

ABC MOTION PICTURES

YOUNG DOCTORS IN LOVE

Revisions & Re-write
by Stu Krueger

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"YOUNG DOCTORS IN LOVE"

Original Screenplay

by

Michael Elias

and

Rich Eustis

and

REVISIONS AND RE-WRITE BY STU KRIEGER

DIRECTOR: GARRY MARSHALL

PRODUCER: JERRY BRUCKHEIMER

REVISED FINAL DRAFT

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"YOUNG DOCTORS IN LOVE"

FADE IN:

1 INT. OPERATING ROOM - DAY

1

A surgical team is working very hard on a complicated operation. The surgeon is DOCTOR JOSEPH PRANG. Although his face is covered with the usual mask and cap, etc., the voice is distinctive.

PRANG

Blood pressure?

DOCTOR JACOBS

Ninety over seventy, and falling.

PRANG

Pulse?

An Anesthesiologist, OPPENHEIMER, reading from an electronic monitor:

OPPENHEIMER

Sixty...

PRANG

Respiration?

A SURGICAL NURSE near a breathing bag coupled to an electronic monitor:

NURSE PEREZ

Shallow...

PRANG

Temperature?

Oppenheimer checks an electronic temperature monitor.

OPPENHEIMER

We've dropped a degree and a half...

PRANG

Brain waves?

NURSE SPROCKETT looks at another electronic monitor.

SPROCKETT

Alpha waves are normal... the beta waves are slightly aberrant...

PRANG

General Hospital?

NURSE BABITZ in full surgical garb, monitoring a TV screen next to the other monitors.

1 CONTINUED:

2.

1

On the screen we see a scene from "General Hospital."
The nurse listens to the scene through an earpiece.

BABITZ

Laura tries to signal Luke that she's performing as a topless dancer against her will, but Luke is still blind and Big Ralph's men hustle him out of the bar before Laura can get her clothes on.

Prang removes his mask. He and the others stare at the nurse, angry and perplexed at this turn of events.

PRANG

(utter frustration)

Damn it!

The surgery team abandons the patient to watch the soap opera. Slowly the patient turns to watch too.

2 EXT. WHITE TUNNEL - DAY

2

We see fire ambulances roaring down the tunnel with SIRENS BLARING. OVER THE SHOT we read title, "YOUNG DOCTORS IN LOVE."

3 EXT. STREET - DAY

3

It is a street of sidewalks and brownstones that has a downtown L.A. feel. In the f.g. we see a large dog. In the b.g. we see FRAZ "THE PIZAZZ" HORTON, a large black basketball player, surrounded by a group of fresh-faced kids clutching cans of Fizz'l-Up soda. Fraz's jersey also bears the Fizz'l-Up logo.

FRAZ AND THE KIDS posed, waiting for a cue.

DIRECTOR (O.S.)

Let's make this one count and we can all go home to a great New Year's Eve. Ready?

A.D. (O.S.)

Playback!

MUSIC STARTS. It is a perky Fizz'l-Up jingle. A "Wake up-run up-live it up-lay it up-lay it up-Fizz'l Up" tune.

DIRECTOR (O.S.)

And -- Action!

3 CONTINUED:

3

Fraz begins to step, sing and dribble in time to the music. The kids stay right with him, drinking their sodas, beaming as they move TOWARD CAMERA. We see one little six-year-old black kid spill his "Fizz'l Up" on the ground.

FRAZ

(singing)

Sooo... Wanna dance
Wanna sing
And all the neat stuff
In between;

Just drink it up
Get it up
Keep it up
Lay it up
With Fizz'l-Up...

ALL

Fizz'l-Up!

THE WET GROUND where the soda was spilled.

FRAZ, unaware of the hazard, steps on the wet spot. His feet fly out from under him and he comes crashing back to the ground, holding his knee.

DIRECTOR (O.S.)

Cut!

4 EXT. CITY STREET - NIGHT

4

An ambulance darting through traffic, lights flashing. TITLES CONTINUE. Instead of a siren, we hear SUSTAINED NOTE of the title song which begins with a WAIL. After a verse:

5 EXT. VENICE HOUSE - NIGHT

5

The front door opens and JULIE, a teenager about ten months pregnant, clomps down the stairs. She is in a waitress uniform and has a pair of roller skates slung over her shoulder as she hurries down the front walk. A window in the house is thrown open and JOEY, a very blond, ultimate WASP, sticks his head out, calling after Julie. All we see is his face.

JOEY

Julie, wait! Where the hell are you going?

5 CONTINUED:

5

JULIE

I told you. I quit, Joey. I quit.

Joey disappears from the window and shows up a moment later in the front doorway, coming after her. Now we see him as a very WASP version of the classic pimp: he is wearing a slick three-piece suit, flashy silk shirt, gold chains, gold jewelry and a felt hat with a large purple feather. He hurries toward Julie who is sitting on the curb, pulling on her skates.

JOEY

You can't leave me now. You're one of my best girls.

JULIE

Joey, I'm not gonna be a hooker no more. I wanna meet a nice guy --

JOEY

(interrupts)

But tonight's New Year's Eve. I have you booked all over town.

JULIE

Joey, I'm nine months pregnant, for chris's sake.

She gets up and skates down the sidewalk. Joey trots after her.

JOEY

(calls)

Will you at least come out of the cake!

Julie shoots him a disgusted look and skates even faster. Suddenly, she gets a sharp pain. She tumbles over, in labor. We see Joey's surprised face as Julie rolls OUT OF FRAME.

6 EXT. CITY STREET - NIGHT

6

The ambulance moves on. TITLES AND TITLE TUNE CONTINUE.

7 INT. LIVING ROOM/DINING ROOM - NIGHT

7

FOUR MEN wearing T-shirts and shoulder holsters, smoking cigars; THREE WOMEN, perfectly coiffed and made up. All are seated around a large table, eating.

The room is filled with cases of canned goods, a TV and heavily curtained windows. Leaning against one wall are automatic weapons, shotguns, etc.

CONTINUED:

The room is in an uproar. All the men are shouting at each other, a la "Raging Bull." One of the men is SAL, in his late fifties, obviously the leader.

JERRY

Ya fucking crazy? We don't go on the street until it's safe.

ROCCO

And who the fuck is gonna decide when it's safe? You, ya fucking idiot?

JERRY

You call me an idiot? I'll rip yer fucking heart out.

SAL

Will all of youse shut the fuck up?! I'm runnin' the family and I'm the one who decides what the fuck we're doin'. It's New Year's Eve. I can't stand this fuckin' hiding anymore!

ANTHONY

Hey, maybe you don't know there's three fuckin' families out there all trying to kill you. Where the fuck are your brains? Huh?

BLONDE WOMAN

Hey, is that a way to talk to your father?

For the first time there is silence. Everyone turns and stares at her.

ANTHONY

Hey! Who the fuck asked ya?

ROCCO

You sit here, you shut your fuckin' mouth.

JERRY

Get in the fuckin' kitchen...

All resume shrieking at each other.

SAL

I want quiet! I can't stand it no more! I can't take it! All my fuckin' life, always screaming!
(begins to scream)
I can't stand the screaming! Stop the screaming!

7 CONTINUED: (2)

7

Suddenly there is silence.

JERRY

What is it, Pop?

But Sal can't speak. Slowly his body tenses, every muscle locks until only his eyes move.

ROCCO

C'mon, Pop, spit it out.

No answer. Something is very wrong with Sal.

ANTHONY

Papa! Hey, it's me, Anthony! Say something!

The Blonde Woman crosses to Sal.

BLONDE WOMAN

Geez, he looks sick.

ALL

Shut the fuck up! Who asked you?
Watch your mouth! (etc.)

ANTHONY

We gotta get him to a fuckin' hospital!

ROCCO

You fuckin' nuts? We got the whole fuckin' city lookin' to kill every one of us.

ANTHONY

But don't you fuckin' think lettin' him die here defeats the purpose?
(to the Blonde)

Hey, c'mere!

He reaches over and grabs the Blonde's hair, it comes off, being a wig.

ANTHONY

(continuing; to
the Blonde)

Whataya standin' there? Call a fuckin' ambulance.

8 EXT. SAL'S APARTMENT - NIGHT

8

Sal is being loaded into an ambulance. Jerry, Rocco, and the Blonde woman are there. The ambulance pulls off.

9 EXT. CITY - NIGHT

9

The ambulance weaving in and out of traffic. And still
MORE TITLES.

10 INT. EMERGENCY WAITING ROOM - NIGHT

10

New Year's Eve in Emergency. Crowded, disorganized. Too many patients and too few overworked and underpaid doctors and nurses. In the midst of the chaos, Nurse Sprockett, late thirties, hair piled in a bun, rimless glasses, is doing her best to keep things going. She is your basic tough head nurse with a hard job and a soft heart.

DOCTOR JACOBS, a senior doctor, is making his way towards a child patient while a crowd tries to get his attention. A DIGNIFIED MAN with a knife in his back is wandering around. Jacobs is stopped by a DERELICT.

DERELICT

Doc, I can't piss anymore.

JACOBS

How old are you?

DERELICT

I'm ninety-three years old.

JACOBS

You've pissed enough.

Jacobs moves on.

TITLES CONCLUDE.

DIGNIFIED MAN

(with knife in back) ...

Excuse me, Doctor...

JACOBS

Not now.

(yells)

Sprockett!

SPROCKETT

All I could find was two candy
striper volunteers.

We see TWO YOUNG GIRL VOLUNTEERS in red and white striped nurse uniforms. VALERIE is sweet-looking. The other one, JYLL, is hot-looking.

SPROCKETT

One worked with the paramedics...
the other one was working in the
gift shop.

10 CONTINUED:

10

JACOBS

Give me the one with the tits.

Jacobs heads off to the kid.

DIGNIFIED MAN

(to Sprockett)

Excuse me, Miss...

SPROCKETT

There are other people ahead of you.

Dignified Man points to the knife in his back. Sprockett sees it for the first time. She does not react.

SPROCKETT

(continuing)

Please go to the knife-in-the-back line.

She points and Man walks over to a line of three men also with assorted knives in their backs. A fourth man is dressed as Father Time with a sickle sticking out his back.

Jacobs is working over LITTLE BOY (about 12) with his finger in his ear. Boy's MOTHER is there; they are both babbling simultaneously. The boy's name is BUZZ.

BUZZ/MOTHER

A fly's in my ear... A fly flew in his ear.

JACOBS

Let me see.

He goes to touch kid's ear and kid bites his finger.

JACOBS

(continuing)

Ow!

(yelling)

Sprockett!

Nurse Perez comes over.

PEREZ

Emergency in Room A, Doctor Jacobs.

JACOBS

Sprockett...

(to Perez)

... take care of his fly.

10 CONTINUED: (2)

10

Jacobs moves away. Perez starts to fiddle with the kid's pants. Kid smiles. His mother slaps Nurse Perez's hands. Jacobs nurses his bitten finger as he addresses Sprockett.

JACOBS

Nurse Sprockett, I thought the new class of interns was arriving tonight. Where the hell are they?

11 EXT. EMERGENCY ENTRANCE - NIGHT

11

An ambulance pulls up to the entrance, SCREECHING to a halt. The back doors of the ambulance are flung open and a group of drunken, disheveled young people literally tumble out. We SEE THEM picking themselves up, brushing off their clothes, trying to regain some dignity. Among them is a midget. Some wear party hats and carry horns.

A "maxed out" jeep pulls up behind the ambulance and SCREECHES to a stop. PHIL BURNS gets out. He is dressed as a football sideline judge (striped shirt, white pants, yellow penalty flag in the back pocket). He looks tired. TWO CHEERLEADERS, pom poms and all, start after him.

BURNS

Whoa... hold it, ladies. Back in the truck.

He gives a blast with his whistle.

BURNS

(continuing)

Sorry, you can't come with Uncle Phil tonight. See you next game.

12 EXT. EMERGENCY ROOM - NIGHT

12

Sprockett is standing at the door waiting for the partying interns. She holds an armful of white uniforms for them.

SPROCKETT

C'mon, Doctors, let's go. We've got a room full of trouble waiting for you in there. Let's go!

One intern, DEVOL, confronts her, drunkenly unfolding a mimeographed sheet of paper. The others murmur encouragement.

12 CONTINUED:

12

DEVOL

Sorry, Nurse. The schedule says
'Get Acquainted Party' Sunday
night. First day on duty Monday
... It's still Sunday night...
Happy New Year.

SPROCKETT

Wrong, Doctor. It's twelve-o-three
A.M. You're on duty.

13 INT. EMERGENCY WARD - LATER THAT NIGHT

13

The interns are all helping out in the Emergency Room. Now we see for a second time the people we saw getting ill earlier. The basketball player, Fraz, sits with his worried manager, IRVING SHAW. The pregnant girl, Julie, on roller skates, is there. We also see Anthony, now in drag, as a stunning blonde, hovering over a middle-aged catatonic man who is wearing a World War II Italian desert campaign uniform, complete with goggles. A closer looks shows it to be Salvatore, now in disguise for precautionary reasons.

Among the interns is our heroine, DOCTOR STEPHANIE BRODY. She's very pretty, very nice, and all the interns have eyes for her. But she's only interested in one man -- DOCTOR SIMON AUGUST. We see her watching him as they work. She's working on the kid, BUZZ.

SHOT PAST her of Simon working busily on an emergency case. We don't see his face.

STEPHANIE

I've seen him around. Isn't he one of us?

SPROCKETT

Yes, Doctor Simon August. While the rest of you were getting wasted he stayed behind re-reading his notes and pressing his uniform. That's what I call an intern.

TWO GIRL TWINS in Emergency Room. They both have cuts and bruises on exact same spots on their faces. MRS. DITKA is asking if they have Blue Cross.

STEPHANIE has just finished taking the fly out of the kid's ear.

STEPHANIE

There, it's out. You pushed the fly further in with your finger. You'll know next time, right?

She smiles and rumples the boy's hair. The boy smiles. Stephanie moves OUT OF FRAME.

MOTHER

Wasn't she a nice doctor?

BOY

I kinda like the nurse who grabbed my balls.

Stephanie walks past another patient, smiling warmly. She suddenly clutches her stomach in pain. Quickly regains composure and moves to where Doctor August is working. She speaks to his back.

STEPHANIE

You missed a great party.

Our hero, DR. SIMON AUGUST, turns to face her. Tall, dark, handsome, intelligent but somehow cold. He looks her over before speaking.

SIMON

I didn't become a doctor to go to parties, Nurse.

STEPHANIE

And I didn't become a doctor to be called 'nurse,' Doctor.

He takes a closer look at her name tag.

SIMON

Oh.

He turns back to his patient, a TEENAGE GIRL, who's with her young LATIN BOYFRIEND. Stephanie stays to watch. Simon deftly patches her nose but her eyes are blackened and bruised. Her father is also there and the Boyfriend is whining.

LATIN BOYFRIEND

I swear, Mr. Nelson, I was driving slow. I got sideswiped by a dune buggy. I love your daughter.

Her father hits him in the head.

SIMON

The nose is set perfect. Nobody will ever know it was broken.

TEENAGE GIRL

Will the bruise under my eyes heal fast? Next week we're going to the Stone's concert. Backstage passes and everything.

LATIN BOYFRIEND

I'm sure you'll heal.

SIMON

(matter-of-factly)

No, not fast. You'll go to your concert looking like a raccoon.

TEENAGE GIRL

(in tears)

Mick Jagger's gonna think I'm a raccoon.

Simon moves on. Stephanie tries to help, amazed at Simon's manner.

The senior resident, Doctor Jacobs, holding up an X-ray. Standing nearby is the basketball player, Fraz Horton, and Irving Shaw.

JACOBS

Looks like a torn medial miniscus in the knee.

FRAZ

Will I be out very long?

JACOBS

(being nice)

Don't know... it's a bit early to tell.

SIMON

(comes over)

I'd say at least the rest of the season. Maybe forever. You're Fraz 'The Pizazz' Horton, right? NBA -- MVP. Hi. I'm Simon August.

Fraz reacts.

SHAW

Jesus Christ. The rest of the season. I'm ruined.

JACOBS

(smiling sweetly)

You're an intern, aren't you?

13 CONTINUED: (3)

13

SIMON

Yes, sir. You're Jacobs, the senior resident. Pleased to meet you.

Offers his hand.

JACOBS

(shaking Simon's hand;
still smiling sweetly)

Get the hell out of here.

SIMON

What'd I say?

14 INT. EMERGENCY ROOM - LATER

14

Mrs. Ditka, the billing administrator, is talking to Salvatore and Anthony, who is still in drag. Next to her, wide-eyed on his first day as an intern hoping to specialize in psychiatry, is DELBERT RIST.

DITKA

What's his name?

ANTHONY

Salvatore.

DITKA

Does he have Blue Cross.

ANTHONY

Yeah. Yeah. Yeah.

DITKA

Fill this out. Are you the wife?

ANTHONY

Hey, what the fuck is this? Just stick him in a fuckin' room, outa sight, okay? Fuckin' lady wants to play 'This Is Your Life,' or something...

DELBERT

How long has he been like this?

ANTHONY

Since the war... who the fuck cares?

DELBERT

Please... not in front of the other patients, okay?

14 CONTINUED:

14

ANTHONY

Hey! You want me to rip your fuckin' nose off?

DITKA

Salvatore... I know you can hear me. You're going to be all right. We'll take care of you. This is Doctor Rist... one of our new interns...

(to Delbert)

... Keep talking to him. He's covered by Blue Cross.

Ditka moves on to another patient.

DELBERT

Sal... there's nothing to be frightened of... the war's over...

(to Anthony sincerely)

... I'll take care of your dad. Don't worry your sweet face about it.

Anthony reacts.

15 INT. EMERGENCY WARD - NIGHT

15

Jacobs, Sprockett, and Burns examining a WOMAN ASSAULT VICTIM, 30. As Jacobs looks her over, she is telling her story to a COP, who is making notes on a pad. Burns just sort of hovers next to Sprockett, trying not to fall asleep.

COP

Then what?

WOMAN

Then he cornered me in the back of the bus and tried to kiss me. Then he started pulling at my clothes...

COP

Did he say anything?

WOMAN

He said... he said... 'First, I'm going to lick you all over.'

COP

Lick?

WOMAN

Lick. 'And then I'm gonna... Then I'm...' I can't say it.

15 CONTINUED:

15

COP

We're all adults here.

We see Burns asleep on his feet.

WOMAN

I'm a very clean and decent person.
I can't say those things.

COP

Here.

(hands her pencil
and blue paper)

Write down all the things he was
going to do after lick.

The Woman writes, trying to remember the details.
Jacobs, looking her over. Sprockett riveted, empa-
thetic. Burns asleep.

JACOBS

Not too much damage.

COP

Where did you hit him with the mace?

WOMAN

In the... things.

SPROCKETT

Good for you, dear.

The Woman hands the Cop the blue piece of paper. He
reads it and hands it to Jacobs.

COP

That filthy, twisted animal.

JACOBS

(reading)

'I'm going to suck...

(his lips move for
a while)

... then I'm...

(his lips move)

... your brains out...' He's a
sick, depraved human being.

Jacobs hands the note to Sprockett. She reads.

SPROCKETT

He ought to be hung up by his...
things.

15 CONTINUED: (2)

15

She turns to Burns. He's fast asleep on his feet. She nudges him. He wakes up, startled. By now the others are concentrating on the Woman again, so Sprockett hands him the note without even looking at him.

Burns, reading the note, looking surreptitiously at Sprockett with new eyes, then slipping the note into his pocket...

16 INT. EMERGENCY GYN ROOM - NIGHT

16

The roller skating girl, Julie, is being helped onto an examining table with stirrups. The labor pains are getting more intense. Simon is checking her out with his stethoscope. Doctor Jacobs walks in to take charge. VICKIE, the hot candy stripper, is helping Simon and also playing with the wheels of the girl's skates.

JACOBS

How often?

VICKIE

Every two minutes, Doctor.

JACOBS

How far along is she?

VICKIE

I think she's already past term. She doesn't know exactly, but she's huge.

JACOBS

All right, honey... take it easy. You'll have a beautiful baby in no time.

SIMON

I don't think so, Doctor.

JACOBS

What?

SIMON

Hysterical pregnancy. She wants the straight life so much she's convinced herself she's pregnant.

JACOBS

Doctor...

(reads the name tag)

... August... the woman is in heavy labor.

16 CONTINUED:

16

SIMON

It's all in her mind.

By now this little scenario has attracted an audience of other residents, nurses, and interns, all waiting to see Simon get his head handed to him.

JACOBS

(still smiling)

I normally prefer to point out errors the interns make in the privacy of my office, but in this case I'll make an exception...

But Simon is not listening. During Jacobs' speech he calmly takes a safety pin from a nurse and jabs it at Julie's abdomen. There is a LOUD "POP!" and the abdomen collapses.

During the shocked silence that follows, Julie gets up, embarrassed, from the table. She skates out of the Emergency Room.

DEVOL

That poor kid.

Devol runs out after Julie.

Jacobs is deeply embarrassed. He moves wordlessly OUT OF FRAME. HOLD on Simon.

SIMON

What'd I do?

STEPHANIE watching him. She's next to crusty-head Nurse Sprockett and the sweet candy striper, VALERIE.

VALERIE

Now that is a scumbag.

STEPHANIE

I never knew it was possible for a medical doctor to be so unfeeling.

SPROCKETT

(wisely)

Sounds like you're falling in love with him.

STEPHANIE

(too quickly)

Don't be ridiculous.

17 EXT. HOSPITAL PARKING LOT - DAY

17

There is a guard booth at entrance. An expensive car pulls in driven by Doctor Prang.

GUARD

Some kid's in your parking spot,
Doctor Prang. I'll move him out
in a minute.

PRANG'S VOICE

(in car)

I don't have a minute.

His car pulls through the gate to the parking spot where another car is parked. Prang smashes into the other car which doesn't budge. The expensive car goes through a festival of special effects. Prang parks and gets out.

18 INT. OPERATING ROOM - DAY

18

Dr. Prang is operating brilliantly. He speaks into a microphone as he works. The interns are gathered around, observing.

PRANG

I am Doctor Joseph Prang. I'm
Chief of Staff, Chief of Surgery,
Chief of Breaking Balls. That's
the nicest I get. I'm sure all of
you have come here with wonderful
dreams -- like you...

(he points to Delbert)

... What do you hope to get out of
all of this?

DELBERT

I'm going to be a psychiatrist; to
help people like poor Mr. Bonafetti.

PRANG

(indicating Myra)

You?

MYRA

Actually, I wanted to be a singer,
but Diplomat Records dumped me and
my folks convinced me I should
become a doctor.

PRANG

Are your parents doctors?

MYRA

No. They own Diplomat Records.

18 CONTINUED:

PRANG
(indicating Burns)

You!

BURNS
Poor kid. Hell's kitchen. Working
two other jobs just so I can finally
be somebody.

PRANG
You back there. What's your story?

SIMON
Me? Brilliant, rich, talented.
Just killing time here because the
rules say I have to.

Stephanie turns to Myra, whispering.

STEPHANIE
He's a cold fish.

HOSPITAL SPEAKER (V.O.)
Sounds like your falling in love
with him.

Stephanie reacts.

PRANG
Dreams are just that: dreams! I
deal in reality and I can promise
you two things: one, this will be
the worst year of your lives; two:
when you are finished, you will be
the best damn doctors in the state.
For the next twelve months you will
hate my guts but the patients whose
lives you save couldn't care less.
I may break some of you, but those
of you who survive will thank me.
Now go on, get out of here!

19 INT. BASEMENT CORRIDOR IN HOSPITAL - DAY

KURTZMAN, a pathology lab assistant, is leading the
same group of interns down a dingy hallway.

KURTZMAN
I'm Floyd Kurtzman, head lab
technician. Down here is the
Pathology Lab. They promised to
clean up our hallway soon.

19 CONTINUED:

19

They turn a corner and see a line of hookers waiting against the wall, offering their come-ons to all the surprised male interns. Kurtzman leads them through a door marked "PATHOLOGY." However, Myra is just about to enter the pathology lab when she looks back and sees Burns asleep on wall. She goes to him and shakes him.

MYRA

(whispering)

If I were you, I'd go see Nurse Sprockett. Tell her you need an upper or two.

BURNS

You think she'd give it to me?
Just like that?

MYRA

If she likes you she will.

BURNS

Likes me? You shoulda seen the note she slipped me the other day!

He shows Myra the note.

MYRA

Boy, you white folks sure do get horny! C'mon...

KURTZMAN (V.O.)

And so, without further fuss, I give you the ever-diligent Doctor Oliver Ludwig!

They head into the lab to rejoin the others.

20 INT. PATHOLOGY LAB - DAY

20

Standing behind a microphone is DOCTOR OLIVER LUDWIG, the grizzled, old chief pathologist. As he speaks, the CAMERA PULLS BACK to reveal we're in the combination pathology laboratory and morgue. It's a mess. In front of Ludwig is an array of bottles, flasks, vials, etc. Listening to him speak are the interns. Nearby is a corpse covered by a sheet. A door leads off that says "MORGUE."

LUDWIG

Doctors, welcome. Here in Pathology we consult the dead and ask them how we may cure the living: Here we interpret the messages the body sends us.

(MORE)

LUDWIG (CONT'D)

Messages contained in substances the uninformed find... disgusting. They are not disgusting. They are beautiful. They are the literature of pathology. We make our diagnoses by observing them, smelling, touching, tasting...

STEPHANIE

Tasting?

LUDWIG

The human being emits, oozes, secretes, excretes, salivates, urinates, menstruates, lactates, evacuates, expectorates, and ejaculates.

The interns react, disgusted.

KURTZMAN

You left out regurgitates.

LUDWIG

Don't help me, Kurtzman.

(resume)

There are more than twenty vital bodily fluids. I'm proud to say I've tasted every one of them. This urine, for example... what will it tell us?

He dips a finger in the urine. The interns react. Ludwig, licking a finger and tasting.

LUDWIG

(continuing)

A definite sugar taste. I don't need a battery of tests to tell me the patient has a slight pre-diabetic condition. Doctor... will you confirm my findings?

He shoves the flask of urine at Burns.

BURNS

No, thanks. I'm trying to cut down.

LUDWIG

That's an order, Doctor.

Simon grabs the flask and duplicates the tasting process Ludwig went through.

SIMON

No. No sugar.

LUDWIG

That's just my way of telling you all that there's something far more important to the pathologist than taste. The power of observation. If you had been observing, you would have seen me put this finger in the urine, but put this finger in my mouth. Lesson number one, doctors.

SIMON

But if you had tasted the urine, Doctor, you would have observed that the patient has a dangerously high concentration of fractoids. This patient has pituitary glombosis.

Doctor Ludwig, not to be outdone, takes the jar.

LUDWIG

Let me see that.

(takes a good taste
with his finger)

Tastes like normal piss to me, Doctor... all right, with a slightly metallic flavor indicating an abnormal level of zinc.

(hands it to Stephanie)

Here, you try.

Stephanie grimaces. Simon responds, incredulous.

SIMON

Wait a minute. I didn't taste it. I was just kidding.

Doctor Ludwig retches.

SIMON

(continuing)

I did the same thing he did; I switched fingers. It was obvious...

The other interns grumble with disgust. Ludwig grabs Simon by the shirt front and drags him off to an isolated corner.

LUDWIG

Listen, you: you may have made a fool out of some of my colleagues, but you're not going to make a fool of me. Take a look at his face; tell me what you see.

20 CONTINUED: (3)

20

SIMON

(earnestly)

Well, according to the third
edition of 'Steckler's Medicine,'
I see alcohol poisoning and
drescisis in the tertiary stage.

LUDWIG

(outraged)

Why you! Get out! All of you: Out!

Simon retreats, rejoining the other interns in a huddle.

SIMON

What'd I say?

LITTO

I don't know, but if I were you,
I'd duck!

The urine beaker comes whizzing over Simon's head and
smashes on the wall behind him. He and the other
interns flee.

21 INT. NURSES'S STATION - DAY

21

In f.g. we see Nurse Sprockett, FACING CAMERA, filling
out a form or something. Behind her the door opens and
we see Burns framed in the doorway as he looks back and
forth to make sure no one is watching.

Burns, approaches Sprockett from behind, silently. He
stops, fishes the sexy note from his pocket, and reads
it one more time.

Burns steps in behind Sprockett, cups her ample breasts
in his hands, and bites her on the neck.

Sprockett looks straight ahead. Delayed reaction.

BURNS

Which part do you want me to lick
first?

Sprockett, thinking, makes a decision. Calmly, she
reaches over to a stack of bedpans and selects one.
Suddenly she whirls on Burns, brings the bedpan down
hard on his head, knees him in the groin, and sends
him crashing out the door.

Sprockett returns to her work.

This office depicts a man who is cultured. Artwork, sculpture, antiques, etc. CLASSICAL MUSIC PLAYS softly. Joseph Prang, however, is dressed in tennis shorts and polo shirt. On his desk is a TV monitor hooked up to show continuous shots of what is going on around the hospital at the moment. At the moment in his office Doctor Jacobs and he are arguing.

JACOBS

... We're short on nurses, short on equipment and Ludwig's pathology lab should be condemned.

PRANG

Ludwig stays till he retires. He knows people high up. He knows where all the bodies are buried.

On the TV monitor we see a nurse walking down the hall with a tray of pills in little containers. She looks around and downs a few cups of pills. Prang is talking and not looking at monitor. (Some monitor bits are indicated. Others will be added.)

JACOBS

The city has to give us more financing..

PRANG

I didn't ask to run the hospital. I'm a surgeon, not an administrator.

JACOBS

Joe, you were the logical choice. It was you or Ludwig and Ludwig threw up at his interview.

ANGLE - MONITOR

We see a back door marked "Security." A guard is sitting there. A strange, ominous man sneaks stealthily by the guard. (MALAMUD)

BACK TO ROOM

The office door opens and MISS PENDERGAST, Prang's secretary, sticks her head in.

PENDERGAST

Your business manager, Mr. Grimes is here.

PRANG

Show him in. Jacobs, we'll finish this later.

22 CONTINUED:

JACOBS

(angry)
If I'm still here. Good day, Doctor.

Jacobs exits and secretary brings in OSCAR GRIMES, a nattily-dressed, smooth business manager.

PRANG

Oscar, I need money.

OSCAR

(ignoring)
I've started your divorce proceedings.

PRANG

Fine. Now what's with my...
(notices secretary
still there)
... That'll be all, Miss Pendergast.

We notice now that Miss Pendergast is dressed as a normal secretary except she wears ballet toe shoes. She slowly does a few ballet steps and pirouettes out the door to the MUSIC. Oscar, who's been in this office before, goes over and TURNS OFF CLASSICAL MUSIC.

PRANG

(continuing)
Now what about my corporation investments?

OSCAR

Trust me, they'll work out. It takes time. Frankly, I thought we'd do better with your book.

PRANG

I poured my heart into that book. Everything I learned in 25 years of medicine!

OSCAR

I think it was the title.

PRANG

The title was your idea.

Oscar holds up a book and over his shoulder we read it. The title of the book is, "DOCTORS DON'T KNOW SHIT."

OSCAR

(shrugs)
I thought an honest approach would work.

23 INT. HOSPITAL CORRIDOR - ANGLE ON SUPPLY CLOSET - DAY 23

The same ominous-looking man wearing a suit and carrying a briefcase discreetly steps into the supply closet.

24 INT. SAME CORRIDOR - A MOMENT LATER 24

The same man steps out, dressed in a hospital gown and wearing slippers. The man's name is MALAMUD. He has two parts of a chrome-plated crutch. He screws the barrel end of the crutch into the handle and we realize it is really a rifle.

We FOLLOW him down the corridor as he peers into rooms. He's looking for someone. He steps into a doorway and sees Sal sitting up in bed. He doesn't recognize him at first.

He steps out of the doorway, takes a couple of steps, then stops. Something hits him. He turns and goes into Sal's room.

25 INT. SAL'S ROOM - DAY 25

Malamud stares at Sal intently. Sal's eyes dart nervously back and forth.

MALAMUD

Sal? Is that you? It is you.
Listen, I got something for you.
A goodbye kiss from the Gallantino family.

He leans over and plants a kiss on Salvatore: the kiss of death.

Nurse Sprockett, shaking a thermometer, enters with Valerie, the sweet Candy Striper. She sees Malamud bent over Sal. She takes two quick steps, lifts up Malamud's robe, and deftly inserts the thermometer.

SPROCKETT

Not in my hospital.

He straightens up immediately, turns and is about to advance on Sprocket, who has moved with her back towards him. Valerie steps to him.

VALERIE

Move and you'll be shitting glass for a week.

Sprockett turns.

25 CONTINUED:

25

SPROCKETT

What's your name?

MALAMUD

Malamud.

SPROCKETT

Where're your records?

MALAMUD

I don't know. I lost 'em.

SPROCKETT

I'll find 'em. What's wrong with you?

MALAMUD

I'm sick, okay?

SPROCKETT

You sure are, mister...

She pushes him toward his bed.

SPROCKETT

(continuing)

Get in bed. And stay there.

VALERIE

Better listen, or she'll really kick ass.

They exit.

MALAMUD

Hey, Sal, after I kill you, I gonna kill them.

As he reaches for the ominous looking crutch, Delbert Rist enters.

DELBERT

(softly; to Sal)

Hi... remember me? I'm the doctor you saw when you were first admitted. I'm sorry... Delbert Rist. I don't mean to use titles like Doctor... I don't like what it does to the healing contract. Anyway...

Sal's eyes dart back and forth in Malamud's direction.

25 CONTINUED: (2)

25

DELBERT

Yes, I know. I'm sorry, but it's the only bed available. I know you'd prefer it to the mental ward. You see, Salvatore... may I call you Sal?... You've been so terribly, terribly frightened, so much so that you're paralyzed with fear. You're safe here, there's no one to hurt you, I promise you that, and we'll be talking together a lot until we find out what frightened you so terribly. Perhaps the death of Mussolini?

Sal's eyes keep motioning toward Malamud.

DELBERT

(continuing)

We'll find out.

Delbert exits. Malamud smiles as he sees his opportunity. He reaches for the crutch.

Sal's eyes filled with terror.

26 INT. HOSPITAL CORRIDOR - DAY

26

We see Anthony (in drag) hurriedly approaching Sal's room. In the hall is a man lying on a gurney with an IV bottle. In the bottle are goldfish. Delbert Rist intercepts Anthony by Sal's door.

DELBERT

Excuse me, you came in with Mr. Bonafetti?

ANTHONY

(falsetto)

Yeah, I'm his fuckin'... daughter, all right?

DELBERT

I'd like to talk to you for a moment.

Delbert starts to lead him down the hall. Anthony looks at the closed door, considers, then:

ANTHONY

I want to see my fuckin' father, do you mind?

26 CONTINUED:

26

DELBERT

He's fine. He's resting. My name is Doctor Rist. I'm sorry, I don't mean to use titles like Doctor...

27 INT. SAL'S ROOM - DAY

27

Malamud is standing beside Sal's bed, holding the "crutch". As he raises it, Nurse Sprockett enters holding a hypodermic needle. She grabs Malamud by the nape of the neck and jabs the needle into his rear. It takes effect almost immediately. As she drags his limp body back to his own bed with the help of the sweet candy striper, Valerie:

SPROCKETT

There. That ought to keep you still.

Sal sighs in relief.

28 INT. HOSPITAL CORRIDOR - DAY

28

Anthony and Dr. Rist. They pass the people from General Hospital talking AD LIB.

DELBERT

Angela, it couldn't have been easy for you living with your father in his... present condition. I think I can help him, but I don't know if he'll ever be the warm, loving dad you so desperately need. We'll try. In a sense, we're all to blame for Sal.. .

ANTHONY

Hey, I didn't do nothin'. He just froze up.

DELBERT

Of course, you didn't. When I say 'us,' I mean society, the urban experience, what Freud called the alienation of feelings. I believe in treating the whole family, not just the so-called 'sick one.' I want to hear about you and your needs, too.

ANTHONY

You make him well, or I rip your fuckin' heart out, okay?

28 CONTINUED:

28

DELBERT

I hear, Angela. I hear you.

29 EXT. STREET - NIGHT

29

"DR. ZHIVAGO" on the marquee, maybe. Simon and Stephanie are coming out.

SIMON

I'm glad you asked me out, Stephanie.

STEPHANIE

I'm glad we could find a doctor movie for you to see.

SIMON

That was the worst movie I've ever seen.

STEPHANIE

How can you say that? Dr. Zhivago crossed a whole continent for the woman he loved. Gave up everything ... then died as Lara passed by on the streetcar... reaching out to her... reaching...

SIMON

But didn't you see that hospital scene? I mean, give me a break. He gave that guy globular hermasocite, when everybody knows that you don't even use globular hermasocite for teritiary gangrene.

STEPHANIE

You missed the point. The whole point. The stupid medical part is unimportant.

SIMON

Maybe to you.

She sighs, disgusted. We see a BLIND MAN with a guide dog walking toward them. The dog leads the Blind Man into a garbage can and the man falls down. Simon and Stephanie help the man up. He has a beggar's cup.

BLIND MAN

Can you spare some change? I gotta buy a new dog. This one sucks.

They give him change and he moves on. Simon and Stephanie watch him go, shaking their heads in disbelief.

30 EXT. STREET - NIGHT

30

Devol, casually dressed in a sport jacket walks down the street. He gets to the corner and is stopped by Julie, the roller skating hooker, who skates up to him. She looks sexy like a hooker.

JULIE

Hey, baby, wanna buy some fun?

DEVOL

(surprised)

Julie? What? Why are you doing this?

JULIE

Oh, I lost my job at the drive-in. They said I attracted the wrong clientele.

DEVOL

(grabbing her arm)

Let's have a talk.

JULIE

Talking's fine, but it'll cost you forty bucks.

They head off.

31 EXT. VERITABLE QUANDARY - CONTINUOUS

31

This is the outdoor section of the cafe. The eating area has an awning over it. There are various notable personalities eating and chatting.

Devol and Julie pass the cafe. Sitting in the dining area is Stephanie. Devol pulls up his coat collar to hide his face. As Devol and Julie EXIT FRAME, we stay with Stephanie as their food is served by a WAITER: two big, beautiful New York steaks. Simon comes from men's room and sits.

SIMON

(suspicious)

Steaks. Who ordered these?

STEPHANIE

I did. We're working long hours. We need nourishment.

She digs right in, but Simon just looks longingly at his meat.

STEPHANIE

(continuing)

What's wrong? Aren't you hungry?

SIMON

Will you please cut it for me?

STEPHANIE

Why?

SIMON

Just cut it, okay? Do you mind?

Stephanie, puzzled, shrugs and starts cutting Simon's steak into bite-sized pieces.

STEPHANIE

You know, Simon, you're an interesting guy. Much more complex than I thought. I'm really starting to like you.

SIMON

How about the other interns? Do they like me?

STEPHANIE

No. They think you're a pompous ass...

SIMON

(surprised)

Really?

STEPHANIE

It's okay, some people just have trouble relating on a human level.

SIMON

But they all like you. Why?

STEPHANIE

I guess I've been fortunate enough to live a life filled with love. I grew up surrounded by it on Burnaby Mountain.

SIMON

Burnaby Mountain?-

STEPHANIE

It's in Vermont. You see, my father was the doctor there and when he died -- he was only 53 --

31 CONTINUED: (2)

31

SIMON

Wait a minute. Your father died at 53? God, that makes me so mad! All the wonders of modern medicine, all the advances in technology and still, men don't live a full life. We are failures!

Simon is getting all worked up.

STEPHANIE

Simon, he was hit by a truck.

SIMON

Ah.

STEPHANIE

Anyway, when he died, everybody knew he wanted me to be a doctor so they took up a collection and sent me to medical school so I could return to Burnaby Mountain and pick up where dad left off. And that's what I'm going to do! They're all praying for me, Simon.

SIMON

Did they check right away for internal injuries when the truck hit him. You know --

Offended, Stephanie gets up to leave.

SIMON

(continuing)

Wait a minute! What'd I say?

Stephanie angrily stalks TOWARD CAMERA. Simon looks helplessly toward her in the b.g. A Waiter is setting up a pile of clean glassware beside Stephanie. She suddenly hesitates. There is a puzzled look on her face, as if something is going on inside her.

STEPHANIE

(to Waiter)

Can I have a glass of water, please?

Before he can get the water, Stephanie is suddenly jolted as if hit by an invisible blow to the stomach. She gasps. Simon sees this. The Waiter reacts. At the last moment, she sways away from the glasses but smacks into the pole holding up the awning. The awning falls and all of the customers are covered. Simon gets to her as she lays on the sidewalk.

31 CONTINUED: (3)

31

SIMON

What happened?

Stephanie recovers almost immediately.

STEPHANIE

(regaining her
composure)

Nothing. I'm fine.

She walks away leaving him standing there as customers struggle to get out from under awning.

DISSOLVE TO:

32 EXT. HOSPITAL - ESTABLISHING SHOT - DAYBREAK 32

33 INT. SAL'S ROOM - DAYBREAK 33

Malamud is waking slowly, realizing where he is. Then he looks over at the catatonic Salvatore, smiles, and gets out of bed. He walks over to the wall where the "crutch" is propped up. Malamud lifts back the armrest of the crutch, removes a bullet, and holds it up for Sal to see. Sal is ready to meet his Maker. Malamud inserts the bullet in the "crutch", removes the rubber tip on the floor end, and raises it slowly. As Malamud advances, the door opens and Nurse Sprockett steps in with Valerie. Sprockett grabs the crutch, tosses it aside.

SPROCKETT

Mr. Malamud. Back in bed. Today's your lucky day.

MALAMUD

What day...?

SPROCKETT

(backing him up
to bed)

Your surgery day. We found your records.

She pushes him into bed, lifts his feet up.

MALAMUD

What records? What surgery? I ain't gettin' no surgery...

VALERIE

Did you think we shaved your balls 'cause we're kinky?

33 CONTINUED:

33

Valerie jabs him with a needle.

MALAMUD

You people's nuts. What are you doing to me?

SPROCKETT

Now, now. Lots of people lead perfectly normal lives with only one kidney.

MALAMUD

Kidney? Omigod... please, no...

He passes out. Sal breathes a bit easier and smiles.

34 INT. ANOTHER CORRIDOR - DAY

34

Double doors upstage. We see MR. BANNERMAN, an old, fragile man, moving slowly toward the doors, using a walker. He passes a man in a wheelchair who's wheel is broken. He has red danger flares around on floor. As Bannerman walks to double doors, the doors suddenly fly open, knocking Mr. Bannerman and his walker flying. Charging through the doors is a flying wedge composed of Dr. Prang, followed by our group of interns. The fate of poor Mr. Bannerman is ignored by all.

The interns work hard to keep up as Prang moves swiftly from patient to patient. Among interns is Burns, who's half asleep; Delbert; Devol; the little person whose name is TEX CHAMBERLIN; Simon; Stephanie; Myra; a female Oriental intern named MAI-LING; and an intern named LITTO, who constantly smokes.

35 INT. TEACHING WARD - DAY

35

Prang and the interns are beside the bed of a young patient, PAUL FITKIN. Prang scans his chart.

PRANG

How are you feeling, Mr. Fitkin?

Fitkin nods his head from side to side; he's been better.

PRANG

(continuing)

Gentlemen, you have before you a man who is recovering from a serious abdominal operation...

(noticing Stephanie glaring)

What's wrong, Brody?

35 CONTINUED:

35

STEPHANIE

I am not a gentleman, Dr. Prang.

PRANG

I'm afraid I have no time for women who want to play doctor.

(turning to Devol)

Tell me, what is the single greatest advantage this patient has to insure his recovery, Doctor?

DEVOL

The sulfa drugs.

PRANG

Wrong.

(to Burns)

Doctor?

BURNS

Meticulous surgical technique.

PRANG

Wrong again. Anybody?

STEPHANIE

The most important thing this patient has going for him is youth.

PRANG

(smiles)

Correct. Thank you, Doctor.

Stephanie smiles. She won this round.

They go to the next bed.

36 INT. TEACHING WARD - DAY

36

They swoop down on a man's bed. Prang scans the chart as Nurse Perez watches warily.

PRANG

Mr... Fitkin... how are you feeling?

Fitkin shrugs.

PRANG

(continuing)

Doctors... you have before you a man who was admitted with severe cardiovascular symptoms... This patient then developed localized abdominal pain and back spasms... Devol, what's your diagnosis of this patient?

DEVOL

(not too sure)

I'd say... gall bladder.

Suddenly, Prang explodes in anger. He rips a hard uppercut to Devol's mid-section. Devol doubles over in pain.

PRANG

This is your gall bladder!
(rips another punch
to appendix)

That's your appendix!
(three more punches)

Spleen! Liver! Kidney!

By now, Devol is cringing on the floor.

PRANG

(continuing)

Learn to tell one from the other,
Doctor, or get out of medicine.
This man has a simple kidney
infection!

The others watch, terrified. Delbert Rist speaks to Simon, who is mesmerized.

DELBERT

He's really tough, but they say
you learn a lot.

They move on to another bed. In the b.g. a workman is fixing a patient's bed.

PRANG

A woman... age forty-five... all
the symptoms of thyroid disease...

At the back of the group, Simon wiggles up next to Stephanie.

SIMON

(whispering)

How about you, Stephanie? Any more mystery pains?

STEPHANIE

That was nothing, Simon. Everyone gets dizzy once in a while.

SIMON

Destroying an entire restaurant? I really think you should let someone examine you.

STEPHANIE

Someone like you, perhaps?

SIMON

You've had worse ideas.

STEPHANIE

I'd rather not play doctor, Doctor. I was hoping our relationship --

SIMON

Would remain professional? I couldn't agree with you more. Any romance at this point would be ludicrous, counterproductive to our studies.

Stephanie looks devastated. This isn't what she meant at all. She stalks away from Simon, pouting. He looks over at her, having no idea what he said wrong.

In the b.g., the workman pushes the bed button and the girl patient flies out of bed. The noise wakes up Burns.

BURNS

(coming to)

I say it's hemorrhoids!

PRANG

(looks at him)

Burns. I know you're holding down a couple of part-time jobs to pay your way through, but I don't care. If you can't cut it here, get out.

BURNS

Yes, sir.

PRANG

The patient has a simple vitamin A deficiency. Next.

The whole group moves on to another bed.

36 CONTINUED: (3)

36

A frail-looking little old lady, MRS. AUSTIN.

PRANG

Mrs. Austin. How are you today?

MRS. AUSTIN

Worse.

PRANG

General malaise... pain in the
extremities... hair falling out.
What's your diagnosis, Dr. August?

SIMON

Myasthenia Chroepsis.

Prang is startled by this bang-on assessment. Mrs. Austin
watches Dr. Prang.

PRANG

All right, Dr. August. Can
you prove it?

Mrs. Austin watches Simon.

SIMON

No, sir. Neither can you. No
one can.

The others react to this coolness in the face of Dr.
Prang's volatile temper. Prang remains calm.

PRANG

Why not?

Mrs. Austin looks from Prang to Simon.

SIMON

We won't know for sure until the
autopsy.

Mrs. Austin reacts to the death sentence. The other
interns are shocked. They all glare at Simon, then they
begin to hiss. Stephanie angrily walks out of the room.

SIMON

(continuing)

What'd I say?

MRS. AUSTIN

You know something, Doctor?
(pointing to Simon)

He's really a prick.

PRANG

Yes. But he's a brilliant prick.

37 INT. HOSPITAL CORRIDOR (OUTSIDE FRAZ'S ROOM - SAME DAY 37

Prang and the interns are standing just outside Fraz's room. We can see Fraz in bed in the b.g. His manager, IRVING SHAW, sits beside the bed.

Dr. Prang is talking in hushed tones to the interns.

PRANG

It's obvious that somebody has to tell the patient. We can't leave him like this.

(to Burns)

Tell him.

BURNS

Why me?

PRANG

Ninety percent of what you'll be telling people from now on is bad news. Go!

Burns reluctantly goes into the room as the other interns and Prang move on down the hall.

38 INT. FRAZ'S ROOM - CONTINUOUS

38

Fraz looks up as Burns comes tentatively into the room.

FRAZ

Hi, Doc. When do I play again?

BURNS

Well, ah... soon. But, ah... there's something Dr. Jacobs wanted me to ask you. See, we removed a ton of cartilage from in there... and, in effect, what we've done is, well, you know, shorten the right leg a little.

SHAW

How little?

BURNS

About an inch. There was just so much to come out...

FRAZ

An inch?

BURNS

But we can fix it.

38 CONTINUED:

38

SHAW

How're you gonna fix a thing like that? He's a center; he's the big man!

BURNS

Well, Dr. Jacobs felt that, I mean, since you're going to be laid up anyway, we might as well go ahead and do the other leg.

FRAZ

What do you mean 'do'?

BURNS

A surgical reduction.

FRAZ

You mean shorten it?

BURNS

Exactly.

(to Shaw)

Have you ever thought of playing him as a forward?

Shaw glares. Burns quickly hustles out of the room. Fraz looks at Shaw, bewildered.

FRAZ

It doesn't sound good.

SHAW

Sounds to me like they're just going to keep cutting until they get it right.

We see Fraz's horrified face as he realizes what's ahead of him. Fraz starts to daydream.

OIL DISSOLVE TO:

39 INT. FRAZ'S ROOM - DAYDREAM - LATER

39

From Fraz's POV we see his legs a bit shorter. ANOTHER SHOT shows them shorter still. A THIRD SHOT shows them the shortest yet. On Fraz's horrified face, the IMAGE BLURS and we...

OIL BACK TO:

40 INT. FRAZ'S ROOM - REAL TIME - DAY

40

Fraz looks over to Shaw.

40 CONTINUED:

40

FRAZ

Man, let's get out of here.

He throws back the covers, hobbles out of bed and starts for the closet where his clothes are. Shaw follows.

41 INT. NURSES' STATION - SAME DAY

41

Nurse Sprockett is doing her paperwork, listening to a portable radio. Nearby is a drug supply cabinet. We see lots of pills. In the corridor, Dr. Burns is leaning against a wall, ready to fall asleep again; he's fighting it.

Burns looks to Sprockett at her station. He takes a deep breath and starts toward her, perking up.

BURNS

Hi.

Sprockett gets ready to belt him.

BURNS

(continuing)

Wait, wait... listen. I'm sorry about what happened. You gave me that note. I mean, what did you expect?

SPROCKETT

What note?

BURNS

In emergency...

SPROCKETT

I didn't write that note...

BURNS

Win some, lose some.

SPROCKETT

(nods)

Tell me about losing. Get lost, Doctor.

BURNS

Hey... do I smell Bal de Versailles?

SPROCKETT

You might. It's my scent.

41 CONTINUED:

41

BURNS

I thought so. Here.
 (he hands her a
 small package)
 It's my way of saying 'I'm sorry.'

SPROCKETT

Don't play with a nurse's affections,
 Doctor.

BURNS

I mean it. You know, if I didn't
 have three jobs...

SPROCKETT

Three jobs? Is that why you're
 tired all the time?

BURNS

Intern, side-line judge, and dance
 hall guy. I get a dollar a dance.
 A dollar-fifty for the rhumba.

SPROCKETT

You poor man... How do you do it?

BURNS

Well, it's basically a box step...

He TURNS UP THE RADIO and lifts her to her feet. He
 dances her up and down the hallway (they should both
 be terrific) and finally stops in front of the metal
 cabinet.

SPROCKETT

Why are we stopping?

BURNS

I don't have the energy.

SPROCKETT

(still holding him)
 Poor kid. Perhaps...

BURNS

An upper? Oh, Helen, could I? Just
 one?

SPROCKETT

Well, all right... one desamyl...
 that's all.

BURNS

Thank you, Helen... I can call you
 Helen, can't I?

41 CONTINUED: (2)

41

SPROCKETT

Sure... Doctor...

BURNS

Phil.

She's unlocking the doors. As they swing open, Burns' eyes widen. He's never seen so many drugs in one place.

SPROCKETT

Phil.

She reaches into a box and pulls out a capsule, hands it to Burns.

BURNS

Oh, thanks, Helen. Thanks.

He takes the pill, embraces her, spins around a couple of times to disorient her, stops when her back is to the cabinet, reaches in and grabs a handful of dexies, which he tosses into his mouth, then another handful in his pocket.

BURNS

(continuing)

Helen... I think I could learn to be crazy about you.

From now on, whenever we see Burns, instead of being asleep on his feet, he will be wired.

FADE OUT.

FADE IN:

42 INSERT - CALENDAR (FEBRUARY)

42

It is a desk calendar with a picture and the month on the left-hand page and the days and the dates on the right-hand page with a spiral holding it all together.

The picture is labeled, "FEBRUARY," and we see a scene we have seen in hundreds of calendars over the last century. (NOTE: These are still photos.) The calendar page...

FLIPS TO:

VALENTINE'S DAY

Burns is dressed in a suit, looking all cleaned up and shy.

42 CONTINUED:

42

He is handing a heart-shaped box of candy to Sprockett who is also made-up, to be the Virgin Valentine. She is coyly eyeing Burns. The b.g. is all red hearts and pink lips, like a backdrop in the hokiest photo studio. Page...

FLIPS TO:

MARCH

This picture features Sal and Malamud sitting up in their hospital beds wearing bright green robes and big green bow ties.

Nurse Perez is standing beside his bed offering them large paper mache shamrocks. She too is dressed all in green. Page...

FLIPS TO:

APRIL

A picture featuring Delbert and Anthony in a pastoral meadow setting. Anthony is in drag. Delbert is handing Anthony a bunch of wild flowers. The look on Anthony's face says, "What are you, fucking nuts?"

DISSOLVE TO:

43 INT. HOSPITAL LOBBY - DAY

43

It is decorated for Easter. At the reception desk, a RECEPTION NURSE named NINA is arguing with several patients. She is speaking a different language to each one since they are of all types; Spanish, French, English, blue collar, and black. It sounds like a bad day at the United Nations.

ANOTHER DESK (IN THE LOBBY)

A doctor sits behind a desk with a sign reading, DOCTOR PROCTOR, SECOND OPINIONS.

PROCTOR

Second opinions! Get your second opinions here -- five dollars for a second opinion.

Various people ask him for second opinions.

44 EXT. PARK (OR STAGE SHELL) - DAY

44

Stephanie, in gym clothes, is in front of a group of fifteen neighborhood children, leading them in some aerobic exercises. They are all following her commands, working vigorously.

STEPHANIE

Okay -- follow me -- and one -- and two -- and down to your toes -- and up -- and stretch -- and down -- and two...

She leads; the kids follow. Simon comes walking across the lawn, his face buried in a book. He hears Stephanie's commands and glances up, surprised to see her. He smiles.

SIMON

Stephanie!

She stops her exercise and turns to face him, surprised but cool.

STEPHANIE

Hello, Doctor Simon August.

SIMON

Why the blast of chill air?

STEPHANIE

(imitating him)

'Let's just keep it professional, Stephanie. Why be hypocritical about our hypocritical oath.'

(her own voice)

Your words, Dr. August. Remember?

SIMON

But I've missed you.

One of the bored KIDS calls out.

DANCING GIRL

C'mon, cut the mushy stuff.

Stephanie, remembering what she was doing, looks embarrassed.

SIMON

What are you doing here, anyway?

STEPHANIE

These are the kids from the neighborhood. I'm teaching them aerobics.

44 CONTINUED:

44

SIMON

Why? What does it have to do with doctoring?

STEPHANIE

Simon, it doesn't have anything to do with doctoring; it's called a hobby.

SIMON

A what?

STEPHANIE

Oh, never mind.

She turns back to the kids.

STEPHANIE

(continuing)

Are you ready? Follow me. And one -- and two -- and stretch -- and bend -- and up -- and down -- and --

As Simon stands by, watching, Stephanie suddenly gets another sharp pain. She clutches her gut and doubles up. And, following her instructions, all of the kids also clutch their guts and double up. Stephanie drops to the ground in pain. So do the kids.

Realizing what's happening, Simon rushes over to her. The kids are still imitating her. Simon kneels beside her.

SIMON

Stephanie?

The kids finally catch on and start to get up. Stephanie also sits up, recollecting herself. As Simon kneels nearby, concerned.

STEPHANIE

It's okay; I'm fine. I just got a little dizzy, that's all.

45 EXT. LAKE - DAY (MOMENTS LATER)

45

STEPHANIE

How could I have been so clumsy? I'm so embarrassed.

SIMON

I really think you should undergo some tests, Stephanie.

45 CONTINUED:

45

STEPHANIE

Don't be silly. I'm a doctor, too, remember? I'll decide if I need any tests.

Simon shrugs. There is silence. In the b.g. the Blind Man with his guide dog walks by; the dog leads him into a tree.

SIMON

When you were a kid, did you ever play 'Spit in the River?'

STEPHANIE

No. Why would anyone play that?

SIMON

It's a game -- you see who can spit the farthest. I used to be a champ.

STEPHANIE

I could beat you, I'll bet.

SIMON

It's the only game my father let me play. I'm very good at it.

STEPHANIE

We'll see. You go first.

Simon spits, mightily.

SIMON

Forget it. You can't win.

She spits. But before she finishes, Simon whips out a glass microscope slide and presses it under her mouth, collecting a sample.

STEPHANIE

Give me back my spit!

SIMON

No.

STEPHANIE

Then at least tell me what you think I have.

SIMON

I could be wrong.

STEPHANIE

You're never wrong.

45 CONTINUED: (2)

45

SIMON

True. But let's hope this is the first time -- for your sake, Stephanie.

STEPHANIE

Oh, Simon; I'm scared. Hold me.

They come together. He looks at her. She looks at him. They kiss a long kiss and the Blind Man smacks into them.

46 INT. LUDWIG'S OFFICE - NIGHT

46

In his inner office, Ludwig is asleep, a medical book across his chest, an empty whisky bottle on his desk. He has his pajamas on. He lives there. We hear a NOISE O.S.

Ludwig wakes up, ditches the bottle, and quietly steals out into the lab to see who's there.

47 INT. PATHOLOGY LAB - NIGHT

47

Simon is getting ready to run some tests on Stephanie's saliva sample. Ludwig enters.

LUDWIG

You're not authorized, Doctor.

SIMON

This is personal. I have reason to believe this is early saxifragia mytosis.

LUDWIG

Which patient?

SIMON

I'd rather not say.

LUDWIG

Then I'd rather not allow these tests.

SIMON

All right. It's Stephanie. Doctor Brody. She's collapsed twice that I know of. I want to do these tests myself.

LUDWIG

I've managed this pathology lab for thirty years without your help. I think I can handle this.

47 CONTINUED:

47

SIMON

Which tests are you going to do?

LUDWIG -

Nederlander's... a trilateral myopia...

SIMON

And a Lastfogel's Process?

LUDWIG

(obviously he's never
heard of it)

Lasf -- of course.

SIMON

Thanks, Doctor.

Simon exits. We hear HOOKER VOICES in background.
Ludwig takes sample.

LUDWIG

(mumbling)

Yeah, sure. Lastfogel's Process...
Where do they come up with this
garbage?

He throws Stephanie's sample on his cluttered desk and
goes back to sleep.

48 INT. NURSES' LOUNGE - DAY

48

Nurse Perez is giving a speech to the other nurses and
candy stripers who are collected in front of her. Off
to the right stands MISS DITKA, poised, waiting.

As Perez begins to talk, Ditka begins to repeat her
words in calm, dignified sign language for the deaf.

PEREZ

The reason for this meeting is
obvious: the issues confronting
us can no longer be ignored! Since
we at County are among the first in
the nation to include hearing-
impaired volunteers among our ranks,
I have asked Miss Ditka to sign
today's meeting so each and everyone
of us can follow the vital issues we
must deal with here today.

As Perez speaks, Ditka keeps right up with her, signing
to perfection.

48 CONTINUED:

48

PEREZ

(continuing)

For several weeks now, Doctor Prang has consistently tampered with our payroll. Our checks have been late, he has made unauthorized cuts, in short, he has screwed us blind!

As Perez gets more and more worked up, so does Ditka. With this last statement, she sticks one index finger into a hole created by her other thumb and index finger and jerks it back and forth to indicate they have been screwed. She then reaches up and pretends to gouge her eyes out to signal "blind."

PEREZ

(continuing)

The man is a pig! Unless we do something to stop this man-pig we will soon be working for free. Screw that shit! It is time for us to unite!

Ditka is getting so excited, she is forgetting her regular sign language; instead she is resorting to exaggerated pantomime, coming up with all kinds of wild and lewd gestures to translate Perez's speech. By the end, Ditka looks like an obscene cheerleader.

PEREZ

(continuing)

If necessary, we will go out on strike. We will fight this with every ounce of muscle we have. We are tired of being treated like hookers in white. We shall overcome! To hell with Doctor Prang!

The nurses jump to their feet and cheer.

49 INT. DOCTOR PRANG'S OFFICE - DAY

49

We see Doctor Prang on the phone. Four lines are waiting on hold. Miss Pendergast dances in during following and hands him a note. He gestures and she dances out.

PRANG

(into phone)

You know what I'm tired of hearing, Oscar? I'm tired of hearing you say 'Trust me!'

(MORE)

PRANG (CONT'D)

Any accountant who says 'Trust me' as often as you do is not to be trusted.

(he punches into another line)

No, I don't want to talk to the Nurses: They won't strike... they're dedicated.

(another line)

Sara, I'm supervising twenty interns, running the surgery department of one of the largest hospitals in the world, and sitting on twelve medical committees, and I don't have time for your divorce lawyers. We split even... including the tennis court.

(punches again)

Oscar, you say I go long on T-Bills, they go down. You say I go short on T-Bills, they go up. What do you mean, another two hundred thousand? Where's it coming from, Oscar?

(punches another button)

Sara, don't say 'Trust me.'

Simon enters, having been summoned by Prang. As Simon watches, Prang can hold back the rage no longer. Growling like an animal, he throws the phone across the room and it smashes into the wall.

PRANG

(continuing; suddenly very calm)

Ah. Doctor August. Come in.

SIMON

I was told you wanted to see me.

PRANG

Yes.

(then)

You didn't want to use the phone, did you?

SIMON

No.

PRANG

Anyway, I'm going to let you take out an appendix, a gall stone, whatever.

49 CONTINUED: (2)

49

For the first time, Simon shows fear.

PRANG
(continuing)
What's wrong?

SIMON
Nothing. When?

PRANG
As soon as we can find a case. I
want to see if you've got what it
takes to do your residency with me.
We're going to see how you cut!

We MOVE IN CLOSE on Simon's horrified face.

50 INT. LOCKER AREA - NIGHT

50

Simon is slumped in a chair, his chin down on his chest, dozing. Suddenly, his head snaps up. His eyes open wide. His face is filled with panic, confusion. He is sweating.

SIMON
Mister Lopez!

ANGLE WIDENS to include Burns, standing there, wired.

BURNS
Simon?

SIMON
(groggy)
Burns? I must have been dreaming.

BURNS
You said 'Mister Lopez.' Far out.

SIMON
(embarrassed)
I did?
(changing the subject)
What time is it?

BURNS
Almost midnight. I was just about
to wake you for your rounds.

SIMON
(getting up, still
shaken)
Thanks.

50 CONTINUED:

50

He shakes his head, trying to dismiss the dream that is still very much with him.

51 INT. SUBTERRANEAN HOSPITAL ALLEY (BILTMORE) - NIGHT

51

Burns, tired but wired, ducks into the shadows, takes out a vial of pills and shovels a few more hits of speed into his mouth. His hands are shaking. A stranger, GORDON, comes up behind him.

GORDON

I saw that.

BURNS

(turning; startled)

Who are you? A cop?

GORDON

(mysterious)

Let's just say I'm a friend. Can you get more of those?

BURNS

More what?

GORDON

Pills: reds, whites, whatever.
It'd be worth big bucks to you.
You could pay back a loan or two.

BURNS

How do you know about that?

GORDON

All interns have loans. Meet me here same time next week with the goods. I'll be in disguise but you'll know me by the password: Fudgesicle.

BURNS

(puzzled)

Fudgesicle?

He turns to look questioningly at Gordon but the mysterious stranger is gone!

52 INT. NURSES' STATION - NIGHT

52

Sprockett is in f.g., busy with something. But she looks different. Her flaming red hair is down around her shoulders.

52 CONTINUED:

52

The glasses are gone, she wears sexy lipstick and eye-shadow, and her nurse's uniform is unbuttoned well down her cleavage. She hums something horny.

Behind her, the door opens and Burns enters. He steals up behind her and, as he did once before, cups his hands over her ample breasts and bites her neck.

Sprockett's response is a throaty laugh. She tosses her head back and enjoys it for a moment before turning to face Burns. They kiss, passionately.

BURNS

Just a few? Please?

SPROCKETT

(unlocking the cabinet)

Darling... you've got to stop driving yourself so hard.

BURNS

I know.

SPROCKETT

(handing him the pills)

You can't live on pills.

BURNS

You're right. As a matter of fact, I'm quitting both my other jobs. Hey, thanks for caring.

Before she can respond, he kisses her again. As she closes her eyes, he reaches behind her and pockets a jar of pills.

DISSOLVE TO:

53 INT. LOBBY - DAY

53

Some patients are sitting with visitors, chatting. CHARACTERS FROM "GENERAL HOSPITAL" are enjoying an emotional moment (to come). At another spot we see Delbert Rist and Anthony (Angela). They are drinking coffee out of paper cups.

DELBERT

Me? I guess I'm basically into sharing -- sunsets on wintry beaches, cats, Woody Allen movies, art deco -- and relating over a bottle of fine wine. And what about you, Angela?

ANTHONY

Hey, you know, like... my father... he never did a lot with me... I mean, there was trips to Vegas, and the track... but a fuckin' museum, or a fuckin' concert... forget it.

DELBERT

Do you feel sad about having been denied those things?

53 CONTINUED:

53

ANTHONY

(shrugs)

Eh...

(tears well up in his eyes)

Well... yeah. You grow up fuckin'
insensitive, you know?

He starts to wipe a tear away, but Delbert beats him to it.

54 INT. SAL'S ROOM - DAY

54

Malamud in bed, recovering from extensive surgery. With great effort he crawls out of bed and reaches for his crutch-gun. Slowly, stopped in pain, he crosses to Sal's bed and aims the crutch at him.

MALAMUD

A hundred and seven stitches, Sal,
you're gonna pay.

SAL is terrified, unable to move or speak.

A look of pain and fear comes over Malamud's face.

MALAMUD

Oh, no... oh, please, God... Don't
let me fart... no... please...
ahhhh... ahhhh...

We hear the SOUND OF FLATULENCE.

MALAMUD

(continuing)

Aaarrrrrrggggghhhh!

Malamud, whimpering in pain, raises the crutch and tries to squeeze the trigger, but the pain is too intense, the gun too heavy. Fear overtakes him again.

MALAMUD

(continuing)

No... not again... please, no...

The door bursts open and Sprockett walks in.

SPROCKETT

What are you doing out of bed? Do
you want to tear your stitches?

She helps Malamud into bed.

SPROCKETT

(continuing)

If I catch you again, I'm going to
have to fix you a special bedpan.

She exits. He looks over at Salvatore, tries for the crutch. It's just too hard. He falls back on the pillow.

DISSOLVE TO:

55 INT. SCRUB ROOM - DAY

55

Simon and Doctor Prang scrubbing up. Babitz is there.

BABITZ

Doctor Prang, about our strike committee...

PRANG

Not now, Babitz.

He goes to Simon.

PRANG

(continuing)

Congratulations, August. I've never let a surgeon break his cherry this early in his career. Ask anybody.

SIMON

Well... I mean, hey... it's an appendix, right? If a guy can't take out an appendix with one hand tied behind his back, he'd better forget the whole thing.

PRANG

(amused)

What'd I tell you? He's a feisty little bastard, isn't he?

Babitz eyes Simon coldly.

BABITZ

Let's just see how we do with the blood flowing and the clock ticking, shall we?

56 INT. THE OPERATING THEATRE - GALLERY - DAY

56

All the interns are there, waiting for Simon to fail, knowing he won't.

Stephanie enters, gets a good seat. She's about the only person rooting for Simon.

ANGLE ON THE OPERATING ROOM

Simon and Prang enter. Prang speaks into the microphone.

PRANG

Ladies and gentlemen... you see before you a thirty-six year old male with an inflamed appendix, which is about to be removed by a twenty-six year old male...

CUT TO:

THE GALLERY

LITTO

... with an inflamed ego.

STEPHANIE

Shhh.

BACK TO:

OPERATING ROOM

PRANG

Well?

SIMON

Well, what?

PRANG

Start slicing.

SIMON

Okay... in we go...

PRANG

Unless you're going to open him up with your teeth, you'll probably want a scalpel.

THE GALLERY

The interns laughing. Stephanie is annoyed with them.

THE OPERATING ROOM

SIMON

Scalpel.

The Nurse slaps a scalpel into Simon's hand. He draws a breath and makes a very delicate pass across the skin, not even scratching it.

56 CONTINUED: (2)

56

PRANG

Damn it, Doctor. If you expect
to remove the appendix, you will
have to break the skin!

THE GALLERY

The interns laughing. Stephanie is worried.

OPERATING ROOM

A Nurse blots Simon's forehead. He hesitates.

PRANG

Let's go, Doctor.

Simon, determined, raises the scalpel. CLOSEUP ON
Simon's eyes.

57 EXT. AVERAGE BACKYARD - FLASH CUT - DAY (1959)

57

of Simon as a little kid, maybe six years old, all
dressed up in his Dr. U.B. Well outfit: smock, head
reflector, stethoscope, etc. Behind him we see
vaguely SEVERAL ADULTS dressed rather stuffy. Also
there is a Latin housekeeper.

BACK TO:

58 INT. OPERATING THEATRE - PRESENT DAY

58

Simon: his scalpel hand trembling and sweating, cinch-
ing closer to the exposed abdomen, but trembling,
as if struggling against a powerful force.

ANGLE - THE GALLERY

Stephanie watching, worried. Around her we hear a few
SNICKERS.

PRANG

(getting angry)
Today. Doctor August.

ANGLE ON OPERATING ROOM

Simon struggling.

59 EXT. AVERAGE BACKYARD - DAY (1959)

59

Same scene as before, but now we see that it's a fifties barbecue party, and little Simon is the center of attention.

FISH EYE LENS exaggerates the looks of the people closing in on him. A WOMAN, his mother, places a pinata (shaped like a caballero) on the picnic table in front of him. A MAN, his father, hands him a large knife.

BACK TO:

60 INT. OPERATING THEATRE - PRESENT DAY

60

CLOSE on Simon's face, his hand.

ANGLE - THE EYES

all watching him. The Nurse, Dr. Prang.

ANGLE - PRANG'S CRUEL MOUTH

PRANG

Cut him!

61 EXT. AVERAGE BACKYARD - ANGLE ON SIMON'S FATHER
- DAY (1959)

61

FATHER

Show all the doctors how you operate, Simon. Take out Mister Lopez' appendix.

The Doctors, drinks in hand, press in. This is cute. Little Simon takes the knife and begins cutting into the pinata's belly, explaining as he goes:

LITTLE SIMON

First... you measure two handspans along the breastbone, then over one handspan to the right. you then make an incision from the upper middle of the lower right quadrant to the lower left, like so...

He cuts into the pinata, but, instead of candy, there's a spring-loaded monster-face. It leaps out at him. He screams. All the adults roar with laughter. There is a CLOSEUP of Simon as he screams amid the laughter.

BACK TO:

62 INT. OPERATING ROOM - PRESENT DAY

62

SIMON

No! I can't.

He turns and runs headlong from the operating room.

Doctor Prang amazed and angry.

ANGLE ON THE GALLERY

Pandemonium. Interns laughing, some booing. Stephanie shocked.

63 INT. SAL'S ROOM - DAY

63

Malamud's bed is empty.

Malamud is wheeled in on a gurney by two MALE AIDES, and is placed in bed. Malamud looks deathly ill, and groans intermittently.

MALAMUD

(between groans)

Seven long months I've been in this stinkin' hospital -- Do you know the hell I've been through. They made me drink chalk... they stuck a tube up my ass... they took x-rays, they got this little camera... on a wire. Stuffed it up my wang. I had a lot of things done to the old wang, but roto-rooter ain't one of them. I was in combat. I never heard a man scream like I did.

The last was too much for Malamud. He passes out.

CLOSEUP OF SAL

We see the tiniest of smiles.

DISSOLVE TO:

64 EXT. CEMETERY - DAY

64

We see Simon standing forlorn leaning against a signpost that reads "Cemetery." Under it another sign reads "Pet Cemetery" and points off. He's looking towards the pet cemetery.

64

CONTINUED:

ANGLE ON PET CEMETERY

A RABBI is standing in front of a grave talking.

RABBI

... he was not just a dog but he
was known as a dog's dog and they
all loved him...

PULL BACK AND REVEAL three dogs kneeling at the grave-
side. They are wearing little yamulkas.

ANGLE BACK ON SIMON

We see Stephanie coming up behind him. The Rabbi's
VOICE is heard.

RABBI (V.O.)

... We will all remember Spot
Moscowitz because when he was alive,
he remembered all of us.

Stephanie puts her arms around Simon.

STEPHANIE

I understand you better now, Simon.
(pause)
You come here often?

SIMON

I come to see our mistakes. Maybe
I could have saved some of these
people's lives.

(then)

But they made fun of me, Stephanie
... they laughed at me in the
operating room and said I was no good.

STEPHANIE

You're not any good, Simon. You
can't cut.

SIMON

(silent a beat and
then looks off)
I knew Spot Moscovitz... hell of a
dog.

STEPHANIE

(gently)
Simon, there are lots of careers in
medicine that don't require surgical
techniques... radiology, psychiatry,
internist...

CONTINUED (2)

SIMON

I have to be a surgeon. I know I can overcome my fear. Especially now that I've got someone like you to do it with me.

STEPHANIE

Simon, please stop. I can't go to Beverly Hills with you.

SIMON

Why not? You'll fix a couple of noses and have enough to pay your hometown back... with interest. That's thank you.

STEPHANIE

No, Simon. They're waiting for me back in Burnaby Mountain. I can't let them down.

SIMON

Stephanie... I think my needs are a little more important than some hick town in Vermont...

Hurt, Stephanie walks quickly away from him.

SIMON

(continuing; running after her)

Stephanie... wait... What did I say?

She walks out of pet cemetery area to real cemetery. Simon goes to her. She's near a NICELY DRESSED LADY about 50 who's standing over a grave.

NICELY DRESSED LADY

I'm sorry, Lou, that we never got to go to Italy, I'm sorry we never went on the cruise, I'm sorry I never gave you head... I'm sorry...

Simon and Stephanie move away to talk.

SIMON

I'm sorry, Stephanie, I don't know what's wrong with me. The whole hospital hates me. And now you're mad. Why? I'm a good young doctor.

STEPHANIE

Yes, but what above love, doctor?

64 CONTINUED: (3)

64

SIMON

My father once said, 'You always hurt the one you love so avoid loving anyone and you'll only hurt strangers.'

STEPHANIE

He said that?

SIMON

(nods)

You're the only person I ever met who made me want to defy my father.

Simon turns and runs off.

STEPHANIE

Simon, wait. Wait! You're the most frustrating man I've ever met.

NICELY DRESSED LADY

You're really falling in love with him.

Stephanie reacts.

65 INT. PATHOLOGY LAB

65

KURTZMAN, Ludwig's lab technician, is up to his ears in a lab mess, working out some tests. The door opens and Doctor Ludwig enters, a bit tipsy.

LUDWIG

Why is this place such a mess?

KURTZMAN

You're looking in the garbage can, Doctor.

LUDWIG

Oh, well, I want to get organized, put this place on a professional basis... the way it used to be.

KURTZMAN

Yeah. Everything was clean and labeled. You could see through the microscopes.

LUDWIG

Those were the days.

KURTZMAN

We were some team. You, me, and Maggie...

LUDWIG

I told you never to mention her name!!!

KURTZMAN

I'm sorry, Doctor. I won't mention Maggie ever... oops, I did it again. I'm sorry.

LUDWIG

I'm sorry, too. I didn't mean to yell at you, son. I'm in pain.

KURTZMAN

You're leaning on a scalpel.

LUDWIG

Oh.

KURTZMAN

I know how sensitive you are about Maggie's... I mean her death, but anybody can make a mistake. It's just harder when that person is your wife.

LUDWIG

Twenty years later and I still expect her to walk through that door.

He points.

KURTZMAN

That's the morgue. You mean this door.

LUDWIG

Shut up, Kurtzman. Let's clean up my desk.

Ludwig brushes all the stuff off his desk in one sweep. All that remains is Stephanie's saliva slide. Ludwig notices it.

LUDWIG

(continuing)

Oh. Here's some spit.

Ludwig hands Kurtzman slide and a piece of paper.

KURTZMAN

Whose?

LUDWIG

(reading)

Doctor Brody's saliva.

(MORE)

LUDWIG (CONT'D)

(to Kurtzman)

I'll get her urine and blood later.

KURTZMAN

(looking at the list)

Right. You want a Nederlander's and a trilateral myopia. And a Lastfogel's process? Who ordered that?

LUDWIG

(lies)

I did.

KURTZMAN

Wow!!

LUDWIG

You know about the Lastfogel test? I haven't seen anything about it in the National Enquirer.

KURTZMAN

It was in People Magazine. With Nederlander's and the trilateral you can be pretty sure, but with Lastfogel's, you're one hundred percent sure.

LUDWIG

I been testing for thirty years. I'm always sure. Forget about that Lastfogel nonsense.

Ludwig goes to his wall and hangs up a photo of Jack Klugman.

In a LONG, PRETTY SHOT we see Stephanie and Simon walking. There's not much traffic. We may also see Blind Man and dog walking in river wash, depending on his price.

STEPHANIE

You haven't gotten the test results yet, have you?

SIMON

Well, no; I promised to let you know as soon as I did.

66 CONTINUED:

66

STEPHANIE
 (shaking her head)
 Sometimes I'm just so afraid.

SIMON
 You're not going to die! Nowadays,
 doctors have cures for everything
 Why, there was a case in 1908...

STEPHANIE
 (blurting it out)
 Stop talking doctor-talk. Why don't
 we ever talk about sex?

SIMON
 What about it?

STEPHANIE
 I'm a virgin.

SIMON
 (pauses, then)
 Stephanie, I think you're trying to
 tell me something.

DISSOLVE TO:

67 INT. OPERATING ROOM - NIGHT

67

Stephanie and Simon. They're dressed in same clothes
 as bridge only no coats. They're in a sensual embrace
 leaning against operating table. She starts to bite
 the buttons off his shirt. He's aroused. She swallows
 one of his buttons. She chokes. He slaps her on the
 back. She spits up button. They embrace.

DISSOLVE TO:

68 INT. OPERATING ROOM - LATER THAT NIGHT

68

They just finished making love on the table and are
 under a sheet. Simon looks at her.

SIMON
 Tell me, was it good for me?

STEPHANIE
 Yes, it was. But you're supposed
 to ask if it was good for me.

SIMON

Why?

STEPHANIE

I think it's the way it's done.

SIMON

I learn so darn much from you. So, was it good for you?

STEPHANIE

I think so. How are you supposed to know how good it is when it's your first time?

SIMON

Anyway, no matter what happens with the tests, you'll have had sex.

Stephanie starts to look sad.

SIMON.

(continuing)

What'd I say? It's the truth, isn't it?

STEPHANIE

I don't want to talk about it, okay? Talk about something else.

SIMON

(a beat, then)

Do you... do you like my body?

STEPHANIE

It's beautiful.

SIMON

How about my penis?

STEPHANIE

It's beautiful. Of course, the only other ones I've ever seen were dead.

SIMON

Ah yes, in pathology. Cadavers are wonderful to learn --

STEPHANIE

Simon, I could fix that.

SIMON

In a medical way?

68 CONTINUED: (2)

68

STEPHANIE

No, in a special way.

She whispers in his ear.

SIMON

Okay, if you want to.

STEPHANIE

Only if you want me to.

SIMON

I want to if you want to.

STEPHANIE

I only want to if you want to.

Suddenly we hear Ludwig YELL.

LUDWIG (O.S.)

Do it already!

They look up.

ANGLE ON GALLERY

A light is flipped on and we see Ludwig, like some ancient Greek god, illuminated by a single bulb under his face; he is peering down at the lovers below.

LUDWIG

Go ahead. Stop chatting so much.

ANGLE ON THE OPERATING ROOM - NIGHT

Simon is attempting to shroud Stephanie with the sheet as they gaze up at Ludwig, caught.

SIMON

Doctor Ludwig!

STEPHANIE

How long have you been there?

LUDWIG

I loved when you bit his buttons.

SIMON

What are you doing up there?

LUDWIG

I looked everywhere for you two.
I have the test results.

68 CONTINUED: (3)

68

Simon and Stephanie sit up, anxious.

STEPHANIE

And?

LUDWIG

Negative. Every one.

Stephanie breaks into a wide grin and hugs Simon tightly around the neck. Simon is a bit more reserved, skeptical.

SIMON

You did the Lastfogel process and everything?

LUDWIG

(lying; nodding)

Everything -- even the Lastfogel.

Simon turns to kiss Stephanie. She waves to Dr. Ludwig.

STEPHANIE

Thank you, Doctor. Thank you!

ANGLE ON LUDWIG

LUDWIG

May I stay here and watch?

SIMON & STEPHANIE

No.

Ludwig disappears from the window. Lights goes out.

Simon and Stephanie embrace on the gurney.

STEPHANIE

I'm so happy, Simon! From now on, everything's going to be swell!

She throws herself into his arms. They kiss.

ANGLE ON GALLERY

Ludwig sits in back row watching them. Behind Ludwig sits Kurtzman.

68 CONTINUED: (4) 68

CLOSEUP OF KURTZMAN

A cartoon bubble rises above his head. In the bubble it reads "HE DIDN'T DO THE LASTFOGEL TEST!"

DISSOLVE TO:

69 INSERT - CALENDAR MONTHS TO SHOW TIMEPASS - STILL 69
PHOTOS TO COME

70 INT. NURSES' STATION - NIGHT 70

RECEPTION NURSE NINA and sweet CANDY STRIPER VALERIE are there. Station is decorated in Christmas spirit.

RECEPTION NURSE NINA

I'd be uncomfortable going to Prang's Christmas party. I don't really have my own identity yet.

VALERIE

I'd rather work too. Parties suck. Christmas sucks. Life sucks.

NINA

You're fun to work with.

71 INT. SAL'S ROOM - NIGHT 71

CLOSE on Sal as a rope lasso flops across his chest. The rope is pulled away and OUT OF FRAME. A moment later it flops on him again, this time hitting his face. The rope is retrieved and tossed again. This time it catches around Sal's neck. The noose is tightened. The CAMERA PULLS BACK and we see that the other end of the rope is controlled by Malamud. Malamud tightens the noose a bit more.

Sal's hand -- the fingers move.

Malamud with a tremendous effort, he raises himself on the bed and begins the arduous task of tying his end of the rope around an air conditioner perched on the open windowsill.

Sal, slowly, with superhuman effort, manages to raise his hand and remove the noose. He tosses it OUT OF FRAME.

71 CONTINUED:

71

Malamud, on his knees on the bed, tying the final knot in the rope on the air conditioner. Sal's toss of the noose lands on Malamud's outstretched hand.

Malamud gives the unit a push. It falls out the window, Malamud collapses on the bed, only to be yanked out the window himself a moment later.

72 INT. HOSPITAL CORRIDOR - NIGHT

72

We see elevator door open and an ORDERLY push a gurney out. MALAMUD comes CRASHING through skylight. He lands on gurney and Orderly (Stuntman) pushes him down hall.

73 EXT. DOCTOR PRANG'S HOUSE - NIGHT

73

Simon and Stephanie are going up the walk; he is carrying a bottle of wine. An engraved sign on the door says, "The Prang." The "S" is crossed off with a crayon. A sign (cardboard) underneath says, "Beware of Ex-Wife."

STEPHANIE

See, Doctor Prang turned out not to be such a bad person after all, giving us a big Christmas party like this.

SIMON

And the day after his divorce became final! I heard his wife took him for half of everything he owned.

STEPHANIE

(ringing bell)

I hope it's a nice, cozy party with chestnuts roasting on an open fire.

Door opens and a pretty, TOPLESS GIRL in shorts and an elf hat steps out.

TOPLESS GIRL

Welcome to Doctor Prang's home!

Simon looks at girl's belly.

SIMON

That dark mole should be removed. Light moles are okay, but...

Stephanie pulls him into the house.

74 INT. PRANG'S HOUSE - NIGHT

74

The party is underway. The living room is decorated for Christmas with a large, ornate tree in one corner. There are celebrating hospital personnel in every nook and cranny.

Although the room is crowded, the most noticeable feature is that Prang's wife apparently did get half of everything. What remains looks slightly pathetic: one end table, half of a love seat, a single bookend, mismatched candlesticks, a hassock without a chair, etc. On several walls we see large white squares where pictures previously hung.

Doctor Jacobs and Doctor Prang are standing near the front door, chatting, as Stephanie and Simon enter.

PRANG

(to Stephanie and Simon)

Doctor... Doctor...

STEPHANIE

(to Jacobs and Prang)

Doctor... Doctor...

JACOBS

(to Stephanie and Simon)

Doctor.... Doctor...

Stephanie smiles and loops her arm through Simon's, leading him into the thick of the party.

STEPHANIE

(calling out)

Hi, gang! Merry Christmas!

Everyone turns and gives her a warm greeting.

SIMON

And a Happy New Year, too!

Everyone growls, grumbles and tells him to fuck off.

MAI-LING, the sexy Oriental intern, is tending bar. She is wearing a lab smock unbuttoned to allow her ample bosoms to burst forth.

On the two stools in front of the bar, Ludwig and Kurtzman, both already bombed, are trying to hit on Mai-Ling. As Ludwig talks, Kurtzman is tossing peanuts down her cleavage.

74 CONTINUED:

LUDWIG

I even refused to fight in World War II. I thought it was disgusting what they were doing to your people.

KURTZMAN

She's Chinese.

LUDWIG

(peevied)

Don't help me, Kurtzman.

ANGLE ON THE DOOR - THE NEW ARRIVALS

Delbert Rist and, on his arm, Anthony, in full drag, enter front door. Delbert helps Anthony with his coat, revealing a stunning gown.

ANTHONY

I knew it! I'm fuckin' overdressed.

DELBERT

You look beautiful. Perfect.

ANTHONY

Del, you been good to me... but I don't wanna be fuckin' rushed, okay?

DELBERT

Let's just have a special time tonight.

And arm in arm they meld into the party scene.

75 INT. PRANG'S HOUSE - LATER THAT NIGHT

75

The party is in high gear. Sprockett and Burns dancing wildly. She looks lovely. Dr. Jacobs is sitting on the couch between Babitz and Perez. He is kissing each of them in turn. A nuzzle for Babitz, a matching smooch for Perez.

BABITZ

I warned Prang. I told him if we don't get our checks this week, we're going on strike.

DEVOL standing beside an open window. Julie's face appears in the window. She reaches in and tugs on Devol's sleeve. He whips around to see her.

75 CONTINUED:

75

DEVOL

(surprised)

What are you doing here?

She steps up so she is revealed below the shoulders, turning sideways so we see her enormous pregnant belly.

JULIE

(beaming)

Merry Christmas!

Devol looks like he might pass out. She leans in, kisses his cheek and then steps back. He jumps out the window and they go off.

STEPHANIE AND SIMON: She's talking to some people. He's reading a medical book from bookshelf half-filled with books.

ANGLE ON TEX CHAMBERLAIN, the small intern and MISS DOTKA dancing wildly.

Kurtzman getting too drunk, too fast. He begins a speech to those around him, too loud.

KURTZMAN

I wanna propose a toast... to my boss, a great guy... sure, he's a drunk... wouldn't you be if you diagnosed your wife's smallpox as poison ivy?

LUDWIG

Shut up, Kurtzman...

KURTZMAN

No, I want people to realize what a great guy you are... People don't understand this man... They think he's just an incompetent lush.. but he has a heart as big as Mount Rushmore. ... why else would he keep a know-nothing like me on the job...?

LUDWIG

Get outta here, Kurtzman, you god-damned hot dog...

A COUPLE FROM "GENERAL HOSPITAL" dancing.

DOCTOR TOM PROCTOR has an x-ray machine in one corner of the room.

PROCTOR

X-rays here! Five dollars.

75 CONTINUED: (2)

75

Girls come over. One gives him five dollars.

PROCTOR

(continuing)

Fine. Step up, take off your top and push your chest against the screen.

She does.

DELBERT at the front of the room, speaking into a microphone that is hooked up to the stereo speakers. Anthony is near him.

DELBERT

Gang... Kids... listen up!

Nobody listens.

ANTHONY

(yells)

Shut the fuck up!

There is silence.

DELBERT

Thank you, Angela.

ANTHONY

(to Delbert)

Well, they should show you respect.

DELBERT

(to crowd)

And now... our very own Myra 'I Could Have Been Another Supreme' Jones!

He begins clapping and the others join in. Myra comes bolting out of a side room in a flashy evening gown. She grabs the mike and begins singing a dreadful rendition of "I've Got Rhythm." She doesn't.

After a beat, the piano player quits playing and walks away. Myra continues singing a cappella. As she continues to howl in the b.g.:

LITTO AND NURSE PEREZ; He is laying out two enormous lines of cocaine while she watches, munching from a box of Cracker Jacks and sipping a Coke.

LITTO

I don't know how you can eat that shit, Perez. The body is a holy temple.

He takes a gold straw from his pocket and leans over the lines, snorting them in seconds flat. He tilts his head back and howls at the moon.

75 CONTINUED: (3)

75

LITTO

(continuing)

Oh Lordy -- I'm climbing that
stairway to heaven!

He snuffles, shakes his head and grabs his cigarette
out of the ashtray, taking a deep drag.

LITTO

(continuing)

Seriously, Perez, do yourself a
favor: cut out the junk food, okay?

Doctor Prang sitting by himself in his den, on one
half of a couch. He is staring at the TV. The PARTY
NOISE is in the b.g.

ANGLE ON THE TV - PRANG'S POV

ANNOUNCER

Dow Jones Industrials dropped 30
points today in heavy trading...
hardest hit was the bond market...

BACK TO PRANG

reaching into his coat pocket and withdrawing a small
revolver. He takes aim at the TV set and pulls the
trigger. The TV set DISINTEGRATES.

Simon approaching a small group of fellow interns.

SIMON

So. Everybody see that Coccidiosis
case today?

They ignore him and move away in a group. Stephanie
appears at his side.

STEPHANIE

Simon, let's go someplace and talk.

KURTZMAN: making his entrance from the kitchen, naked,
with a strip of mustard down his front.

KURTZMAN

Look! I'm a hot 'dog!

ANGLE ON THE LIVING ROOM

where Myra is now singing "I've Got the Music in Me."
She doesn't..

76 INT. LOVER'S BEDROOM - NIGHT

76

Stephanie and Simon are sitting on the single twin bed. As they talk, we see a framed print of "American Gothic" in the b.g. The woman has been carefully cut out; only the gnarly old man with the pitchfork remains.

STEPHANIE

(earnestly)

I believe in you, Simon, and I've made an important decision. Simon... I've made up my mind that I'm ready to give up Burnaby Mountain if it means I can be with the man I love in Beverly Hills.

SIMON

You love a man in Beverly Hills?

STEPHANIE

(exasperated)

Concentrate, Simon: think.

77 INT. HALLWAY - OUTSIDE LOVER'S BEDROOM - NIGHT

77

Simon and Stephanie emerge, hand in hand, both beaming. They rush down the hall. Burns and Sprockett lunge into the bedroom and close door.

78 INT. LIVING ROOM - NIGHT

78

Myra is finishing another song. Simon cuts through the crowd, dragging Stephanie by the hand. He goes over to a piano beside the Christmas tree.

SIMON

Hold it, gang. Listen up. I have an announcement to make...

Everyone mumbles "Who cares?", "So what?", etc. Simon hits a "TA-DUM" chord on the piano and turns to the gang with a big grin on his face. The guests just stare at him, non-plussed.

SIMON

(continuing)

Stephanie and I --

("TA-DUM"; grins)

-- are going to --

("TA-DUM"; bigger grin)

-- get married!

CONTINUED:

There is a cheer from the crowd. Simon holds out his hand for shaking, but no one does. They all rush past him to hug, kiss, and congratulate Stephanie, leaving Simon once again alone.

The piano player plays "For She's A Jolly Good Fellow" and all present sing lustily to Stephanie, who basks in the happiness of the moment.

Suddenly we see that look in Stephanie's eyes. She gasps as if a giant invisible hand was punching her in the gut.

This is the worst attack yet.

Simon looks very concerned. Stephanie is in agony: she reaches out for help.

STEPHANIE

Simon!

Ludwig is standing nearby, gaping. Simon tries to make his way to her. Every second is an eternity. Stephanie reels backwards and staggers into the Christmas tree. She yanks it down as she falls. Lights POP and FIZZLE, ORNAMENTS SHATTER. People are freaking out. As Simon makes his way to her, he glares at Ludwig.

INT. EMERGENCY CORRIDOR - SAME NIGHT

Mr. Bannerman, in his ratty bathrobe, is heading toward the swinging doors with his Christmas present under one arm, making slow progress with his walker. We hear him muttering a Christmas carol under his breath.

As he reaches the doors, they once again blast open, sending him flying into the nearest wall. A gurney carrying Stephanie is pushed TOWARD CAMERA. Warren the orderly and Nurse Nina push it. Simon and Ludwig are walking rapidly alongside it, having an intense discussion as they try to keep up.

SIMON

Why didn't you do it, damn you!
We could have known weeks ago.

LUDWIG

About the Saxifragia Mytosis?
I knew as soon as I completed the
trilateral myopia.

SIMON

But you told us the tests were
negative?

79 CONTINUED:

79

LUDWIG

What did you want me to say, son?
She's a goner. I wanted you kids
to at least have a nice Christmas.

The gurney goes through another set of double doors to
a ward as Simon and Ludwig remain in the hall, arguing.

SIMON

But she is not a goner. It's been
cured by surgery before.

LUDWIG

Once. Out of six thousand cases.
It's the most complex surgery there
is. Only one man in the world has
ever performed it successfully.

SIMON

Then I'll find him and make him do
it for Stephanie.

LUDWIG

You won't have to look far. He's
right here -- Dr. Joseph Prang.
But he won't do it, for you or
anyone else. He says it's a
waste of catgut!

Simon looks more determined than ever.

SIMON

We'll just see about that!

He hurries off down the hall. Ludwig watches him go.

80 EXT. PRANG'S HOUSE - LATER THAT NIGHT

80

All is quiet.

81 INT. PRANG'S BEDROOM

81

We begin on an open window. A curtain is blowing in
the gentle December breeze. The room is bathed in
moonlight.

BURNS (V.O.)

I loved it.

SPROCKETT (V.O.)

Want me to do it again?

81 CONTINUED:

81

BURNS (V.O.)

If you're sure you're not too tired.

We see Sprockett standing beside the single twin bed where Burns lies beneath the sheet. She is naked but most of her body is blocked by an accordion. She breaks into a spirited polka. Around her neck is the drug cabinet key. We see Burns eyeing the key.

BURNS

I can never decide which I want more: to hear you play or to make love. Oh what the hell, let's make love.

She starts toward him, stepping seductively, as she continues to play the accordion.

82 EXT. HOSPITAL - ESTABLISHING SHOT - NIGHT

82

83 INT. HOSPITAL - WOMEN'S WARD - NIGHT

83

A large ward with maybe ten or twenty beds. Emilia, the girl in the bad bed, is now near Stephanie. At the moment, the mechanic is in bed with her, making love. We hear FOOTSTEPS.

EMILIA

Quick, under the bed!

He goes under bed. We see Simon approach Stephanie. She lies there angelic. She opens her eyes.

STEPHANIE

(to Simon)

I hope I didn't spoil your Christmas.

SIMON

No... my drunk uncle used to fall into the tree every Christmas. I'm kind of used to it.

STEPHANIE

When the tests come this time, be sensitive, Simon. I'm scared.

SIMON

I know. Try to sleep. Falling into Christmas trees is tiring.

83 CONTINUED:

83

STEPHANIE

You think you can hold my hand
without taking my pulse?

SIMON

I'll try.

STEPHANIE

Can you hold me?

SIMON

Yes, you're not contagious.

Simon kisses her. The girl in the bad bed pushes her own button. Bed collapses straight down on floor. We hear mechanic underneath GROAN. Simon and Stephanie keep kissing, oblivious to the bad bed routine.

84 INT. PRANG'S BEDROOM - NIGHT

84

Sprockett has finally passed out. Burns has the wax in hand and is pressing it to the key. Sprockett stirs slightly but doesn't wake up. Burns peels away the wax and smiles, triumphant. Success at last!

85 EXT. HOSPITAL - ESTABLISHING - SUNRISE

85

The sun is just breaking on the horizon.

We see a rooster on the top step of the hospital entrance. A sign -- QUIET: HOSPITAL ZONE -- is on a nearby wall. The ROOSTER CROWS LOUDLY, shattering the silence. A nurse (an extra) sticks her head out the door, points to the sign and puts a finger over her lips to indicate silence. Instantly the rooster shuts up.

86 INT. SPROCKETT'S SUPPLY ROOM - DAY

86

Sprockett is not there but Burns is, looking half-dead but opening the pill cabinet. He wears a trench coat and shoves bottles of pills into the lining.

87 INT. HOSPITAL CORRIDOR - DAY

87

Parked along one wall is an intensive care bed occupied by an ever-weakening Malamud. He's all tubed up and is under an oxygen tent. Every bodily function is monitored and he's taking various liquids intravenously.

87 CONTINUED:

87

Inside the tent, Malamud is holding a stick of dynamite, waiting.

Delbert comes through the doors, walking with Sal who shuffles along wordlessly.

DELBERT

Your daughter, Angela, is a very lovely girl... she cares a lot about you...

Delbert sees a lady selling flowers from a cart at the end of the corridor near Malamud.

DELBERT

I'm going to get some flowers. I want you to give them to Angela... show her you care...

Sal manages a cryptic shrug, which Delbert takes as unmitigated happiness.

DELBERT

(continuing)

Oh, ma'am... some carnations, please?

FLOWER CART near Malamud's bed. The flower lady finishing up with a customer, not watching her cart.

MALAMUD'S BED as his hand comes out of the oxygen tent and shoves the dynamite stick into the bouquet of carnations. The hand withdraws, then comes back with a lighter. He gets the fuse lit just as the woman returns to her cart and pushes it toward Salvatore and Rist. Malamud's hand dangles, exhausted.

SAL AND DELBERT. As Delbert buys the flowers and hands them to Sal, and they move on, past Malamud's bed.

DELBERT

You know, I guess you could say I'm a guy who's... tuned in... to holistic psychiatry, and because of that my life is going through some wonderful changes... What am I trying to say? Well... I guess I'm saying I'm glad I met Angela through you...

87 CONTINUED: (2)

84.
87

CLOSEUP ON SAL'S HAND with the dynamite-loaded bouquet, as it passes Malamud's bed.

INSIDE OXYGEN TENT

Malamud, summoning all his strength to smile, wickedly, to himself.

ANGLE ON SAL AND DELBERT

DELBERT

She's a sweet, wonderful girl...
and I think... I know... she cares
for me.

As they move on down the corridor, we see Sal disgustedly drop the flowers into a stack of bedpans.

CLOSE ON THE BEDPAN. The flowers inside.

LITTLE OLD LADY in a bathrobe, passing by, spotting the flowers. She looks around surreptitiously, discovers the dynamite.

CLOSEUP - DYNAMITE. The fuse burning down.

CLOSE ON LITTLE OLD LADY as she removes the dynamite from the bouquet, puts the dynamite back in the bedpan, keeps the flowers, and moves on.

CLOSE ON NURSE SPROCKETT entering, brushing past the little old lady with the flowers, and grabbing the bedpan off the stack.

SPROCKETT

All right, Mister Malamud, it's
time for our bodily functions.

She shoves bedpan inside tent.

INSIDE TENT. Malamud sees that his stick of dynamite is in the bedpan.

MALAMUD

(weakly)
Oh, no...

87 CONTINUED: (3)

87

SPROCKETT AND MALAMUD

as she lifts the covers and starts shoving the bedpan under him.

MALAMUD

Gimme a break... please... no.

SPROCKETT

Would you rather have a catheter?
If you don't play ball with me, I
can arrange it.

She jams the bedpan into place and walks away. Malamud tries to think of something he isn't too weak to do. He tries very hard to piss. Panicking as nothing comes.

EXTREME CLOSEUP - MALAMUD'S FACE

Something's coming. We hear the HISS OF URINE putting out the dynamite fuse. Malamud falls back, exhausted, relieved. So relieved that he takes a cigarette, manages to raise it to his lips, finds the lighter.

INSERT - OXYGEN TENT SIGN

"DANGER OXYGEN FLAMMABLE"

MALAMUD

flicks the lighter, then realizes what he has done.

ANOTHER PART OF CORRIDOR

SOUND OF EXPLOSION. We see Bannerman walking out of door. Malamud's charred oxygen tent comes flying through the air and lands over him like a sheet. Bannerman stumbles around in a circle with tent over him.

88 INT. NURSES' STATION - SPROCKETT AND BURNS - DAY

88

BURNS

I'll see you tonight, my sex kitten.

He kisses Sprockett's cheek and leaves.

Ditka walks INTO THE SHOT.

88 CONTINUED:

88

DITKA

There's a rumor that someone on staff is dealing drugs. Any ideas?

SPROCKETT

No.

DITKA

Anyone have access to your key?

SPROCKETT

Of course not. What business is it of yours, anyway?

DITKA

Doctor Prang was saying it wouldn't be the first time a nurse has been lured away from her post by the music of the old 'pink piccolo.'

Ditka exits. Sprockett, shocked, mortified, and hurt.

CLOSE ON SPROCKETT -

She knows it's Burns. She's stung by the betrayal.

89 INT. CORRIDOR - DAY

89

Doctor Prang and Simon come through double doors but there is no Bannerman. They are talking.

PRANG

Not a chance, Simon. I don't do the Saxafragia operation anymore. Not for you, not even for the Queen of England.

SIMON

It's for the woman I love.

PRANG

Brody? Find out if she's got a sister, 'cause she's a goner.

SIMON

I used to think I was callous, but, man, you...

90 INT. THERAPY AREA - DAY

90

as they continue talking. In therapy area is Mr. Bannerman sitting in an apparatus (to be picked).

PRANG

Look, kid, let me tell you about this operation. It's a maze, see? Every step you take you're faced with two choices. You open her up, you go left or right. If you go right when you should've gone left, you lose her. Okay, you've got to shut off three arteries, regulate four enzyme flows, and replace two fluids and a blood supply twice. One mistake... I mean the tiniest mistake... you can piss on the fire and call the dogs, 'cause it's all over.

SIMON

But you've done it.

PRANG

No more. That's one that wasn't meant to be. We can't play God.

SIMON

You're afraid, aren't you? Afraid you just got lucky with the one operation, and the world might find out that great surgeon is a fake... outside real tough, inside a snivelling, yellow-bellied coward...

PRANG

Why, you...

Prang slugs Simon on the jaw. Simon flinches, but just. He tastes the blood. Then stares at Prang. Warren, the orderly, comes through room pushing large cart of drugs.

SIMON

You shouldn't have done that.

As his fist flies out and catches Prang full in the face. The punch sends him flying back against the cart spilling drugs all over the floor. What follows is a fight scene between the two doctors constructed in the best tradition of the barroom brawl, ending with the destruction of the therapy room and the two men helping each other up, united in their shared pain and stupidity.

PRANG

Look, kid... even if I wanted to I couldn't do it. The operation is awesome.

(MORE)

90 CONTINUED: (2)

90

PRANG (CONT'D)

I'd have to have the top man in each field, an anesthesiologist, an endocrine man... I'm talking top guys. My scrub man had a Nobel Prize. I can't get that kind of personnel here and you know it.

SIMON

You've got me.

PRANG

You? I wouldn't count on you to remove a splinter. Sorry, kid, next time, ask for a physical before you fall in love.

He turns to go.

SIMON

You bastard!

He spins Prang around and belts him. The fight resumes, and spills into the therapy bathroom across from regular therapy room. Finally back in therapy room both men are on the floor, bloodied, bruised, bedraggled. They pull themselves up and face each other.

PRANG

Okay. We'll have to find the guys, teach them the procedures, and practice till we can do it with our eyes closed.

DISSOLVE TO:

91 INT. WOMEN'S WARD - DAY

91

Stephanie in bed, sleeping. Simon watching over her. In the b.g. is the girl in the bad bed, Emilia, and the mechanic working on it. Mechanic tells her to try it. She does and the bed flips over backwards. This wakes up Stephanie.

STEPHANIE

What did you find out?

SIMON

About what?

STEPHANIE

Me.

91 CONTINUED:

91

SIMON

Oh... well... it's... you know,
you're looking a lot better today.

STEPHANIE

Come on, Simon. You tell everyone
the truth, and they hate you for it.
I won't. What's the diagnosis?
Doctor to doctor.

SIMON

Well... it's complicated. You see,
sometimes in medicine we don't have
all the answers. Oh, we try, and
we make attempts...

STEPHANIE

I can't believe you're the same
Simon August who thought he was
cheering up a man by telling him
he could park in the handicapped
spaces from now on.

SIMON

Love can change a person, okay?

STEPHANIE

Give it to me straight, Doctor.

SIMON

I've been trying to think of a way
to tell you.

STEPHANIE

Well?

SIMON

Okay, here it is...

He stands and indicates the door to the ward. A MAN IN
A TUX steps out and does a quick tap, then:

TAP-O-GRAM

Doctor Stephanie Brody?

STEPHANIE

Is it my birthday? I've been in a
coma?

SIMON

Just listen.

He taps his way over to Stephanie, tips his hat, and a
telegram falls out. He deftly opens it and sort of sings:

MUSIC: "TRY A LITTLE TENDERNESS"

91 CONTINUED: (2)

91

TAP-O-GRAM

You may be waiting, just anticipating
 News that says you can get dressed
 Hey, stop your waiting
 There's no debating
 Doctor says you flunked -- your -- tests.

STEPHANIE

(sad)

Why me?

SIMON

But wait! There's more.

STEPHANIE

More?

SIMON

Sure. You've got Saxigragia mytosis.

STEPHANIE

Oh, go spit in the river!

SIMON

You didn't let me finish. We've
 got a chance! It's operable!

STEPHANIE

Simon, I know the stats: Only one
 out of every six thousand victims
 survives the operation...

SIMON

What kind of attitude is that?

He signals to the Man in the Tux.

MUSIC: "YOU MUSTN'T BE DISCOURAGED"

Suddenly, all the LADIES in the ward leap out of bed,
 revealing that they're wearing tap shoes and open-backed
 hospital gowns.

The Ladies fall into formation with the Tap-O-Gram Man,
 and do a production number for Stephanie.

LADIES

When you think you've hit the bottom
 And you're feeling awfully low
 You mustn't be discouraged

TAP-O-GRAM

There's always one step further
 Down you can go...

91 CONTINUED: (3)

91

LADIES

When you're lying in the gutter
 Feeling just a bit unsure
 Just wait until tomorrow

TAP-O-GRAM

You may be lying flat
 Face down in a sewer.

During the release, the Ladies of the ward give us a tap dance break, featuring rudimentary steps.

At one point they form a kick line and turn their backs, showing a dozen or so fannies through open-backed hospital gowns.

LADIES

When you have that operation
 Doctor Prang will fix your head
 And you'll be fine, forever

TAP-O-GRAM

Or you'll be six feet under
 Saying 'I'm dead.'

LADIES

So remember when you're lower than
 low
 There's always one step deeper
 That endless sleeper
 Down -- you -- can --

TAP-O-GRAM

(spoken)

Take time for a laugh
 Time for a joke
 Doctor Prang and his staff
 Won't let you croak

ALL

There's always one step further
 Down -- you -- can -- gooooo!

The Ladies and the Tap-O-GRAM Man tap out a big finish, and wait, in a frozen buck and wing, smiles locked in place, for Stephanie's reaction. Simon applauds. The only sound in the room. Stephanie is stunned.

SIMON

You see, I can be sensitive! We worked on it last night, while you were asleep.

92 INT. HOSPITAL CORRIDOR - OUTSIDE SPROCKETT'S SUPPLY ROOM - NIGHT 92

Burns peers out, checks the hall, then steps out wearing a bulging trench coat. He walks down the hall, disappearing around a corner.

Sprockett steps out of a shadowy niche and silently follows him.

93 INT. SUBTERRANEAN HOSPITAL ALLEY (BILTMORE) - NIGHT 93

Burns is creeping cautiously down the dark tunnel. He is wearing a trenchcoat that is bulging with pills and vials. As he creeps along, Gordon comes riding up behind him on a bicycle-powered ice cream wagon. Gordon wears a coin-changer.

GORDON

(shouting)

Fudgesicles! Get your ice cold fudgesicles here!

Burns whirls.

BURNS

(loud)

Yes, I'd like a fudgesicle.

GORDON

(sotto)

You got the stuff?

BURNS

Yes. And there's plenty more to come.

Gordon lifts the top of his ice cream freezer and Burns opens his coat, dumping a number of pill bottles into the compartment. Gordon reaches into the ice box and pulls out a large wad of bills which he hands to Burns. Burns stuffs the money into his coat.

SPROCKETT is watching this transaction from a dark doorway. We are looking over her shoulder to the scene and a piece of graffiti scrawl on the wall behind Burns: NURSES DO IT WITH PATIENCE.

As Burns and Gordon part, Sprockett TURNS TO CAMERA. We see a tear running down her cheek.

INT. OPERATING ROOM - PATIENT'S POV - DAY

Simon, Babitz, Perez, Quick, Sprockett and Prang, peering down from above, lights glaring, SOUNDS OF OPERATING ACTIVITY.

PRANG

All right. Is everybody set?

Prang looks around to all of the faces. His head stops moving. He stares.

PRANG

(continuing)

Who's he?

PRANG'S POV - DOCTOR QUICK a nervous-looking man.
TO SPROCKETT

SPROCKETT

That's Doctor Quick, Doctor.

WIDER SHOT - THE WHOLE TEAM

PRANG

(outraged)

Where's Oppenheimer? When I say I want my crack team, that means Oppenheimer, not some total stranger!

BABITZ

Oppenheimer is out of town. He recommended Quick himself.

PRANG

(sighs)

Okay. Let's go.
(barking out the orders)

Scalpel.

SIMON

Scalpel.

PRANG

Ready with dialysis refractor.

BABITZ

On. Counting now.

PRANG

Give it to me in fives.

CONTINUED:

SIMON BABITZ
X-ray. Fifty.

PFEIFFER BABITZ
Moving. No shadow. Forty-five.

PRANG
Blood count.

QUICK
(stutters)
Fif-fuh-fuh-fifteen huh-huh-hundred.

Prang reacts but goes on.

PRANG
Heart.

PFEIFFER BABITZ
Normal. Forty.

PRANG
Here I go.

SIMON BABITZ
I'm right behind you. Thirty-five.

PRANG
I'm shutting off the scarpoid valve.

SIMON BABITZ
Primus artery blocked. Thirty

PRANG
X-ray.

No answer.

PRANG BABITZ
X-ray!!! Twenty-five.

PFEIFFER BABITZ
Still moving. No shadow. Twenty.
Sorry, sir.

PRANG
Blood.

QUICK
Ni-ni-nin-ninny-on-nin-nineteen-
huh-hun-hun-

PRANG
(interrupts)
I'm at the saxafrageoid nerve...
anterior.

SIMON
Saxafrageoid nerve... posterior.

PRANG
Here it is: renisotomy count, quickly!

SPROCKETT
Twenty-five over two.

BABITZ
Fifteen.

PRANG
Platinum wire.

SIMON
Platinum wire.

QUICK
Sev-sev-sev-sev... sixteen hundred.

PRANG
Erzemine solution, fifty ccs.

BABITZ
Ten.

SIMON
Erzemine level?

SPROCKETT
Normal.

PRANG
Time?

BABITZ
Five.

PRANG
Reopen scarpoid valve.

SIMON
Opening primus artery.

PRANG
Begin repair of saxafrageoid...

BABITZ
Zero.

Silence. Doctor Prang tears off his mask.

PRANG
She's dead, gentlemen. And we killed
her.

94 CONTINUED: (3)

94

The other doctors remove their masks. The CAMERA PULLS BACK and we see that they have been practicing on a department store mannequin.

PRANG

(continuing)

We'll have to do a lot better than that, won't we?

The other doctors back out of range.

PRANG

(continuing)

All right. Shall we try it again? But let's practice on him. (refers to Quick)

He grabs Doctor Quick and tries to choke him but others pull Prang away.

DISSOLVE TO:

MONTAGE SEQUENCE

The rehearsals of the operation, over and over and over again.

95 INT. DOCTOR PRANG'S OFFICE - DAY

95

Prang is holding papers in his hand. Monitor is nearby and may be on. Miss Prendergast prances around in b.g.

PRANG

(on phone)

Broke!? Oscar, what do you mean, broke? I want you to meet me at my house tonight and -- Why not?... The IRS can't just take my house!

96 INT. STEPHANIE'S WARD - NIGHT

96

Simon walks down aisle of beds. He passes a nun talking to a patient. He passes an I.V. with snow in it. He reaches Stephanie. She is awake. Simon sits on the edge of the bed.

STEPHANIE

What is it, Simon?

SIMON

We operate tomorrow night.

96 CONTINUED:

96

STEPHANIE

I've been thinking... maybe this is all just a bad dream... Maybe I'm not really sick at all... Maybe...

Suddenly, she gets another attack. She tumbles out of bed and hits the floor. Simon gazes down at her.

SIMON

Maybe not.

97 INT. SUBTERRANEAN HOSPITAL ALLEY (BILTMORE) - NIGHT 97

Burns is walking, once again wearing the overstuffed trench coat. He stops under a light. We see the ice cream cart rolling up behind him. The pusher's face is hidden in shadow.

MAN

Fudgescicles!

Burns turns, already alarmed by the sound of a slightly different voice. When he turns around, his suspicion is confirmed.

BURNS

Hey, you're not Gordon!

The MAN steps down off the ice cream wagon and flashes his badge.

MAN

You're right. I'm Cicarelli. Police.

Burns turns to run away but there's Sprockett, blocking his path. She walks up to him and tears open the trench coat. Thousands of multi-colored pills fall to the floor.

SPROCKETT

I'm sorry, Phil. It had to be this way.

BURNS

Yeah. I guess so. Listen, Helen... when you tell people about this... and I want you to tell a lot of people... use me as a warning.

SPROCKETT

You worked so hard to be a doctor, Phil.

97 CONTINUED:

97

BURNS

The system weeds out the bad apples.
Do me a favor. Tell medicine I'm no
good for it.

SPROCKETT

(sobbing)

Oh, Phil.

BURNS

Don't cry, baby. You did the right
thing.

SPROCKETT

Did you like me at all?

BURNS

(pauses)

Yes. Keep playing the accordion!

He kisses a peck and walks away with cop. Sprockett
watches him go.

COP (CICARELLI)

(to Burns)

We got the ice cream man. Now we
just have to get Mister Fudgescicle
himself.

98 INT. HOSPITAL CORRIDOR - DAY (NEXT MORNING)

98

Simon is pushing a gurney toward the operating room.
On it, Stephanie lies, drifting in and out of conscious-
ness. At the moment, her eyes are closed; she looks
serene. WIDEN to reveal the doors at the other end of
the hall bursting open. Nina, Perez, Babitz, Valerie,
Vickie and several other nurses and candy stripers come
charging down the hall toward Simon. Many of them are
carrying picket signs; most of them are wearing their
winter coats.

BABITZ

Out of our way, Doctor.

SIMON

(alarmed)

Wait a minute. Where are you going?

BABITZ

Out! As of this minute, the nurses
are on strike!

VALERIE

And that goes for candy stripers, too!

SIMON

You can't do that! Stephanie's due in surgery. If we don't operate right now, she may not make it.

BABITZ

You don't like it, talk to Dr. Prang. He hasn't paid a single one of us in two months!

VALERIE

I'm sorry about your girlfriend, but life sucks.

They storm past Simon, leaving him sputtering. When they have all exited, Simon looks glumly down at Stephanie. He glances up and sees Delbert staring at him from a doorway across the hall. Delbert shrugs a sympathetic "Well, what can you do"?

99 INT. DOCTOR PRANG'S OFFICE - DAY - CLOSEUP - PRANG

99

PRANG

What do you mean, indictment?

WIDER ANGLE

showing Oscar, sitting across the desk from Prang.

OSCAR

They made me turn over the hospital records.

PRANG

So what? I'm clean.

OSCAR

Guess again. That four-hundred-thousand-dollar loss...

PRANG

Don't tell me, Oscar...

OSCAR

(nodding)

Recorded as surgery you never performed.

PRANG

You filthy son-of-a-bitch!

99 CONTINUED:

99

OSCAR

I had to do it, Joseph. You needed money for the condos.

PRANG

Okay, look: cash in the pension plan, reimburse Medicare and I'm sure we can clear this up.

OSCAR

You don't have a pension plan. I cashed that in to cover your losses in the silver market.

PRANG

I was never in the silver market.

Oscar nods.

PRANG pulls open a desk drawer and grabs his gun.

OSCAR thinks Prang is going to kill himself.

OSCAR

No! Don't do it to yourself, Prang!

PRANG

I won't.

He FIRES at Oscar. Oscar deflects the bullet with his shiny Halliburton briefcase. Oscar scampers for cover, bullets chewing up the office. At the door, a bullet hits Oscar's hand. He screams and freezes in terror, staring at his wounded hand. Prang takes careful aim.

OSCAR

No...

PRANG

Oscar, remember your Hemingway. He said, 'One must never let a wounded accountant get away. They're far too dangerous.'

Oscar bolts out the door.

100 INT. OPERATING THEATRE - NIGHT

100

ANGLE ON GALLERY

It is packed with spectators, patients, hospital personnel, all waiting to see what will happen with Stephanie.

100 CONTINUED:

100

A VENDOR comes down one of the aisles with a tray of double-bagger peanuts around his neck.

VENDOR

Peanuts! Get your fresh-roasted peanuts here!

A guy stands up, waving a dollar bill. The Vendor relays a double-bagger to the guy in a fancy, behind-the-back toss.

OPERATING ROOM. Simon stands beside Stephanie's gurney. He is scrubbed and in full surgical garb. He is all alone. He glances at the clock. It is 11:30.

101 EXT. HOSPITAL - DAY

101

All of the nurses and candy strippers are marching up and down in front of the main entrance, carrying picket signs: "ON STRIKE," "DOCTOR PRANG UNFAIR TO NURSES," "OUR SHARE OR NO CARE," "NO DOUGH, NO SEW," etc. At the end of the line, Valerie is carrying a sign that reads: "NO BUCKS, THIS SUCKS."

102 INT. HOSPITAL CORRIDOR - DAY

102

Oscar is running for his life. Prang is in pursuit. He gets off another couple of SHOTS. Pendergast runs alongside Prang, on her tiptoes (in ballet shoes), trying to subdue him.

PENDERGAST

Dr. Prang! Stop! Think what you're doing -- this isn't rational.

PRANG

Out of my way, Miss Pendergast.

He brushes her aside.

PENDERGAST

I can't let you ruin your career. I'm going for the police!

She turns and begins toe-stepping down the hall. Prang whirls around and FIRES a shot at her feet. The tips of her toe shoes are shot off. Pendergast instantly drops several inches, moving along much slower on her now shortened flat-tipped toe shoes.

Oscar disappears around a corner.

102 CONTINUED:

102

ANOTHER CORRIDOR

Some PATIENTS, pre- or post-operative, are lying on gurneys; some sleeping, some moaning. One is constantly bitching.

PATIENT

Somebody please... help me here...
I'm in pain... I need a shot, an
aspirin, something. I'm dying here.
I'll take whatever you've got.

Oscar dashes past, skidding around another corner. A beat later, Prang comes dashing past.

The Patient reaches out and grabs the tail of Prang's lab coat.

PATIENT

(continuing)

Doooooctor -- please!

Startled, Prang whirls around, unconsciously brandishing the gun in the bitchy Patient's face.

PATIENT

(continuing)

Never mind. I'm fine. Beautiful,
in fact, see? No complaints.

Oscar sticks his head back around the end of the hall and Prang FIRES another shot. This one strikes a wall speaker.

Just as the shot hits the speaker, Bannerman sticks his head out of a doorway to see what all the commotion is. The speaker comes off the wall and clunks Bannerman on the head.

Oscar disappears. Prang takes off in pursuit.

103 INT. INTERNS' LOUNGE - DAY

103

Myra, Tex, Mai-Ling and a few other interns are gathered around, listening to Delbert who is standing over them like a football coach talking to his losing team at halftime.

DELBERT

I'm telling you, gang; the guy really
needs us. It's for Stephanie.

(MORE)

103 CONTINUED:

103

DELBERT (CONT'D)

It's a real beautiful trip those
two are on and I say, forget
about our personal differences...

(louder)

... Forget about the fact that
Simon is a bit of a nerd... let's
remember why we wanted to be doctors
in the first place.

He claps his hands together.

The other interns jump up, slap hands in a huddle and
break out, racing for their lockers.

CUT TO:

104 INT. HOSPITAL CORRIDOR - MOMENTS LATER

104

The door to the intern lounge bursts open and the
interns, all in surgical garb, come running out, doing
a football player's half-step and "hep hep hep"
chant as they race down the hall toward the operating
room.

As they run, Litto, Ludwig and Kurtzman all come out
of separate doorways and fall in line with the others
as they run to Simon's rescue.

105 INT. OPERATING ROOM - DAY

105

Simon stands alone beside the gurney. He glances
up at the clock which now reads 11:55. He glances
down at Stephanie. She twitches and grimaces as a
pain grips her gut. Simon squeezes her hand. She
is too weak to respond.

OPERATING ROOM DOOR

as it burst open. The team of interns and doctors
comes charging in.

105 CONTINUED:

105

GALLERY

The spectators jump up, en masse, cheering like mad.

OPERATING ROOM

Simon breaks into a face-splitting grin as he sees the other interns crowd around him. Their eyes are smiling above their masks.

DELBERT

C'mon, Doctor; let's go to work!

Simon looks at Delbert, hesitating.

SIMON

Where the hell is Prang?

MYRA

We can't find him. He's not answering our page.

DELBERT

You can do it, Simon.

Simon's eyes cloud with fear and doubt.

DELBERT

(continuing)

For Stephanie.

Simon inhales, exhales, straightens up, cracks his back and puffs his chest out.

SIMON

For Stephanie!

GALLERY

The spectators are gazing intently at the proceedings down below. A P.A. announcement breaks the silence.

P.A. (V.O.)

Your attention please. Tonight's operation, 'Let's Save Stephanie Brody,' will be performed by Dr. Simon August, not Dr. Joseph Prang as listed in your programs.

The spectators moan, mumble and shift with disappointment.

106 INT. EMERGENCY WARD - DAY

106

crowded as usual. TRACKING a pair of roller skates on a pair of feet on a gurney being pushed quickly through the ward. Devol runs alongside, working feverishly to untie the skates. We hear the moans of Julie, in heavy labor. WIDEN TO SHOW Julie on the gurney, humongously pregnant.

Devol loosens the skate laces and runs up alongside the gurney, taking Julie's hand and mopping her brow with his handkerchief.

ANGLE ON JACOBS AND MISS DITKA

DITKA

I'm telling you they're all on strike.

JACOBS sees Devol and Julie. He rushes up to Devol trying to ease Devol out of the way.

JACOBS

I'll take over now, Doctor.

Devol doesn't budge.

DEVOL

If you don't mind, Doctor, I'd like to see this one through myself.

JACOBS

There's nothing to see through, Doctor, and Julie knows it.

He smugly takes a safety pin out of his lapel. Devol's eyes go wide as he sees Jacobs.

Devol knocks Jacobs out of the way, giving him a very annoyed look as he wheels Julie through a door marked "MATERNITY."

As Jacobs exits, chagrined, Oscar comes ripping through the emergency room with Prang close on his heels.

Oscar runs past a cop, handcuffed to a very large PRISONER who has a small, bandaged head wound.

The cop reacts as Prang FIRES ANOTHER SHOT at Oscar. He starts to run after Prang but the Prisoner doesn't move. The cop is pulled up short and does a cartwheel and a pratfall.

106 CONTINUED:

106

COP'S POV LOOKING UP AT THE PRISONER

PRISONER

I think we've had enough excitement
for one night.

107 INT. OPERATING ROOM

107

Litto is checking Stephanie's pulse.

LITTO

She's out.

SIMON

We're ready.

Delbert is by his side, assisting. The other interns
are nearby.

SIMON

(continuing)

Scalpel.

DELBERT

Scalpel.

He slaps it into Simon's hand. Simon raises his hand
over Stephanie's abdomen. Suddenly, his hand freezes.

CLOSE ON SIMON -- face is a frozen mask of fear; he
stares straight ahead.

SIMON'S DAD (V.O.)

Show the doctors how you operate,
Simon.

PRANG (V.O.)

Today, Dr. August.

SIMON'S DAD (V.O.)

Go on, son. You were the one who
wanted the fancy doctor's kit,
now use it!

PRANG (V.O.)

Start slicing.

SIMON (V.O.)

(as a child)

Mr. Lopez!!

Simon is sweating like a pig.

107 CONTINUED:

107

SIMON'S HAND is shaking badly as he attempts to move it toward Stephanie's gut. He presses it to the flesh and makes the first cut.

QUICK CUTS - OTHER DOCTORS EYEING HIM

LUDWIG REACTING

LUDWIG

He did it! A perfect cut!

QUICK CUTS - OTHER DOCTORS breathing a sigh of relief.

SIMON. Even beneath the mask, we can see the corners of his mouth turn up into a triumphant smile. The MUSIC SWELLS.

SIMON

(boldly)

Clamp!

Delbert slaps a clamp into his hand.

108 EXT. HOSPITAL PARKING LOT - DAY

108

The nurses are marching back and forth in front of the hospital entrance.

Oscar comes bursting out the door, running for his life. He knocks several placard-carrying nurses out of his way as he dashes for cover between the rows of parked cars.

Just as the nurses are collecting themselves, Prang comes running out, chasing Oscar, screaming his name and FIRING A SHOT each time Oscar sticks his head over the roof of a parked car.

Oscar is trying to open his attache case.

109 INT. OPERATING ROOM - DAY

109

Simon is hunched over the operating table, intently involved in the most difficult part of the operation. He glances up.

SIMON

How is my time?

109 CONTINUED:

109

LITTO
 T-minutes 33 and counting.
 (proud of himself)
 That's astronaut talk!

Simon glares at him.

110 EXT. PARKING LOT - DAY

110

One police car arrives and starts SHOOTING back at Prang. Prang still SHOOTs at Oscar.

111 INT. OPERATING ROOM - DAY

111

Simon is still sweating profusely. He is working on an incredibly delicate maneuver. He lifts his head up.

SIMON

Damn!

DELBERT

What's wrong?

SIMON

(freaking a bit)

The obstruction. I just can't reach it. My damn hands are too big. If only one of the nurses were here; their hands are small, their hands are...

He suddenly glances over at Chamberlin. Chamberlin reaches in his smaller hand and removes a piece of artery. During this we hear:

112 INT. THE GALLERY

112

----- P.A. (V.O.)
 Attention, please -- Chamberlin
 in for August. That's Chamberlin
 substituting for August.

113 INT. OPERATING ROOM

113

Chamberlin hands artery to Simon. Simon smiles and throws it over his shoulder. It goes through basket-ball hoop.

114 INT. THE GALLERY

114

The spectators stand and cheer.

114 CONTINUED:

114

MONTAGE SEQUENCE

Various moments of the operation. SHOTS of Simon at work, SHOTS of the vital signs, instruments, Myra wiping his forehead. Delbert is holding the stopwatch. At one point Sprockett enters but no one sees her yet.

BACK TO LUDWIG

SIMON

Doctor Ludwig, we're close to the saxafragoid. Heart?

SPROCKETT

Normal.

They all turn to her, surprised she is there.

SPROCKETT

(continuing)

I never participate in strikes.

LITTO

Why not?

SPROCKETT

I don't trust President Reagan.

SIMON

(yells)

We're saving a life here! Blood pressure?

SPROCKETT

Normal.

SIMON

Erzmine level?

DELBERT

Dropping... seventy... sixty... fifty...

LITTO

Stop now, Doctor... erzmine goes to twenty, we lose her.

SIMON

Quiet! Taffler's serum. Five cc's.

LUDWIG

You can't!

114 CONTINUED: (2)

114

SPROCKETT

Erzemine thirty... injecting
Taffler's... twenty-five... twenty-
two... twenty-one...

Everything stops for a moment.

QUICK CUTS - DOCTORS

Foreheads beaded with perspiration. Then:

BACK TO SCENE

SPROCKETT

Twenty-five! Thirty... fifty!
It's going up! It's going up!

SIMON

Of course.

115 EXT. HOSPITAL PARKING LOT - DAY

115

Prang, SHOOTING across the top of a car.

Oscar crouches behind another car, whimpering, trying
desperately to remember the combination of his brief-
case.

OSCAR

(twirling the knobs)

Six... no, seven... seven... three
... no, seven two...

Prang advances between parked cars, getting off a SHOT.
Oscar gets the briefcase open.

INSERT - OSCAR'S GUN

BACK TO OSCAR

OSCAR

(becoming purposeful)

Okay... all right...

Oscar gets to his feet. He FIRES A FUSILLADE at Prang.

116 INT. OPERATING ROOM - DAY

116

The doctors watch Simon work. They are relieved.

116 CONTINUED:

116

This guy is good.

SIMON

I see it!

SPROCKETT

Renostomy level dropping.

SIMON

Give me a count.

SPROCKETT

Forty over thirteen.

SIMON

Heart?

SPROCKETT

Irregular.

LITTO

I don't like it.

SIMON

You don't have to, Doctor. Just do what you're told. We can't stop now. Easy... Easy...

SPROCKETT

Blood pressure falling.

SIMON

We're almost there.

DELBERT

Twenty-five.

SIMON

Got it!

He hands the nerve to Ludwig, who freezes it, puts it under the microscope, and adjusts the focus.

SIMON

(continuing; through clenched teeth)

Come on... come on...

LUDWIG

Found it! Reduce by two millimeters.

SPROCKETT

I'm losing the heart beat.

116 CONTINUED: (2)

116

SIMON
Adrenalin. Twenty cc.

LITTO
Right.

SIMON
Give it to me!

Ludwig hands him the nerve.

MONITORING SYSTEM -- Signals are growing more and more faint.

BACK TO SCENE

SIMON
(as he works)
Reopen the scarpoid valve.

LITTO
It won't open. Twenty.

SIMON
Cut it! I need that scarpoid fluid!

LITTO
I'm getting it.

SPROCKETT
I've lost the renostomy level.

SIMON
Time! Time!

LUDWIG
It's in!

MONITORING SYSTEMS -- Lights and BEEPS are even more FAINT.

BACK TO SCENE

SIMON
My end's attached.

LUDWIG
Mine, too.

SPROCKETT
I've lost the heart beat.

116 CONTINUED: (3)

116

MONITORING SYSTEMS: They all begin to show a weakening of the organs. The BEEPS are FAINTER, the lights dimmer.

SIMON

SIMON

The body's rejecting it. Adrenalin!
Pickering fluid, fifty cc! Noserin
twenty cc!

One by one the lights begin to go out.

SIMON

(continuing)

Oxygen!

MONITORING SYSTEMS: On the screens, three, now two beeps left.

BACK TO SCENE

LUDWIG

I'm afraid she's gone, Doctor.

SIMON

No! Cremalin! One hundred cc.
Minosulphate, seventy-five cc.
Come on, Stephanie, hold on.

THE MONITORING SYSTEMS: One by one the screens' lights go out, the beeps stop and the words "Game Over" appear.

LUDWIG

(sadly)

Close her up.

SLOW DISSOLVE TO:

117 INT. HOSPITAL CORRIDOR - A WHILE LATER

117

Simon is standing, catatonic, gazing. Julie is wheeled through in a wheelchair, being pushed by Devol. They are both beaming. Julie is cradling a newborn baby in her arms. Julie points to Simon.

JULIE

There he is!

Simon reacts as he sees them.

117 CONTINUED:

117

He manages to compose himself as Julie and Devol reach him. Simon looks from the baby to the happy couple.

SIMON

Yours?

Julie and Devol both nod.

JULIE

We named him after you... August.

DEVOL

Because you taught Julie a very important lesson.

JULIE

That's right! I learned that it's not enough just to want a baby, you have to go out and do something about it. You taught me that, Doctor August.

DEVOL

And I'm glad you did! We're getting married.

Devol slaps Simon on the back. Simon smiles for them and watches wistfully as they roll down the hall. Julie looks back over her shoulder at Simon and waves as they disappear around a corner.

118 INT. EMERGENCY ROOM LOCKER AREA - LATER

118

Two Policemen move through room with guns drawn, looking for Prang. Simon walks over to his locker for the last time, and opens it. Inside the locker is Doctor Prang, hiding, still holding his gun. He presses his finger to his lips to ensure silence.

SIMON

Doctor Prang, you're a disgrace to the medical profession.

PRANG

That's the least of my worries right now. Close the door.

DISSOLVE TO:

119 EXT. HOSPITAL EMERGENCY ENTRANCE - NIGHT

119

Simon, wearing a coat and carrying his suitcase, steps out into the night. Something catches his eye.

119 CONTINUED:

119

Doctor Prang is handcuffed, flanked by the two Cops, being loaded into the back seat of a police car. He takes one last look, then gets into the car. Simon watches Prang depart. We hear the WAIL OF TWO SIRENS, one leaving, and one getting closer.

Simon looks around.

An ambulance is hustling into the emergency entrance. It bounces to a stop and a bunch of drunk and disorderly interns pile out.

They stumble forward as Nurse Sprockett steps up to greet them, handing out fresh hospital whites as she speaks.

SPROCKETT

All right, Doctors. I've got an emergency room full of trouble...

The new interns set up a chorus of bitching and moaning, but Sprockett is firm.

Simon smiles at the memory. As Sprockett goes about organizing the interns, the CAMERA STAYS with Simon, as he walks away into the darkness.

END CREDITS ROLL UP SCREEN. Simon looks INTO CAMERA.

SIMON

No, not now.

END CREDITS ROLL BACK DOWN AND DISAPPEAR.

120 INT. LUDWIG'S OFFICE/PATHOLOGY LAB - NIGHT

120

Doctor Ludwig is cleaning things up, putting papers into his briefcase, clearing out his desk. Kurtzman is in tears.

LUDWIG

It's better this way, Kurtzman; I'll walk out before they throw me out.

Warren opens the door and pushes a gurney into the lab. There is a body on it, covered by a green sheet.

LUDWIG

(continuing)

What's that?

WARREN

(reading a toe tag)

'That' is Stephanie Brody.

120 CONTINUED:

120

Warren exits. Ludwig walks over and pulls back the sheet.

Stephanie looks angelic as usual.

LUDWIG

How does it happen, Kurtzman? All the machines, monitors, beepers, buzzers and bells. Dead is still dead. No different from when I first started out. We'd take a mirror...

He reaches for a dirty, cracked mirror on one of the tables.

LUDWIG

(continuing)

... stick it under their nose, if it fogged up, you still had hope.

He sets the mirror under Stephanie's nose and absently turns away. There is the slightest hint of mist on the mirror. Ludwig turns his back to Stephanie, puts his arm over Kurtzman's shoulder.

KURTZMAN

Goodbye, Doctor.

LUDWIG

Goodbye, hot-dog.

Stephanie's chest begins to rise and fall in a regular rhythm!!

121 INT. EMERGENCY ROOM - NIGHT

121

It's almost empty. In one corner is Emilia, the girl in the bad bed, playing with her bed control. We see Jacobs, dressed in a suit, stealthily walking over to Warren. Warren, the orderly, wheels the drug cart over to him.

JACOBS

Okay, let's move it into my car.

CLOSEUP OF COP CICARELLI talking into a walkie-talkie.

CICARELLI

Move in on Mr. Fudgsicle.

BACK TO SCENE

Emilia jumps up, flashes a police badge and draws a gun.

121 CONTINUED: 121

Jacobs sees this and runs out the corridor door and there is Bannerman. Bannerman throws away his walker, flashes a badge and draws a gun. Jacobs turns and runs out the back emergency door down the ramp (where Julie skated earlier).

122 EXT. RAMP - NIGHT 122

The blind man is with his dog. Blind man flashes his badge and draws a gun.

BLIND MAN

Freeze. Am I pointing this at you?

Jacobs turns, runs back into the emergency room.

123 INT. EMERGENCY ROOM - NIGHT 123

All the undercover police and Cicarelli handcuff Jacobs and we...

DISSOLVE TO:

124 EXT. HOSPITAL LOBBY - DAY 124

It's a few days later. Devol and Julie walk through with a baby waving goodbyes. Nurse Nina, Perez and Babitz are there.

Babitz

Well, we sure settled the strike fast.

PEREZ

Yes. It was smart to let Mrs. Prang negotiate for us.

125 INT. SAL'S ROOM - DAY 125

Malamud is completely wrapped up in bandages, in traction, kept alive by various life-support systems.

Sal's bed is neatly made up. Sitting on the bed is Sal, dressed in his Italian Army uniform.

Delbert enters.

DELBERT

Well, you're going home, Mister Bonafetti.

125 CONTINUED:

125

SAL

(weakly)

This is for you.

Delbert opens it and reads. We hear Anthony's voice:

ANTHONY (V.O.)

'Delbert, my darling. It would be foolish of me to deny that you have aroused in me certain feelings that I thought I never had. Your sensitivity, kindness, and loving care have moved me deeply. But, for various fuckin' reasons, ours is a love that cannot be. Toujours... Angela.'

Suddenly the door opens. Anthony steps in dressed in drag. Delbert looks at her. Their eyes meet.

DELBERT

(hiding the note)

Angela...

ANTHONY

Let's go, Pop.

DELBERT

Angela, what is this?

ANTHONY

It's a note...

DELBERT

I... I don't understand.

SAL

Hey, putzo, move, or I break your kneecaps.

ANTHONY

Hey, Pop, shut the fuck up.

SAL

You talk to me like that...

ANTHONY

This man is my... friend. You talk to him nice... and you talk to me nice. I love you, Pop, and I need your love, too. We are all fuckin' human, and vulnerable, okay?

SAL

Huh?

125 CONTINUED: (2)

125

DELBERT

Angela, make me understand.

ANTHONY

It can't work. There's things you don't know about me...

DELBERT

What? We've always been honest. I have a right to know.

ANTHONY

I'm married. Okay?... I guess I needed us... don't hate me, Del. I couldn't fuckin' stand it.

He turns away. Delbert looks at him sadly.

DELBERT

Yeah...

Then, sadly, Anthony and Sal walk out of the room. Delbert fights back tears.

126 INT. SAL'S ROOM - DAY

126

Malamud is completely wrapped in bandages in traction, being kept alive by various life support systems.

Malamud stirs, begins pulling tubes out of his body, his eyes straining for a look out the window. Slowly, painfully, he frees his oxygen tank of the tubes and begins inching it toward the window.

Malamud, now out of bed, struggling to lift the heavy oxygen tank onto the sill. He is forced to suck oxygen from the bottle every few seconds just to stay alive.

127 EXT. HOSPITAL - DAY

127

Anthony stops, turns to take one last look.

128 EXT. HOSPITAL WINDOW - SAL'S ROOM

128

Malamud and the oxygen bottle, poised.

SAL AND ANTHONY: Sal takes Anthony's arm. "Father and son."

WINDOW: Malamud pushes the oxygen bottle out.

128 CONTINUED: 128

SAL AND ANTHONY: walking away. Where they were just standing, the oxygen bottle CRASHES to the ground.

129 INT. SAL'S ROOM - DAY 129

Malamud, without oxygen, is writhing on the floor, gasping for air.

DISSOLVE TO:

130 STREET SIGN out in the country. It reads: WELCOME TO BURNABY MOUNTAIN. 130

131 EXT. LITTLE WHITE CLINIC - DAY 131

A prominent sign reads: BURNABY MOUNTAIN CLINIC.

132 INT. BURNABY MOUNTAIN CLINIC - DAY 132

A cluttered office. GOMER is standing in front of the desk; he has a battered grocery sack at his feet.

GOMER

Thanks a million, Doc. I just wish I was able to pay you better.

WIDEN to reveal Simon, seated behind the desk.

SIMON

That's okay. I know you'll pay me however you can.

Gomer grins as he reaches into his greasy sack and pulls out a scrawny plucked chicken which he hands to Simon. Simon gingerly accepts it, forcing a smile.

SIMON

(continuing)

Thanks. Thanks a lot.

Gomer turns and exits. When he is gone, Simon wheels his chair around and yanks open a file cabinet drawer.

We see several other equally scrawny plucked chickens already in there. Simon tosses the latest addition on top of the others and closes the drawer.

He looks up and gazes dreamily off into space. A smile washes across his face and we know he is thinking about Stephanie.

132 CONTINUED:

132

STEPHANIE (V.O.)

Simon...

Simon swivels his chair around and leaps to his feet as he sees something that is hard for him to believe.

Stephanie is standing in the doorway, in full bridal gown and veil, looking more beautiful than ever.

Simon practically vaults over the desk to get to her. They come together in a twirling embrace. Simon looks INTO CAMERA.

SIMON

Now!

END CREDITS ROLL. MUSIC: "Young Doctors In Love."