

M * A * S * H

AN EYE FOR A TOOTH

OCTOBER 2, 1978



TWENTIETH
CENTURY-FOX
TELEVISION

M*A*S*H

"AN EYE FOR A TOOTH"

by

Ronny Graham

FINAL
October 2, 1978

T-462

CAST LIST

HAWKEYE

B.J.

POTTER

HOT LIPS

CHARLES

KLINGER

MULCAHY

CAPTAIN TOBY HILL

NURSE #1

NURSE #2

SET LIST

INTERIORS:

MESS TENT

O.R.

"THE SWAMP"

POTTER'S OFFICE

SHOWER TENT

V.I.P. TENT

EXTERIORS:

COMPOUND

CHOPPER PAD

ACT ONE

FADE IN

INT. MESS TENT - DAY

1

HAWKEYE, B.J., CHARLES, and MULCAHY are having breakfast. Hawkeye and B.J. are nursing hangovers and moaning. B.J. wearily takes a sip of coffee, then sets the cup down. Hawkeye tries to pick up B.J.'s cup. He lifts it an inch.

HAWKEYE

Hey, give me a hand with this,
will ya?

B.J. helps him lift it to his mouth.

HAWKEYE

There's only one thing worse
than death -- Life.

MULCAHY

What were you boys chastising
yourselves with last night?

HAWKEYE

Potato Daiquiris.

B.J.

I think we left the eyes in.

CHARLES

(to Mulcahy)

Father, I have a religious
question for you.

MULCAHY

For me? Really?

CHARLES

If God is just, why doesn't he
turn the cook into a pillar of
salt?

MULCAHY

I'm sure the cook means well.

CHARLES

No one who does this to an egg
means well. Look at it. It's
shriveled and green. It's rancid
and it's covered with goose bumps.

HAWKEYE

Stop! Please. Not while I'm not
eating.

HOT LIPS ENTERS, smiling like the cat who killed the canary.

HOT LIPS
Gooooood morning, everyone.

B.J.
Cheerful person coming in at
11 o'clock. Take cover.

HAWKEYE
Margaret, stop smiling. The
corners of your mouth are meeting
in back of your neck.

Margaret laughs and sits beside Hawkeye.

HOT LIPS
Gentlemen. Today is a day that
will live triumphantly in the
hearts of freed women everywhere.

CHARLES
(clapping)
Bravo! Bravo! Now. What are
you chattering about?

HOT LIPS
(briskly salting
her eggs)
My attorney has forced
Donald Penobscott, A.K.A. my
two-timing, cheapskate Ex, to
release my half of our joint
savings account.

Charles and Mulcahy AD-LIB "That's good news,"
"Congratulations."

HOT LIPS
Thank you. I deserve every
word of it.

HAWKEYE
That's wonderful news, Margaret.
Now can you loan me some money
for my funeral?

HOT LIPS
Oh, cheer up, cheer up, cheer up.

She laughs and tickles Hawkeye.

Cont.

HAWKEYE

Don't, don't, don't. I've got
a headache there, too.

POTTER ENTERS and approaches their table.

POTTER

Father, you asked me to tell
you when the promotion list
came in.

MULCAHY

Oh, yes. I was hoping that
this time I might get my...

POTTER

They passed you over again,
Padre.

MULCAHY

Oh...oh did they?...Well I
wasn't really expecting anything
but it would have been nice.

POTTER

I'm sorry Father. Maybe next
time.

Potter pats him on the shoulder and walks o.s.

HAWKEYE

Trouble is, Father, this is a
war -- you're in the peace
business.

CHARLES

Perhaps it was a case of over-pray.

B.J.

That's consoling him, Charles.

HOT LIPS

(pours sugar in
her coffee)

If I didn't feel so darn good
for me, I'd feel really lousy
for you.

(to Hawkeye)

Sugar, sourpuss?

HAWKEYE

(distracted)

Huh? Yeah, sure.

During the following three speeches, Hot Lips, still in her antic mood, pours sugar in Hawkeye's coffee, and keeps pouring it, unbeknownst to Hawkeye.

HAWKEYE

(to Mulcahy)

Father, 'other cheek' and all that aside, I think you should find out why you were passed over again.

B.J.

Yeah, and get tough with them. There must be a biblical precedent.

MULCAHY

Yes, well when Samson got angry, he slew the Philistines with the jawbone of an ass...but that's not really my style.

Hawkeye gulps his coffee. Once he's got a mouthful, the taste hits him. He grunts through his nose.

HOT LIPS

Still bitter, isn't it? How 'bout some more sugar?

She pours more sugar into his cup and starts laughing. Hawkeye finally swallows.

HAWKEYE

So you wanna play, huh?

Hawkeye flicks some of his coffee at Hot Lips. She flips a pancake in his face.

HAWKEYE

Oh yeah?

EXTREME CLOSEUP - HOT LIPS

2

laughing as a spoonful of oatmeal splats her in the face. She is shocked for a second, then laughs harder than ever.

BACK TO SCENE

3

Everyone else laughs, except Hawkeye.

HAWKEYE

Ah, give me a break, Margaret. You're supposed to be mad.

Cont.

HOT LIPS

(laughing her
head off)

I am mad. I am.

P.A. ANNOUNCEMENT

(voice over)

Attention, all Personnel.
Incoming wounded...choppers,
jeeps, and ambulances. A
regular convention.

B.J.

Well, let's get into our funny
white suits.

They all head for the exit.

HAWKEYE

(at the door)

Margaret, can I borrow that
smile?

Everybody heads OUT.

CUT TO:

EXT. COMPOUND - DAY

4

Everybody is pouring out of the Mess Tent and other buildings.

B.J.

(weary)

How are we gonna make it up to
that chopper pad?

HAWKEYE

I'm gonna let Margaret carry me.

Hot Lips spots something o.s.

HOT LIPS

Hey, what's he doing?

ANOTHER ANGLE

5

We see a chopper wobbily coming in for a landing.

BACK TO GROUP

6

Concerned people observing.

HOT LIPS

He's not going to make the pad!

B.J.
Hope he makes it to the ground.

HAWKEYE
I'm afraid he will. Look out!

ANOTHER ANGLE

7

Chopper lands in Compound road just beyond the Mess Tent. People rush to it. A couple of beats later, Hawkeye, B.J. and Hot Lips approach.

HAWKEYE
(to group)
Get to those ambulances. Margaret and I'll handle this.

B.J.
Come on, people. They'll take care of it.

B.J. and group EXIT. The Patient in the pod has a head wound. He's almost sitting up, trying to get out of the pod. There's no plastic shield.

HAWKEYE
Easy, fella.

HOT LIPS
(looking in bubble
to pilot)
You okay in there?

During the following, the pilot hops out of the bubble. He is tall, he is handsome, he is CAPTAIN TOBY HILL.

TOBY
Do I look like I'm in trouble?

HAWKEYE
Nice of you to drop in.
(to Patient)
Here we go. Easy does it.

TOBY
Better let me help you with him.
He fought me all the way down.

As Hawkeye and Toby help Patient off of pod, the Patient starts flailing and yelling in Korean. Toby tries to calm him down in Korean, while explaining to Hawkeye:

Cont.

TOBY

The guy woke up in mid-air and tried to go for a walk. If I hadn't brought him down quick, his first step would have been his last.

The litter is now off and two Corpsmen approach.

HAWKEYE

(to Corpsman)

Head wound. Shocky. Get him to Pre-Op.

As the Corpsmen lift the Patient to take him away:

HAWKEYE

(to Toby)

That was some landing.

HOT LIPS

The best flying I've ever seen.

TOBY

It'll do.

Patient is taken away.

HAWKEYE

I'll get the other guy.

Hawkeye moves around the chopper. Hot Lips starts to follow but Toby restrains her.

TOBY

(sotto to Hot Lips)

Watch this.

ANOTHER ANGLE

8

Hawkeye arrives at the second pod. He unbuckles the face shield as Toby and Hot Lips come around.

HAWKEYE

(to Patient)

Have you out of here in a second, fella.

Hawkeye removes the face shield and for the first time, sees the "Patient's" face. It is that of a wild-eyed grinning idiot. Hawkeye reacts. Toby and Hot Lips roar with laughter.

Cont.

HAWKEYE

What is this?

HOT LIPS

(still laughing)

If you could see the expression
on your face.

HAWKEYE

(to Toby)

Aren't you a little old to be
playing with dolls?

TOBY

That's my dummy, 'Little Mac.'
Named him after MacArthur.

HAWKEYE

It's a shame they can't trade
jobs.

Hawkeye helps Toby load "Little Mac" into the chopper.

TOBY

He's a counter-weight. Whenever
I pick up just one casualty, he
rides the other pod and keeps
us balanced. Otherwise he rides
inside with me. He's my good
luck charm.

HOT LIPS

'Little Mac!' Of course! You're
Captain Toby Hill. I read about
you in 'Stars and Stripes.' Over
three hundred casualties flown
out of combat.

TOBY

Three-fifteen as of last Monday.

HAWKEYE

But who's counting. Margaret,
casualty time.

HOT LIPS

It's an honor to meet you, Captain.
I'm Major Margaret Houlihan. It
isn't often we get a chance to say
hello to a bona fide hero.

HAWKEYE

Let's go. You can kiss his ring
later.

HOT LIPS

Me? Why?

CHARLES

I was just recalling this morning...You, with that oatmeal on your face.

HOT LIPS

(philosophically)

Better to wear it than to eat it.

CHARLES

You disappoint me Margaret. I mean, Pierce flipping that porridge in your face... Humiliating you in front of everybody. Clamp.

HOT LIPS

(handing him
clamp)

I didn't feel humiliated.

CHARLES

Margaret, whether you realize it or not, when you're sitting there with glop on your face and people are laughing at you -- you are humiliated.

ANOTHER ANGLE - POTTER, A NURSE, AND MULCAHY

10

POTTER

Just hold those two ends together for another second Father...There. You're pretty good with your hands.

MULCAHY

When you've fingered as many beads as I have, they become quite nimble.

POTTER

You know, I'd like the promotion board to see you in here, working your butt off.

Cont.

MULCAHY

Thank you, Colonel. I just try to be Johnny-on-the-spot, and help out. Do my part.

POTTER

Father, if they gave out promotions for modesty, you'd be a 4-star Chaplain.

ANOTHER ANGLE - HOT LIPS AND CHARLES

11

CHARLES

Scalpel...Margaret, as a very wise man once said: 'Love may be what makes the world go 'round, but revenge is the axle on which it revolves.'

HOT LIPS

What wise man said that?

CHARLES

Me. I made it up...for this occasion.

HOT LIPS

(sarcastic)

It's brilliant.

CHARLES

It's also true. 'The taste of honey is flat and bland/ When sweet revenge is near at hand.' Ibid.

HOT LIPS

'Ibid?'

CHARLES

It means, 'same author.'

ANOTHER ANGLE - B.J. AND NURSE

12

B.J.

(to Nurse)

...And close...

B.J. moves to Hawkeye.

Cont.

B.J.
Hawk, what do you think Margaret
should wear for lunch...the peas?

HAWKEYE
No, something more in the line
of an off-the-shoulder stew...

B.J.
With a filigreed sleeve of
mustard.

HAWKEYE
No! Wrap-around chipped beef!

B.J.
Lovely! She can wear her hair
in a shingle-bob.

CHARLES
(sing-song)
They're baiting you.

HOT LIPS
(to Charles,
sotto)
Have any suggestions?

CHARLES
(Iago with a
hooked fish)
Let me give it some thought.

CUT TO:

INT. "THE SWAMP" - DAY

13

Hawkeye and B.J. ENTER. There's a piece of mail on each of
their beds.

HAWKEYE
Mail!
(smells envelope)
Scented mail. I wonder who
scented it?

B.J.
(re his envelope)
Mine's from the Department of
the Army. Personal and confidential?
Junk mail.

Cont.

HAWKEYE
(reading return address,
puzzled)
'Doris Weems'

B.J.
Which Doris Weems is that?

HAWKEYE
There's been so many.

Hawkeye opens envelope, it makes a loud rattling SOUND.
Hawkeye drops it, yelling:

HAWKEYE
It's alive!
(picks it up again)
Look at this...

Takes out a piece of bent horseshoe-shaped wire from which is strung a rubber band. Attached to the rubber band are a series of paper clips.

B.J.
Boy, what did you ever do to Doris?

HAWKEYE
You'd better open yours from the end.

B.J. tears off the end of his envelope and brings it to his ear.

B.J.
Sounds safe. Can't hear the ocean.

He squeezes the sides ever so gently, then blows into the envelope. He is hit with a blast of talcum powder. Their faces are grim. B.J.'s is grim and powdered.

HAWKEYE
You realize this is no longer just good, clean fun? It's full-scale practical joking to the finish.

B.J.
Well, Doris started it.

Hawkeye looks at B.J.'s stern "whiteface" and breaks up.

CUT TO:

INT. SHOWER TENT - DAY

Mulcahy is showering as Toby Hill ENTERS, takes off his robe and gets into the next stall.

TOBY

Hey, buddy, save a little hot water for me, huh?

MULCAHY

Oh, yes. I'm almost finished.

TOBY

Listen, have you been around here for a while.

MULCAHY

It seems like years. As a matter of fact, it has been.

TOBY

Then you know everybody around here.

MULCAHY

Intimately.

TOBY

(knowing
smile)

Even better. Y'see, I've got a heavy date with a nurse tonight. The question is, which one?

MULCAHY

I beg your pardon?

TOBY

I've only got a couple of days here and I don't want to waste my time.

(winks)

You know what I mean.

MULCAHY

Uh, perhaps I should introduce myself. I'm Father Mulcahy... the Chaplain?

TOBY

Oh, Father, I'm sorry. I didn't realize.

Cont.

MULCAHY

That's all right. It's
difficult to tell in here.

TOBY

(offering
his hand)

I'm Captain Hill.

MULCAHY

Oh, Toby Hill, the pilot.
You're quite a hero.

TOBY

Funny, I was going to come
and talk to you about that.

MULCAHY

Beg pardon?

TOBY

The hero stuff.

(turns off
his shower)

Lately I've been getting the
feeling that I'm not doing my
job so much for the sake of the
men as for all the glory that
goes with it. The promotions,
the medals, the fame.

MULCAHY

My son, you deserve the glory,
the promotions, the medals...

(turns off
his shower)

How many promotions?

TOBY

I'm ashamed to tell you.

MULCAHY

I'd really like to know.

TOBY

Two in the last six months.

MULCAHY

From Second Looie to Captain
in six months?

TOBY

Yes, Father.

Cont.

Mulcahy puts on his robe without drying.

MULCAHY

My, son, all medals and glory
aside, you're saving the lives
of your brothers on earth. Now
if you'll excuse me, I have
some business to attend to.

TOBY

I'd like to talk to you some
more, Father.

MULCAHY

(flustered)

Of course. Wait for me in my
tent. Just make yourself at
home. The non-sacramental
wine is on the top shelf.

Mulcahy EXITS.

CUT TO:

EXT. COMPOUND - DAY

15

A dripping Mulcahy EXITS the shower tent, crosses the
Compound to Potter's office. He is accosted by Klinger,
who is wearing a threadbare monk's outfit.

KLINGER

Father! I got a winner here.

MULCAHY

Out of my way, Corporal!

KLINGER

There's a monastery in Toledo
with an immediate vacancy and
I need a reference.

MULCAHY

Klinger, please.

Mulcahy pushes past Klinger and into Radar's office.

KLINGER

(calling after
Mulcahy)

Do this and I'm your brother
for life.

Cont.

Klinger walks away undismayed -- he tried, didn't he? -- singing: "Frere Jacques, Frere Jacques, I'm with you? I'm with you."

CUT TO:

INT. POTTER'S OFFICE - DAY

16

Potter is working on some papers. A no-nonsense wet Mulcahy ENTERS from Radar's office.

MULCAHY

Colonel...I must speak with you.

POTTER

Sure, Padre. Just wait'll I fill out this requisition for the heaters we'll never get.

MULCAHY

No. I -- I won't wait. All I do is wait -- and wait... And nothing happens. I'm tired of waiting.

POTTER

I can see that. Could you step back from the desk? You're dripping on my signatures.

MULCAHY

Colonel, while it's true that the meek shall inherit the earth, it is equally true that the Lord helps those who help themselves.

POTTER

Yessiree. So?

MULCAHY

So I feel I deserve a promotion and -- Lord forgive me -- I want it. And I'd like you to help me get it.

POTTER

Easy, Father, I know how you feel. If I was in your place, I'd be red around the collar, too.

Cont.

MULCAHY

If I was in your place, I'd
be on that horn raising a
royal rhubarb all over I Corps.
(not believing his
aggressiveness)
Just listen to me, will you?
I'm unrecognizable.

POTTER

I think I'll put a call
through.

Potter goes to the liquor cabinet.

POTTER

A snort, Father?

MULCAHY

Thanks...No, thanks. I've got
a penitent waiting in my tent.
(eyes bottle,
succumbs)
Ah, what the heck. Let him
wait.

As Potter uncorks, we:

CUT TO:

INT. MESS TENT - DAY

17

CAMERA PANS the Mess Tent, starting on Hot Lips and Charles
at a table directly behind the serving counter, and stopping
on Potter and Toby Hill.

TOBY

(looking off
towards Hot Lips)
Colonel, I understand
Major Houlihan's a divorcee.

POTTER

Brand spankin' new.

TOBY

The best kind.

POTTER

So new, in fact, that she's a
bit gun shy, if you catch my
drift.

Cont.

TOBY

Not sure I do.

POTTER

Let me make it crystal clear,
then. She's been hurt. Let
her heal, huh?

TOBY

Gotcha.

ANOTHER ANGLE

18

Hawkeye and B.J. ENTER and get in the serving line.

B.J.

Did I get all the powder off?

HAWKEYE

(inspecting him)

You missed a little.

(peers closer)

No that's just mold.

B.J.

All right, that we don't
hold against her.

Klinger is serving.

HAWKEYE

What are those, Klinger?

KLINGER

Canned peaches, sir.

HAWKEYE

You got any without rust?

KLINGER

Sir, you need your iron.

HAWKEYE

Okay, clank 'em on.

(looking over his

shoulder at Hot Lips)

Nothing like a good vendetta to
build your appetite.

Hawkeye and B.J. EXIT FRAME as the CAMERA MOVES IN ON
Hot Lips and Charles.

Cont.

CHARLES

Well, Margaret, I think your postal prank had the desired effect. Tom Swift and his electric cohort appear to be miffed at you.

HOT LIPS

Charles, I've forgotten about it already.

CHARLES

Margaret, Margaret. When will you ever learn? The nectar of revenge is to be savored -- slowly. That's why it's sweet.
(getting up)
Excuse me while I get a refill.

HOT LIPS

Nothing for me, thanks.

Charles gets up and walks over to the table where Hawkeye and B.J. are sitting.

CHARLES

Pardon me. May I join you?

HAWKEYE

You can't afford the dues, Charles.

CHARLES

Gentlemen, I've been listening to Major Houlihan's incessant gloating over her recent mail delivery. Now I hold no brief for either of you, but as a member of the same sex, I am appalled, nay, outraged at your meek acceptance of this gratuitous insult.

B.J.

Well, Charles, since you put it that way, what do you mean?

CHARLES

I mean, Captains Milquetoast and Wet Noodle, that I have taken the liberty of retaliating for you both.

Cont.

HAWKEYE

You mad, impulsive fool! What have you done?

CHARLES

(motioning toward
Klinger)

Observe yon Lebanese flunky.
I touch my nose and directly
on cue...

ANOTHER ANGLE

19

Klinger, at steam table, reaches down, brings up a large, rather tasty-looking pie.

CHARLES

(voice over)

...He picks up a delicious
lemon meringue pie, the like
of which has rarely been seen
in this hell hole...

Klinger crosses with pie to Hot Lips.

CHARLES

(voice over)

...and takes it to
Major Houlihan. She questions
him as to its origin.

Hot Lips mouths "What is this?" Klinger gestures as we
HEAR the following:

CHARLES

(voice over)

He explains that it was baked
in honor of our distinguished
guest, Captain Hill, but the
Captain magnanimously suggested
that it be presented to
Major Houlihan with the message
'Sweets for the Sweet.'

Klinger EXITS.

CHARLES

(voice over)

Margaret beams at Captain Hill...

She beams at Toby.

Cont.

CHARLES
 (voice over)
 ...then she waves.

Hot Lips waves at Toby, mouthing "thank you".

CHARLES
 (voice over)
 A puzzled Hill waves back.

ANOTHER ANGLE 20

Hill waves back, puzzled.

BACK TO HAWKEYE, B.J. AND CHARLES 21

CHARLES
 And now if my calculations
 are correct, the denouement is
 at hand. Gentlemen, enjoy.

Charles walks o.s.

ANOTHER ANGLE 22

Hot Lips rises, with pie, crosses to Toby.

HOT LIPS
 Captain Hill, I could just
 kiss you for this.

She puts pie in front of Toby.

TOBY
 Pardon me?

HOT LIPS
 You're not only courageous,
 you're gallent, and...and boy
 do you have shoulders.

TOBY
 (to Potter)
 She sure heals fast.

HOT LIPS
 If you don't mind, I'd be
 honored to share this with
 you. Sweets are not only for
 the sweet -- They're also for
 the brave.

Cont.

POTTER
I'm getting diabetes.

HOT LIPS
Since it's your pie, I think
you should cut the first piece.

TOBY
What do you mean, my pie?

HOT LIPS
What do you mean, 'What do
you mean?'

From o.s. comes laughter. Back to Hot Lips...

HOT LIPS
(starting to
realize)
They're laughing...
(to Toby)
You didn't send...But I
thought...They...

POTTER
Easy Major. It was just a
little prank.

HOT LIPS
Ooh you...you fiends.

Hot Lips picks up the pie.

HAWKEYE
(quickly
to B.J.)
You about finished with lunch?

B.J.
(pointing to
Hot Lips and
pie)
Let's skip dessert.

They get up and quickly head for the door.

HOT LIPS
Come back here!

They rush for the door as she winds up to heave the pie.

ANOTHER ANGLE

Hawkeye and B.J. duck out the door just as Mulcahy ENTERS.
He gets the pie right in his pious puss.

MULCAHY

This just isn't my day.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

INT. SHOWER ROOM - NIGHT

24

Hawkeye and B.J. are soaping up, singing:

HAWKEYE/B.J.

'It ain't gonna rain no more, no more
 It ain't gonna rain no more.
 So how in the heck
 Can I wash my neck,
 (Hawkeye sings 'face')

B.J.

It's neck! Wash my neck!

HAWKEYE

All right, do it again. Do it
 again.

EXT. COMPOUND - NIGHT

25

O.s. we hear B.J. sing the right words. Hawkeye sings
 "How in the face can I wash my neck." Hot Lips and Charles
 cross to the shower tent.

HOT LIPS

Everything ready?

CHARLES

Exactly as planned.

HOT LIPS

They're both in there?

CHARLES

Soaping and attempting to sing.

HOT LIPS

I'll give them something to sing
 about!...

CHARLES

Good luck, Margaret.

HOT LIPS

You're not going to watch?

CHARLES

Love to, but I'm due in Post-Op.
 You can tell me about it later.

Charles heads o.s.

Charles... HOT LIPS

Yes? CHARLES

Thank you. HOT LIPS
You've been a big help.

Let's keep that our little secret,
shall we? CHARLES

Charles scoots away. Hot Lips crosses to shower room.

INT. SHOWER ROOM - NIGHT

26

Hawkeye and B.J. are rinsing off.

How 'bout 'Row, row, row your boat?'
 HAWKEYE

Okay, you start and I'll come in.
 B.J.

I always start. You start and I'll
come in. HAWKEYE

That's cause you always come in
wrong. B.J.

Just start. HAWKEYE

B.J. starts. Hawkeye comes in wrong.

I knew it. You came in early.
 B.J.

You started late. HAWKEYE

Hot Lips ENTERS.

Margaret! B.J.

You weren't supposed to come in
at all. HAWKEYE
(to Hot Lips)

HOT LIPS

I just stopped by to pick up a few things.

Hot Lips gathers up their robes and towels.

HAWKEYE

Aw no! Margaret, don't, don't.

B.J.

We weren't laughing at you. We were just laughing.

HOT LIPS

Good. Now we can all laugh together.

(laughing)

I'll be seeing you.

Hot Lips laughs and EXITS with their things.

HAWKEYE

(to B.J.)

You're gonna look awfully silly running home to get my clothes.

CUT TO:

EXT. COMPOUND - NIGHT

27

CLOSE ON the shower door as it slowly opens. Hawkeye's head appears followed by B.J. right above him.

HAWKEYE

Coast is clear.

B.J.

My kingdom for a washcloth.

HAWKEYE

At least you're wearing a moustache.

B.J.

Well, shall we?

HAWKEYE

Let's try to go with dignity.

B.J.

Heads held high and hands held low.

HAWKEYE

Right...Geronimo!

The CAMERA STAYS ABOVE the equator as Hawkeye and B.J. scamper across the compound and arrive at the door of "The Swamp."

INT. "THE SWAMP" - NIGHT

28

CLOSE ON Hawkeye and B.J. as they come through the door and stop and scream, appalled by what they see.

REVERSE ANGLE - HAWKEYE'S AND B.J.'S P.O.V.

29

Hot Lips and her entire nursing staff are seated facing the door, like an audience at a show (eating popcorn). They cheer, boo, applaud, and make rude remarks, throwing popcorn: "Woo, woo!"... "Down in front, I can't see!"... "Put it on!"... etc.

A NURSE is training her binoculars on the nudies. Other nurses are holding articles of the nude doctors' clothing.

ANOTHER ANGLE

30

Hawkeye and B.J. grab Hawkeye's mattress and crouch behind the bunk.

HAWKEYE

All right, show's over!

NURSE #1

I want my money back.

B.J.

Get out, you peeping Tomboys.

HOT LIPS

Okay girls, we've seen enough.

NURSE #2

I'll say.

HAWKEYE

Yeah!...huh?

Hot Lips and the nurses start to file past Hawkeye and B.J. out the door whistling and throwing more popcorn.

ANOTHER ANGLE

31

Hawkeye crouched low as the feet of the nurses pass by.

HAWKEYE

You're not getting away with this. I've got all your names and shoe sizes.

CUT TO:

INT. MESS TENT - NIGHT

The place is empty except for Mulcahy, a solitary figure sitting in the corner. Potter ENTERS and spots him.

POTTER

Oh, Padre. I was looking for you.

MULCAHY

(not looking up)

Don't waste your time, Colonel.
Bad news travels fast around here.

A beat.

POTTER

Want to be alone?

MULCAHY

Well, I don't feel much like
talking. I even skipped vespers
tonight.

POTTER

I spoke to everyone I knew,
Padre. No dice. Every string
I pulled broke...

MULCAHY

Thank you, Colonel. You did
your best...Actually, I should
have known. A second fiddle
doesn't belong in with the brass.

Mulcahy gets up and EXITS. Potter looks after him for a long beat, his face a mask of disappointment.

CUT TO:

EXT. COMPOUND - NIGHT

Hot Lips, in her robe, is casually sauntering towards her tent. She reaches the door, stops and suddenly becomes very suspicious. She carefully checks the door for booby traps before opening it. As she enters her tent, in the b.g. Hawkeye, B.J. and Charles peer from around the corner.

INT. HOT LIPS' TENT - NIGHT

Hot Lips comes through her door very slowly, probing with her foot for trip wires. She goes to her bed, pulls down bedcovers like they might be mined.

Cont.

Presses into pillow ever so gently, runs hands slowly over sheets. Removes robe, slides snakelike into bed...She can't believe it. Everything is all right. She reaches for switch on lamp, suddenly pulls back her hand like she was burned. She peeks under lampshade. All clear. Turns off lamp. Lies back. Closes her eyes, smiles. They've given up. She's won.

ANOTHER ANGLE

35

REVEALING the wall locker standing at the foot of her bed. The door of the locker slowly opens, and the shadowy figure of "Little Mac" appears, grinning hideously at Hot Lips.

BACK TO HOT LIPS

36

She hears creaking of locker door, slowly opens her eyes, stares right into the face of "Little Mac". For a second, she is too horrified to scream.

ANOTHER ANGLE

37

The locker door swings all the way open, and "Little Mac" falls into the bed, on top of Hot Lips. She goes crazy, screaming, punching, biting.

HOT LIPS

Help! Help! Get off me, you
beast! Help! Get away from me.

She rips "Little Mac's" arm off, looks at it, screams, then looks at it again. Sawdust and beebees are pouring out of the dummy.

HOT LIPS

Oh, my God.

Hawkeye and B.J. ENTER.

HAWKEYE

You screamed madam?

B.J.

(looking at
the dummy)
Corpsman! Litter.

HAWKEYE

A pint of whole sawdust, stat.

HOT LIPS

(outraged)
You. You did this...You ghouls!

B.J.

(casually)

Okay, Margaret, you look like you've got things pretty well under control here. I think we'll just mosey along.

HOT LIPS

Out! Get out!

She starts beating them with the arm.

HAWKEYE

It's not fair, Margaret. We're unarmed.

HOT LIPS

Get out! And take your friend with you.

Hawkeye and B.J. EXIT dragging "Little Mac" by one leg. Hot Lips follows them, kicking the dummy all the way. She comes back and sits on her bed breathing heavily. A couple of beats. Charles ENTERS.

CHARLES

Margaret! I heard you screaming. Are you all right?

HOT LIPS

(babbling on)

Oh, Charles!...Those animals put that, that thing in my locker and made him jump on me and I ripped off his arm and Captain Hill's gonna blame me, and...oh, Charles!

She buries her head in his shoulder. He pats her, like he's burping an infant.

CHARLES

There, there, Margaret. Not to worry. Everything's going to be all right. We'll get even with them.

HOT LIPS

(lifting her head)

Get even? I'm tired of getting even. I'm sick of the whole thing.

Cont.

CHARLES

Of course you are...for the moment. But we'll think of something really big...like blowing up their still...Won't that be fun?

HOT LIPS

(a different tone
in her voice)

You're very good at this stuff, aren't you?

CHARLES

No, no, no. Let's say I'm... resourceful. And willing to help.

HOT LIPS

(looking at him)

You sure are.

CHARLES

Look, you're in no condition to talk about this right now. A night in slumberland is what you need. We'll discuss it in the morning. Sweet dreams.

Charles EXITS. Hot Lips looks after him.

CUT TO:

INT. V.I.P. TENT - NEXT DAY

38

Toby Hill is trying in vain to stitch together the remnants of "Little Mac" but it's obvious he's unusable.

TOBY

(holding up an
arm and his head)

Oh, Mac, look at you.

There's a knock at the door.

TOBY

Go away!

Mulcahy peeks his head in.

MULCAHY

Captain Hill. It's Father Mulcahy.

Cont.

TOBY

Come on in. I've done all I can do.

Mulcahy ENTERS.

TOBY-

Watch out. Don't step on his arm.

Mulcahy is careful not to.

TOBY

How could two surgeons and a nurse, grown people, do this to my dummy? I'll never get him back the way he was.

MULCAHY

I'm afraid you're going to have to do something, Captain. A call just came in for you to pick up a badly wounded man up on Hill 503.

TOBY

Just one? That means a counter weight. Where am I gonna find one piece the size and weight of a man?...and fast.

MULCAHY

I'll do nicely.

TOBY

Appreciate the gesture, Father, but Hill 503 is where the real war's going on. Landing in traffic like that is pretty unnerving.

MULCAHY

Well, I'm going.

TOBY

Father, it's pretty scarey riding out there in the pod.

MULCAHY

I don't care. I want to do it and I'll do it. I get passed over for everything else, but by God, I'm not going to get passed over for this. Besides, you haven't got the time to argue.

TOBY

Okay. You're on.
 (gets up, turns
 for the door then
 picks up "Little Mac's
 head)

First mission I've flown without you
 Mac. Wish me luck.

MULCAHY

Don't worry, Captain. What could
 be luckier than carrying a priest?

They quickly EXIT and we:

CUT TO:

INT. "THE SWAMP" - DAY

39

Hawkeye is making his bunk. B.J. is folding laundry. Charles
 ENTERS whistling the "Toreador" song.

CHARLES

Good morning, Gentlemen. I
 wish you could've taken the
 walk I've just taken and seen
 the sights I've seen. A flower
 here, a bird there, and pieces
 of dummy everywhere.

B.J.

You old nature-lover, you.

HAWKEYE

Has Margaret's hair come down,
 yet?

CHARLES

You should have seen her last night
 when I popped in on her. Her eyes
 were spinning like two phonograph
 records --

Charles laughs.

B.J.

Charles, I gotta know what she
 said after we left.

CHARLES

What didn't she say? And I'm
 afraid I was no comfort to her --
 laughing in her face like that.

Cont.

Charles laughs again. Hawkeye and B.J. smile.

CHARLES

Gentlemen, I haven't had so much fun since...since...

HAWKEYE

Since your chauffeur ran over the squirrel?

Charles laughs in recognition. There's a knock on door.

B.J.

Come in, unless you're a woodpecker.

Hot Lips ENTERS wearing a smile of grim satisfaction.

HAWKEYE

Hey, Margaret. Who was that dummy I saw you with last night?

HOT LIPS

I was willing to go along with a joke is a joke but last night you went beyond funny. You escalated to Cruel and Inhuman. So this morning I upped the ante.

HAWKEYE

Really? Are we supposed to guess or is it a surprise?

HOT LIPS

Oh, it's a surprise, all right. Especially when Peg gets my letter.

B.J.

Letter?

(sensing something wrong)

What did you do?

HOT LIPS

I sent a letter to your wife, funny man, telling her all about our yearlong love affair, and how you haven't the nerve to tell her it's all over between you and her. I think that beats a dummy in a closet, don't you?

HAWKEYE

You didn't really do that?

HOT LIPS

(to Hawkeye)

I told her you got us together.

Hawkeye, B.J., and Charles are stunned.

CHARLES

Margaret, you didn't?

HOT LIPS

Yes, I did and I got the last laugh.

She laughs.

HAWKEYE

This is incredible.

B.J.

(to Hot Lips)

Do you realize what you've done?
Do you realize what Peg's going
to do when she reads that letter?
My God, my wife.

HOT LIPS

You should've thought of that last night.

B.J.

(in shock)

I don't believe it.

HAWKEYE

Damn it, Margaret! You've not only lost every friend you have here, but we're going to make your life so miserable you'll wish you were 'Little Mac.'

HOT LIPS

Oh yeah? Well try it and you'll get worse than this.

B.J.

(quietly
simmering)

I don't believe it.

CHARLES

People, people. What is going on here?

Cont.

HAWKEYE
(to Hot Lips)
You won't do anything.

HOT LIPS
Just watch me.

B.J.
(building)
I don't believe it.

CHARLES
But these were harmless practical
jokes -- it was all in fun.

Charles laughs nervously. B.J. can't take it anymore. He explodes, yells and grabs Hot Lips by the shoulders, throws her down on the bed. Hot Lips screams.

HAWKEYE
Get her!

CHARLES
Stop! Stop!

Charles drops to his knees.

CHARLES
Not her, me. Get me.

Hawkeye, B.J. and Hot Lips stop as Charles continues to blubber.

CHARLES
I did it. All of it. The lemon
meringue pie, the shower, the
dummy -- it was me. All me. I'm
so ashamed. I...I...

Charles looks up and realizes they're all gazing complacently at him.

HAWKEYE
(to B.J. and
Hot Lips)
Well, what do you think? Does
that do it? Are we even.

B.J.
I think so.

HOT LIPS
Yeah. I feel pretty even.

B.J.
Did I hurt you, Margaret?

HOT LIPS
Not at all. I loved it.

HAWKEYE
How 'bout you, Charles? You satisfied?

CHARLES
You mean this was a...? You weren't really...?

B.J.
He's satisfied. Let's get some breakfast.

HOT LIPS
(re the kneeling Charles)
If you're looking for Mecca, Charles, it's East.

Hawkeye, B.J. and Hot Lips lock arms and head for the door.

HAWKEYE
You were wonderful, Margaret. What a performance.

HOT LIPS
What a performance? What an idea.

B.J.
You're welcome.

They laugh and EXIT. Charles gets up and calls out after them.

CHARLES
Very funny! Very funny indeed, but I wasn't fooled for a moment! How could anyone be fooled by such atrocious acting?! All the time you were miming your senseless charade, I had to fight to keep myself from laughing! But I'm laughing now! Ha ha! Ha ha! Ha ha!!

As Charles raves on, we:

CUT TO:

EXT. CHOPPER PAD - LATER THAT DAY - CHOPPER
LANDING (STOCK)

ANNOUNCER

(voice over)

Attention! Incoming chopper.
Medical team to pad.

ANOTHER ANGLE

Jeep bearing Potter and corpsmen driving up to pad.

ANOTHER ANGLE

Chopper lands. Jeep approaches. Potter and corpsmen head
for the helicopter.

POTTER

(to corpsman
re patient)

Chest wound, bad. Get him on
plasma and into O.R.

The corpsmen remove the patient and load him onto a litter.
Potter approaches Toby.

POTTER

Mulcahy all right, Captain?

Toby, still in the bubble, points to the other pod. Potter
moves around and sees Mulcahy face up, clutching to the pod
for dear life. Toby gets out of the bubble on that side.

TOBY

'Cept for a little vertigo and
motion sickness, he's fine. Takes
a brave man to be that scared and
still do the job. He's a helluva
guy.

POTTER

Okay, Father. You can let go now.

MULCAHY

(eyes still
shut)

Not till we land.

Potter and Toby are trying to pry Mulcahy loose.

POTTER

You're on the ground.

MULCAHY

(opening his
eyes)

Oh, we've landed. Good. Funny,
I can't seem to let go.

Potter tries to pry him loose.

POTTER
I think we might have to remove
the whole damn pod.

Toby helps Potter pry Mulcahy loose.

TOBY
There you go, Father. Easy does
her.

MULCAHY
Thank you. Whoooo boy.

Potter and Toby help Mulcahy as they move away from the
chopper.

POTTER
Padre, as soon as you're feeling
better, I'm going to give you the
chewing out you deserve. In the
meantime, I'm putting you in for a
commendation. Next time promotions
come up, your name better be on the
top of that list, or I'll quit this
man's army...well let's say I'll
send a very nasty letter.

MULCAHY
Thank you...
(putting his
glasses on
straight)
Colonel.

POTTER
I'm proud of you, son. Real proud.

MULCAHY
(dizzy)
Do you think you could stop swaying?

POTTER
It's okay. Padre. I'll drive.

FADE OUT

END OF ACT TWO

TAG

FADE IN

INT. V.I.P. TENT - NIGHT

43

Toby Hill is lying in bed, reading. A knock at the door.

TOBY

Come in.

Hot Lips ENTERS. Toby starts to rise.

HOT LIPS

Please, don't get up.

Toby subsides.

HOT LIPS

Captain, I know you're leaving tomorrow. And there's something I think you should have before you go.

TOBY

(putting down
his book)

You don't give a man much notice, do you?

HOT LIPS

(calling o.s.)

Okay, bring it in!

Hawkeye and B.J. ENTER, carrying a dummy between them. The dummy's back is turned. It's wearing a full dress uniform.

B.J.

About...face!

Hawkeye and B.J. wheel the dummy around. The face of the dummy is a crude replica of Charles, complete with supercilious smirk and bald head.

HOT LIPS

(to Toby)

Your new traveling companion.
Major Charles Emerson Winchester
the Fourth.

Hawkeye and B.J. have propped the dummy in a chair. We are CLOSE ON them.

HAWKEYE

'Little Winch.'

TOBY

Now there's a dummy.

They all laugh as we:

FADE OUT

THE END

