

Final

TOOTSIE

Screenplay by Larry Gelbart

March 8 1982
NEW YORK
MIRAGE ENTERPRISES

1. MACRO SHOT. LIKE AN ABSTRACT PAINTING

Only one area in focus. It is an actors' character box. We SLOWLY PAN to see: a monocle, different pairs of eyeglasses, rubber appliances, various makeups, a collection of dental applications, an assortment of brushes. A hand comes into frame and removes a small bottle. WE FOLLOW to see it is spirit gum. The other hand enters frame and uncaps the bottle. FOLLOW one hand as it applies the spirit gum to a cheek. We see only a portion of the cheek. Now the hands apply spirit gum to a rubber scar. Again we FOLLOW the hands as they place the scar upon the actor's cheek. The ritual continues as we watch a moustache being applied. The hands then search out the dental appliances and pick one. We study the movement as the appliance is inserted into the actor's mouth. Throughout the above we HEAR someone mumbling, but we cannot make out the words. Suddenly we HEAR:

A VOICE

Next!

2. A BLACK SCREEN: OR SO IT SEEMS.

Really a darkened theatre. We're looking out toward the auditorium.

VOICE

(continuing)

Michael ... Dorsey, is it?

PULL BACK to hold MICHAEL in fg., looking out toward the darkened auditorium. He is an actor, 40 years old. He holds a script.

MICHAEL

That's right.

CAMERA CIRCLES to reveal Michael's face. The scar is present, as is the moustache. He also has perfect teeth.

VOICE

Top of twenty-three.

MICHAEL

(with feeling)

"Do you know what it was like waking up in Paris that morning? Seeing the empty pillow where ... wait a minute, cover your breasts! Kevin is downstairs! My God -- what are you?"

(CONTINUED)

2. CONTINUED:

PAN to reveal a BURLY MALE STAGE MANAGER, cigar butt in mouth.

STAGE MANAGER

"I'm a woman. Not Felicia's mother. Not Kevin's wife ... "

VOICE

Thank you. That's fine. We're looking for someone a little older.

3. ANOTHER BARE STAGE - MICHAEL WITH ANOTHER STAGE MANAGER

Michael is dressed in cut-offs, a T-shirt and sneakers. He plays with a yo-yo.

MICHAEL

"Mom! Dad! Uncle Pete! Something's wrong with Biscuit! I think he's dead!"

VOICE

(from the darkness)

Thank you. Thank you. We're looking for someone a little younger.

4. A THIRD BARE STAGE - MICHAEL WITH ANOTHER STAGE MANAGER

Michael has dark makeup on, his hair slicked back, wears a zoot suit, another moustache. He has a "Walkman" stereo hanging from his neck, and wears earphones.

STAGE MANAGER

(eyes on script)

"No, Julio, no. Get out of the Barrio while you can."

MICHAEL

"I don' go wi' out Esthella ... "

He suddenly whips out a knife and flicks it open under the Stage Manager's chin. The Stage Manager looks up from the script in terror.

MICHAEL

... an I wan' you to look at me when I walk, mon. Look at me!

(CONTINUED)

4. CONTINUED:

VOICE

Thank you, that was very good,
but we're looking for someone
less ethnic.

MUSIC UP: (A LA "ON BROADWAY")

5. CLOSE - SCRAPBOOK PAGES - MAIN TITLES BEGIN

The early years:

- A) A six-year old Michael in a school play.
"My first play," scrawled beneath the picture.
- B) A high school newspaper article about Michael Dorsey.
- C) In another costume, older now ... a high school play.

VOICE OVER

Next!

6. ANOTHER BARE STAGE - MICHAEL

Deeply moved, in tears, reading from "HENRY IV".

MICHAEL

"Old men forget
Yet all shall be forgot,
But we'll remember with advantages
What fears we did that day.
Then shall their names ... "

He suddenly breaks off as we and he HEAR MUMBLING from out in the dark house.

MICHAEL

Is my acting interfering with
your talking? ... because I can
keep this down. I mean, I wouldn't
want to disturb you. Just tell me
if I'm interfering.

7. CLOSE - THE SCRAPBOOK - MUSIC AND TITLES.

- A) A parchment award. "The John Barrymore Award."
- B) A moustache encased in cellophane.
- C) A piece of a program from CYRANO.

8. OMIT - 8/13/82

8A. INT. LOFT APARTMENT - MICHAEL'S ACTING CLASS - DAY

Jim and Mac sit opposite each other at the head of class, doing exercise as Michael directs them.

9. OMIT - 8/13/82

9A. INT. LOFT APARTMENT - MICHAEL'S ACTING CLASS - DAY

Sandy, at front of class, does singing exercise. Michael works with her as class watches.

10. INT. THEATRE-IN-THE-ROUND: A REHEARSAL

Michael, propped with cane and holding script, sits on one side of the stage. One by one, actors run to him and say their lines.

1ST ACTOR
(arrives and kneels)
Quick! Get a priest!

MICHAEL
No! No priest.

2ND ACTOR
But you're dying, Count Tolstoy.

A "PRIEST" runs to Michael and kneels.

PRIEST
"In the name of the Father,
the Son, and the Holy Ghost
... I commit your soul to
God."

MICHAEL
My friends --

From the house:

DIRECTOR
That was super, Michael luv,
but I wonder if you could cross
to center stage on the last
speech and then die.

MICHAEL
Why?

DIRECTOR
The left side of the house
can't see you at all.

(CONTINUED)

10. CONTINUED:

MICHAEL

You want me to ... stand up
and walk while I'm dying??

DIRECTOR

(standing)
I know it's awkward but we'll
just have to do it.

MICHAEL

Why?

DIRECTOR

I just told you. Now do it.

MICHAEL

Why? Because you say so?

DIRECTOR

Yes, luv.

MICHAEL

Not with me as Tolstoy!

Michael drops script and cane, and exits.

11. SCRAPBOOK - MUSIC AND TITLES

- A) A telegram wishing Michael "Good Luck in New York!"
- B) A good review in an "off-off" Broadway play.
- C) A Mailgram notifying him of an Obie nomination.
- D) A wedding photo of Michael and a pretty girl.
- E) A clipping in "Variety": "Due to creative differences Michael Dorsey has been replaced by Terry Bishop in Petrified Forest at the Dy Lys.

12. ANOTHER BARE STAGE - MICHAEL ALONE ON STAGE

Michael angrily slaps the script against his thigh.

MICHAEL

Just a second, now, could I
start again? I just didn't
start it right.

VOICE

(from the darkness)
No, no, it was very good.
Really, it was fine. You're
just the wrong height.

(CONTINUED)

12. CONTINUED:

MICHAEL

Well hold it, I can be taller.
I've got lifts at home, it's
really easy to add a few ...

VOICE

No, no, you don't understand,
we need someone shorter.

MICHAEL

I don't have to be this tall!
I'm wearing lifts --

12A. INT. LOFT APARTMENT - MICHAEL'S ACTING CLASS - DAY

Dominick and Ann do improvisation in front of the class.
Michael interrupts to criticize them, then he gives three
lectures.

13. SCRAPBOOK - MUSIC AND TITLES

- A) A torn photo of Laurence Olivier in "The Entertainer."
- B) An article announcing that Michael will be coming to
the Guthrie Theatre in Minneapolis.
- C) A page from a Chekhov play.
- D) A faded section of Michael's signed divorce papers.

TITLES AND MUSIC FADE OUT.

13A. EXT. McMULLEN'S RESTAURANT - NIGHT - ESTABLISH

14. INT. McMULLEN'S RESTAURANT - NIGHT

Busy, noisy. Would-be actors are waiters and waitresses
-- capped teeth, bow ties and aprons.

15. KITCHEN AREA - McMULLEN'S RESTAURANT

Jeff stands waiting for the dishes he ordered, as Michael
comes in, rattles off his orders to the cook. When he's
through ordering, Jeff turns to him:

JEFF

How'd it go today?

MICHAEL

Terrible. Did you write the
last scene?

(CONTINUED)

15. CONTINUED:

JEFF

I worked on the necktie speech.

MICHAEL

How is it?

JEFF

I think it's great ... I'm real excited.

MICHAEL

Good! We'll work on it when we get home.

Michael heads to the area near the exit, as Dawn reaches for a plate of flounder that the cook's just put out.

JEFF

Hey! That's my flounder!

DAWN

No. That's my flounder!

Jeff grabs the plate, Dawn backs off, and Jeff eats some of the chips which sit waiting. The cook sees, and slams his spatula down near Jeff's hand.

COOK

Hey! That's for the customers!

JEFF

Hey! I eat these things once a day, so if customers ask if I eat your food I can say yes!

Michael heads out of the kitchen. Jeff follows, carrying food.

16. INT. DINING AREA - MICHAEL AND JEFF

Michael comes out of the kitchen, takes menus out, then stops as he looks toward the dining area, puts the menus back, and turns to Jeff who has just come out of the kitchen.

MICHAEL

Do me a favor, take station 12?

JEFF

I can't! Jim's still mad cause I covered your station Friday. Why? What's wrong?

MICHAEL

It's my ex ...

(CONTINUED)

16. CONTINUED:

Jeff grimaces and ducks away. Michael picks up four menus, goes to the table. CATHY is good-looking. GRAHAM is the picture of 3-piece-suit respectability. A 3-year old is with them. Michael hands out the menus, giving two to GRAHAM. Cathy looks up:

CATHY

Oh, my God! Michael! What a surprise! I didn't know you were still ... I mean ... what a surprise! Graham, this is Michael Dorsey, my husband, Graham. I mean Graham is my husband.

(she laughs hysterically)

Well, you know who you are.

(points to child)

Oh, this is Chuckie. He's tired. You look great, Michael. Isn't it great about Terry Bishop? He's doing so well!

MICHAEL

(woodenly)

He's making a lot of money. On a soap.

CATHY

Are you still roommates?

MICHAEL

No, I haven't seen him in a few years.

CATHY

Oh great. Are you married?

MICHAEL

No. I share an apartment with an unsuccessful playwright. He's a waiter here too.

CATHY

Oh great. You look wonderful. You haven't changed at all ... I mean ... facially. You just look great ...

MICHAEL

You guys like to order appetizers, or you want to see the wine list?

GRAHAM

The wine list would be fine.

Michael heads away from the table.

17. EXT. THE STREET OF THEIR LOFT - MICHAEL, JEFF - WALKING - NIGHT

Michael and Jeff heading home from work.

MICHAEL

When I was living with her
she was a hippie -- she looks
like the president of the P.T.A.
now! I don't know what I was
ever doing with her!

JEFF

It's obvious -- you were
ruining her!

MICHAEL

She looks old ... forget her.
You re-wrote the necktie speech,
right?

JEFF

Yes.

MICHAEL

Without the necktie?

JEFF

With the necktie.

MICHAEL

The necktie is exactly what's
wrong with this play!

JEFF

The necktie's what's wrong with
the play ... What's wrong with
you, man?

MICHAEL

What's wrong with me? What's
wrong with me! It's depressing
to be disagreed with!

JEFF

I think you are depressed! It's
been your birthday all day and
you haven't mentioned it once!

MICHAEL

I'm a character actor, what do
I care? Age has no effect on me ...
(Michael opens the lobby door)
How would one not be depressed?

They enter the building.

18. INT. A TENEMENT BUILDING - SHOOTING UP THE STAIRS

Michael and Jeff head up the stairs AWAY FROM CAMERA.

JEFF

Instead of trying to be Michael Dorsey the great actor, or Michael Dorsey the great waiter, why don't you just try to be Michael Dorsey?

MICHAEL

Oh, come on, I just wanna get through this night ... What do you mean just try to be Michael Dorsey?

JEFF

I know it's a bummer, but just say to yourself, "I am Michael Dorsey."

MICHAEL

I am Michael Dorsey ...

19. INT. LOFT - NIGHT

On door as it opens and Michael steps in.

MICHAEL

What's the payoff? I am Michael Dorsey! I am Michael Dorsey!

JEFF

Say it like you mean it!

MICHAEL

(reaching for lightswitch)
I am Michael Dorsey!

Before he touches the switch, the lights go on. Michael turns to see thirty people yell

GUESTS

SURPRISE!!

Michael turns and tries to leave, but Jeff blocks his way. He turns back to face the guests:

MICHAEL

There's nothing more hostile than a surprise party!! Go on -- get drunk!!

19. CONTINUED:

MICHAEL (cont'd)

There's nothing more hostile than
a surprise party!! Go on -- get drunk!

20. INT. LOFT - NIGHT - LATER

Open close on actor picking up bottle of champagne, CAMERA
FOLLOWS UP with bottle to see women lighting cake candles,
and another actor picking up glasses. CAMERA PANS WITH
ACTOR TO END WIDE ON:

WOMEN (to Michael)

SPEECH! SPEECH!

1ST ACTOR (BERNIE)

Wait! A toast first!
(raising his glass)
To Michael, who, like it or not,
makes you remember what acting is about!

2ND ACTOR (SAM)

Being unemployed!!

They all laugh and clap.

ANOTHER ACTOR (MURRAY)

To Mike Dorsey -- who's the first to
teach us there's no difference be-
tween acting and sex: You don't have
to make a lot of noise to be good!

They all laugh and clap.

SANDY

To Michael -- who's been my friend
for six years -- Oh, God, that long?
-- and my teacher -- and who's just
-- great! A great actor, great teacher,
great friend...this is really a very
dumb speech, isn't it?

Sandy moves aside as they all sing HAPPY BIRTHDAY as the
cake is brought forward. CAMERA PUSHES IN TO THE CANDLES and:

21. INT. LOFT - THE PARTY - LATER

CAMERA opens on birthday sign, PAN TO Michael who talks
with lady 'til she's called away. He goes to seated Pat:

MICHAEL

(sitting on arm of chair)
Hi, how are you? I'm Michael.

(CONTINUED)

21. CONTINUED:

PAT

I'm Patty.

MICHAEL

You got a terrific face.
You an actress?

PAT

No.

MICHAEL

Who'd you come with?

PAT

Lynette. She said she knew you.

MICHAEL

Hang around afterwards. I'll
give you a free acting lesson.

PAT

I don't want to waste your time.
I just got married.

CAMERA PANS TO SEE Sandy sitting with a group of actors.

HARVEY

(with a bottle in hand)
Sandy, your glass is empty!

SANDY

No! I have this audition for
a soap tomorrow - six weeks -
650 an episode.

LYNETTE

I'll have some! I'm celebrating.
I just had nine call-backs for a
nail commercial. And I didn't
get it.

SANDY

Oh...It's really hard hanging around
getting turned down by big shots. It
really makes you feel like nothing.
And pretty soon anyone who turns you
down seems like a big shot.

Michael has joined them. He sees Harvey hand a joint to
Sandy's date.

MICHAEL

What are you doing drugs for?
It screws up your lungs! You

(CONTINUED)

21. CONTINUED:

MICHAEL
(continuing)
can't do Shakespeare!

DATE
There's no work!

MICHAEL
Wrong! You know what Strasberg
said: you create your own opportunities.

SANDY
It wasn't Lee, it was Meisner.

LYNETTE
That was Stella.

LAURIE
That was Uta.

MICHAEL
Whoever it was! The point is, Sandy
and I are trying to do a play that my
roommate wrote, in Syracuse. All we
need is \$8,000. You could do the same!

LYNETTE
Oh, Michael...

People start locking at the baby who's been brought over.

MICHAEL
You can do that in the Poconos!

Michael continues on as Sandy stands to look at the baby.

SANDY
Ooh! Look at the baby! Michael!
Don't you think she's cute?
Michael? Michael! Michael!!

MICHAEL
Yes...

Michael gives up on the group, sees Linda at the cake table
and goes over to her.

MICHAEL
I was looking at you before. You
have a terrific face. You an actress?

LINDA
Sometimes.

(CONTINUED)

21. CONTINUED:

MICHAEL

Didn't I see you in "Dames at Sea?"

LINDA

Yes.

MICHAEL

Good work, good work...

They start to walk toward the window together.

MICHAEL

(continuing)

I don't want to crap around, but there's an aura between us. I don't know you, but I know you. I bet I can tell you something about yourself.

LINDA

What?

MICHAEL

I bet you like to walk barefoot on the beach.

LINDA

Why are you so wired?

MICHAEL

It's my birthday. I'm thirty-eight years old. I haven't worked in two years.

LINDA

(sarcastically)

Awwwww...

MICHAEL

Listen, why don't you be the last one to take your coat off my bed tonight? Okay? Gimme a hug.

They hug.

MICHAEL

(continuing)

Don't go away, now?

LINDA

Okay.

MICHAEL

You promise?

She smiles at him.

(CONTINUED)

22. INT. LOFT - KITCHEN AREA

Jeff sits at the kitchen table with his girlfriend, Diane, and five other actors. All listen intently to Jeff.

JEFF

I don't want a full house at the Winter Garden Theater. I want 90 people who just came out of the worst rainstorm in the city's history. These are people who are alive, on the planet, until they dry off. I wish I had a theater that was only open when it rained.

22A. INT. LOFT - ANOTHER AREA - LATER

OPEN TIGHT on Michael standing next to the Beckett Poster, in a similar pose to the one on the poster. CAMERA PULLS BACK to reveal Ann, who is talking to him. Throughout, he keeps glancing at the off-screen Linda.

ANN

Listen, I got everything worked out. I'm gonna take a cab home and feed my cats, and then I'll take another cab and I'll be back down --

MICHAEL

You don't understand. My roommate wants to work on the play tonight, after everyone goes home. He's not happy with the third act. So give me your number and I'll call you next week.

ANN

I gave you my phone number.

MICHAEL

I thought you changed it..

ANN

Since an hour ago?

MICHAEL

Good point..

22B. INT. LOFT - KITCHEN AREA - LATER

Jeff sits at the kitchen table, but only Diane and two other actors are left with him.

JEFF

I don't like it when people come

(CONTINUED)

22B. CONTINUED:

JEFF

(continuing)

up to me and say, "I saw your play, and I really appreciated your message." And I don't like it when guys come up to me and say, "Hey, I saw your play, and y'know, I cried, man." I like it when people come up to me and they say, like a week later, "I saw your play. I didn't get it." That is sweet!

22C. INT. LOFT - PIANO AREA - LATER

Michael plays the piano. Roz sits near him. He keeps glancing around looking for the missing Linda.

ROZ

It's nice Michael...

MICHAEL

Thanks.

ROZ

You wrote that?

MICHAEL

Yeah...

A good-looking woman passes by.

MICHAEL

Who's that?

ROZ

It's Mallory. She's married to John...Where are you going tonight? What are you doing?

MICHAEL

I'm going to work with my roommate on his play.

ROZ

Please stay.

22D. INT. LOFT - KITCHEN AREA - LATER

Jeff is still at the kitchen table, but alone with Diane. She rubs his back as he talks.

(CONTINUED)

22D. CONTINUED:

JEFF

A Broadway theater wouldn't even sell me a standing-room ticket... And I tried to play their game, Diane. I did a thing about suicides of the American Indian, and nobody cared, nobody showed. And I think the American Indian is as American as John and Ethel Barrymore, and Donny and Marie Osmond. I think it's really sad, but, I think nowadays, when people dream, they don't even dream in their own country anymore! And that's sick.

22E. INT. LOFT - WINDOW AREA - LATER

People at the party have fallen asleep, sitting at the long table and lying on the couch with a Walkman on.

22F. INT. LOFT - CAKE TABLE - LATER

Sandy goes to cake table, wraps a piece of cake in a napkin and, after looking around, stashes it in her pocketbook. She goes away from the table.

22G. INT. LOFT - OUTSIDE OF KITCHEN BATHROOM - LATER

Young man watches as someone inside the bathroom tries to open the stuck door. Finally, Sandy comes out, bathroom plunger in hand.

SANDY

Didn't anybody hear me? I've been trapped in there for a half hour! This is some great party!

She heads back to the main party area.

23. OMIT

~~24.~~ INT. LOFT - MAIN AREA - LATER

The party has thinned. The desperate chatter has quieted down. Michael is leaning against a pillar, talking to Jeff, who sits on the edge of the couch.

MICHAEL

I had a nice time. I just didn't know more than half the people here.

JEFF

I waited 'til the last minute to keep the surprise, so I only invited 10 people, they invited 10 people each. You met a lot of new people -- I think they all liked you a lot.

Sam stops by on his way to the door, shakes Jeff's hand.

SAM

Thanks, Jeff.
(turns to Michael)
Happy birthday, Michael.

MICHAEL

Thanks.

Sam starts toward the door.

SAM

Great party.

MICHAEL

Thank you, Sam.

Michael sees Linda heading to the door, with a young man. Jeff slides onto the couch, to sit next to Diane. Michael gives Linda a questioning look.

MICHAEL

Hey!

Linda waves to him as she leaves with the other fellow. Sandy walks up to Michael, leans on his pillar.

SANDY

Well...good night, Michael. It was a wonderful party. My date left with someone else. I had a lot of fun. Do you have any secondal?

MICHAEL

Come on. I'll walk you home.

(CONTINUED)

24. CONTINUED:

MICHAEL

(blankly, still moving)
Right. I'm sorry. I'll call
you this week.

GIRL

You know my number?

MICHAEL

You bet.

Sandy comes up to him. He's distracted.

SANDY

Well ... good night, Michael.
It was a wonderful party. My
date left with someone else. I
had a lot of fun. Do you have
any Seconal?

MICHAEL

Come on. I'll walk you home.

25. EXT. THE APARTMENT - SANDY & MICHAEL

They come out and begin walking.

SANDY

I really had such a good time.

MICHAEL

Dammit, I didn't borrow cab fare!

SANDY

That's okay. It's cheaper to
get mugged. The fares are really
insane now.

She suddenly bursts into tears.

MICHAEL

What's wrong?

SANDY

Nothing. I don't feel bad.
Really. I just cry. It's like
a tic.

MICHAEL

(flat)
Tell me what's wrong or I'll
kill you.

(CONTINUED)

25. CONTINUED:

SANDY

Nothing. In fact, I'm very "up."

MICHAEL

You're worried about the audition, aren't you?

SANDY

No. I'm not. Because I know I won't get it, I'm completely wrong for it.

MICHAEL

What's the part?

SANDY

(crying)

A woman!

MICHAEL

Could you be a little more specific?

26. INT. SANDY'S APARTMENT - MICHAEL & SANDY

Michael sits on the couch, feet up on the coffee table, script on his lap. Sandy stands near him.

MICHAEL

Now concentrate. Concentrate.
Cue: "You don't have a man so you want to act like one."

SANDY

"You're wrong, Dr. Brewster. I'm very proud of being a woman -- "

MICHAEL

Sandy, wait! This guy is treating you like dirt. Why? 'Cause he's a doctor and you're a woman and he can get away with it. You stand up to him! Get your juices going!

SANDY

Show me what you mean.

MICHAEL

"You're wrong, Doctor Brewster. I'm very proud of being a woman..."

SANDY

I can't do it as good as you.

(CONTINUED)

26. CONTINUED:

MICHAEL

Yes you can. Turn the tables
on me. Do it in your own way.

SANDY

"You're wrong, Dr. Brewster. I'm
very proud of being a woman..."
Where am I off?

MICHAEL

I can't tell what you're playing.

SANDY

I'm playing rage. I'm enraged. I'm
trying to turn the tables. Isn't
that what you said?

MICHAEL

That's rage?

SANDY

I have a problem with anger.

MICHAEL

(legs down, leans forward)
You certainly have! But there are 100
other actresses reading for this who don't!

SANDY

Don't get mad at me.

MICHAEL

Why don't you stop acting like a doormat!

SANDY

I'm not a doormat!!

MICHAEL

Now! Do it now!

SANDY

"You're wrong Dr. Brewster. I'm
very proud of being a woman..."

MICHAEL

More!

SANDY

"But I'm also proud of this hospital.
And before I let it be destroyed by
your petty tyrannies..."

MICHAEL

Have the anger, but don't show it.

(CONTINUED)

26. CONTINUED:

SANDY

(quietly)

"I will recommend to the board
that you be turned out into the
street. Good day, Dr. Brewster."

Sandy turns and walks away.

MICHAEL

You're a second rate, winning actress.

SANDY

(turns back, glares)

"I said good day!"

MICHAEL

Gettin' there.

SANDY

Did you feel how much I hated you?

MICHAEL

Yes, in fact, why do you think
I'm leaving?

Michael gets up, starts putting coat on as he heads away
from couch. Sandy runs toward him.

SANDY

Wait a minute! You can't leave!
How am I gonna get it back to-
morrow? I can't ask a total
stranger to enrage me!

MICHAEL

What time's your audition?

SANDY

Eleven.

MICHAEL

Ok, I'll pick you up at ten
and enrage you.

27. EXT. NATIONAL T.V. STUDIO - DAY

People going in and out. Busy.

28. INT. T.V. STUDIO - OUTER WAITING ROOM - DAY

The room is dominated by a colorful mural featuring caricatures of the leading players on "Southwest General." Looming above them is a woman wielding a whip. A receptionist, BILLIE, sits behind a desk. There are SIX WOMEN waiting to audition. They are 40'ish, heavy, thick-brwcd.

(CONTINUED)

28. CONTINUED:

SANDY
(softly, to Michael)
God ... I feel pretty.

MICHAEL
(softly)
Shut up, you dumb bimbo.

SANDY
(softly)
Thank you.

A woman with a clipboard, JACQUI, steps out of Studio B. As she does, RITA MARSHALL, the show's producer strides purposefully through, followed by ALFRED, the show's wardrobe man, who carries a sequined dress on a hanger.

RITA
No sequins, Alfred! She's attending her husband's funeral. If I see one single sequin on her --

ALFRED
-- I'll take them off, I'll take them off --

RITA
(to Jacqui)
Ready.

She enters Studio B.

JACQUI
Alright, ladies, please have your resumes ready and follow me.

SANDY
Wish me luck.

MICHAEL
Fuck off.

SANDY
God bless you. You always know the right thing to say.

Sandy and the others exit into Studio B, as a guided tour of a dozen people is led in by a STUDIO PAGE. They stop at the mural.

(CONTINUED)

28. CONTINUED: (2)

PAGE

Here, you'll recognize all your favorite characters on "Southwest General," from John Van Horn, who has played venerable Dr. Medford Brewster since the very first episode aired almost twenty years ago, to America's best-loved bad girl, Julie Phillips.

A BOY of 12 moves off from the other tourists toward Michael.

BOY

Are you anybody?

Michael glares, sending the boy back to the group who now gaze reverently at the mural.

PAGE

The woman with the whip is Rita Marshall, Executive Producer of "Southwest General."

Michael looks up startled, as Sandy comes out of the studio and moves quickly to the elevators. He moves after her.

MICHAEL

What happened?

SANDY

They wouldn't let me read.

MICHAEL

What do you mean they wouldn't let you read??

SANDY

They said I wasn't right physically. They wanted somebody tougher. So ... I'm going home now.

MICHAEL

I'll walk you.

SANDY

To San Diego?

MICHAEL

What are you talking about?

(CONTINUED)

28. CONTINUED: (3)

SANDY

I mean I'm really going home.
I'm 34. I'm a second-rate
actress. I have second rate
looks. I can't ... keep anyone.
I don't have a guy.

MICHAEL

(grabbing her)
Alright, alright. I haven't
talked to that second-rate
asshole in five years, but c'mon!
We're not going to let this get
away.

(moving toward desk)
I'll get you a reading.

They arrive at the receptionist's desk.

MICHAEL

(continuing, to
receptionist)
Is Terry Bishop in the studio?

RECEPTIONIST

Mr. Bishop left the show. He's
rehearsing "The Iceman Cometh",
for Broadway.

MICHAEL

What??
(turning abruptly)
Sandy, don't do anything dumb!
I'll figure out something.

29. EXT. 6TH AVENUE - DAY

Michael, running angrily up to an imposing building.

30. INT. NATIONAL ARTISTS AGENCY - RECEPTION AREA

Michael marches in and past the receptionist.

RECEPTIONIST

Just a moment, Mr. Dorsey.
Mr. Grey is in conference right
now.

But Michael pushes past and through the double doors.

31. INT. CORRIDOR

Michael striding down miles of carpeting, into George's office.

SECRETARY

(jumping up)

Michael, he's tied up now.
I swear.

He strides past into:

32. INT. GEORGE GREY'S OFFICE

George Grey is around 50, impeccably dressed, talking on the phone. As Michael enters:

GEORGE

(into phone)

Hold on a second.

(pushes hold)

Michael, can you wait outside,
please? I'm talking to the
Coast.

MICHAEL

This is a coast, too, George.
New York is a coast!

GEORGE

Wait a minute.

(releases "hold;"

then, into phone)

Sy, listen --

(beat)

Sy?

(into intercom)

Margret, get him back, will you?
I cut myself off.

MICHAEL

Terry Bishop is doing "Iceman
Cometh." Why didn't you send
me up for that, George? You're
my agent too.

GEORGE

Stuart Pressman wanted a name.

MICHAEL

Terry Bishop is a name?

(CONTINUED)

32. CONTINUED:

GEORGE

No. Michael Dorsey is a name.
When you want to send a steak
back, Michael Dorsey is a name.
Excuse me. Why do you make me say things like that?
That was a rotten thing to say.
Let me start again.
Terry Bishop is on a "soap."
Millions of people watch him.
He's known.

MICHAEL

And that qualifies him to ruin
"Iceman Cometh?"

GEORGE

Look, I can't have this conversation.

MICHAEL

I can act circles around that guy.
I've played that part!

GEORGE

If Stuart Pressman wants a name,
that's his affair. I
know this will disgust you, but
a lot of people are in this business
to make money.

MICHAEL

Don't make me sound like some
flake, George, I want to make
money, too.

GEORGE

Oh, really? The Harlem Theatre
for The Blind? Strindberg in the
park? The People's Workshop in
Syracuse?

MICHAEL

I did eight plays in nine months in Syracuse!
And I got great reviews from New York
critics! Not that that's why I did it!

GEORGE

-- No, of course not. God forbid
you should lose your standing as an
underground cult failure.

(CONTINUED)

32. CONTINUED:

MICHAEL

(gently)

Do you think I'm a failure,
George?

GEORGE

I will not get sucked into this
discussion!
I am too old, too smart, and too successful!

MICHAEL

(goes close to desk)

I sent you Jeff's play to read,
it's got a great part
for me in it. Did you read it?

GEORGE

Where do you come off sending me
your roommate's play that you want
to star in?
I'm your agent not your mother.
I'm not supposed to
produce your roommate's play so
you can star in it. I'm supposed
to field offers.

MICHAEL

Who told you that? The agent-fairy?
That was a significant play!

GEORGE

Nobody wants to do that play!

MICHAEL

Why?

GEORGE

Because it's a downer! No one is going
to produce a play about a couple who move
back to Love Canal!

MICHAEL

But that actually happened!

GEORGE

Who gives a shit! Nobody wants
to pay \$20 to watch people living
next to chemical wastes! They
can see that in New Jersey!

MICHAEL

Ok, ok, I don't want to argue about this now,
I'll raise the money myself!
I'll do anything! Send me up for cat
commercials, dog commercials, voice-overs,
anything!

(CONTINUED)

32. CONTINUED:

GEORGE
But I can't send you.

MICHAEL
Why?

GEORGE
Michael, no one wants to work with
you.

MICHAEL
That's not true!
I bust my ass to get a part right!

GEORGE
Yes, but you bust everyone else's ass
too. A guy's got four weeks to
put on a play -- he doesn't want
to argue about whether Tolstoy
can walk if he's dying.

MICHAEL
The guy was an idiot. That was 2 years ago.

GEORGE
They can't all be idiots. That's
the last time you worked!
You argue with everyone.
You've got one of the worst
reputations in town. Nobody
will touch you.

MICHAEL
Wait a minute now...what are you
saying? That nobody in New York
will work with me?

GEORGE
No. That's too limiting. How about
no one in Hollywood will work with
you either. I can't even send
you up for a commercial. You
played a tomato for 30 seconds
and they went a half day over
because you wouldn't sit down!
(because you didn't agree with the blocking!)

MICHAEL
It wasn't logical.

GEORGE
You were a tomato! A tomato
doesn't have logic!
(doesn't have logical blocking!)
A tomato can't move!

(CONTINUED)

32. CONTINUED:

MICHAEL

That's what I said! So if a tomato
can't move, how can it sit down?!
I was a great tomato! I was a stand-up tomato!

GEORGE

Michael ... Michael ...
You're a brilliant actor.
But there's nothing I can do for you.
I think you ought to get some therapy.

(CONTINUED ON NEXT PAGE)

32. CONTINUED: (5)

MICHAEL

(quietly determined)
-- George, I'm going to raise
\$8,000 and I'm going to do
Jeff's play.

GEORGE

(shaking his head)
Michael, you haven't been
listening. You're not going
to raise .25¢.

(slowly)

No one will hire you.

MICHAEL

Oh yeah?

33. EXT. MADISON AVE. - LONG LENS - DAY

Teaming with people, coming and going. The focus
gradually forces us to notice one woman moving towards
us unsteadily on high heels. She is Michael.

34. INT. NATIONAL TV STUDIO - OUTER WAITING ROOM - DAY

Michael, in drag, stands at the reception desk, as
Jacqui consults her clipboard. FOUR OTHER tough looking
women wait.

JACQUI

George Grey's your agent?

MICHAEL

Mmmm.

JACQUI

How do you spell your last name,
Dorothy?

MICHAEL

M-I-C-H-A-E-L-S.

JACQUI

Okay, come on.

35. INT. STUDIO B - DAY

RON, the director, is making notes on his script.

(CONTINUED)

35. CONTINUED:

In bg TECNICIANS are moving sets around. Rita looks at various costumes that Alfred is showing her. She smokes incessantly.

JACQUI

Ron, this is Dorothy Michaels.
Our director, Ron Carlisle,
that's our producer, Rita Marshall.
Dorothy doesn't have a resume.
She's only been in town two weeks.
George Grey's her agent.

RON

That's very impressive, Dorothy.
George Grey takes very few
unknowns.

DOROTHY

(southern accent)
He was very kind to me.

RON

But I'm afraid you're not right
for this part, Dorothy. I'm
sorry.

DOROTHY

Oh ... why?

RON

(full of charm)
Ya' see, I'm trying to make a
statement with the role. A
very pertinent statement, hope-
fully. And I need a specific
physical type.

DOROTHY

What type? I'm an actress, Mr.
Carlisle. A character actress ...

RON

Honey, there just isn't time to
work on character on a soap.
It's unfortunate but you either
have the right quality or you
don't.

(taking her arm, leading
her towards the door)
I'm sure you're a wonderful actress,
(MORE)

(CONTINUED)

35. CONTINUED: (2)

RON (contd)

but you're just a bit too soft,
too genteel, not threatening
enough.

DOROTHY

You want a threat? How's this?
Take your hand off my arm or
I'll knee your balls through the
roof of your mouth. Is that
enough of a threat?

RON

(numbly)

That's a start ...

DOROTHY

I'll tell you what you really
want. You want a caricature woman
to prove some idiotic point ...
like power makes women masculine
... or masculine women are ugly.
Well, shame on the woman who
lets you do it. On any woman
who lets you do it.

(points to Rita)

And that means you, dear.

And she sweeps out.

RITA

Jesus.

RON

What's idiotic about power making
women masculine? Not that that's
my point ...

36. TV STUDIO - RECEPTION AREA

Dorothy stands by the elevator, glancing over her
shoulder. Rita hurries up to her.

RITA

Have you ever done Television?

DOROTHY

No, Ma'am. I have not.

(CONTINUED)

36. CONTINUED:

RITA

Was that for real in there
or were you auditioning for
the part?

DOROTHY

Which answer will get me a
reading?

37. INT. STUDIO - THE FLOOR - DOROTHY - RITA - DAY

A FEMALE STAGE MANAGER (JO), wearing head set and power
pack comes up with "sides."

RITA

(into hanging mike)
Ron, I want to test Ms. Michaels.
(to Jo)
We're going to run some tape on
her.

JULIE PHILLIPS, pretty, blonde, the show's leading lady
passes as Dorothy drops the "sides." She kneels quickly
to retrieve them and discovers Julie kneeling beside her,
helping.

DOROTHY

Oh, dear, I can't find page 4.

JULIE

(quiet smile)
They'll never know the difference.

Julie has gathered the pages. They both stand up.
Julie hands Dorothy the pages, smiling understandingly.

JULIE

(sotto)
Don't think of it as a camera,
think of it as something friendly,
like a cannon.

And she moves away, Dorothy staring after. At the door
Julie turns, winks, gives a "thumbs up" gesture.

38. INT. CONTROL ROOM - RON, JACQUI, OTHERS

Including Mel Rich, the TD.

(CONTINUED)

38. CONTINUED:

RON

(to Rita)

You really think she's worth testing for this?

RITA

She told me that no director has ever communicated a part to her so fast.

RON

Oh. Well ... she did pick up what I said very quickly.

(into mike)

Give me a left profile, Camera Two. Camera One, get her right side.

We see the Camera adjustments on the multiple monitors.

RITA

(to Mel)

Not so close, Camera One.

MEL

(into mike)

Back off, One.

Camera One's monitors show the move.

RITA

(into mike)

I'd like to make her look a little more attractive. How far can you pull back?

CAMERAMAN'S VOICE

(filtered)

How do you feel about Cleveland?

Camera One pulls back a bit.

RON

(into mike)

Good right there. Miss Michaels, we're going to try one. You ready?

All the Dorothy's on the monitors nod.

(CONTINUED)

38. CONTINUED: (2)

RITA
(into mike)

Jo.

Jo and Dorothy read the audition scene:

JO
"I know the kind of woman you
are, Emily, getting older, never
been pretty. You can't have a
man so you want to be one."

Dorothy stares at her incredulously, then laughs,
surprising everyone with her interpretation. Jo looks
up from the script bewildered, then back down.

DOROTHY
"You're wrong, Dr. Brewster.
I'm very proud of being a woman.
But I'm also proud of this
hospital. And before I let it
be destroyed by your callous
inhumanity, before I let you
turn these patients into numbers,
before I let you turn the dying
into the dead ...

(she gently removes
the script from Jo)

I will recommend to the board
that you be turned out into
the street. Good day, Dr.
Brewster.

(turning Jo around)
I said, 'good day.'

RITA
(after a beat,
into mike)
Thank you. Hold it a minute.

MEL
Tough cookie.

RON
Yes. I gave her that direction.

RITA
Something more, though.

RON
Boy, I don't know. I mean it's
(MORE)

(CONTINUED)

38. CONTINUED: (3)

RON (contd)
 your decision but something
 about her bothers me. Doesn't
 it bother you?

RITA
 She's feminine without being
 weak. She saves it from being
 a caricature.
 (into mike)
 Alfred, get her measurements!

DOROTHY
 You mean, I've got the part?

RITA
 We'll get the contracts over to
 George today. You'll start
 Thursday. Alfred, I see peasant
 skirts and dark sweaters. And
 scarfs. Lots of scarfs.
 (calls off)
 Re-light for Item twelve!

On the floor Alfred approaches Dorothy with his tape
 measure.

ALFRED
 What's your size, dear?

DOROTHY
 (guessing)
 Twelve, fourteen?

ALFRED
 Well, which is it?

DOROTHY
 I don't know. I go up and down.

ALFRED
 That's more than I need to know,
 darling.

39. EXT. RUSSIAN TEA ROOM - DAY

Patrons come and go. Dorothy stands outside waiting.
 George Grey approaches, goes briskly to the entrance.

(CONTINUED)

39. CONTINUED:

DOROTHY
Excuse me, sir, I wonder if
you could help me? I'm looking
for the Russian Tea Room.

GEORGE
This is the Russian Tea Room.

DOROTHY
Oh, my stars, so it is. This
is really embarrassing.

GEORGE
(slightly nervous)
Yeah ... well ... this is it.

He goes in. Dorothy sweeps in after him.

40. INT. RUSSIAN TEA ROOM - DAY - GEORGE & DOROTHY

George sits at a table. A beat, and Dorothy sits next
to him.

GEORGE
(startled)
What the hell is this?

DOROTHY
Do you mind awfully? I'm new
in town and I'm lonely.

GEORGE
(rising)
Waiter!

DOROTHY
Oh, let's not order yet.

Dorothy gently cups George's buttocks.

GEORGE
Are you crazy?

DOROTHY
(in Michael's voice)
It's Michael, you schmuck.

There is a long pause. George sits down slowly.

GEORGE
Jesus, I begged you to get some
therapy.

(CONTINUED)

40. INT. RUSSIAN TEA ROOM - DAY - GEORGE & DOROTHY

George enters, leaving his coat at the checkroom, and heads into the dining area. Dorothy enters, spots George, leaves her coat and heads after him. We see George being seated by Gregory.

GEORGE
Hello, Gregory.

GREGORY
Mr. Fields, good afternoon.
Good to see you.

GEORGE
Good to see you, too.

Gregory finishes seating George.

GREGORY
The waiter will be here in just a minute.

Gregory leaves. George begins to look through his newspaper. Dorothy sits next to him.

DOROTHY
Hi!

GEORGE
What the hell is this?

DOROTHY
Are you the famous George Fields,
the agent? I'd like to - - -
I'm new in town, I'm awfully lonely
and I just wondered if you would buy
me lunch...

GEORGE
Gregory!

Dorothy grabs George's buttocks. George yelps, sits down again, coughing to cover his yelp.

DOROTHY
(switching in & out of
Michael's voice)
Shh! I got a secret for you. It's Michael.
Michael Dorsey, your favorite client. Last
time you got me a job it was a tomato!

There is a long pause.

GEORGE
Jesus, I begged you to get some
therapy.

(CONTINUED)

40. CONTINUED:

DOROTHY

You also told me nobody would
hire me.

GEORGE

You think this is going to
change anything?

DOROTHY

I've got a soap, George. I'm
the new Woman Administrator
on "Southwest General." I
almost didn't get the part.
They thought I was too feminine.

GEORGE

You'll never get away with it.

DOROTHY

I got away with it.

GEORGE

You're psychotic.

They stop talking as a WAITER appears.

WAITER

Something from the bar?

GEORGE

A double vodka. Quick!

WAITER

And the lady?

DOROTHY

(man's voice)
Dubonnet, with a twist.

The waiter raises his eyebrows, but nods politely, leaves.

(CONTINUED)

40. CONTINUED: (2)

DOROTHY

They're sending you the contracts today.

GEORGE

Me?

DOROTHY

I used your name to get the reading.

GEORGE

You had no right to do that, Michael ... or whatever you call yourself.

DOROTHY

Dorothy. Dorothy Michaels. I toyed with Isadora ...

Someone in the business, JOEL SPECTOR, stops by the table.

JOEL

George.

GEORGE

Hello, Joel.

(uncomfortably)

I -- uh -- talked to Stuart today. He'll be in London for a week, then he definitely wants to meet.

Dorothy offers Joel her hand, resuming her female voice.

DOROTHY

Hello.

GEORGE

(unhappily)

Joel Spector, this is Dorothy -- something ...

DOROTHY

Michaels. I can't tell you how much I admire your work, Mr. Spector.

Dorothy removes her hand from Joel's, and begins stroking George's leg. George spills his water and gets very busy mopping it up with his napkin.

(CONTINUED)

40. CONTINUED: (3)

JOEL

Well, thank you, Miss Michaels,
that's very flattering.

(to George)

Next week.

(to Dorothy)

Hope to see you again, Miss
Michaels.

He moves off.

GEORGE

You couldn't do that as a man?
You had to put on a dress before
you could pay someone a compliment.

DOROTHY

(rising)

Pay the check when it comes, and
lend me a thousand until payday.

GEORGE

Why?

DOROTHY

I have to have something to wear
besides this.

MUSIC UP:

41. MONTAGE - DOROTHY SHOPPING - DAY

- A) A LINGERIE SECTION at a department store. A SALESGIRL holds up a brassiere. Dorothy takes it, thinks it's too small.
- B) A MAKEUP SECTION at a department store. SALESGIRL holds up a shade of "blush," Dorothy is confused, orders more. Finally has a ridiculously large assortment of packages.

(CONTINUED)

41. CONTINUED:

C) APPAREL SECTION - DRESSING ROOM. An exhausted SALESWOMAN stands as Dorothy studies herself in the mirror. There are dresses strewn everywhere.

SALESWOMAN

I won't let you not buy it.
It's the most becoming dress
you've tried on.

DOROTHY

But don't you think it makes
me look dumpy?

SALESWOMAN

That's because you're wearing
ankle straps. Believe me,
with a few alterations...

42. EXT. STREET NEAR BLOOMINGDALES - DOROTHY - DAY

Dorothy comes out of Bloomingdales, with bags, goes to hail cab. A cab stops, but as Dorothy approaches, a man cuts in front of her, jumps in and leaves her standing. She pulls him out, throwing him onto the ground, gets into the cab and drives off.

43. INT. LOFT APARTMENT - MICHAEL AND JEFF

Michael in an old robe with his feet in a pan of water, tomatoes and cottage cheese on his plate, packages all around. Jeff pours hot water into the pan.

MICHAEL

Those women were like animals.
I saw one really smart handbag
on sale but I was just too ex-
hausted to fight for it. They're
vicious -- they kill their own!
You know what this lingerie cost?
And the makeup! I don't know
how a woman can keep herself
attractive and not starve.
Can I have a little more
cottage cheese?

JEFF

(pointing to wig)
Is this the one you wore today?

MICHAEL

Oh, I've got to set this tonight!
This isn't going to be easy, y'know.
I've got to get up at 4:30, so I
can do a close shave ...

(Jeff pours cottage cheese)

(CONTINUED)

43. CONTINUED:

MICHAEL (cont'd)

Easy, easy! I'm on a diet!!
I already called the studio
and told them I have to do
my own makeup 'cause I have
an allergy.

JEFF

I appreciate your doing this,
but it is just for the money,
isn't it? It's not so you
can try on these little
outfits?

MICHAEL

I'm not even going to answer
that. It happens to be one
of the great acting challenges
any actor can have! You know
what my real problem is?

JEFF

Cramps?

MICHAEL

Sandy. How can I tell her
they cast a man instead of her?
She gets suicidal at a birthday
party.

JEFF

Don't tell her.

MICHAEL

Where am I going to say I got
the money for the play? What
am I gonna say, somebody died
and left it to me??

44. INT. SANDY'S APARTMENT - SANDY AND MICHAEL - NIGHT
Sandy is closing the door.

(CONTINUED)

44

CONTINUED:

SANDY

(closing door)

Oh, my God! When did she die?

MICHAEL

Last week.

SANDY

What of?

MICHAEL

German measles.

SANDY

Gee ... what a coincidence
your needing \$8,000 and your
aunt dying and leaving you
exactly that much!

MICHAEL

Isn't it!

Michael unzips his jacket, takes out script, hands it
to her.

MICHAEL

(continuing)

Start learning your lines!

SANDY

(pacing to Michael's other side)

Oh, my God, Michael, I can't
believe it! What a great part!

MICHAEL

Come on. Get dressed. I'm
going to take you to dinner.

SANDY

Really?

MICHAEL

Why not? It's about time we
celebrate something!

SANDY

To "Return to the Love Canal."

(she hands him the glass)

Lemme just jump in the shower -
I'll be five minutes!

Sandy heads down the hall and into the bedroom.

44A. INT. SANDY'S APARTMENT - MICHAEL - NIGHT

CAMERA SLOWLY PANS from the bedroom door to the living room, where Michael reads Variety while walking toward the archway. He stops, looks into the mirror, begins to pose. He tosses the paper onto the couch, does some more positions in the mirror, then stops to think for a moment. CAMERA PANS MICHAEL as he heads out of the living room, down the hallway, and into the bedroom.

44B. INT. SANDY'S BEDROOM - NIGHT

Michael enters the room, glances at the closed bathroom door, goes to the closet. He opens the closet door, turns on the light, and begins to look through Sandy's clothes. As he looks at the dress hanging on the inside of the closet door, he notices the dress laid out on the bed.

MICHAEL

Oooh!

Michael picks up the dress, looks in the mirror as he holds the dress in front of himself. He glances again at the bathroom door, puts the dress down on the bed, and begins to undress. He throws his sweatshirt onto the bed, undoes his pants, and bends down while lowering them. Suddenly, Sandy starts out of the bathroom.

SANDY

(opening door)

Michael, we don't have to go
out to eat, we could stay here.

She sees Michael, pants down, reacts. Michael jumps up, trying to cover himself, and trying to figure out what to say.

MICHAEL

Sandy -- I - I - I want you!

SANDY

(surprised)

You want me?

MICHAEL

(shuffling toward her,
pants around ankles,
arms outstretched)

I want you!

45. CONTINUED:

MICHAEL

How 'bout I call you tomorrow.

SANDY

I know there's pain in every relationship and I'd like to have mine now. Otherwise, I'll wait by the phone and if you don't call, then I'll have to have pain and wait by the phone. You could save me a lot of time.

MICHAEL

Then let's make it definite.
Dinner tomorrow.

46. INT. MICHAEL'S ROOM - EARLY MORNING

An alarm goes off showing 4:30 a.m.

SERIES OF QUICK CUTS:

- A) Michael shaving, very closely.
- B) Michael shaving his legs.
- C) Michael shaving under his arms. He cuts himself, winces, stuffs toilet paper under his arm.
- D) He applies a thick makeup base, false eyelashes, then long false fingernails.
- E) Michael, in jockey shorts, makeup, eyelashes and fingernails in place, straps on a bra, back to front and moves out of the bathroom.

47. INT. KITCHEN AREA - LOFT - JEFF & MICHAEL - DAY

Michael, turning bra back to front enters and is surprised to see Jeff, seated in a robe, coffee prepared.

MICHAEL

You didn't have to get up.

JEFF

(looking him over)
Oh yes I did.

48. EXT. MICHAEL'S APARTMENT - MICHAEL - DAWN

Dorothy Michaels emerges, puts her fingers in her mouth and whistles for a cab. The cab SCREECHES to a halt.

49. INT. TV STUDIO BUILDING - ENTRY AREA - EARLY MORNING

Dorothy enters, addresses MAC, the Security Guard.

DOROTHY
I'm Dorothy Michaels. "South-
west General."

MAC
(consults list)
Oh, yeah. They want you in
Conference Room B right away.

Dorothy tenses.

50. CLOSE - CONFERENCE ROOM B DOOR

Dorothy opens it and enters:

51. CONFERENCE ROOM B

Jo, the Stage Manager, is there with an official-looking MAN.

DOROTHY
I was told to come right here.

JO
Right.
(to Man)
This is Dorothy Michaels, who
plays Mrs. Kimberly.
(to Dorothy)
This is Doctor Schiff.

DOROTHY
Played by who?

JO
Doctor Schiff is Doctor Schiff.
He's here to give you a physical.

DOROTHY
A what?

(CONTINUED)

51. CONTINUED:

SCHIFF
For insurance purposes.
(opens his bag)
It's routine.

JO
When you're finished, I'll take
you to your dressing room.

She exits. Schiff applies pen to form.

SCHIFF
Dorothy Michaels, is that
right?

DOROTHY
Yes.

SCHIFF
Age?

DOROTHY
Forty.

Schiff looks.

DOROTHY
(continuing)
... three. But don't you tell.

SCHIFF
Weight? Height?

DOROTHY
One thirty-seven. Five six and
a little bit.

As he takes her blood pressure:

SCHIFF
General health pretty good?

DOROTHY
Excellent.

SCHIFF
(reading gauge)
Blood pressure's a little
high.

Silence. Schiff undoes the blood pressure sleeve,
lifts stethoscope to Dorothy's heart.

(CONTINUED)

51. CONTINUED: (2)

DOROTHY
First day nerves.

SCHIFF
What's this about an allergy
to makeup?

DOROTHY
Oh, I just said that. Actually
I'm a wee bit sensitive.
(confidentially)
I sometimes have this little
moustache problem.

SCHIFF
Oh?
(leaning closer)
Not all men find that unattractive,
you know.

He puts his hand lightly on her knee.

52. INT. CORRIDOR - STUDIO - JO & DOROTHY - DAY

Dorothy follows, as Jo points off towards a doorway.

JO
You're in nine.

Dorothy goes to the door, enters.

53. INT. DRESSING ROOM - DAY

Standing in the room, wearing a scanty robe, is
APRIL PAIGE, delicious, young.

APRIL
Hi, I'm April Paige. Make
yourself at home.

And she whips off her robe, revealing bra and panties.
Dorothy gasps, turns away, only to see April reflected
in the makeup mirror.

DOROTHY
What a nice looking table.

APRIL
Push the telegrams out of the
way and make some room for
yourself.

(CONTINUED)

53. CONTINUED:

DOROTHY

Did you open in something?

APRIL

(moving to shower)

No. They're from some creep I went out with. You can read 'em if you want. They're funny.

DOROTHY

(reading)

"Sorry about last night."
 "Please forgive last night."
 "Last night will never happen again." What did he do last night?

APRIL

(calling from shower)

Nothing!

(She comes back in)

And it took him till three in the morning. God, it was a drag.

On Dorothy's shocked look, there is a knock. A P.A. sticks his head in and hands Dorothy two blue pages.

P.A.

For you, Miss Michaels.

He goes out. Dorothy fastens her eyes on the pages.

DOROTHY

They're for today!!

APRIL

They always throw stuff at you the last minute. You could lose your mind around here.

DOROTHY

Oh, God!

APRIL

What's wrong?

DOROTHY

I have to kiss Dr. Brewster!

(CONTINUED)

53. CONTINUED: (2)

APRIL

Yeah. He kisses all the women on the show. Must be in his contract. We call him "the tongue.!"

On Dorothy's horrified look.

54. INT. STUDIO - HOSPITAL ROOM SET - DAY

Ron is blocking a scene between JULIE and RICK LACY, who lies atop a bed, script in hand. Rita and crew stand by making notes. During, Dorothy stands in bg next to a DISTINGUISHED LOOKING GENTLEMAN, watching. ALVIN is making last minute costume adjustments on her.

RON

(to Julie)

Okay, quickly now, the tubes have pulled out of Rick's nose, so there's been an alert at your station, Julie. Rick, as soon as she starts to stuff the tubes back in your nose, you grab her. Hard.

JULIE

In his condition?

RON

Absolutely. He's been out of his head since he fell through the ice, and, in his delirium he thinks you're Anthea.

(to Rick)

Maybe even say "Anthea" when you grab her.

RICK

That's good. Is my violin here in the room somewhere?

RON

No, the violin sank. It's at the bottom of the lake.

55. ANGLE - DOROTHY & GENTLEMAN

DOROTHY

(quietly)

The violinist fell through the ice?

(CONTINUED)

55. CONTINUED:

GENTLEMAN

He was playing it during the
thaw.

(suavely)

You're Dorothy Michaels, aren't
you?

Dorothy nods.

GENTLEMAN

(continuing)

I'm John van Horn. We're up
next.

He gives his mouth a generous Binaca spray.

RON

Now, Julie, honey, when he
grabs you, you're torn. You
struggle, you know you should
get the tubes back in his nose
because he's in danger of
anaphalactic shock, but,
suddenly, here you are in the
arms of a man whose music was
Anthea's whole life, a man
who stood by you after Ted's
breakdown.

JULIE

Okay.

RON

So you struggle, but you're
struggling with yourself, as
well.

JULIE

(amused)

And I lose, right?

RON

Now I want to do the whole thing
on the floor. It will explain
how the tubes fell out. And,
Julie, when you get down on your
knees, it says here it will in-
flame Rick's desire. God knows
it always inflames mine.

(then)

Okay, big John, Dorothy --
everybody, this is Dorothy
Michaels, our new Hospital
Administrator.

(CONTINUED)

55. CONTINUED: (2)

Hello's all around.

JULIE

We met the other day. I'm Julie Phillips, the hospital slut.

DOROTHY

Hi.

(holding new pages)

Mr. Carlisle, I've a teeny question about this business with Dr. Brewster --

RON

Sweetheart, we are so late, we're not even going to be able to rehearse it --

DOROTHY

But --

RON

I'm just going to show you your marks, honey, and then we're going to have to go right to "tape" --

DOROTHY

But --

RON

Big John, you enter, see them struggling, cross over to Rick and Julie and cry loudly, "Nurse Charles -- are you insane?"

JOHN

Yes. I see. Will that be on teleprompter? "Loudly?"

RON

Yes.

(to Dorothy)

Now, toots, you enter here, you cross to here, and your corridor scene is here.

He points out the door to the "X's" on the floor.

56. CLOSE - TAPE REELS SPINNING - EDITING ROOM

An EDITOR sips a bottle of Calery Tonic.

57. INT. STUDIO B - TAPING - CAST, CREW

Julie is on the floor struggling with Rick, who keeps saying "Anthea" in a delirious voice. Van Horn enters, glances at the teleprompter and says:

JOHN

(loudly)

"Nurse Charles -- are you insane!"

The door bursts open and Dorothy enters.

DOROTHY

"I'm Emily Kimberly, the new administrator! What's going on here!?"

She crosses to the struggling couple, whips Julie to her feet in a single move. Van Horn ignores that Julie is up.

JOHN

Help me get her to her feet, Miss Kimberly."

Julie looks at him blankly. Then quickly buckles her knees. Dorothy helps her up again.

DOROTHY

"Tend to your patient, Nurse Charles.

(to the bewildered
Van Horn)

You and I have to talk, Dr. Brewster."

58. INT. CONTROL BOOTH - ALL

Ron holds his head in his hands.

RON

I don't believe this.

RITA

It's all right, the girls saved it.

(CONTINUED)

58. CONTINUED:

John and Dorothy are doing their scene. John's eyes go to the teleprompter behind Dorothy frequently.

JOHN

"Well, you haven't changed at all, Emily."

DOROTHY

"Oh, but I have, Medford. Now that father is dead, the weight of this hospital falls upon my shoulders. And I will bear that weight, no matter what obstacles you put in my path."

JOHN

(leaning toward her)

"You know, Emily, there's no reason for us to be in opposite camps. We can rule 'Southwest General' together. I admire people with power.

(coming closer)

Women with power, especially."

He leans forward to kiss her. Dorothy slaps him across the face. He stands open-mouthed.

DOROTHY

"Is this the same approach you would have used on my father, Dr. Brewster? Do you really think I'm someone you can grope in the broom closet and then not consider a threat? I'm afraid, Dr. Brewster, that you have underestimated me. If you want to win me over, you'll have to deal with my mind, not my lips."

RON

(into his mike)

And cut!

MEL

(into his mike)

Stop tape.

JACQUI

Can we use it?

RITA

Are you kidding?

59. INT. STUDIO - CAST, CREW

Rita and Ron enter. John stands holding his face.
There is a buzz of conversation. All OVERLAPPING.

JOHN
(bewildered)
I was supposed to kiss her.

DOROTHY
It was an instinct. I kept
hearing Ron's words -- "instant
threat" and I realized how much
it would --

JULIE
-- It was a good instinct.
(knowingly)
It would have been mine.

RON
(to Julie)
Just a minute -- I'll handle
the instincts here! It
happened to be a good instinct
but next time, if you have a
question about a piece of
business, you discuss it with
me.

DOROTHY
It was wrong of me not to.

JULIE
And thanks for catching me.
You saved my ass. I mean
literally.

RITA
Okay, people. Item seven.

RON
(claps Van Horn
on back)
Big John, good work!

All leave except Van Horn and Dorothy.

JOHN
Dorothy ... I just want to say
that I loved what you did in our
scene. Welcome aboard.

He kisses her full on the mouth.

60. EXT. STUDIO - DAY

Ron and Julie come out arm in arm. Julie stays near the building as Ron moves to the curb to get a cab. In a moment, Dorothy comes out.

JULIE

You'll sleep good tonight.

DOROTHY

My stars ... it certainly was ... exhilarating.

JULIE

Tell me that next week.

Ron calls from the curb.

RON

C'mon, honey.

JULIE

Can we give you a lift? Why don't you join us for a drink?

DOROTHY

Thanks, but I feel like walking.

Dorothy watches, as Ron and Julie drive off. Then limps toward the curb to hail a cab.

61. INT. LOFT APARTMENT - NIGHT

Jeff sits at the table, smoking his pipe, holding his play. Michael stands in his shorts, setting his wig.

MICHAEL

I don't know if she's pretty or not -- maybe in a Hollywood way. But she's no dummy. She threw in that faint like a pro.

JEFF

I rewrote the necktie scene. You were right. It was too literary.

MICHAEL

I wonder how my legs would look in flats. You know ... I've got a whole character for Dorothy. I know everything she'd do. I really understand this woman.

(CONTINUED)

61. CONTINUED:

JEFF

Well, how'd you ever end up communicating with this guy?

MICHAEL

Well, he told me what he wanted, I did what I wanted, he balled me out, and I apologized to him! I think Dorothy's smarter than me...

JEFF

But you are Dorothy.

MICHAEL

I just wish I looked prettier. I feel that she's such a beautiful person. Maybe if I give her a softer hair style ...

The phone rings. Jeff leans for it.

MICHAEL (cont'd)

(going toward Jeff)

Don't answer that!

JEFF

Why?

MICHAEL

It could be for Dorothy.

JEFF

You gave them this number?

MICHAEL

I had to! The show may have to get hold of me if they change the schedule.

JEFF

I'll answer it and see.

MICHAEL

No! I don't want them to think Dorothy lives with a guy. It's wrong for my character!

JEFF

What if it's for me? It could be important! You answer it as Dorothy.

MICHAEL

I can't answer it as Dorothy! What if it's Sandy?

(CONTINUED)

61. CONTINUED:

JEFF

What if it's Diane? How do I
explain a woman here?

The phone stops ringing. Michael heads back to table.

MICHAEL

All right, I'm sorry. We'll get
a service.

JEFF

(rises, picks up coat)
That takes three days. Look,
I didn't complain when you put
a foil through the couch just
under my arm, when you were
Cyrano. Or when you stuffed
underwear into your shirt for
a hump, and went running around
ranting about this being a bell
tower! But I don't understand
why I should sit here pretending
I'm not home because you're not
"that kind of girl!"

Jeff heads to the door.

MICHAEL

Where are you going?

JEFF

I'm going over to Diane's so in
case she or anybody else wants
me they can find me.

MICHAEL

Who do you think I'm doing this
for? I'm doing this for you,
Jeff, for your play, for Sandy -
-- SANDY!! I was supposed to
take her out to dinner tonight!

62. INT. SANDY'S APARTMENT - NIGHT

Sandy stands with the phone to her ear, coat over her arm.

SANDY

(into phone)
I asked you to give me the
pain yesterday, Michael.

INTERCUT - MICHAEL AND SANDY

(CONTINUED)

62. CONTINUED:

MICHAEL

(hoarse whisper)

Sandy, I can't talk long. I didn't forget. But I've got some kind of virus. I'm really sick.

(he coughs)

I may have the flu.

SANDY

'Oh, Michael, have you got a fever? ... How much? ... Oh, my God! You go right to bed. Take two aspirin. Bundle up. Sweat. Drink lots of liquids. And take 1000 units of Vitamin C every hour ... with milk.

And, Michael ...

(she looks at the phone)

... Michael?

63. INT. MICHAEL'S LOFT - MAIN AREA - MIDNIGHT

Michael sits at the dining room table, Dorothy's make-up and work all around him. He has fallen asleep with his head on the table and some, but not all, of his nails polished. There is a scratching sound, as of a dog pawing at the door. Michael sits up, now fully awake, and wary as the scratching sound continues. He rises, moves silently to the door. He unlocks it, picks up a pot to use as a weapon, opens the door a crack. Sandy is sitting on the steps writing a note. Food containers and bags filled with food are all around her.

MICHAEL

(throwing the door open wide)

Sandy!

Sandy, surprised, stands up screaming.

MICHAEL

(his hand to his lips)

Shhh!!

Michael remembers his nails, puts his hand behind his back.

SANDY

Oh, God! I woke you! I didn't mean to get you out of bed. I made some chicken soup. And I picked up some fruit and milk for the

(MORE)

(CONTINUED)

63. CONTINUED:

SANDY (cont'd)
Vitamin C. And I was just
writing a note telling you
it's from me so you wouldn't
get paranoid and throw it
out ... and I woke you up! --
Oh, I could kill myself.
I'm so sorry.

MICHAEL
(putting pot down,
getting green glove)
No, no ... you shouldn't have
gone to all that trouble ...

Michael is now wearing the green mitt on his right hand.

SANDY
Oh, it was no trouble. Oh,
you've got a chill. Put the
other one on.

MICHAEL
(gets brown mit)
Yeah, you're right.

Michael now wears a mit on each hand.

SANDY
I guess I should go now?
Should I bring it in? No,
I should go now.

She turns to go.

MICHAEL
No, you can bring it in ...
But you can't stay long, because
if I'm infectious ...

SANDY
... I could catch something.
Right.
(she starts in with the bag)
I won't stay more than a minute.

Sandy goes into the kitchen, puts bags down by the table.

SANDY (cont'd)
There's more.

Michael goes to get the rest of the food, as Sandy puts
her purse and coat down, spots the pantyhose and goes to
them. When Michael steps inside, he sees her bent over,
her back to him, holding the stockings.

(CONTINUED)

63. CONTINUED: (2)

She carries them to the kitchen. Michael goes wearily out into the hall and picks up the rest. When he steps inside, Sandy is holding a pair of panty hose.

MICHAEL

Honey, please, put them back on. Don't be hurt but I can't now. I'm too beat from this virus to move.

SANDY

These aren't mine. They were on the floor outside your bedroom.

MICHAEL

What!

(snatching the panty hose away)
Goddamn Jeff! I told him not to use my bedroom.

SANDY

There's padding on the hips.

MICHAEL

Yes! So there is! Jeff must have died when she took them off! He loves hips.

SANDY

Where is Jeff?

MICHAEL

At Dianne's. Writers are insatiable.

SANDY

Well ... if you get better ... and you feel like calling ...

MICHAEL

What do you mean "if" I get better? This isn't terminal.
(propelling her toward door)
I'll be better tomorrow.

SANDY

Tomorrow??

(CONTINUED)

63. CONTINUED: (3)

MICHAEL

I mean ... Soon! ... A few days!
And I'll call you first thing.

SANDY

Maybe ... if you can eat ...
we'll have dinner.

MICHAEL

Good idea! Dinner for sure.

MUSIC UP.

64. MONTAGE:

- A) GEORGE'S SECRETARY sits as though typing, an ear plug in her ear. FOLLOW THE CORD to see it is connected to a small TV set, not a dictaphone. She watches the "soap," reacting as Dorothy slaps Van Horn.
- B) DOROTHY AND JULIE exit the studio. Julie is surrounded by 7 or 8 fans. Dorothy waves goodbye as Julie shrugs; "Sorry 'bout that."
- C) JEFF AND MICHAEL walking through the park. Jeff holds his script -- Michael gesticulates wildly.
- D) DOROTHY AND JULIE exit the studio. The 7 or 8 fans start toward Julie, but one of them drifts over to Dorothy. Julie indicates to others that "that's Dorothy Michaels." Dorothy appreciates.
- E) GROUP OF HOUSEWIVES at card table, cards forgotten. They all watch "Southwest General."
- F) MICHAEL AND JEFF walking. Michael veers off to a jewelry store window. A display of earrings. Jeff gestures, "For Sandy?" Michael gestures, "No, for me." He looks off, sees Julie and Ron, arm in arm, exiting a restaurant. PUSH IN to Michael as he watches.
- G) MICHAEL on phone to Sandy. He writes down the dinner date on his phone pad.
- H) SANDY rushes out of a supermarket, loaded with groceries, flowers poking out the top of one bag.

65. INT. STUDIO - EMILY'S OFC - DOROTHY & VAN HORN

Taping a scene. Julie and April stand out of camera watching.

JOHN

(reading teleprompter)

"I think you'll find you've
picked the wrong man to challenge,
Miss Kimberly."

Dorothy takes his face abruptly in her hand and turns his head away from the teleprompter so he looks at her.

DOROTHY

(improvising)

Look at me, Dr. Brewster. I
don't trust a man who won't
meet my eye. I don't trust it
in a bank teller, I don't trust
it in an insurance salesman,
and I certainly don't trust it
in a Chief Surgeon!

She whips his head back to the teleprompter but does not let go.

DOROTHY

(back to script)

"It was you who threw down the
gauntlet."

JOHN

(reading)

"You're an incredibly insensitive
woman, Miss Kimberly."

She pulls his head back to her.

DOROTHY

"Stop thinking of me as a woman,
Dr. Brewster, and start thinking
of me as a person. That's what
'Southwest General' is made of,
people. And the sooner you
realize that, the less tension
you and I will have. And tell
Nurse Charles I want to see her
-- immediately."

There is a MUSIC STING.

66. INT. CONTROL ROOM - ALL

MEL
One, push in for close-up.

RITA, RON
(in unison)
Not too close!

MEL
(into mike)
Hold -- and cut.

A red light FLASHES on a phone. Rita picks it up.

67. INT. STUDIO

Julie is in hysterics, trying to hide it.

JOHN
(to Dorothy)
That was wonderful, the way
you held my face. You really
controlled me. I felt your
power.

Rita enters.

RITA
Good news, children, our
brilliant engineering staff
has once again erased an entire
reel of the show ... so I'm
afraid we'll have to tape it
again.

Groans from everyone.

RITA
(continuing)
It's either that or do it live
tomorrow.

JOHN
(desperately)
I think we should tape.

67A. INT. STUDIO - LATER

Taping over. Jo hands out tomorrow's pages. Dorothy
takes hers, starts off the floor. She suddenly freezes

(CONTINUED)

67A. CONTINUED:

and stares off: In a space between sets, Ron has April pressed against the wall, his hand half-way up her skirt, his mouth over hers.

68. INT. DRESSING ROOM CORRIDOR - DOROTHY

Thinking. As she passes Julie's dressing room:

JULIE'S VOICE

Some day, huh?

Dorothy moves to doorway. Julie sips white wine.

DOROTHY

Does this happen often?

JULIE

Every so often ... We actually had to do it live, once. You should have seen Van Horn's face -- of course, you couldn't see Van Horn's face -- he was so panicked, they had to shoot him from the back.

(a beat)

Drink?

DOROTHY

(starts away)

No, thank you.

JULIE

Dorothy ... I know this is just what you want to hear but -- we've got 26 pages tomorrow. If you could find it in your heart to come over and run it with me; we could have something to eat. I'm a born defroster. Surely, you can't tell me you've had enough soap opera for today.

69. EXT. TV STUDIO - CLOSE ON A FAN

FAN #1

Miss Kimberly! You know, you look just the way you look.

PULL BACK to see April, Julie and Dorothy signing autographs.

(CONTINUED)

5/25/82

~~502.~~

61A

~~64P.~~
69 Cont.

DIALOGUE

FAN #2 (to April)

Did you give Melanie White an overdose of x-ray on purpose?

APRIL (shrugging)

I don't know. I don't write this shit, you know.

FAN #1 crosses to Dorothy.

FAN #3

Please don't be so hard on Dr. Brewster. He's only mean because he's so insecure.

FAN #3 crosses to April.

FAN #1

Miss Kimberly, you know, you look just the way you look! / You're so attractive!

DOROTHY

Thank you!

JULIE and LES come out of studio, head to Dorothy.

JULIE

Dorothy, I'd like you to meet my dad, Les.

DOROTHY

What a pleasure! I just love your daughter to pieces!

FAN #4 goes to Julie, as Les and Dorothy cont. to talk.

FAN #4

You aren't really going to give the violinist a lobotomy, are you, Miss Nichols?

JULIE

I don't know. I haven't seen the pages yet.

REVISED 3/22/82

62.

69. CONTINUED:

FAN #2

(to April)

Did you give Melanie White an
overdose of x-ray on purpose?

APRIL

(shrugging)

I don't know. I don't write
this shit, you know.

FAN #3

Please don't be so hard on Dr.
Brewstar. He's only mean because
he's so insecure.

70. INT. LOFT - JEFF, MICHAEL - NIGHT

The apartment a cyclone of clothes, shoes, underwear.

JEFF

What do you mean you don't have
a thing to wear?

MICHAEL

She's seen me in all these.

JEFF

Not in the white.

MICHAEL

I can't wear the white to a
casual dinner. It's too dressy.

Jeff checks out the other clothes.

MICHAEL

Listen, I signed 26 autographs
today -- not that that means
anything. And some of those fans
aren't so dumb, either.

JEFF

(holding it up)

What about this little yellow
outfit? It's pretty.

MICHAEL

I don't have any shoes for it.
And it's tight across the bust.
It makes me look cheap.

(CONTINUED)

REVISED 6/30/82 (PINK)

63.

70. CONTINUED:

JEFF

I think it looks sexy.

(suddenly)

Oh, my God! What am I saying?

MICHAEL

I know it seems silly to you,
but I...well, it's our first
date...and, hell, I'd just
like to look pretty for her.

71. INT. JULIE'S APARTMENT - ENTRY HALL - NIGHT

Julie, holding baby clothes and a bottle, opens the door to admit Dorothy, holding a small bouquet of flowers, her coat over her arm.

JULIE

Hi. What a pretty outfit!

DOROTHY

Thank you.

JULIE

Come in.

DOROTHY

I brought you these.

JULIE

Oh, you didn't have to do that.
Let's go put them in some water.

They start through the apartment.

DOROTHY

My, what a lovely room.

JULIE

Is it? An interior decorator
did it. Before the show, I
had no money, since the show
I've got no time.

MRS. CRAWLEY (60'ish) enters with her hat and coat on.

MRS. CRAWLEY

(grimly)

Amy is asleep -- finally.
Miss Nichols, you're going to spoil
that child to death, picking her up
every time she cries.

(CONTINUED)

70. CONTINUED:

JEFF

I think it looks sexy.

(suddenly)

Oh, my God! What am I saying?

MICHAEL

I know it seems silly to you,
but I ... well, it's our first
date ... and, hell, I'd just
like to look pretty for her.

71. INT. JULIE'S APARTMENT - ENTRY HALL - NIGHT

Julie, holding a glass of wine, opens the door to admit
Dorothy, holding a small bouquet of flowers, her coat
over her arm.

JULIE

Hi. What a pretty dress.

DOROTHY

(handing flowers)

Thank you.

JULIE

Oh, they're beautiful. You
didn't have to do that. Let's
get them in water.

They start through the apartment.

DOROTHY

My, what a lovely room.

JULIE

Is it? An interior decorator
did it. Before the show, I
had no money, since the show
I've got no time.

MRS. CRAWLEY (60'ish) enters with her hat and coat on.

MRS. CRAWLEY

(grimly)

Andrew is asleep -- finally.
I'm counting this overtime
against my next night off,
Mrs. Phillips.

(CONTINUED)

71. CONTINUED:

JULIE

Thank you, Mrs. Crawley.
Dorothy Michaels --
Mrs. Crawley.

DOROTHY

How do you do.

MRS. CRAWLEY

(unimpressed)
Nice meeting you.

Mrs. Crawley leaves.

JULIE

(heading to kitchen)
Just drop your coat over there, Dorothy.

Julie enters the kitchen while Dorothy leaves coat and pocketbook on chair, then follows Julie.

JULIE

That's Amy's nanny. She
hates me.

DOROTHY

Who's Amy?

JULIE

She's my daughter. She was
14 months old last week.

DOROTHY

I didn't know you had a baby.

JULIE

Do you have any kids?

DOROTHY

No, I don't.

JULIE

Were you ever married?

DOROTHY

No, no...I was never that fortunate.
I was engaged once to a brilliant
young actor whose career unfortunately
was cut short by the insensitivity of
the Theatrical Establishment.

JULIE

It killed him?

(CONTINUED)

71. CONTINUED:

DOROTHY

In a manner of speaking. Sutton gave up acting and me as well, and is now a waiter working in a disreputable restaurant.

JULIE

You want some wine?

DOROTHY

No, thank you, we have to work, I want to keep sharp.

JULIE

Can I ask you something? Do you worry about wearing so much make-up all the time?

DOROTHY

Well, you see, I have this little moustache problem...

JULIE

Well, some men find that attractive.

DOROTHY

I don't like the ones who find that attractive. I take it you're divorced?

JULIE

No, I've never been married.

DOROTHY

(pouring herself some wine)
Well, perhaps just one drink.

Dorothy takes a sip of wine.

72. CLOSE - A WOMAN'S HANDS

Preparing a dish. PULL BACK to reveal we are in SANDY'S KITCHEN. She is happily preparing for her dinner with Michael.

73. INT. JULIE'S KITCHEN - JULIE, DOROTHY - NIGHT

One wine bottle stands empty. They are deep into the second one. Julie stands at the counter, cutting mushrooms. Dorothy is at the bulletin board, which contains torn out sections of "Soap" magazines, with Julie's picture and headlines such as: JULIE AND BURT: SUDDENLY ALL WE HAD LEFT WERE MEMORIES; or, SOUTHWEST GENERAL'S BLAZING DUO: JULIE AND LANCE; and another, RICK AND JULIE: IS HE REALLY SINGING ONLY FOR HER.

DOROTHY

Did you really date all these guys?

JULIE

I never met any of those guys. Well, Burt I saw once in an agent's office. The closest I ever got to Springfield was when I bought one of his records.

DOROTHY

(walking toward table)
Y'know, I always wanted to be as pretty as you when I was young. I bet you've had a slew of beaus.

JULIE

A couple.

DOROTHY

Can I give you a hand?

JULIE

No, you sit down, Dorothy, take it easy.

DOROTHY

(sits down)
What's a couple? How many's that?

JULIE

Dorothy! How many have you had?

DOROTHY (ad-libs)

Well, uh, I've had more than you could shake a stick at...Come on, tell me about Ron.

JULIE

How much time you got? ...Well ...Ron is...hands down the best director of "Daytime Drama". Did they warn you not to call it a "soap"? For a while there, if

(CONTINUED)

73. CONTINUED:

JULIE (cont'd.)
anybody said "soap opera" in front
of a civilian, Rita fined them a
quarter. I think that's how she
got her Mercedes.

DOROTHY
But what about you and Ron?

JULIE
Ahh...that's "Nighttime Drama."
He's...interesting there, too.

DOROTHY
Oh, so that means you have a...
"good" relationship?

JULIE
What's a good relationship,
Dottie? Can I call you Dottie?
He's smart, he's funny, he's
charming. He knows how to get
what he wants.

DOROTHY
You mean, with you?

JULIE
He's not bad with Amy either.
We've got things in common.
You know any guy who's interested
in a woman who wants her dinner
at four, is unconscious by nine,
and goes to work at dawn?

DOROTHY
But how does he treat you?

JULIE
Ahh...there's that! Listen, you
don't think I do this without a
plan, do you? There're a lot of
men in this world, but I'm selective.
I look around very carefully and when
I find the guy I'm sure can give me
the worst time, then I make my move.
...I don't know why I told you that...

A wail is heard from the other room. Julie sets her glass
down, invites Dorothy to see the baby, and leaves the room.
Dorothy takes one drink of wine, sets down her glass, and
follows.

74. INT. AMY'S BEDROOM

CAMERA PULLS BACK from close-up of Amy in crib to reveal Julie moving to crib as lights come on. Dorothy follows Julie. Julie leans over crib, lifting Amy up and out of crib.

JULIE

Amy...Amy...that's my little girl.

DOROTHY

Say 'hello' to your Aunt Dorothy!

JULIE

You wanna hold her a minute... She's so wet...Lemme get a pair of pajamas.

Julie goes to the bureau.

DOROTHY

I don't think she wants me to hold her...

JULIE

Actually, you can set her down on the changing table. Just make sure you hold her.

DOROTHY

(putting Amy down)
Easy, easy...it's okay...ooh!

JULIE (turns, reacting to yelp)

Are you alright?

DOROTHY (bent over Amy)

Oh! She's got her little hands in my hair!

JULIE

Here, lemme help you...

DOROTHY

No, no, no,...it's fine! She's going to let go...aren't you, Amy? Let go! Let go!

Dorothy finally gets free, stands up.

DOROTHY

Can I use your bathroom?

Dorothy rushes out of the room.

75. INT. SANDY'S APARTMENT - NIGHT

Sitting at a table set for two, candles and all. She checks her watch unhappily.

76. INT. JULIE'S APARTMENT - NIGHT

The leftovers from dinner sit on the livingroom table. Julie and Amy sit on the couch, opposite Dorothy who sits at the other end of the couch. Dorothy has a cup of coffee, Julie a glass of wine.

DOROTHY

Okay, now, "Are you so sure of that, Nurse Charles?" Your line.

JULIE

"When you grow up the way I did, an orphan, raised by a sister sixteen years older, you have very few illusions."

(sighing)

I don't know why all my lines sound like subtitles from a Czech movie.

DOROTHY

Maybe they are! Listen, try answering it as though you were surprised.

JULIE

What do you mean?

DOROTHY

No matter what I say, you answer with the line..."Why do you drink so much?"

JULIE

(surprised at the question)

"When you grow up the way I did, an orphan, raised by a sister sixteen years older, you have very few illusions." It works! Thanks, Dorothy!

Both Julie and Dorothy put down their scripts.

DOROTHY

Now, why do you really drink so much?

JULIE

It's not good for me, and it's not fattening...How many things can you say that about?

(CONTINUED)

76. CONTINUED:

DOROTHY

You're telling me to mind
my own business.

JULIE

No, I'm just telling you not
to worry about it...It's nice
of you, but...

DOROTHY

But I should mind my own
business.

JULIE

It's so complicated, isn't it?
All of it? Truthfully, don't
you find being a woman in the
eighties complicated?

DOROTHY

Extremely.

JULIE

All this role-playing -- confusion.
Everyone seems so screwed up about
who they are. You know what I
wish sometimes? That just once a
guy could be honest enough to walk
up and say, "Listen, I'm confused
about all this, too. I could lay
a big line on you, we could do a
lot of role-playing, but the simple
truth is, I find you very interesting
and I'd really like to make love
with you. It's as simple as that."
Wouldn't that be a relief?

DOROTHY

Heaven...Sheer heaven.

(CONTINUED)

76. CONTINUED: (2)

Andrew has fallen asleep. Julie picks him up gently.
Kisses him.

JULIE

I never get enough time with
him. He insists on being
awake in the day and sleeping
at night. The nerve, huh?
I'll tell you something though,
I'm crazy about the little
bastard, using the word
advisedly.

(to Andrew)

Isn't Mommy crazy about you?

(to Dorothy)

He's the only absolutely
straight person I know, except
maybe my father ... and, in
a way, you.

(smiling)

You know what? He likes me a
little, too. -- I can recognize
the signs.

(then)

There is absolutely no bullshit
with this child.

(laughing)

Ron was supposed to be here
last night. I had dinner ready.
He never showed up. Claimed he
completely forgot about it.
Do you suppose that could be
true --

DOROTHY

Oh, God!

(springs up)

What time is it?

JULIE

10:30.

DOROTHY

(puts on coat)

I have to go. Forgive me for
rushing off. Thanks for dinner.

77. INT. TAXI - DOROTHY - NIGHT

Pulling off false nails, ripping off eyelashes.

TAXI DRIVER
(deadpan)

Have a bad night, lady?

78. OMIT

79. INT. MICHAEL'S APARTMENT - DOROTHY - NIGHT

Running around, pulling off her wig, transforming herself into Michael.

80. INT. SANDY'S APARTMENT - NIGHT

A sober Sandy opens her front door to reveal Michael meekly holding an ice cream bag.

MICHAEL
(entering)

I'm sorry I'm late. I was shampooing my hair and I got soap in my eyes and I couldn't see anything, and to top it off I wanted to get your favorite flavor - and I finally did - but I had to go to five stores before I found it. Chocolate chocolate chip.

SANDY
Michael, I saw her.

Sandy moves away, stops by table, her back to Michael.

MICHAEL
Who?

SANDY (static)
I stopped by your apartment when you were so late. I waited outside and I saw that fat woman go into your place...

MICHAEL
Fat woman?

SANDY
The one in the raincoat.

MICHAEL
(walking to table)
Oh, that woman. The one who's helping Jeff with the play!

(CONTINUING)

(CONTINUED)

80. CONTINUED:

MICHAEL (cont'd)

(turns to face Sandy)
I didn't know what you were
talking about.

(beat)

You really think she's fat?

SANDY

It was dark in the stairway
but she looked fat, and since
when did Jeff start collaborating
on his play?

MICHAEL

She's an old friend, an excellent
typist, 100 words per minute --
Sandy, listen, I am not having an
affair with the woman who went
into my apartment! It's impossible!

MICHAEL sits down.

SANDY

Really?

MICHAEL

Really. Besides, if I was I
would tell you.

SANDY

(moving to sit down)
I'm always making problems. I force
you to come over here, make you feel
guilty, now I feel guilty, I'm sorry!

MICHAEL

Sandy, don't do this! Don't
apologize because I'm three hours
late! You should be furious!

SANDY

But you've been so great to me.
You were so terrific about the
audition for the soap -- the stupid
soap! By the way, did you see the
cow they hired?

MICHAEL

Cow?

SANDY

I guess they went another way.
She's just awful.

(CONTINUED)

80. CONTINUED:

MICHAEL

I heard she was pretty good.

SANDY

Baloney! She's supposed to be the head of the hospital. Remember how you said she's supposed to be a tough woman? She's not tough. She's a wimp!

MICHAEL

Maybe it's the lines... After all, she doesn't make up her lines...

SANDY

Well, maybe she should. They couldn't be any worse. Are you hungry, Michael?

MICHAEL

(thinking)

Hmm? No -- Yes!

SANDY

(rising)

I'll get you some meatloaf, it's burnt, but...

Sandy moves to the kitchen. CAMERA PUSHES IN TO MICHAEL.

MICHAEL

A wimp?

80A. OMIT

81. INT. STUDIO - DOROTHY & "PATIENT" - TAPING

The female "Patient" is in an arm cast, sobbing.

PATIENT

I can't move out, Miss Kimberly.
I have nowhere to go. I don't
know what to do.

Dorothy looks at the teleprompter. The teleprompter shows Dorothy's line; "Your husband's problem is that he feels worthless without a job. You must try and understand that. Perhaps you should get some therapy."

82. INT. CONTROL ROOM - ALL

Watching monitor.

DOROTHY

(suddenly)

Don't lie there cringing and
telling me your husband beats
you but you can't move out,
Mrs. Mallory. Why should you
move out? It's your house,
too. You know what I'd do,
if somebody did that to me?
If they came around again,
I'd pick up the biggest thing
I could find, and bash their
brains in.

PATIENT

(confused)

"But I can't afford therapy,
Miss Kimberly."

(CONTINUED)

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82. CONTINUED:

DOROTHY
Who said anything about therapy?

RITA
Ron, cut it!

RON
And cut!

MEL
Stop tape.

All talking at once.

PATIENT
-- her line was supposed to be,
"Your husband's problem is that
he feels -- "

DOROTHY
May I say, in my own defense,
Miss Marshall, that to tell
somebody with two children, a
broken arm, a punched-in face
and no money to move out of
her own house and into a welfare
shelter in order to get therapy
is a lot of horseshit! Excuse
me. I wouldn't do it, would
you?

PATIENT
I can't act with this!!

DOROTHY
Oh, shut up!

PATIENT
Ron!

83. OMIT

84. CLOSE ON A DESK - HUNDREDS OF ENVELOPES HITTING DESK TOP

Most of them addressed to Dorothy Michaels or Emily Kimberly.

84A. INT. STILL PHOTOGRAPHY STUDIO - DAY

Montage of Dorothy posing for Greg Gorman, the fashion photographer:

Dorothy wearing a red sequined gown, posing in front of the American flag.

Dorothy posing in a black evening gown.

Dorothy posing in a fur coat worn over the black evening gown, fan works nearby to create a wind effect.

Dorothy poses holding a crystal ball, wearing a sheer gold outfit, with a black scarf draped around her head and shoulders.

Wearing the same gold outfit and scarf, Dorothy poses lying down.

Dorothy poses with Andy Warhol, she wears the magenta gown.

Dorothy poses with Andy Warhol, she wears the fur coat.

Dorothy, wearing the ballet outfit, does dancing poses moving rapidly, as Greg follows her, snapping photos.

Dorothy poses in a cowgirl outfit, doing Western moves, as Greg moves about taking photos.

INTERCUT WITH:

INSERT SHOT - STROBE LIGHT UMBRELLA AS FLASHES GO OFF

Greg, using Haselblad on tripod, directs Off-Screen Dorothy as he takes photos.

84B. INT. DAY

People sit watching television. On the tube we see Dorothy being interviewed by Gene Shalit

GENE

What kind of career did you have before you hit the big-time?

DOROTHY

Well, I was with the Margot Jones Theatre in Dallas...

85. EXT. SUBURBAN SUPERMARKET MALL - CAST

April, Dorothy, Julie, Van Horn, a Doctor and a Nurse are signing autographs. A warm sense of comradeship between Julie and Dorothy, as Les gets a cup of coffee and brings it to Dorothy.

86. INT. CONTROL ROOM - ALL - TAPING

On monitors a sobbing Julie speaks to Dorothy in an office set.

JULIE

"...it's partially my fault,
Miss Kimberly. I know I'm
pretty and I use it. I
shouldn't have gone to Dr.
Brewster's office that late."

DOROTHY

(a beat, then)

"Well...Dr. Brewster has tried
to seduce several nurses on this
ward, always complaining to be
in the throes of an uncontrollable
impulse. Well, I think I'm going
to give every

(MORE)

3
(CONTINUED)

86 CONTINUED:

DOROTHY (contd)
nurse on this floor an electric
cattleprod and instruct them to
zap him you-know-where. Let's
see if that doesn't help him
control those impulses. What do
you think?

RON
Cattleprod!!

87. OMIT

87A. INT. SANDY'S APARTMENT - NIGHT

She is on the telephone to Michael.

SANDY

-- so I was thinking in the scene
where we first step back into the
house, I would close my eyes...
(she does so)
just for the first moment, almost
like I was in church. What d'you
think?...Michael...?

87B. INT. LOFT - MICHAEL - NIGHT

Holding up pictures of himself from "Soap" magazines.
Jeff watches, curiously.

MICHAEL
Hmm? Oh...good, Sandy.

88. EXT. 57TH STREET - GEORGE AND MICHAEL WALKING - DAY

MICHAEL

All I'm saying is that I am Dorothy, in other words, Dorothy is me. I am Dorothy.

GEORGE

No, no, you're acting Dorothy.

MICHAEL

It's the same thing! There's a woman in me that's - -

GEORGE

Let's not get carried away with this. Please, Michael.

MICHAEL

Why can't you get me a special where I could do Dorothy singing - -

GEORGE (interrupting)

Special?

MICHAEL (continuing)

I could do some monologues...I feel like I have something meaningful to say to women, that's all.

GEORGE

Listen to me, Michael. You have nothing to say to women.

MICHAEL

That's not true, man! I've been an unemployed actor for twenty years - I know what it's like to feel oppressed, to sit by the phone waiting for it to ring, and everybody else makes the decisions in your life. You finally get a job: the producers, the directors have all the control and I got zip! If I could impart that information, that experience onto other women like me --

GEORGE

Now listen to me, Michael. There are no other women like you. You're a man!

MICHAEL

Yes, but you don't understand. I'm

88. CONTINUED:

MICHAEL (cont.)
also an actress.

GEORGE
I don't think we should argue about
this. What are we arguing about this --

MICHAEL
Potentially a great actress!
I could do Medea, I could do
Lady Macbeth, I could do the
most wonderful Ophelia, I
could do Juliet...Why don't
you get your writers to write
for me? I could do the Eleanor
Roosevelt Story!

GEORGE
I got a terrific idea, okay?

MICHAEL
What?

GEORGE
Phil Weintraub's Spring Party
is Friday night. Let's go.
We'll get drunk, we'll have
some laughs, we'll forget
about all this. Okay? Come on,
huh?

MICHAEL
You never invited me to a party
before.

GEORGE
You were never a celebrity before!

MICHAEL
So, what do you mean? I have to
come as Dorothy?

GEORGE
Come as Michael, come as Dorothy.
Just don't come as Jane Fonda,
because Phil's conservative. He
hates her politics.

MICHAEL
I'll come as Dorothy.

GEORGE
Come as Michael! I mean it.

They enter the Russian Tea Room.

89. INT. PENTHOUSE APT. - NIGHT

A party in session. Someone like Bobby Short at the piano. The CAMERA PULLS BACK from the piano and PANS TO FIND Michael and Sandy entering the foyer, as George heads toward them with Phil Weintraub.

GEORGE (spotting Michael)
Michael, Michael!
(to Phil)
I want you to meet someone..
This is Michael Dorsey..and..

MICHAEL
This is Sandy Lester. She's a terrific actress.

PHIL (to George)
Dorothy Michaels isn't coming, huh?

GEORGE
No, I'm sorry, she wanted to, but she couldn't.

MICHAEL (to Sandy)
Y'know, this is the best producer in
American theatre today.

PHIL
Thank you.

MICHAEL (to Sandy & Phil)
You two ought to have lunch - -

PHIL (after glancing behind himself)
Nice seeing you again.

Phil moves off.

SANDY (to George)
Again? I never saw him in the first place!

GEORGE (to Michael)
Please, Michael! Not tonight!

MICHAEL
You gotta get her a job. If the
guy's doing anything - -

GEORGE (looking around)
Michael, everybody's here - - Hey, Nadia!

George moves off.

SANDY (turning to go)
Michael, I can't stay at this party.

(CONTINUED)

89. CONTINUED:

MICHAEL

Come on, get in here..Stand straight,
and act like you know people.

CAMERA FOLLOWS AS Michael leads Sandy to the bar.

MICHAEL

What do you want to drink?

SANDY

Gimme a double champagne..

Sandy looks toward the next room, where the food is.

SANDY (Cont'd)

What is this, serve yourself here?

Sandy goes into the food-filled room. Michael moves
closer to the bar.

BARTENDER

Yes, sir?

Michael hears laugh in living room, glances toward it,
then looks back at bartender.

MICHAEL

Gimme two...

Michael looks back into living room, sees Ron and Julie.
Michael Stares.

BARTENDER

Two of what?

MICHAEL (still staring)

Two of anything.

Ron asks Julie if she wants a drink, then heads toward the bar.
Upon seeing Ron approaching, Michael turns back to bartender.

BARTENDER

What are you talking about?

MICHAEL

Champagne.

Ron walks up, stands next to a good-looking girl.

SUZANNE

Hi!

RON (to Bartender)

A vodka on the rocks.

(CONTINUED)

89. CONTINUED:

Michael listens as Suzanne and Ron talk, sees past them to Julie and Phil.

SUZANNE (to Ron)
You don't rememeber me, do you?

RON
Sure I do..When was it?

SUZANNE
Last summer, at your office..

RON
Right, at my office..What's your name?

SUZANNE
Suzanne Von Schaak.

RON
Right, Suzanne...You got a light?

SUZANNE
No, I don't smoke.

RON
Anybody got a light?

MICHAEL
Sure...

Michael lights match, lights Ron's cigarette.

RON (to Michael)
Thanks.
(to Suzanne)
I remember now, you're a good actress.

MICHAEL
(almost to himself)
Thanks.

Michael heads away from the bar, carrying two champagnes.

BARTENDER (to Ron)
Twist?

RON
Yeah.

Sandy, in the meantime, is going around the food table and filling her purse. In the living room, Julie and Phil talk. (This is all to be intercut with the above).

PHIL
And I'd love to have you read the script.
I think you'd be perfect for it.

(CONTINUED)

89. CONTINUED:

JULIE

Send it to Pamela Green. She's my agent.

PHIL

There's a lot of interest over at Paramount. I'll know after the first.

JULIE

I'll read it after the first.

Julie continues toward terrace, stops for "hello" kiss from Joel Spector. Phil follows her.

PHIL

Actually, I'm not that happy with the script. I'm having a rewrite done. I'd love to tell you some of the changes. Maybe we could have dinner.

JULIE

Call Pamela. She handles me for dinner.

And she moves out on to the terrace.

REVISED 3/22/82

81.

90. EXT. TERRACE - JULIE - NIGHT

Alone, drink in hand, looking at the spectacular view.
Michael appears, leans on the rail near her.

MICHAEL

Hi. My name's Michael Dorsey.

JULIE

(not turning)

Uh-huh.

MICHAEL

Great view, huh?

Julia sips her drink.

(CONTINUED)

90. CONTINUED:

MICHAEL

Only Phil could afford that many lights.

Julie stares straight ahead.

MICHAEL

(continuing)

Can I tell you something?

JULIE

Have I got a choice?

MICHAEL

You know ... I could lay a big line on you, but the simple truth is -- I find you very attractive ... and I'd really like to go to bed with you.

Julie turns and hurls her drink into his face.

91. CLOSE - MICHAEL

As the drink runs down his face.

92. CLOSE - JULIE

JULIE

"You arrogant, fraudulent cheat!
I understand who you really are."

PULL BACK to see we are in the studio, taping a confrontation between Julie and Van Horn. April is cowering in a corner.

JULIE

(continuing)

"I'll no longer submit to your petty insults, your humiliations. It isn't necessary now that Emily Kimberly is here, now that someone who sees the truth is your equal. I've filed formal charges against you with the A.M.A., Doctor. You'll be notified tomorrow."

A MUSICAL STING. Mel's voice comes over the P.A.
"Cut."

(CONTINUED) .

92. CONTINUED:

VAN HORN

Gosh, Julie, that was great!

RITA'S VOICE

(filtered)

Lovely job, Julie. First rate.

APRIL

You were wonderful.

JULIE

(points to Dorothy)

Thanks to my coach.

DOROTHY

(modestly)

Oh, no.

RON appears, seems disturbed at the last remark.

RON

Okay, people, Item seventeen is
next. Jacqui, clear the set.
John, I need you.

(to Dorothy)

You too, Tootsie!

He starts off.

DOROTHY

Ron.

He stops, turns.

DOROTHY

(continuing)

My name is Dorothy. Not "Tootsie,"
not "Toots," not "Honey," not
"Sweetie," not "Doll."

RON

Oh, Christ.

DOROTHY

No, just Dorothy. John is always
John, Rick is always Rick, Mel
is always Mel. I'd like to be
Dorothy.

She stomps off to an adjoining set. Julie looks at
Ron for a moment, then moves off after Dorothy.

93. INT. FUNERAL PARLOR SET - STUDIO - DAY

Dorothy enters and sits disconsolately on a chair beside a coffin atop a bier. A moment and Julie enters. She stands in the doorway staring at Dorothy.

DOROTHY
(quietly)
Somebody died?

JULIE
(equally quiet)
The violinist.

DOROTHY
I didn't know he was that sick.

JULIE
He isn't. He asked for a raise.

DOROTHY
(after a beat)
I'm sorry. About what I said
to Ron.

Julie moves over, sits beside Dorothy.

JULIE
Don't be.
(beat)
Listen, what're you doing over
the holiday?

DOROTHY
Why?

JULIE
Andrew and I are going home. Well
upstate, to my Dad's farm. We do
it every Easter. Dye the eggs and
all. It's not exactly the "fast
lane" but it's fun. You'll love
my Dad. He's your biggest fan.
He watches the show as much for
you as for me.

DOROTHY
(carefully)
Ron coming?

JULIE
Would that make a difference?
(MORE)

(CONTINUED)

93. CONTINUED:

JULIE (contd)

I don't think so. He says he has to work.

(beat)

Look -- if it makes any difference -- I hate women who treat other women as stand-ins for men. It isn't that. I think we'd have a good time. I'd like you to come.

93A. INT. SANDY'S APARTMENT - SANDY - NIGHT

Oh phone ... eyes closed, she is surprisingly moving.

SANDY

"The world won't know. No one ever will know. But maybe it's enough that you and I do. No matter what happens ... we're home, Tom ... really ... really home." How did that sound? I had my eyes closed. Listen, Michael, isn't there some way we could actually rehearse this together?

94. INT. LOFT - MICHAEL & JEFF - NIGHT

Michael is scurrying around throwing things into a suitcase, the phone propped to his ear. Jeff watches, pantomiming suicide motions.

MICHAEL

(hoarsely)

We will, Sandy, right after the weekend. This time I'm going to be careful, I'm not going to get up too soon, I can't afford another relapse. I'd better save my voice now ... I'll call you Monday.

He hangs up.

JEFF

You can't do this. Stop packing and listen to me.

(CONTINUED)

94. CONTINUED:

MICHAEL

In two weeks I'll never see her again. And if I do see her I'll be Michael Dorsey and she'll throw a drink in my face.

JEFF

You going to keep lying to Sandy like this?

MICHAEL

It's for her own good. Look, I never told Sandy I wouldn't see other women, I just know it would hurt her if I did ... and I don't want to hurt her. Especially since Julie and I are just girlfriends.

JEFF

God will punish you for this.

MICHAEL

God is only that petty in your plays.

95. HIGH ANGLE - TRAIN

Moving through the Eastern countryside.

96. OMIT

97. EXT. PHILLIPS' FARMHOUSE - DAY

A working farm. Les' pickup truck pulls up. As Les helps Julie and Andrew out, Dorothy goes to the rear and starts pulling out suitcases. Les hurries to her.

LES

Hey, let me get those.
(they're very heavy)
Strong little thing, aren't you?

98. INT. FARMHOUSE - BEDROOM - LES, JULIE, DOROTHY - DAY

A girl's room, covered with wallpaper in a delicate pattern of rose-buds. White curtains, white canopy bed. High school banner, picture of a woman resembling Julie. Les puts down suitcases.

(CONTINUED)

98. CONTINUED:

LES

I'll put Andy in the little room next to mine, give him a chance to be near Gramps. Unpack your stuff and we'll get goin' on the Easter eggs.

DOROTHY

(flustered)

Am I ... are we ... sharing?

LES

Only got two spare rooms. And I know you girls. No matter how far apart I put you, you'll sneak back together and spend the night giggling.

JULIE

Dad still thinks I'm twelve. Don't worry, I won't take up much room.

MUSIC UP:

98A. EXT. FARM - MONTAGE - DAY

- A) Les drives Dorothy around on the back of a tractor, pointing out the farm.
- B) Les and Dorothy walking, she having trouble with her high heels. CAMERA TILTS UP to find Julie up a tree. She jumps down.
- C) Les showing Dorothy how to milk a cow, Andrew and Julie watching and laughing.
- D) Les and Julie, arms over shoulders, disappear around a corner. Andrew falls, gets up and runs to Dorothy. She is confused, doesn't quite know what to do, awkwardly picks him up. He puts his arms around her neck. She slowly puts her arms around him.
- E) Under a lovely tree, seated on a blanket, Les is stringing a kite for Andrew. Shouts turn their heads, as we PAN TO SEE; Julie and Dorothy seated bareback on a slow-moving old horse. They wave and shout to Les and Andrew. Dorothy's arm holds tightly to Julie's waist.

99. INT. FARMHOUSE KITCHEN - LES, JULIE, DOROTHY - NIGHT

Easter eggs being dyed. Everyone working.

LES

I'll get up real early and hide these. You girls can get some sleep.

(to Dorothy)

How's your drink?

DOROTHY

Delicious. Very mild.

LES

(refilling his glass)

Sneaks up on you. Three or four and you start fighting the dog for his bone.

(topping her glass)

I hope you're enjoying yourself.

DOROTHY

Everything's perfect.

LES

I'm not too used to guests up here.

(he rises)

Why don't you girls rustle up some dinner? I'll check Andrew.

100. COOKING MONTAGE - JULIE & DOROTHY - NIGHT

MUSIC UP: Shots of the "girls" cooking. Having a good time. Dorothy staring at Julie as she moves gracefully in her own home. Dorothy tossing a salad expertly.

101. DINING ROOM - ALL - NIGHT

MUSIC CONTINUES: Julie feeding Andrew, Dorothy watching. Les watching Dorothy, smiling. Andrew throws some food at Dorothy. HEAR VOICES SINGING AND DISSOLVE TO:

102. LIVING ROOM - LES, DOROTHY, JULIE - LATER

Dorothy plays piano. They all have drinks and sing.

ALL

"... that's how I want to be,
So long as you'll agree,
To stay old fashioned with me."

(CONTINUED)

102. CONTINUED:

JULIE
That's beautiful, Dorothy!

LES
It's a wonderful thing for a
lady to play a piano.

DOROTHY
My Mama insisted.

LES
Who wants another drink?

JULIE
(giggling)
Easy now, remember Injun Joe's.

LES
Don't you tell that story!

JULIE
(to Dorothy)
Daddy hangs out in this bar ...

LES
I don't hang out there ...

JULIE
(breaking up completely)
And one night ... he and Injun
Joe had a few too many Minnie-
ha-ha's ...

LES
Ain't she awful?

JULIE
... and they thought they saw
an elk.
(wiping her eyes)
So they grabbed their 30-30's
and went out in the dark to stalk
it ... and they finally cornered
it over by Charlie's barn. They
were just about to shoot it when
it "moo'd."

LES
Alright, that's enough laughing
at your old man ...
(to Dorothy)
You know this one?
(MORE)

(CONTINUED)

102. CONTINUED: (2)

LES (contd)

(begins singing)

" ... For it was Mary, Mary,

Dorothy begins playing along.

LES

"Long before the fashion came,
And there is something there
that sounds so square,
It's a grand old n-a-a-m-e."

Dorothy finishes with a rolling chord.

LES

That was Julie's mother's name.
Mary Juliet Cooper.

JULIE

Well -- it's after midnight,
got a tough hunt for those eggs
tomorrow.

(to Dorothy)

Want to hit the hay, as we say
on the farm?

DOROTHY

(nervously)

Oh ... I think I'll stay up for
just a teeny while. You go on.

Julie leans down and kisses Dorothy on the cheek, puts
her arm around her father and kisses him.

JULIE

Be good, you two.

She goes. Dorothy sits on a rocker.

LES

(stoking fire)

Nice girl, isn't she?

DOROTHY

Very sweet.

Les sits in another rocker. They rock back and forth.

LES

You know, I'm kinda glad ol'
Ron didn't come up.

(CONTINUED)

102. CONTINUED: (3)

DOROTHY

I believe I am too actually.

LES

I know it's old fashioned, but I don't like the idea of a man sleeping in the same room with my daughter in my own house when they're not even married.

DOROTHY

That makes two of us.

LES

Really? Hmm ... I thought you'd be more like, you know, one of those liberators.

DOROTHY

I'm not really the woman you see on the show.

LES

Don't get me wrong, I'm all for this equal business. I think women ought to be entitled to have everything and all, et cetera. Except sometimes I think what they want is to be entitled to be men.

DOROTHY

Well, give them an inch ...

LES

Can I get you another drink?

DOROTHY

No, no! I must keep my wits about me tonight.

LES

Tonight?

DOROTHY

Always ... I always must keep my wits about me.

LES

I can remember years ago there was none of this talk about what
(MORE)

(CONTINUED)

102. CONTINUED: (4)

LES (contd)

a woman was, what a man was. You just were what you were. Now there's all these experiments to find out how much you should be like the sex you're not so we can all be more the same, and I'm sorry, but we're just not, you know? Nothing on this earth is. Not on a farm, that's for sure. You just take a walk around here and you'll see. Bucks are bucks and roosters don't try to lay eggs. I mean, I look at you and, hell, you could put on a suit and call yourself Harold and I'd still know you were a female. Maybe it comes from being close to the natural order of things, but an old rooster like me can always recognize who the hens are. You know what I mean?

He puts his hand gently over hers. She glances down.

DOROTHY

Yes, I ... think I do.

LES

Doesn't it all really boil down to just how you are as a person? Not what kind of man, or what kind of woman. Just what kind of person?

DOROTHY

I think you put it very well.

Les is delighted with her approval. He nods at an old wedding photo, crosses to it.

LES

My wife and I were married 18 years. People got it all wrong, you know. They say the most important thing is your health. I can lift this house off the ground, but what does it mean? Being with someone, sharing, that's what it's all about.

(beat)

Julie tells me you're not married.

(CONTINUED)

102. CONTINUED: (5)

DOROTHY

No.

LES

Sure you won't have another
drink?

DOROTHY

No, no, I really think it's that
time.

She rises.

LES

(smiling)

Say ... thanks for staying up
and talking.

DOROTHY

It was a pleasure. Goodnight.

103. INT. JULIE'S ROOM - NIGHT

Julie seems asleep as Dorothy carefully comes in, takes
a flannel nightgown off a hook and tiptoes towards a
bathroom.

104. INT. BATHROOM - NIGHT

Dorothy changes wigs. Puts one on with curlers in it.

105. JULIE'S ROOM - JULIE & DOROTHY

As Dorothy, ever so carefully, climbs into bed with
Julie, sighs and closes her eyes.

JULIE

(softly)

Daddy's a little out of touch,
isn't he?

DOROTHY

He's a nice man.

JULIE

He sees things pretty simply.
You're either "happy" or "un-
happy," "married" or "not
married." There's nothing in
between. I've tried to get him
to take out women but ... since
mother died ...

(CONTINUED)

105. CONTINUED:

She trails off.

DOROTHY

She must have been a very nice woman.

JULIE

(sleepily)

I guess so. I don't remember her very well.

(there is a pause)

I remember little scenes with her ... but they're like scenes from a movie. I remember her helping me pick this wallpaper. I picked one with great big purple flowers and she said "you've got to remember that once you pick it, it's going to cover the walls of your room for a long, long time." And I tried to imagine how those purple flowers would look on all the walls of my room at night when I was going to sleep ... and in the morning when I was getting dressed ... and I said, "which would you choose, ma?" And she said, "the little rosebuds and daisies. Because daisies are such homey flowers and rosebuds are always cheery and waiting to bloom."

DOROTHY

It's very pretty. She made the right choice.

JULIE

I made so many plans looking at this wallpaper.

(a pause)

I kept waiting for the rosebuds to open.

Dorothy reaches over and strokes her hair.

JULIE

(sleepily)

That's nice. My mother did that, too, sometimes. I remember that.

105B. EXT. FARMHOUSE, SWINGS - LATE DUSK

Julie and Dorothy sit opposite each other on the swings. Julie holds Amy. Dorothy sings to Amy.

DOROTHY

Isn't she cute!

JULIE

How come you never had any children, Dorothy?

DOROTHY

Y'know, when I was younger... I didn't have any beaus...so, I put all my energy into acting...

JULIE

What about now?

DOROTHY

Now, well, I have a hunch it's a little late in the day...Y'know, I never thought of this before, but I'm really sorry I never had a chance to carry a baby -- y'know, give birth... What about you? You think you're gonna have some more?

JULIE

I always wanted to have a lot of them.

DOROTHY

Well, why don't you?

JULIE

If I met the right guy...

DOROTHY

I have a hunch he's closer than you think!

Les heads toward them, carrying a sweater.

JULIE (to Dorothy)

Do you know something I don't know?

LES

Ron is on the phone, sweetheart.

JULIE (standing & heading away)

Come on, Mama's little blue-eyed girl...

Les climbs onto swing, starts to put sweater on Dorothy's shoulders.

(CONTINUED)

ADDED SCENE 6/1/82

94B

105B.. CONTD.

LES

You're not going, are you?
Y'know, it's chilly out here.

Les, sitting next to Dorothy, leans back.

DOROTHY (looking to sky)

Oh! That looks like the little
dipper coming out.

LES

That's the big dipper coming out.

DOROTHY

Yes, so it is. I get them mixed up.

LES

The big dipper has a long handle.

Dorothy continues to stare up at the stars.

106:

thru

116. OMIT

117. EXT COUNTRYSIDE - HIGH ANGLE - DAY

The train going in reverse direction back to New York.

117A. INT. LOFT - MICHAEL'S BEDROOM - NIGHT

Michael, in robe, begins unpacking from trip. He continues to unpack as the phone rings, he stops and stares at the machine when he hears:

JULIE'S VOICE

Dorothy, it's Julie...there's sort of an emergency...if you get a chance, please call.

118. INT. STUDIO - GREEN ROOM - DAY

Cast members relax, one memorizes lines. Dorothy and Van Horn sit on a sofa holding scripts. A T.V. monitor shows crew activity on the floor, Ron talking to Julie.

VAN HORN

It says "cool" but wouldn't it be better if I was angry? Isn't that a better way to play it?

He has obviously become a convert.

DOROTHY

Why don't we try it that way?

April enters, holding wrapped candy box.

APRIL

This just came to our dressing room for you.

April hands her a large heart-shaped box of candy.

APRIL

I think it's from Julie's father, but don't you dare eat any! I don't want you to ruin that cute figure of yours.

VAN HORN

That's such a thoughtless present to send a woman -- chocolates!

(CONTINUED)

119. CONTINUED:

RITA (contd)

we're getting two thousand pieces of mail a week, we've picked up three share points and it's largely due to you. There are three kinds of women in daytime drama; brainless bimbos, long-suffering bores and cartoon dragon-ladies. You're the first woman character who is her own person and can assert her own personality without robbing someone of theirs.

(beat)

You've got an enormous career ahead of you.

DOROTHY

Well --

RITA

Do you know that already more people watch you every day than ever see a Barbra Streisand movie?

DOROTHY

Well, we're different types.

RITA

You're a breakthrough lady for us. We're picking up your option. You'll be with us for another year. Congratulations.

120. INT. GEORGE GREY'S OFFICE - CLOSE ON GEORGE

GEORGE

(on phone)

I can't get you out of it. There is no out of it. It's a one-way option; Theirs.

INTERCUT - DOROTHY ON PHONE AT STUDIO

DOROTHY

Who the hell gave them that?

GEORGE

You did. You signed a standard contract.

(CONTINUED)

120. CONTINUED:

DOROTHY

Jesus ...

GEORGE

They're willing to pay! You're going from four hundred to six-fifty an episode.

DOROTHY

The violinist was getting a thousand ... until he died.

GEORGE

The violinist was a man.

DOROTHY

I don't care how much they pay! I'm not doing it!

GEORGE

You have no choice.

DOROTHY

I can tell them.

GEORGE

Tell them what?? That you deliberately put an entire network on the spot? That you've been making a schmuck out of millions of women every day? They'll kill you! My secretary wants to be like Dorothy Michaels. I'm gonna fire her. We're talking major fraud here, Michael. And what about me? You think anyone will believe I wasn't in on this? You can't tell, Michael. You're going to have to find a way to do it.

121. INT. LOFT - LATE DAY

A prostrate Michael is in his darkened room, a wet towel pressed to his forehead. Jeff tiptoes in with a glass of water. Michael picks up a handful of pills.

JEFF

Can you take that many valium?

MICHAEL

We'll see ...

(CONTINUED)

121. CONTINUED:

The phone rings. It is answered by the machine. Michael turns the switch to "MONITOR." We hear:

JULIE'S VOICE

Dorothy, it's Julie...There's sort of an emergency...if you get a chance, please call.

122. INT. JULIE'S APARTMENT - NIGHT

Dorothy is being led into the living room by Julie.

DOROTHY

Are you sure you want to do this?

JULIE

No...but I'm going to. I've been fooling myself about Ron for too long. I guess I really wanted you here for moral support, although I actually did fire Mrs. Crawley today.

(she takes a drink)

You want a drink?

DOROTHY

I'm not breaking up with Ron.

JULIE

I'd buy tickets to that! You have influenced me, though. I've been seeing Ron through your eyes lately --

DOROTHY

-- Julie, I don't want that responsibility.

JULIE

Why not? Why shouldn't you influence me? You wouldn't compromise your feelings the way I have. You wouldn't live this kind of lie, would you?

DOROTHY

Well, I...well...I mean...

(CONTINUED)

122. CONTINUED:

JULIE

You're right! And I've always known it! I don't have to settle for this! I think I'm entitled to something better! But I've been too scared or too lazy or too something!

DOROTHY

Don't be so hard on yourself!

JULIE

So what! I'll live, maybe not happily, but honestly...That's what you'd say, isn't it?

DOROTHY

No, you mustn't idealize me. Honesty is, in many ways, a relative term.

JULIE

Listen, if my Dad calls, don't tell him that anything is wrong. He's coming in tonight.
(smiling)
I'm sure he wants to see you.

DOROTHY

Me?

The doorbell rings. Julie starts.

JULIE

That's Ron. Oh, God bless you Dorothy. Wish me luck!

Julie kisses Dorothy.

DOROTHY

Good luck.

JULIE

Oh, I feel that little moustache is coming through.
(she starts to head away)
Maybe you should put some make-up on it.

Julie heads to the door, as Dorothy turns around to watch, then takes out some make-up to do a quick touch-up on her moustache, as:

(CONTINUED)

122. CONTINUED:

Julie arrives at the door, opens it. Ron steps in, pecks Julie on the cheek, sees Dorothy.

RON

What's going on?

JULIE

Oh, Dorothy's going to babysit Amy.

(beat)

I'll just be a minute.

She disappears into Amy's room. Ron heads toward the living room.

RON

Hi, honey...You don't mind if I call you "honey" when you're not working, do you?

(silence)

You don't like me, do you?

I can respect that. But I've rarely met a woman I couldn't make like me. Why don't you like me?

DOROTHY

I don't like you because of the way you treat Julie.

RON

(archly)

Oh??

DOROTHY

You patronize her. You lie to her. You deceive her.

RON

What does that mean? I know what it means.

(leans forward)

Look Dorothy, I never told Julie we were exclusive. I never said I wouldn't see other women. I just know she doesn't want me to see other women, so I lie to her to keep from hurting her feelings.

DOROTHY

How convenient for you.

(CONTINUED)

122. CONTINUED:

RON

Look at it from my side. If a woman wants me to seduce her, I usually do. Then she acts like I've promised her something. So I act like I've promised her something. In the end, I'm the one who's exploited.

DOROTHY

That's bullshit, Ron. I understand you a lot better than you think I do, mister.

RON

Really? Well...

Julie reappears. As she puts on her coat:

JULIE

I'm ready.

RON

(rising, going to Julie)
Julie's ready.

Julie and Ron start toward door.

RON

(turning back to Dorothy)
See ya', Tootsie.

JULIE

(at door, to Dorothy)
She never wakes up. In case she does, give her some of that applesauce in the fridge. Are you sure you're gonna be alright?

DOROTHY

Don't be silly! How much trouble can a baby be?

Julie and Ron leave, closing the door behind them.

122. CONTINUED: (2)

Julie hugs Dorothy and runs out.

123. INT. JULIE'S BATHROOM - NIGHT

Dorothy, towel around neck, is shaving.

123A. INT. JULIE'S BATHROOM - NIGHT

CAMERA TILTS UP from cosmetics to Dorothy as she fixes her lipstick, hears Amy crying, stares, frozen in horror.

124. INT. AMY'S BEDROOM - NIGHT

CAMERA PULLS BACK from crying Amy in crib, as lights go on and Dorothy goes to crib.

DOROTHY

(soothingly, lifting Amy out of crib)
It's okay, it's okay, it's okay...
Here's your Aunt Dorothy! it's
okay...Are you wet?
(she turns in circles, holding Amy)
It's Uncle Dorothy...It's Uncle
Dorothy.

Amy continues to cry.

124A. INT. AMY'S BEDROOM - LATER

Sitting on floor, encircled by all of Amy's toys, Dorothy jiggles toys at her, makes "happy" faces. Amy continues to cry.

124B. OMIT 7/7/82

124C. INT. LIVING ROOM - LATER

Dorothy jogging around the room in her high heels, holding Amy as she continues to cry. She jogs from the living room to the foyer toward the bedroom.

124D. INT. KITCHEN - LATER

Dorothy feeding Amy applesauce (they are both covered with it). Amy still cries. Dorothy is hit by food that Amy throws back.

124E. INT. BATHROOM - LATER

Dorothy tries to clean her blouse and hair, while talking to Amy whom she has placed in the sink.

124F. INT. LIVING ROOM - LATER

Dorothy sits with Amy on her lap and uses the toys on the table to try to get Amy to fall asleep. Nothing seems to work.

124F. INT. AMY'S BEDROOM - LATER

AMY plays amid toys on the floor. CAMERA PULLS BACK to reveal Dorothy asleep in the corner. Dorothy wakes with a start to O.S. noise, gets up and begins to pick up Amy.

125. INT. JULIE'S LIVING ROOM - NIGHT

The door opens and Julie enters, locking it behind her. She crosses through the foyer, putting down her keys and beginning to take her coat off.

JULIE

Dorothy?

DOROTHY

(from Off Screen)

I'll be right there!

Julie puts her pocketbook and coat down on a chair, as Dorothy comes out of Amy's room and joins her.

JULIE

How's Amy? Was she any trouble?

DOROTHY

Not at all! She's an angel!

Are you alright?

JULIE

I'm fine. I'm just going to check on her.

Julie goes to peek in on Amy, then closes Amy's door.

JULIE (cont.)

She's sound asleep.

Julie goes to the sofa and sits down. Dorothy looks at her for a moment, then heads toward her, stopping at the coffee table.

DOROTHY

Are you sure you're alright?

JULIE

No, no, I'm not sure. Who am I gonna have dinner with? I hate myself for being like this.

Dorothy goes and sits down next to Julie.

JULIE (cont.)

You know its funny...and don't... don't take this the wrong way, but; since I've met you, I'm so grateful to have you as a friend,

(CONTINUED)

125. CONTINUED:

JULIE (cont.)
and at the same time...I feel
lonelier than I ever have...as
if I want something I can never
have. Y'know what I mean? Do you?

They stare into each other's eyes. Dorothy begins to
move toward Julie's lips, coming closer and closer.
Julie jumps up from the couch, Dorothy falls (as parts
of the couch separate).

JULIE
DOROTHY!

DOROTHY
Julie--Please, you don't understand!

JULIE
Please don't say anything.

DOROTHY
But there's a reason.

JULIE
I understand the reason.

DOROTHY
No, no, that reason's not the reason!
I'm not the person you think I am!

JULIE
Nobody is! Listen, it's me.

DOROTHY
No, it's me!

JULIE
No, it's me! I'm just not..well-
adjusted enough to...I mean I'm
sure I have the same impulses...
I...well, obviously I did have
the same impulse...but --

DOROTHY
No, no, don't jump to conclusions
about that impulse. That impulse
is a good impulse! If you could
just see me out of these clothes!

JULIE
(backs up, falling onto couch)
NO!

(CONTINUED)

125. CONTINUED:

The phone rings. Julie jumps up.

JULIE

Oh, my God, it's my father.
You've got to tell him.

DOROTHY

(stepping forward)
Tell him what?

Julie, having backed up, reaches down to pick up the phone. She picks up the corn cob instead, holds it to her ear.

DOROTHY

That won't answer.

Julie puts down the corn cob, picks up the receiver.

JULIE

(into phone)

Hello? Hi, Dad...oh, fine.
I'm here with Dorothy...
Oh, Daddy, I'm sorry, I can't
but...just a sec.
(hand over mouth-
piece, to Dorothy)
Please, you've got to see him.

DOROTHY

No, I can't.

JULIE

I don't care what you tell him
---but don't lead him on.

DOROTHY

No, I can't do that.

JULIE

You have to let him down
gently. You owe me that!

Dorothy unhappily takes the phone.

DOROTHY

(into phone)

Hello, Les...I'm fine, how
are you?...Tonight??

Dorothy signals "no's" to Julie, who continues to signal
"yes's" in return.

126. EXT. STREET - NIGHT

Dorothy walks disconsolately. She passes the marquee of a Holiday Inn. A SWEET-FACED, EAGER-LOOKING SALESMAN, dressed like a salesman, pencils in his suit jacket, notices her.

SALESMAN
(pleasantly)
Good evening...would you like
to keep a lonely guy company?

DOROTHY
(in Michael's voice)
Take a hike, shithead!

127.
Thru
129. OMIT

130. INT. COPACABANA - DANCE FLOOR - NIGHT

CAMERA PULLS BACK from band to reveal people dancing the samba. Les and Dorothy, seated at a table, are having their order taken by a waiter.

LES (to Dorothy)
What would you like to have?

DOROTHY
Just plain water.

LES (to waiter)
Bourbon and one water.

DOROTHY (to Les)
On second thought, straight scotch.

LES (to waiter)
Scotch and bourbon.

The waiter exits. Les reacts to the music.

LES
Oh -- this dance! It's my
favorite! Come on!

Les pulls a protesting Dorothy to her feet, and leads her onto the dance floor. They begin to dance. Dorothy is confused as Les executes a dazzling bit of scotwork.

DOROTHY
You're so good!

LES
My wife and I took a course.

130. CONTINUED:

They continue dancing. A MIDDLE-AGED COUPLE dances up.

MIDDLE-AGED MAN (to Dorothy)
Emily! We love you! You're
wonderful!

The couple dances by. They continue, Dorothy having a
tough time.

DOROTHY
I'm sorry.

LES
No, I am. I forget you're
on your feet all day. Let's
go sit down.

They head toward their seats, Dorothy ahead of Les.

131. THEIR TABLE

Les and Dorothy go to the table, he helps her to sit.
Drinks are waiting.

LES
I was sure happy you could come
out tonight. I know you usually
have a lot of lines to learn.

DOROTHY
(after a breath)
Les, I think there's something
I'd better say.

LES
There's something I want to
say, too. Wouldn't it be
funny if we both wanted to
say the same thing?

DOROTHY
Oh, it would be hilarious, but
I don't think what I have to say
is what you have to say.

LES
Mine's pretty simple. I'm
not good with words...
(a beat)
I'm not quite sure how to start...
You ever buy a real good pair
of boots?

DOROTHY
Boots?

(CONTINUED)

131. CONTINUED:

LES

Work boots. If you get the right pair, and after you work them in real good, they feel just as much a part of you as your own feet, if you know what I mean. It's a lot like with people, boots ... You know, how comfortable they make you feel, how they hold up to wear and tear over the years.

(stops, embarrassed)

I don't know why I'm going on about shoes and feet.

(a beat)

I only took two pictures in my whole life. My high school graduation and my wedding. My wife was standing next to me in both of them. I never thought I'd want anybody to fill her place. I never thought there could be another woman gave me the same feeling. That all changed last weekend.

DOROTHY

Les --

LES

-- Let me finish. I've got to do this in one go, or I'll never get through it.

(reaches into pocket)

I know this is sorta quick but that's how I am. Never did believe in not gettin' down to it.

(then)

I'd like you to be my wife.

He opens a ring box, revealing a small diamond ring.

LES

(quickly)

Don't say anything now! I know it's fast ... so take some time to get used to it. And if the answer's "no" -- well, at least, I'll feel you took me seriously enough to think it over.

(CONTINUED)

131. CONTINUED: (2)

DOROTHY

(feebly)

Will you forgive me ... I feel faint.

LES

Well, if you're not the god-darndest, most feminine little thing I've met in my whole life. Come on, I'll take you home.

DOROTHY

(rising)

Would you mind terribly ... I just need to be alone. I'd like to start thinking it over as soon as possible.

And she dashes away from the table.

132. INT. CORRIDOR - RESTROOMS - NIGHT

Marked "Ladies" and "Gentlemen." A distressed Dorothy enters the one marked "Gentlemen." A beat, then she reappears and enters the "Ladies." Another beat, then the MIDDLE-AGED MAN pokes his head out -- baffled.

133. EXT. STREET OUTSIDE LOFT - NIGHT

A cab pulls up and Dorothy drags herself out.

A MAN'S VOICE

Dorothy?

Dorothy whirls around. John Van Horn stands in a shadow.

DOROTHY

This is a nightmare.

VAN HORN

Don't be angry. I just had to talk to you.

DOROTHY

How did you know where I lived?

(CONTINUED)

133. CONTINUED:

VAN HORN

I followed you home last week.
I ... I didn't have the courage
to talk to you on the phone
without seeing your face ...
May I come up for a drink?

DOROTHY

I have a terrible headache!
Please, some other time. Good-
night, John.

She goes in. Van Horn watches the building until a light
goes on in the loft. Then, in a surprisingly good
baritone, he bursts into loud song.

VAN HORN

"I'll know when my love comes
along, I'll know then and
there ... "

134. INT. LOFT APARTMENT - DOROTHY

As Van Horn's voice floats up to her. She runs to the
window, opens it.

135. EXT. LOFT

Windows are beginning to open. A few people gather.

VAN HORN

" ... on some fly-by-night
Broadway romance,
And I'll stop, and I'll stare,
At that face in the crowd ... "

DOROTHY

(hiding her face)
Shh! I'll buzz you in!!

136. INT. LOFT - DOROTHY & JOHN

As Dorothy lets him in.

VAN HORN

Just ... anything alcoholic
will do. One drink and I'll
be on my way. Nice mirror.

(CONTINUED)

136. CONTINUED:

DOROTHY

(exasperated)

Thank you.

(giving him a drink)

Here. Now, what is it that
couldn't wait, John?

VAN HORN

Dorothy, I'm ... I'm an
untalented old has-been ...

DOROTHY

Were you ever famous?

VAN HORN

No.

DOROTHY

Then how can you be a has-
been?

VAN HORN

I love the way you don't let
me get away with anything.(he belts down
his drink)

Dorothy -- I want you.

DOROTHY

Pardon?

VAN HORN

(sweeping her into
his arms)I've never wanted a woman this
much ...

DOROTHY

(struggling)

Please ... perhaps some other
time.

VAN HORN

Don't turn me away. It will
kill me.

DOROTHY

John, really ... it's not you.
I'm just not interested in
getting involved right now
emotionally.

(CONTINUED)

136. CONTINUED: (2)

VAN HORN

Then I'll take straight sex.

DOROTHY

(pounding on his
chest)

John ... I don't want to hurt
you.

VAN HORN

I don't mind.

They struggle, John trying to cover her mouth with
kisses. The door opens and Jeff walks in. John pulls
away, straightening. There is a terrible silence.

DOROTHY

Jeff Thomas ... John Van Horn.

JEFF

How do you do.

VAN HORN

How do you do. I'll be going ...

JEFF

I hope I haven't ...

VAN HORN

No, no. I hope I haven't ...

(with dignity)

... I just want you to know,
Jeff -- for the record -- that
nothing happened here tonight.

JEFF

Thank you, John.

VAN HORN

I'm sorry, Dorothy. I didn't
understand. ... I'm really
sorry.

He rushes out. Jeff whirls on Michael.

JEFF

You ... slut.

MICHAEL

Knock it off! You don't know
the kind of night I had.

(CONTINUED)

136. CONTINUED:

JEFF

I was young once, I can imagine.

MICHAEL

Look at this! I can't even get my nails off! My life is becoming a horror show!

JEFF

How'd he get in here?

MICHAEL

What d'you mean, how'd he get in?
He was singing!

JEFF

Was he that good a singer?

There is a knock.

MICHAEL

(quickly rising)

Oh God, it's him again!
Tell him I'm crying in the bedroom.
No, no, no — don't answer...

SANDY'S VOICE O.S.

Michael?

Michael and Jeff panic, "It's Sandy's" fly back and forth.

MICHAEL

What should I do?

JEFF

Go in the bedroom and get out of this stuff.

MICHAEL

Oh, my God! She can't see me this way!
Tell her something!

Michael runs to his bedroom.

SANDY O.S.

Michael, I can hear you and Jeff talking
so at least do me the courtesy of telling
me you don't want to see me.

JEFF

Sandy, is that you? What time is it?
I was just having a nightmare, and you
were in it! Lemme get a robe, I'm not
dressed. Michael's taking a shower.
Oh Michael, Sandy's here.

Jeff runs to his room.

(CONTINUED)

136. CONTINUED:

Just after Jeff goes into his room, Michael, now out of dress and taking pins out of hair, runs in and circles table, grabbing wig and purse. Michael runs back to his room as Jeff runs in, now with shirt off, circles table grabbing Dorothy's glasses and coat and putting her nails into the sugar bowl, then runs back to his room as Michael runs in, now bra-less, grabs rings and earrings, circles table:

MICHAEL

Where's my nails? Where's my nails?

JEFF'S VOICE O.S.

In the sugar bowl.

Michael grabs the sugar bowl, runs to his room as:

Jeff, wrapping sarong around himself, strides quickly to door.

JEFF

(facing Sandy)

The door was open.

SANDY

(entering)

You must think I'm really stupid!

JEFF

No one would call you stupid to your face.

SANDY

It sounded like you had a party going on in here. I was out there knocking for ten minutes. Didn't you hear me?

JEFF

Yeah, well, Michael was in the shower...

Michael enters in robe, drying hair with towel.

MICHAEL

Hi Sandy! Sorry, I was taking a shower.

JEFF

He was in the shower.

MICHAEL

I was in the shower.

JEFF

Good shower?

MICHAEL

Good shower.

REVISED: 8/11/82 (BLUE PG) SCENES TO BE INTERCUT WITH SC.136 124A.

136A. INT. MICHAEL'S LOFT - BEDROOM - NIGHT

Michael stands on his bed, takes pins out of his hair and takes dress off.

MICHAEL

(yelling)

I'm in the shower! I'm in the shower!
I'm in the shower! I've got soap in my eyes!
Where's my wig??

136B. INT. MICHAEL'S LOFT - MICHAEL'S BATHROOM - NIGHT

Michael steps into shower, uses cold cream and towel to take make-up off.

MICHAEL

(yelling)

I'm in the shower! I'm in the shower!
Tell her I'm in the shower! I can't come out, I'm in the shower!
I've got soap in my eyes and I'm in the shower!
And the water's stuck! I'm in the shower!

136. CONTINUED:

SANDY

Michael, why haven't you returned my calls?

JEFF

Since I'm awake, I'm gonna do some writing.

Jeff leaves, going to his bedroom.

MICHAEL

Don't go away - I've got a present for you.

Michael runs to his bedroom, leaving Sandy standing alone.

SANDY

Figs...

Michael returns from his room, carrying the box of chocolates
Les sent.

MICHAEL

I've been waiting to give you these.

SANDY

Is this supposed to mean nothing's wrong?

MICHAEL

Well, it isn't, is it?

SANDY

I've called you all week. You never called me back. I would like to talk to you about the play...I would just to talk to you!

MICHAEL

It's my machine! It's screwing up! I'm gonna change it. Here, I went to six different stores --

SANDY

Candy, Michael...Oh, a card!

She takes the card off the box. Michael starts toward her, reaching for it.

MICHAEL

Don't read that! I was very angry when I wrote it!

SANDY

(reading)

Thank you for the lovely night in front of the fire. Missing you. Les.

(CONTINUED)

136. CONTINUED:

SANDY

(continuing)

This isn't even for me!
This is some other girl's candy.

MICHAEL

No! It isn't! I swear!
I wouldn't give you another
girl's candy!

SANDY

Well, whose candy is it?

MICHAEL

Mine.

SANDY

Some guy named Les is sending
you candy?

MICHAEL

Yes, he's a friend of mine.
He can't eat it, he's a diabetic.

SANDY

Why is he thanking you for the
lovely night by the fire?

MICHAEL

My mind has gone blank.

SANDY

Michael...are you gay?

MICHAEL

In what sense?

SANDY

Oh Michael, don't lie to me!
Just be honest with me. Give it
to me straight for once in your life.
It's so demeaning to listen to all
these stories. No matter how bad the
truth is it doesn't tear you up like
dishonesty. It leaves you with some
dignity and self-respect.

MICHAEL

(goes to chair and sits)

You're right. I'm not gonna lie to
you anymore. I'm gonna tell you the
truth. I'm in love with another woman.

Sandy stands, gives a blood curdling scream. Michael
lowers his head to the table.

137. INT. JEFF'S BEDROOM

He sits at a desk carefully correcting his play. At the sound of Sandy's scream his pencil breaks.

138. INT. LIVING ROOM

Michael racing around closing the windows as Sandy continues to scream on what seems like one endless breath.

MICHAEL

I'm really surprised you're taking it this way. I mean, we never said we were in love. We went to bed once. Sandy!

(tries to cover her mouth)

Stop it! I'm crazy about you. You're one of my dearest friends. I'd go nuts if I didn't know you were here, where I could call you up and talk to you. But we're not in love. And if we keep pretending we are, we're going to risk losing what we have.

She sits silently for a moment.

MICHAEL

You feel okay?

SANDY

No. Why should I feel okay?

MICHAEL

Well ... I thought ... You asked me to be straight.

SANDY

Yes. But I didn't say I'd feel okay. I feel awful.

MICHAEL

Well ... what can I do? Can I do anything for you?

SANDY

(moves to door)

No. I'll just have to feel awful until I don't. And you'll just have to know you made me feel that way.

(CONTINUED)

138. CONTINUED:

MICHAEL

What about the play?

SANDY

I wouldn't allow personal
despair to interfere with a
professional commitment.

MICHAEL

Are we still friends?

SANDY

No. I don't take this shit
from friends. Only from lovers.

She slams the door.

139. INT. GEORGE FIELDS' LIVING ROOM - NIGHT

A rumpled George sits at his desk in a bathrobe, sipping
vodka. Michael paces the room.

GEORGE

(pouring vodka)

It's two o'clock in the morning!
Can't this wait?

MICHAEL

No! I don't care what time it
is. You've got 10 days to get
me off that show! I want out!

GEORGE

I can't do it!

MICHAEL

Then I'm gonna get a new agent.
I mean it!

GEORGE

What're you talking about?
Michael, I stayed with you
when nobody else would --
through all the bad times!
I'm your friend!

MICHAEL

You're not my friend. You're
my agent. There's a difference.

GEORGE

Don't say that -- that hurts
my feelings!

(CONTINUED)

139. CONTINUED:

MICHAEL

I'm sorry.

GEORGE

What's happening?

MICHAEL

She thinks I'm gay, George,
I told her about Julie and
she actually thinks I'm gay.

GEORGE

Julie thinks you're gay?

MICHAEL

No, my friend Sandy!

GEORGE

Well, it's easy -- sleep with
her -- she'll know you're straight.

MICHAEL

I slept with her once! She
still thinks I'm gay!

GEORGE

That's not so good...

MICHAEL

George, I've got to go back
to my life. You got wall-to-
wall lawyers in your office;
there's gotta be some way to
get me off the show!

GEORGE

Michael...We've gone through
this a million times!

MICHAEL

What if I died? What if
Dorothy had an accident?
What if Dorothy died?

Michael sits down.

GEORGE

Sure, that's fine. You go
kill somebody and bring me
the stiff, but she better
look like you. That network
doesn't miss a trick.

(CONTINUED)

139. CONTINUED:

MICHAEL

(pained)

These are nice people, George, good people. I mean, if I didn't love Julie before... she looked so vulnerable when she thought I was a lesbian -- trying to take the blame herself --

GEORGE

Wait a minute -- lesbian? I thought you just said gay.

MICHAEL

Sandy thinks I'm gay, Julie thinks I'm a lesbian.

GEORGE

I always thought Dorothy was straight.

MICHAEL

Dorothy is straight!! And then Les, the sweetest, nicest guy in the world, asked me to marry him tonight!

GEORGE

A guy named Les wants to marry you?

MICHAEL

Not me! Marry Dorothy!

GEORGE

Does he know she's a lesbian?

MICHAEL

Dorothy is not a lesbian!!

GEORGE

I know that! -- but does he know that?

MICHAEL

Know what?

GEORGE

(confused)

I don't know what I mean...

MICHAEL

He gave me a ring. A diamond.

(CONTINUED)

139. CONTINUED:

GEORGE
My God -- what did you say?

MICHAEL
What could I say? I told
him I had to think it over.

GEORGE
Michael, do you feel alright?

MICHAEL
George, I just can't keep doing this,
I can't, I mean...did you ever have a
man -- a man -- look you in the eye
and tell you he cares for you as much
as he cared for his wife, who he loved
with all his heart? That never
happened to you, George. Do you
have any idea what that feels like?

GEORGE
Michael, what's happened to you?
Since when do you care about
everybody else's feelings?

MICHAEL
(standing up)
I don't care about anybody else's
feelings! I care about me! And
I can't stand hurting anybody
anymore!

GEORGE
How many karats?

MICHAEL
I don't know how many karats --
I gotta find a way out!

Michael starts toward the door.

GEORGE
(standing up)
Wait, wait, wait! You were kid-
ding about finding another agent...

MICHAEL
I don't know..I've been talking with
people at the studio -- I heard I
should be represented on the coast.

GEORGE
This is a coast, too, Michael, New
York's a coast, too, remember?

MICHAEL
Look, I can't think now. Gimme a
ring next week, maybe we'll have lunch. (CONTD)

139. CONTINUED:

Michael heads toward the door.

140. OMIT

141. INT. CONTROL ROOM - CLOSE ON MONITOR - DAY

April is just finishing her speech.

APRIL

(to Dorothy)

"And since he's been on probation
and joined his therapy group, he's
a completely new man. Aren't you,
Doctor Brewster?"

(CONTINUED)

141. CONTINUED:

MEL
(into mike)
And cut.

142. INT. STUDIO - BREWSTER'S OFFICE

April, Van Horn and Dorothy relax as the scene ends.
Beyond the set, we see Rita on the phone.

RON'S VOICE
(over P.A.)
Short break, people. We'll
block Item 37 next.

They begin to move out of the set. In b.g. Rita has
hung up phone.

RITA
Hold it, everybody -- Ron,
Alfred -- slight change in
plans.

Julie enters. coat on, hair in curlers, and crosses
through toward her dressing room. A subdued Dorothy
watches her during the following.

RITA'S VOICE
Our future ex-tape editor has
just spilled a bottle of celery
tonic on the second reel of the
show airing today. We're going
to have to do the party again --
live.

Groans all around.

RITA
Quick like bunnies, we've got
about twenty-six minutes to get
into wardrobe and reset!

VAN HORN
(nervously)
Rita ...

RITA
Don't worry, John, you only
got a few lines.

(CONTINUED)

142. CONTINUED:

VAN HORN

I don't see why we can't use the tape just because it's a little sticky.

143. INT. DRESSING ROOM CORRIDOR - DAY

Dorothy, in party dress, comes out of her dressing room, holding a small, gift wrapped package, and knocks at Julie's dressing room. Julie opens the door. There is a moment of tension. Dorothy hands her the gift.

JULIE

No, no ... I can't ...

DOROTHY

It's for Andrew.

JULIE

... Oh, that's nice.

DOROTHY

It's a Rubic's cube.

JULIE

Oh.

DOROTHY

(a beat)

About the other night. I don't know how to say this.

JULIE

Don't. Please don't say anything.

(then)

Listen, I wouldn't be honest if I didn't tell you how much you've meant to me these past few weeks. And I'll always be grateful. You taught me how to stand up for myself because you stand up for yourself. You taught me how to stop hiding from myself and just be myself because you were always yourself.

(beat)

But ... I can't see you anymore. It would be a lie. It would be leading you on. I love you, Dorothy, but I can't love you.

(CONTINUED)

143. CONTINUED:

Dorothy starts to speak.

P.A. VOICE
Places, please. Immediately.

144. INT. CONTROL ROOM

Ron, Mel and Rita are at the console. Seated behind them are the writers. On the monitor marked "AIR" the taped section of the show is being broadcast.

APRIL
(on monitor)
"I love Miss Kimberly, Nurse Charles. I don't want to be rude, but after what happened, how can I be in the same room with Dr. Brewster?"

JULIE
(on monitor)
"This is the most important night of Emily Kimberly's life -- and we're all going to be there to honor her, including you."

A MUSICAL STING. The picture fades, replaced by a commercial.

MEL
(into mike)
Thirty seconds!

145. INT. STUDIO - PARTY SET

A piece of a living room. The actors all gather, tensely. They hold drinks. Cameras move into position. Dorothy goes to the top of the stairs.

MEL'S VOICE
Five ... Four ... Three ...

Jacqui signals the cast -- as the "tally light" goes on. Dorothy sweeps down the staircase, as a MIDDLE-AGED MAN raises his glass.

(CONTINUED)

145. CONTINUED:

MIDDLE-AGED MAN II

"Let's all raise our glasses to our guest of honor. A woman who is a pillar of strength, a woman we are all the better for having known. Miss Emily Kimberly.

All raise their glasses.

JULIE

"Speech, speech."

DOROTHY

"I can't tell you how touched I am by all this. I never dreamed I would ever feel so affectionate toward all of you. It makes it all the more difficult to say what I have to say."

A pause. Then Dorothy begins to improvise.

DOROTHY

You see I didn't come here just as an administrator, Dr. Brewster. I came to settle an old score. My father was a brilliant man, he built this hospital -- but to his family -- he was a tyrant.

146. INT. CONTROL ROOM

The writers' heads are in their hands.

SIMULTANEOUSLY:

RON

Here we go again.

RITA

What the hell is she doing?

DOROTHY'S VOICE

He drove his wife to drink, his son, Edward, became a recluse and the oldest daughter, Anita --

147. BACK ON THE FLOOR

The cast is immobilized.

(CONTINUED)

147. CONTINUED:

DOROTHY

-- the cheerful one, the pretty one -- became pregnant when she was fifteen and was driven out of the house. She couldn't give up her baby, her little girl. She was terrified that her daughter would bear the stigma of illegitimacy, so she changed her name and contracted a disfiguring disease.

John Van Horn sits, slowly.

DOROTHY

She raised the little girl as her sister. Her one ambition -- besides her child's happiness -- was to become a nurse. And she did. At Southwest General.

APRIL

(awed)

She did?

DOROTHY

The harsh realities of her beginnings had made her a champion of the underdog. You didn't know her real identity, Dr. Brewster.

VAN HORN

(caught up)

No, I didn't.

DOROTHY

(to Julie)

Nor did you, Nurse Charles. You only knew her as "Anthea." Yes, my dear, the "older sister" who raised you ... was your mother.

JULIE

Jesus.

148. INT. CONTROL ROOM

The writers are on their feet, in shock.

(CONTINUED)

148. CONTINUED:

SIMULTANEOUSLY.

RON
(to Rita)
You have a preference
of shots on this one?

DOROTHY'S VOICE
This dedicated woman, with
a fanatical interest in
fairness, was ahead of her
time.

149. THE FLOOR

DOROTHY
She knew she had to speak out
whenever she saw injustice and
inhumanity. Do you understand
that, Dr. Brewster?

VAN HORN
I never laid a hand on her,
I swear.

April is weeping.

DOROTHY
She was shunned by the other
nurses, out of fear for their
own positions.
(losing her thread
a moment)
Maybe it was the disease.
(getting it again)
She became a pariah to the
doctors, who found her
straightforwardness too
threatening. But she was
deeply loved by her brother.

Dorothy steps out of her high heels.

DOROTHY
The brother who watched her
pay for her honesty by losing
first her job and then her life.

She tears off her false eyelashes.

DOROTHY
The brother who swore he would
make it up to her --
(in Michael's voice)
-- but on her terms -- as a
woman -- and just as proud to
be a woman as she ever was.

(CONTINUED)

149. CONTINUED:

DOROTHY
For I am not Emily Kimberly,
daughter of Duane --

150. INT. SANDY'S APARTMENT - SANDY

The TV is on. Sandy screams.

151. INT. FARMHOUSE - KITCHEN - LES

The TV is on.

MICHAEL'S VOICE
No I am not...but I am Edward Kimberly,
the recluse brother of Anthea.

Les crosses himself with a sandwich, then eats it.

152. INT. LOFT - JEFF

Jeff sits in living room. The TV is on. He stares at it.

JEFF
That is one nutty hospital.

153. INT. STUDIO - FLOOR

The cast reacts -

MICHAEL
(defiantly)
Let's see you all drink to that!

APRIL
(to Julie)
He's your uncle!

154. INT. CONTROL ROOM

RITA
Well, I'll be damned!

RON
Cut!! Cut!!

155. INT. STUDIO FLOOR

JO
And, cut!

155. CONTINUED:

JULIE
 You son-of-a-bitch! You cheat!
 How could you -- ?
 (slap)
 How --
 (slap)
 could --
 (slap)
 you -- do --
 (slap)
 this --
 (slap)
 to ... anybody?!!

Michael takes it stoically. She stops. All we hear is their breathing. The others watch in stunned silence. Then she suddenly comes to life again, a tigress.

JULIE
 Not to anybody! To me!

She tears at him, beating him with her fists.

JULIE
 Me!! You bastard!

She finally stops, then runs from the room.

VAN HORN
 (staring at Michael)
 Does Jeff know?

156. INT. CONTROL ROOM

Ron is catatonic. Rita screams at the writers.

RITA
 You gotta write us out of this
 by tomorrow!

WRITER
 There's not a writer in America
 who can do that!

WRITER'S WIFE
I can.

MUSIC UP: A SERIES OF LONG DISSOLVES:

157. EXT. CENTRAL PARK - LONG VIEW - MICHAEL - DAY

Walking thoughtfully; collar up, hands in pockets. He passes a MIME in whiteface, hat on the ground. He goes back, drops some money in the hat.

158. EXT. NEW ENGLAND COUNTRYSIDE - DAWN

A pastoral view. It is spring; the leaves begin to show.

159. EXT. A PLAYHOUSE - BARN - EARLY EVENING

A sign identifies it: "The Syracuse Playhouse." A hand-painted poster beneath it reads: MICHAEL DORSEY and SANDY FISCHER in "THE LOVE CANAL" written & directed by JEFF SLATER.

160. EXT. BAR - UPSTATE NEW YORK - DAY

A sign outside says: "Injun Joe's." A pickup truck pulls up and Les gets out. He goes to the bar.

161. INT. BAR - DAY

A few patrons, mostly rural, some farmers watch the football game on TV. Les enters, takes his usual place at the bar. CAMERA PANS to see Michael rise from a table and move to the stool next to Les. Les turns to him. They stare at one another a beat, then Les turns back to the TV. Michael reaches into his pocket and puts the ring-box on the bar; pushes it toward Les, who does not take his eyes off the TV.

LES

(sotto)

Get that off the bar, or I'll break your hand.

MICHAEL

I thought you'd want it back.

LES

(side of mouth)

Outside. Give it to me outside.

Michael puts the box away. A beat, then Les turns to him.

LES

Why'd you do it?

(CONTINUED)

161. CONTINUED:

MICHAEL

I needed the work.

LES

(ironically)

Hope you enjoyed the chocolates.

MICHAEL

I gave them to a girl.

LES

So did I. I thought.

Quiet again. Until:

LES

You like 'em?

MICHAEL

Chocolates?

LES

Girls.

MICHAEL

I like Julie.

(beat)

I think ... I love Julie.

LES

Puttin' on a dress is a funny way to show it.

MICHAEL

I know.

(beat)

I never meant to hurt anybody.

LES

(grudgingly)

Truth is, you were okay company.

MICHAEL

So were you.

LES

I could have done without the dancing.

Michael smiles

LES

I'm seeing a real nice woman now.

(CONTINUED)

161. CONTINUED: (2)

MICHAEL

Really?

LES (indignant)

You think I didn't check her out?

MICHAEL

Can I buy you a beer?

LES

If you got six bits.

MICHAEL (to bartender)

A couple of beers!

(to Les, after a beat)

Does Julie ever mention me?

LES

Do you wanna play some pool?

162. EXT. T.V. STUDIO - ENTRANCE - DAY

DOLLY WITH passersby to reveal entrance to studio, as Julie comes out and is immediately surrounded by fans. She begins signing, suddenly looks up.

163. JULIE'S POV - MICHAEL

He stands against a blue van, looking at her.

164. CLOSER - JULIE

She hands a pen back, turns and walks away. Michael heads after her.

165. FULLER ANGLE - THE STREET - MICHAEL & JULIE - DAY

Julie walks at a fast pace. Michael runs after her. He catches up to her. They walk in silence a beat.

MICHAEL

Hi...

(silence)

I saw your father.

(silence)

I drove up to that bar he hangs out at.

(CONTINUED)

165. CONTINUED:

JULIE
(flatly)
He doesn't hang out there.

MICHAEL
That's right! I forgot.
(beat)
How's Amy?

JULIE
(quietly)
Fine.

MICHAEL
Your dad and I had a couple 'a
beers -- played some pool...
we really had a good time together.

They walk in silence. She doesn't look at him.

MICHAEL
(finally)
How's it going?

JULIE
(still distant)
Terry Bishop's back on the show
-- April lost her Radiology
license -- turns out screwing
around is dangerous...Dr. --

MICHAEL
-- I meant...how's it going
with you?

JULIE
(quickly)
I know what you meant.

Again they walk in silence, Michael very contrite.

JULIE (cont'd)
(finally)
You're pretty hot since your
"unveiling." What's your next
"triumph?"

MICHAEL
Uh...I'm going to do a play.
Up in Syracuse. With some friends.

(CONTINUED)

165. CONTINUED:

JULIE
(perfunctorily)
Good. Listen, Michael, I've got
to catch a cab. See you.

Michael stops, stricken. Julie continues on a few steps.

MICHAEL
Julie...?

She stops, turns.

MICHAEL
(continued, tentatively)
Can I call you?

She stares at him non-committally. He moves toward her.

MICHAEL
(continued)
Look, I don't want to hold you
up...I just want to say I'm so
sorry. I didn't mean to hurt
anybody, especially you.

She stares at him a long moment. Then she looks away.

JULIE
(almost to herself)
I miss Dorothy.

MICHAEL
She's right here.
(hopefully)
Listen..you know -- I was a
better man with you..as a woman..
with you...than I ever was as a
man...with a woman. You know
what I mean?

JULIE
Michael, what are you talking about?

MICHAEL
I learned a few things about myself
being Dorothy, Julie. I just have
to learn to do it without the dress.
You have to admit, at this stage in
our relationship there could be
advantages to my wearing pants.

(CONTINUED)

165. CONTINUED:

Julie still looks at him, perhaps a bit softer.

MICHAEL
Look, the really hard part's
over -- we're already best
friends.

JULIE
(after a pause)
What're you gonna do with all
those great clothes?

MICHAEL
Why?

JULIE
Will you loan me that little
yellow outfit?

MICHAEL
Which one?

JULIE
The Halston.

MICHAEL
The Halston! No way! You'll
ruin it. You'll spill wine on it!

He starts moving. She moves after him.

JULIE
I will not!

MICHAEL
Well, okay, but I want it back.

JULIE
What'll you do with it?

MICHAEL
It's a momento.

They continue heading away from the CAMERA.

JULIE'S VOICE
Listen, there's a sale at Bergdorf's.
You want to go with me?

Their figures are smaller now, going away from us.

MICHAEL'S VOICE
When?

(CONTINUED)

165. CONTINUED:

JULIE'S VOICE

Now.

MICHAEL'S VOICE

Let's go to bed first.

She hits him hard, then puts her arm around his shoulder. He puts his arm around her shoulder. Buddies, they walk away.

THE END