. They settle.

WOLF

You knew this case would be triggering for me.

(CONTINUED)

CONTINUED:

CAROL

Helping a mother love her kids?  
Hadn't occurred to me.

WOLF

The good news is: The interns still  
hate me.

CAROL

All relationships take work.  
(then)  
You know it's a gift. Your face  
blindness. It makes you look so  
much deeper -- you see the stuff  
the rest of us miss.

Wolf's eyes well up. He shakes it off.

WOLF

So, Doc. Are you billing my  
insurance for this, or...?

CAROL

Ha. Consider it an ongoing perk.  
(stands up)  
Go see the Chief already, would  
you? Get her off my back.

INT. BRONX GENERAL - HALLWAY/CHIEF'S OFFICE - NIGHT

Filled with dread, Wolf walks toward a corner office...

WOLF (V.O.)

No matter how many detours you take  
or how much you try to hide...

A Surgeon in lab coat looks up from her desk. It's Dr. Muriel Wolf. Wolf's mother. We recognize her from the past.

MURIEL

Ah. Our new attending. Thanks for  
finally squeezing me in, Doctor.

WOLF

Hi, Mom.

Now we understand why Wolf was so against taking this job.  
His mother -- with whom he has a twisted, complex  
relationship -- is also his new boss.

WOLF (V.O.)

The road always leads back home.

**END OF EPISODE**