

Rev. 09/19/95 (Pink)
Rev. 09/20/95 (Yellow)
Rev. 09/20/95 PM (Green)
Rev. 09/21/95 (Buff)
Rev. 09/22/95 (Salmon)

ER

"Days Like This"

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A CONSTANT c/AMBLIN PRODUCTION
in association with
WARNER BROS. TELEVISION
4000 Warner Boulevard
Burbank, California 91522

REVISED FIRST DRAFT

September 16, 1995
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ER

"Days Like This"

CAST

GREENE

AL GRABARSKY

ROSS

JORGE

LEWIS

HARMON LAKE

BENTON

DR. NEAL BERNSTEIN

CARTER

DR. CARL VUCELICH

HATHAWAY

PICKMAN

JEANIE

JANIE

MR. STUBEY

GOLDMAN

PRESTON

WRIGHT

SHEPHERD

MALIK

SUZIE

MORGENSTERN

RICO FIGUEROA

JERRY

JOSEPH

MARQUEZ

MRS. O'CONNOR

RANDI

OLBES

WEAVER

HARPER

MR. ZIMBLE

MRS. VALDEZ

ER

"Days Like This"

SETS

INTERIORS:

HOSPITAL

Admissions Area
Trauma One
Trauma Two
Main Hallway
Trauma Hallway
Curtain Area Two
Lobby/Elevators
Curtain Area Three
Drug Lock-up
Exam Room Two
Suture Room
Exam Room Four
Conference Room
Hallways Outside Exam*
Room One
Doctors'/Nurses' Station

ROSS'S APARTMENT HALLWAY

ROSS'S APARTMENT

EXTERIORS:

CHICAGO STREET/PHONE
BOOTH

HOSPITAL

Ambulance Bay
Roof (Chicago)

HATHAWAY'S HOUSE
Front Porch

BASKETBALL COURT

EL PLATFORM

ER

"Days Like This"

TEASER

FADE IN:

1 EXT. CHICAGO STREET/PHONE BOOTH - 8:30 AM (CHICAGO) 1

GREENE pushes through the crowd emerging from Union Station, beats another commuter into a phone booth, drops in some change, dials Doug Ross, gets the answering machine.

GREENE

Doug, it's Mark. Are you there?
I left that Sub-I Review on your
kitchen table. If you're there,
pick up, okay... Doug? Doug?

As he hangs up, moves out...

CUT TO:

2 ER/ADMISSIONS AREA 2

GOLDMAN, carrying charts, steers her way through a sea of chaos.

Bloodied Latino and African-American gang members. Handcuffed, hogtied. Atop gurneys. Sitting in wheelchairs. The walking wounded. Police officers. Family members trying to get answers.

RANDI's on the phone at the desk.

RANDI

Dr. Weaver wants those films now
and she's not someone you want to
mess with.

(listens a beat)

Hey, watch your mouth.

She slams the phone down, glances at a bald man, MR. ZIMBLE, standing opposite, stack of papers in hand. He looks more frightened of her than of the gang types.

ZIMBLE

I hope you're not Carol Hathaway.

RANDI

Do I look like a nurse?

(CONTINUED)

2

CONTINUED:

2

He shakes his head as Randi now glances over at JERRY who's trying to calm an hysterical MRS. VALDEZ.

MRS. VALDEZ
Donde esta me hijo? Mi
dijeron que lo trajeron
aqui, casi cuatro horas.
Nadie no me quere decir
nada...

JERRY
Ma'am, I'm very sorry
but you'll have to wait
in the waiting room. I
don't have any
information about your
son.

JERRY
Wendy, can you help me with Mrs.
Valdez? They took her kid up to
surgery an hour ago.

Goldman leads Mrs. Valdez off, trying to calm her.

GOLDMAN
Senora Valdez, soy Wendy Goldman.
Llevaron tu hijo a sirugia.
Possible no vamos a saver nada por
algunas horas mas. Por favor,
usted tiene que esperar...

HATHAWAY enters for the day through the Employees' Entrance, pushes through the confusion and on up to the desk.

HATHAWAY
Hey, Jerry, what happened?

JERRY
Some serious gang banging in the
wee hours; cops did a sweep...
right under our carpet.

Hathaway stashes her purse and sweater, starts off.

HATHAWAY
Trauma One or Two?

JERRY
Take your pick.

Randi nods to Zimble.

RANDI
That's your girl.

Zimble catches up with Hathaway moving down the...

3

TRAUMA HALLWAY

3

ZIMBLE

Miss Hathaway?

HATHAWAY

Yes?

ZIMBLE

I'm Abraham Zimble, the mobile notary.

(re: papers)

Your escrow papers.

HATHAWAY

Yes, yes, thank you for coming.

(size of stack)

I have to sign all those?

ZIMBLE

(so serious)

By five o'clock or they won't give you the house.

HATHAWAY

Right. I'm going to be kind of busy. Do you mind waiting?

ZIMBLE

Twenty dollars an hour, no problem.

HATHAWAY

Great.

Zimble turns back as Hathaway hurries on into...

4

TRAUMA ONE

4

WEAVER, WRIGHT and MARQUEZ work on a multiple stab wound.

WRIGHT

BP's dropping, 80/40. Pulse 150.

MARQUEZ

Cap refill is slow.

WRIGHT

Resps 36, labored.

HATHAWAY

Need anything?

(CONTINUED)

4

CONTINUED:

4

WEAVER

I don't suppose you brought coffee.

HATHAWAY

Sorry.

WEAVER

Susan done with that portable yet?

Marquez looks through to Trauma Two where LEWIS, MALIK and other nurses wait while a technician shoots another x-ray.

MARQUEZ

Doesn't look like it.

WEAVER

(to Wright)

Call the OR; let them do the films up there.

(to Hathaway)

We got this one; see if Susan needs some help.

As Hathaway heads over, Weaver calls out...

WEAVER

And tell her to stop hoggin' that x-ray...

5

TRAUMA TWO

5

Hathaway moves in. They're working a gunshot wound.

HATHAWAY

You're supposed to stop hogging x-ray.

*

*

LEWIS

She's all theirs.

*

The technician starts out as Hathaway pulls on a gown, gloves, glasses -- glances towards the gurney.

HATHAWAY

Too late, they're going to the OR. What's he got?

LEWIS

GSW to the abdomen and face.

(CONTINUED)

5

CONTINUED:

5

MALIK

Only it's a she, not a he.
Couldn't tell until we cut off
the pants.

Moving in closer now, Hathaway looks down -- the face is
a bloody, unrecognizable mess.

LEWIS

Abdomen's distended, no bowel
sounds.

HATHAWAY

I'll prep for a lavage... You and
Kerry the only ones on?

LEWIS

Benton and Carter are up in
surgery. We paged Ross but he
didn't answer and Mark's on the
train from Milwaukee... just us
women folk.

MALIK

What's up with that?

LEWIS

Oh, yeah, Malik, see what's
keeping that O-neg, will you?

As Malik moves to the phone and they continue working...

CUT TO:

6

INT. ROSS'S APARTMENT HALLWAY - DAY

6

Greene approaches, picks the morning paper up off the
mat, knocks on the front door. There's no answer so
he takes out his key, lets himself in.

7

INT. ROSS'S APARTMENT - DAY

7

Greene passes the closed bathroom door, hears the SHOWER
RUNNING, bams his fist against it.

GREENE

Doug? Doug?

A beat and the SHOWER GOES OFF. Greene tosses the
newspaper on the breakfast table, looks around for his
paperwork.

(CONTINUED)

7

CONTINUED:

7

He spots it on the counter just as ROSS opens the bathroom door, holding a towel around his waist, looking very surprised to see Greene. Unpleasantly so. There's more than a little edge between them; both try and act like there isn't.

ROSS

What're you doing here?

GREENE

Didn't you get my message?

ROSS

What message?

GREENE

Left that Sub-I paperwork here; Morgenstern wants to review it today... Hurry up and get dressed; I'll ride in with you.

ROSS

No, you go on ahead. I don't want to make you late.

GREENE

I'm already late. Just throw on some clothes and we'll --

ROSS

No, really. I've got to run a couple of errands so why don't you just --

And now the bedroom door opens and Ross and Greene both turn to see HARPER hurrying out, hastily pulling on Ross's bathrobe. She stops cold in her tracks at the sight of Greene. She's holding Ross's BEEPING PAGER in her hand.

HARPER

Your beeper's going off.

She steps forward, hands the pager to Ross, says a quick, embarrassed hello to Greene as she retreats into the bedroom.

HARPER

Morning.

The door shuts behind her and an angry Greene grabs his paperwork, heads for the front door.

(CONTINUED)

7

CONTINUED: (2)

7

ROSS

Mark, it's not what you think.

GREENE

But it's what I've seen, isn't it?
What I'm seei. - a lot of these days.

Ross goes after him.

ROSS

What the hell's that supposed to mean?

GREENE

I've overlooked a lot of your behavior, Doug. I shouldn't have, but I did. Now a medical student?

7A HALLWAY

7A

ROSS

Mark, wait.

GREENE

There are rules, Doug. You can't keep breaking them and expect me to do nothing about it.

ROSS

Oh, come on...

GREENE

You don't get it, do you? You could be out on your butt for this and so could I if I don't report it.

Greene moves quickly on down the hallway.

ROSS

Mark, wait a minute... Mark.

But he's gone. A beat and a now-angry Ross goes back in his apartment. As he slams the door...

SMASH CUT TO:

MAIN TITLES.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 ER/MAIN HALLWAY - 9:45 AM 8

A fight's broken out at the far end of the hall, several gang members going at it. Malik and three uniformed cops jump in, struggle to break it up, subdue them.

It's a mess. And from behind this mess -- trying to steer clear of this mess -- comes JEANIE BOULET. She hugs the wall, moves around and on down the hall... past the gurneys and wheelchairs. The scalp lacs, contusions, abrasions.

This human gridlock.

9 ADMISSIONS DESK 9

Randi's alone, juggling phones, patients, etc. She's blowing off some persistent family member as Jeanie approaches.

RANDI

I told you you're going to have to wait. Don't make me say it again.

JEANIE

Have you see Dr. Greene?

RANDI

He's busy... forever.

JEANIE

My name's Jeanie Boulet, we haven't met. I'm a new Physician Assistant. I start my ER rotation today.

RANDI

Jeez, who died and gave you their bad luck?

Randi tosses over a trauma gown as Jerry approaches carrying an envelope of x-rays.

RANDI

You're going to need this. It's a lousy fit, but it's all we've got.

(to Jerry)

Next time you stay; I'll go for the x-rays.

(CONTINUED)

9

CONTINUED:

9

JERRY

Sorry... Hey, Jeanie. You starting this morning?

JEANIE

Yeah, hi, Jerry.

Weaver cruises by, barely slowing.

WEAVER

Jerry, I need those films on Benieto some time before the end of the millennium.

JERRY

(hands her envelope)

Just came in... Jeanie Boulet, new Physician Assistant.

Without missing a step, Weaver takes Jeanie by the arm, pulls her along down the...

10

TRAUMA HALLWAY

10

... through the maze of gurneys, wheelchairs, etc.

WEAVER

Kerry Weaver, Chief Resident.
First day?

JEANIE

Yes.

Weaver pulls out the x-rays, holds them up to the light, examining on the move. She thrusts the envelope to Jeanie.

WEAVER

I think you'll find it's a vaguely friendly crowd down here. My first day was certainly a bundle of open arms.

(re: x-ray)

What do you think?

Jeanie strains to get a better look.

JEANIE

Looks like a comminuted fracture of the distal femur and a mid-shaft humerus, 50% opposition, 30 degrees of angulation.

*
*
*
*

(CONTINUED)

10

CONTINUED:

10

WEAVER

You know your way around an x-ray.
Good start.

JEANIE

I'm a physical therapist... was a
physical therapist.

They blow on into...

11

TRAUMA TWO

11

... just as BENTON, Wright and Malik transfer a fresh
victim onto the table -- a 16-year-old Latino male.

BENTON

On a count... one, two, three.

Wright and Malik hook up IV's, monitors, etc. as Benton
begins to examine and the paramedic pulls his gurney back
out.

WEAVER

What've we got, Peter?

Benton looks up, slightly stunned to see Jeanie with
Weaver. He hesitates. Jeanie avoids eye contact.

WEAVER

Peter?

As Benton examines...

BENTON

Gunshot wounds to the posterior
neck. Multiple facial abrasions,
scalp laceration.

WRIGHT

BP's 90/60. Pulse 92. Resps 24.

MALIK

Cap refill's poor.

BENTON

Let's tube him.

WEAVER

I'll do it.

(to Jeanie)

ET tray's on the counter. 7.0.

(CONTINUED)

11

CONTINUED:

11

Jeanie turns, grabs an ET tube and hands it to Weaver who begins intubation.

WEAVER

Peter, this is Jeanie Boulet,
Physician Assistant.

Benton palpates the patient's abdomen, ignores the introduction. Weaver notes it.

WEAVER

It's her first day and I know we
all want to make her feel welcome.

Weaver finishes intubating, again notes Benton not responding, turns to Jeanie.

WEAVER

He's a surgeon -- know what I
mean?

Jeanie doesn't respond.

BENTON

No guarding or rebound
tenderness. Normal bowel sounds.

WEAVER

Let's find radiology. What do we
want for x-rays?

Benton starts to answer.

BENTON

Cross-table --

WEAVER

Jeanie?

Jeanie freezes a moment, then rattles it off.

JEANIE

Cross-table, c-spine, chest and
pelvis.

She and Benton avoid eye contact, then Benton turns to Haleh.

BENTON

Give him a gram of ancef.

WEAVER

Good choice, Peter. Everyone is
so on their toes today.

(CONTINUED)

11. CONTINUED: (2)

11

Goldman flies in carrying a set of x-rays.

GOLDMAN
Film's back on Trujillo.

BENTON
Next door.

As Goldman hurries through the double doors...

WEAVER
Except for Wendy.

12 TRAUMA ONE

12

Greene, Lewis, CARTER, Hathaway and Marquez work on
14-year-old RICO FIGUEROA, multiple stab wounds. *

RICO
Mi pecho, mi estomago. I mi
espalda. *

MARQUEZ
(translating)
Chest, stomach, back. *

GOLDMAN
X-rays are in on Trujillo.

GREENE
He's already up in the OR.

LEWIS
This is Rico Figueroa.

GREENE
But if you could track down his
films we'd appreciate it.

A frustrated Goldman moves back out.

RICO
Por favor, me duele. Ayuda me.

MARQUEZ
Is he going to live?

GREENE
Yeah.

Marquez turns back to Rico; not a lot of sympathy here.

(CONTINUED)

12

CONTINUED:

12

MARQUEZ

(scolding him)

Si de verda tu tienes suerte I
nos portamos bien, a lomejor te
puedes mejorar. En todo caso no
debes estar en la calle, pero en
tu casa donde tu perteneces,
travieso.

Greene's laughing, sensing what she said.

GREENE

Trying a little rehabilitation
there, Chuny?

CARTER

Decreased breath sounds on the
left; tracheal shift to the right.

LEWIS

Normal heart sounds.

CARTER

Tension pneumo.

LEWIS

Set up for a chest tube, 32
French.

Hathaway preps the chest tube tray.

GREENE

(to Marquez)

Ask him to squeeze my fingers.

MARQUEZ

Apretar su dedos.

Rico squeezes Greene's fingers.

LEWIS

Okay, Carter, let's dive in.

Ross blows in. Having just arrived, he pulls off his
overcoat, stands across the table from Greene.

ROSS

I want to talk to you.

GREENE

This is not the time, or the
place.

(CONTINUED)

12

CONTINUED: (2)

12

ROSS

Come on, Mark.

Greene snaps, raises his voice.

GREENE

I said no, Doug. We'll talk later.
Now get the hell out of here.

Greene's outbursts gets everyone's attention for a beat,
then Lewis gets Carter back to work.

LEWIS

Come on, Carter. Sixth intercostal
space at mid-axillary line...
dissect with the curved Kelly...
okay, now puncture the pleura.

Hathaway watches an angry Ross move back out as Jerry
blows in.

JERRY

We've got a cop hurt, pulling up
to the back door.

GREENE

How badly?

JERRY

His hand.

GREENE

Carol, check it out.

HATHAWAY

Okay.

Hathaway follows Jerry back out and down the...

13

TRAUMA HALLWAY

13

... where they literally crash into Mrs. Valdez, the
hysterical Latino mother questioning Jerry earlier.

MRS. VALDEZ

Por favor, no me puedes ayudar?
Nadie me puede decir nada de
mi hijo. Yo no se donde esta
el cuarto de sirugia. A donde
voy?

Mrs. Valdez keeps rambling, following them.

(CONTINUED)

13

CONTINUED:

13

JERRY

Her son's in the OR. She's been hysterical all morning.

HATHAWAY

Why don't you take her up to the Surgery Waiting Room?

JERRY

And leave Randi alone again? She'll kill me.

HATHAWAY

Jerry...

JERRY

Okay, okay... come on, Mrs. Valdez, follow me. This way.

Jerry peels off with Mrs. Valdez still rambling.

14

ADMISSIONS DESK

14

Hathaway approaches, keeps moving right on around the Desk as Randi again slams the phone down on someone. The wounded and waiting are starting to slow down.

HATHAWAY

Finally calming down out here.

RANDI

Sort of.

HATHAWAY

Where's Mr. Zimble?

RANDI

Who?

HATHAWAY

Bald guy, stack of papers.

RANDI

Oh, right. Cafeteria. Where's Jerry?

HATHAWAY

Upstairs.

RANDI

I'll kill him.

(CONTINUED)

14 CONTINUED:

14

HATHAWAY

Whatever, but give me a hand first.

15 AMBULANCE BAY/MAIN HALLWAY

15

Hathaway and Randi approach as Police Officer AL GRABARSKY pushes in dragging 18-year-old JORGE with one hand and a snarling police dog with the other.

Jorge has dog bites on his arms, hands, face. Grabarsky has a big gnarly human bite on his left hand. Both men are bleeding.

HATHAWAY

Grabarsky, what happened?

GRABARSKY

Dumb son-of-a-bitch bit me.

Hathaway leads them down the Main Hallway.

JORGE

Your stupid dog bit me first.

GRABARSKY

That's what she's supposed to do, you idiot.

(to Hathaway)

Where do you want him?

RANDI

Nowhere near me.

JORGE

Yeah, well you can piss off, culera.

And with that insult Randi wastes no time in trying to clobber him, slamming him up against the wall...

16 MAIN HALLWAY

16

Hathaway and Grabarsky struggle to separate them, Grabarsky also trying to keep the dog out of it.

HATHAWAY

Hey, hey, come on, break it up.

GRABARSKY

Move off, move off. Get back.

Grabarsky shoves Jorge onto a gurney, handcuffs one hand to the rail.

(CONTINUED)

16

CONTINUED:

16

GRABARSKY

Now lie down and shut up.

HATHAWAY

(Grabarsky's hand)

Let's take a look at this.

Grabarsky hands Randi the dog's leash.

GRABARSKY

Hold onto Peggy for me.

RANDI

(unhappily)

Gee, love to.

Ross flies by.

ROSS

Randi, page Neal Bernstein for me.

RANDI

(unhappily)

Gee, love to.

An unhappy Randi reluctantly drags Peggy back towards the desk as Hathaway and Grabarsky move across to the...

17

OMITTED

17

18

TRAUMA HALLWAY/OUTSIDE TRAUMA ONE

18

The doors bang open with Greene, Lewis, Carter, Wright and Marquez moving out with an orderly taking Rico's gurney into the hall, on his way up to surgery. Marquez moves off.

GREENE

You want to take him up?

CARTER

I should probably check in with Dr. Benton.

He heads down the hall towards Trauma Two. Wright spots Hathaway and Grabarsky.

LEWIS

I'll do it.

WRIGHT

Al, are you all right?

(CONTINUED)

18

CONTINUED:

18

GRABARSKY

Some moron bit me.

WRIGHT

I'll take him.

HATHAWAY

Okay.

Wright and Grabarsky head towards the Suture Room. Greene, Lewis and Hathaway continue with the gurney toward the...

19

ELEVATORS/LOBBY

19

Harper moves up to Greene. *

HARPER *

Dr. Greene, I need to talk to you. *

GREENE *

(coldly) *

Lounge. Twenty minutes. *

LEWIS *

How's it look out there? *

HATHAWAY *

I'd say the worst is over. *

LEWIS

Don't ever say the worst is over.

The doors open and Jerry's pushing a wheelchair out carrying a slumped-over Mr. Zimble, white mush smeared all over his chin, escrow papers in his lap.

HATHAWAY

Oh, my God.

JERRY

I stopped for a doughnut and the cashiers are picking him up off the floor.

HATHAWAY

Mr. Zimble?

LEWIS

I'll take Rico.

Lewis moves with the gurney on into the elevators. Greene, Hathaway, and Jerry move Zimble into...

Hathaway's scooping up her house papers along the way.

JERRY

He passed out, right into his
Cream of Wheat.

GREENE

Who's Mr. Zimble?

HATHAWAY

He's my mobile notary.

GREENE

What?

HATHAWAY

My escrow closes today. I have to
sign the papers by five o'clock.

As they hoist him out of the wheelchair, onto a bed...

GREENE

You bought a house?

HATHAWAY

I got a great deal.
(then)
Mr. Zimble?

JERRY

I could never buy a house. Too
scary.

HATHAWAY

Mr. Zimble?

GREENE

(to Jerry)
It's not that bad really. You get
over it.

JERRY

I didn't know you'd ever bought a
house.

GREENE

Well, I haven't, but --

HATHAWAY

Mark, will you please shut up and
save this guy?

She's so anxious she's got Zimble by the lapels, ready to
shake him. Greene steps in, pulls her back.

(CONTINUED)

20 CONTINUED:

20

GREENE

Yes, thank you, Carol, I think I will.

CUT TO:

21 TRAUMA HALLWAY

21

Carter emerges from Trauma Two, bolts into the...

22 DRUG LOCK-UP

22

... where he slams into Harper who's there getting supplies.

CARTER

Ooops, sorry, sort of... good morning.

HARPER

Hi.

CARTER

What a day, huh?

HARPER

(if only he knew)

Yeah.

She's not her usual jovial self, that's for sure. But Carter doesn't notice, he's looking through the shelves.

CARTER

Benton is in the foulest mood I've ever seen -- which is saying quite a lot. And Greene yelled at Ross in the middle of a trauma, right in front of everyone.

HARPER

(her concern)

About what?

CARTER

No clue.

A moment of relief for Harper.

CARTER

You're off tonight, right?

HARPER

Uh, yeah.

(CONTINUED)

22

CONTINUED:

22

CARTER

I've got two tickets to Blues
Traveler. Good idea?

HARPER

No, actually.

CARTER

It'll be great.

HARPER

No, it won't... I mean, I don't
think... I need to talk to you.
Privately.

CARTER

What?

She stares at him a beat, loses her nerve, moves out.

HARPER

Later.

23

TRAUMA HALLWAY

23

CARTER

Harper, wait. What is it?

HARPER

Nothing.

CARTER

Come on, it's something. What's
going on? Tell me.

(as she stalls)

Tell me.

She's still stalling, doesn't want to come out with it.
And wants to keep it private.

CARTER

Harper, will you just --

HARPER

I slept with Doug Ross.

Now he knows. And he's stunned; can't respond.

HARPER

Last night.

He still says nothing, can't get a single word out.

(CONTINUED)

23

CONTINUED:

23

HARPER

I hope you won't discuss it with
anyone else.

The doors to Trauma Two fly open and Benton, Weaver,
Jeanie and Malik move out with the gurney carrying the
16-year-old Latino male.

BENTON

Carter, let's go.

A beat and Carter turns, goes. ON Harper.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

24

ER/ADMISSIONS DESK - 1:15 PM

24

Randi's there. Jeanie stacks charts. Weaver writes down meds. Jorge's yelling from down the hall.

JORGE

Hey, yo, señoritas... Could I get a little medical attention please?

WEAVER

What's his problem?

RANDI

Peggy here had a little snack.

Jeanie and Weaver peer over the desk. Peggy's sound asleep at Randi's feet.

JORGE

This is brutality and neglect. I'm gonna sue this whole damn building.

WEAVER

Give him to Benton.

JEANIE

Just went up to surgery.

WEAVER

Let Mark take him.

RANDI

Curtain Three. Some heart attack thing.

JORGE

Olle, vamanos, putas, que'es tu problema?

WEAVER

(to Jeanie)

I think he's young enough for a pediatrician, don't you?

Before Jeanie can respond...

RANDI

Ross is doing a consult with Bernstein.

A beat, Weaver nods for Jeanie to follow her. Randi hands them Jorge's chart. They both head down the...

JORGE

Thank you so much. 'Cause I'd
hate to bleed to death all over
your pretty floor.

Weaver looks at the bite on his face.

WEAVER

Going to add another scar to your
collection here, Jorge.

JEANIE

I have to clean the bites with
peroxide. It's going to hurt.

Jeanie pours peroxide on his hand.

JORGE

Damn. Stop that.

He tries to pull his hand back as Jeanie hands the
peroxide to Weaver who starts to apply some to his face.

WEAVER

Come on, you're a big boy.

He's resisting, fighting them now, grabbing the peroxide
bottle, causing it to spill on his face.

JORGE

Stop it, I said. Stop it. Get
away from me.

They try and settle him but he erupts, big time.

Jams a foot into Jeanie's stomach, kicks her across to
the other bed.

JEANIE

Aah... Jeez!

Reaches up, rips one of Weaver's hoop earrings. She
screams as he shoves her to the ground, her crutch
flying across the floor.

WEAVER

Call security!

He's on his feet now, half dragging the bed with him
when he turns and there's Randi -- from out of nowhere
-- metal crutch in hand. WHAP! right into his face and
he goes down cold.

(CONTINUED)

25 CONTINUED:

25

Jeanie and Weaver are stunned... as much by Randi as Jorge. Weaver can only think to compliment her.

WEAVER

Nice work.

RANDI

Thanks.

(then)

Just don't tell my parole officer.

ON Jeanie and Weaver.

CUT TO:

A26 CURTAIN AREA #2

A26

Ross watches while DR. NEAL BERNSTEIN examines ten-year-old JOSEPH, possible concussion. Joseph's mother, MRS. O'CONNOR (29), is nervous, distraught.

BERNSTEIN

What kind of bicycle do you have?

JOSEPH

Mountain bike. Except now it's trashed.

MRS. O'CONNOR

(out of concern)

And he's not getting another one, that's for sure.

BERNSTEIN

Just flipped out from under you?

JOSEPH

I hit the curb.

MRS. O'CONNOR

He was unconscious for four or five minutes.

BERNSTEIN

Yes, Dr. Ross told me.

Bernstein extends his finger to Joseph.

BERNSTEIN

Here, touch my finger.

(as Joseph does)

Okay, now touch your finger to your nose.

(CONTINUED)

A26

CONTINUED:

A26

Joseph does that as well. Bernstein gets up.

BERNSTEIN

Joseph looks in pretty good shape, Mrs. O'Connor. I don't think you have anything to worry about... Dr. Ross.

Bernstein leads them outside. Ross calls back to Mrs. O'Connor.

ROSS

I'll be right back.

HALLWAY/LOBBY/ELEVATORS

BERNSTEIN

The boy's fine, doesn't need to be admitted.

ROSS

Only five minutes ago he was still disoriented.

BERNSTEIN

He's alert and oriented now. Head CT's negative.

ROSS

He could go squirrely again within ten minutes. He should have frequent neuro checks for twenty-four hours.

BERNSTEIN

His mother can wake him up.

ROSS

The family situation is questionable. Mr. O'Connor just left his wife and child, she's extremely distraught, I don't know that she'll do it.

BERNSTEIN

There is no medical reason for this kid to spend a full day in the ICU.

Bernstein starts into the elevator.

(CONTINUED)

A26 CONTINUED: (2)

A26

BERNSTEIN

Send him home. End of consult.

ON an angry Ross as the elevator doors close.

CUT TO:

26 ADMISSIONS DESK

26

Jerry eats a burger and fries. Wright and Goldman are there.

WRIGHT

Where's Randi?

JERRY

She's on a break. I say it was assault with a deadly weapon.

WRIGHT

She's obviously good at it.

GOLDMAN

I bet she's good at murder, too.

JERRY

Murder? They wouldn't have let her out, would they?

WRIGHT

My money's on grand theft auto.

Jerry grabs a five dollar bill, shoves it in a cup.

JERRY

Assault.

WRIGHT

Theft.

Wright tosses in a five. Goldman thinks a beat, adds hers.

GOLDMAN

Kidnapping.

Jerry and Wright look at her like she's crazy. She moves off as Weaver approaches, a small bandage on her earlobe.

(CONTINUED)

26

CONTINUED:

26

She's reading a chart, never even looks up. Jerry quickly stashes his burger and fries under the desk.

WEAVER

Have you seen Dr. Benton?

JERRY

With a patient in two.

She starts off, still not looking up, then turns back.

WEAVER

Oh, and Jerry, with all the commotion today you probably missed lunch. You should just order in a burger and fries or something, eat here at the desk.

How did she know? No time to figure that out as Ross storms up, chart in hand.

ROSS

(signing chart)

Jerry... Ten year-old Joseph O'Connor over at Curtain Two. Admit him up to Pedes ICU, twenty-four hour observation.

CUT TO:

26A

EXAM ROOM TWO

26A *

Benton and Malik are with HARMON LAKE, 43. He's on an IV, nipride drip, a nitro patch in his skin, EKG leads, oxygen mask. Malik takes his BP, heart rate.

BENTON

The chest x-ray suggests you might have an aortic aneurism. We need to do an arteriogram to rule it out.

LAKE

But I don't feel the chest pain anymore.

BENTON

You've been medicated. That can be deceiving.

Lewis breaks in quickly, takes control from Benton. She's calm, polite, completely professional.

(CONTINUED)

26A

CONTINUED:

26A

LEWIS

How are you feeling, Mr. Lake?

LAKE

Much better.

MALIK

BP's 150/90, heart rate's 96.

LEWIS

That's very good. We're going to keep you on the nipride drip while we study your aortic arch.

LAKE

What about this surgery he's talking about? This Dr. Vuce...

BENTON

Vucelich.

LAKE

(to Lewis)

Do you know him?

BENTON

Dr. Lewis is not on the surgical team.

Lewis is annoyed, defends herself... inadvertently helping Benton's position.

LEWIS

Dr. Vucelich is an excellent cardiovascular surgeon, one of the best in the country. He's doing very advanced work in aortic aneurisms.

LAKE

So he's the best one to help me?

LEWIS

We're not even sure you need his help, Mr. Lake.

BENTON

Which is why I've called Dr. Vucelich for a consult.

Lewis is terse now.

(CONTINUED)

26A CONTINUED: (2)

26A

LEWIS

You'll be going to x-ray in a few minutes. It's premature to discuss your condition before we've seen your films.
Dr. Benton, could I speak to you for a moment?

Benton gets the point, time to clear out. Malik remains with Lake as Lewis and Benton move out into...

26B ADMISSIONS AREA/HALLWAY

26B

Lewis is more irritated than angry; needles him.

LEWIS

What are you doing stepping in on my patient? He's a medical case.

BENTON

Could be surgical.

LEWIS

A chance to cut is a chance to cure, right?

(then)

We'll look at the arteriogram and let cardiology decide.

BENTON

And Vucelich. He's agreed to consult.

LEWIS

What're you doing, trying to use my patient to get involved in his research study?

BENTON

He's doing clamp and run surgery on aortic aneurisms.

LEWIS

So the big chesse has you jumping through hoops to find him one.

BENTON

I've never even met him.

Weaver interrupts. She has a small bandage on her earlobe.

(CONTINUED)

26B

CONTINUED:

26B

WEAVER

Peter, Susan, is there a problem?

LEWIS

(after a beat)

No.

WEAVER

Good, then Peter, if you don't mind, I think I'm going to need a few stitches.

BENTON

I'm going to radiology; meet you in the suture room.

He blows off, leaving Weaver standing there alone.

WEAVER

Anytime... it's just my ear.

CUT TO:

26C

EXT. HOSPITAL ROOF - DAY (CHICAGO)

26C *

Ross is leaning against the ledge as a still-angry Greene approaches.

GREENE

You wanted to talk?

ROSS

(his edge)

Is this the time and place?

More angered by Ross's attitude, Greene heads back to the door.

GREENE

Fine, forget it.

ROSS

(calling after him)

You don't have to worry about what you saw this morning.

GREENE

(turning back)

I'm worried about every morning. You fight with Kerry Weaver over half your cases, call in docs for curbside consults, fast-track patients... what the hell are you doing?

(CONTINUED)

26C

CONTINUED:

26C

ROSS

The job.

GREENE

Not according to Bernstein.

ROSS

Bernstein doesn't know squat about working the ER.

GREENE

He knows about your cases.

ROSS

Why, because you're telling him?

GREENE

He reads the charts, Doug. He's the head of Pediatrics.

Ross sticks to his agenda.

ROSS

I didn't seduce her, Mark.

GREENE

I don't care how it happened. She's third-year. There are rules.

ROSS

Stupid rules and you know it.

GREENE

What difference does that make? You get caught breaking them and you're out of here. I get caught not reporting them and I'm out of here.

Ross starts off.

ROSS

Then go ahead and report me. I don't care.

(CONTINUED)

26C

CONTINUED: (2)

26C

GREENE

You don't care about anyone, do you?

ROSS

(stops)

I didn't do this alone. She's over twenty-one.

GREENE

And what about Carter? You care about him?

(and)

He and Harper have been going out, or didn't you know?

Ross says nothing, looks off. Greene's hit the weak point in his defense. He does care about Carter. After a beat...

ROSS

This had nothing to do with Carter.

GREENE

No, it's all about you, isn't it? It's always all about you.

ON Ross now as Greene blows on by him, back across the roof.

CUT TO:

27

CURTAIN AREA THREE

27

Hathaway's with Zimble who's in bed, now wearing a hospital gown. IV and EKG leads. He's handing her papers to sign.

(CONTINUED)

ZIMBLE

Maybe this job is too stressful.

HATHAWAY

Being a notary?

ZIMBLE

If it's causing this heart attack.

HATHAWAY

You might have just fainted.

ZIMBLE

I don't know, this business can be rough. 98% of my clients are homebuyers like you. So many papers to sign -- they never stop to read them. I tell them to, but they don't.

Hathaway pauses a beat -- she's not reading them either.

ZIMBLE

It's so hard to watch. They get nervous, frightened, tense... thinking about the mortgage every month, the down payment which just wiped out their entire life savings... Little beads of sweat break out, their cheeks get flush, their fingers clammy...

Hathaway's stopped signing, her senses starting to dull as she sits there, listening. He's turned into a run-on sentence.

ZIMBLE

My God, they know they could lose their job at any minute or become disabled in some horrifying industrial accident and then, within five years, bam! there's that balloon payment and suddenly husbands and wives are screaming at each other, women are crying, grown men throwing up...

(beat)

Very stressful.

(beat)

Could I have a glass of water?

(CONTINUED)

27

CONTINUED: (2)

27

Another beat and Hathaway reaches for the glass of water,
drinks it down herself.

CUT TO:

28
thru
30

OMITTED

28 *
thru *
30 *

31 TRAUMA HALLWAY 31

Benton moves down and on into the...

32 SUTURE ROOM 32

... where Weaver's waiting. With Jeanie Boulet.
Jeanie's prepping a dose of xylocaine.

WEAVER

Thanks for dropping by, Peter.
I was going to go ahead and have
Jeanie do it.

Benton turns, starts out.

WEAVER

But seeing as you're here, why,
don't you talk her through it?

Neither Jeanie nor Benton are too pleased. He
reluctantly moves back in, preps. All rapid fire.

BENTON

Do a local block of the auricle
by depositing a line of 1%
xylocaine in the sulcus behind
the auricle from the inferior
to the superior pole, knocking
out the greater auricular and
lesser occipital nerve.

Weaver's just taking in this performance.

BENTON

Irrigate with normal saline, close
with interrupted 6-0 nylon sutures,
dress with antibiotic cream. Wound
check two days, suture removal four
days.

(and)

Update the tetanus.

Benton leaves. Weaver turns to Jeanie.

WEAVER

He's nothing if not thorough.

CUT TO:

33 OMITTED

33

ADMISSIONS DESK

Hathaway's there. Lewis signs charts. Jerry, Marquez and Malik are all oh so busy until Randi picks up some charts, starts off.

RANDI

Got to drop these off at Radiology.

JERRY

Oh, sure, okay. Thanks.

The second she's out of sight, Marquez and Malik pull out their five dollar bills.

MALIK

Breaking and entering.

JERRY

Give her more credit than that.

MARQUEZ

I think she took a hammer and bashed in the windshield on her boyfriend's car then found a knife and carved him up.

MALIK

Do we have to be that specific?

JERRY

Carol, you want to take a guess on why Randi was in prison?

HATHAWAY

(her own mocking)

Jerry, do you really think you should be mocking what must have been a demoralizing, dehumanizing, debilitating experience?

Lewis laughs but before Jerry can answer, DR. CARL VUCELICH comes up, envelope of x-rays in hand.

VUCELICH

Can you direct me to a Dr Benton?

Jerry strains to get a look at the nametag.

VUCELICH

Carl Vucelich. I was supposed to consult on one of his patients -- Harmop Lake.

Lewis moves in.

(CONTINUED)

34

CONTINUED:

34

LEWIS

Dr. Vucelich, I'm Susan Lewis and Harmon Lake is actually my patient.

VUCELICH

Excellent, Dr. Lewis. Then perhaps you'll let me show you what's on these films.

He disappears around the corner and Lewis follows him into the...

35

HALLWAY

35

... where he's popped the x-rays up onto the lightboard. Benton, with Carter, approaches from down the hall. Carter's still in a bad mood, drags behind.

VUCELICH

You can see right here the aneurism is clearly four centimeters.

LEWIS

Which is borderline. It should be managed medically.

BENTON

Dr. Vucelich?

Vucelich doesn't look at him, keeps his eyes on the x-ray.

VUCELICH

Are you Benton?

BENTON

Yes, I don't think we've had a chance to meet.

VUCELICH

Why the hell did you cancel my consult on Harmon Lake?

BENTON

(taken aback)

Dr. Lewis and I looked at the arteriogram it -- showed the aneurism at only four centimeters.

VUCELICH

Yes?

(CONTINUED)

35

CONTINUED:

35

BENTON

Which is within the limits of when you manage medically. I didn't want to waste your time.

Benton couldn't be more miserable -- having to defend Lewis' position.

VUCELICH

Third year resident?

BENTON

Yes.

VUCELICH

I think you'd better learn to push those limits if you want to remain invested in surgery.

Carter tries to act like he isn't there. Benton's very aware that he is. Lewis sees two orderlies wheeling Lake towards them. She turns back to Vucelich.

LEWIS

Dr. Vucelich, Mr. Lake is still my responsibility and I feel he should be admitted to the ICU and started on oral antihypertensives.

VUCELICH

I've talked with Mr. Lake and he's agreed that surgery is the better option -- which relieves you of your responsibility.

The gurney moves by them now, Vucelich following it. He yells back.

VUCELICH

Benton! You're coming up; time to learn something.

Benton, Carter and Lewis follow.

36

LOBBY/ELEVATORS

36

CARTER

Should I come?

Vucelich notices him for the first time. Who the hell is this?

(CONTINUED)

36

CONTINUED:

36

BENTON

John Carter, fourth year, surgical
Sub-I... my student.

VUCELICH

(amused by it all)

Sure, why not? I like a crowd.

The elevator doors open and they all disappear inside.
ON Lewis, staying behind.

CUT TO:

A36A LOUNGE

A36A

Harper's working on paperwork when Greene blows in.
His anger is more at the situation than her.

GREENE

I've got M&M's in ten minutes.

HARPER

This won't take that long.

Greene's surprised by her forthrightness, assertiveness.

HARPER

No one should've seen what you
saw this morning.

GREENE

Believe me, I wish I hadn't.

HARPER

But you did. And I'm concerned
with what that means.

Greene's paying attention, Harper's attitude a refreshing
change from Ross's.

HARPER

I know this is the '90s and
there are issues and rules now
in medicine.

GREENE

And everywhere else.

HARPER

This was private -- as much my
decision as his.

(CONTINUED)

A36A CONTINUED:

A36A

GREENE

The 'rules' are supposed to protect you in case it wasn't.

HARPER

I don't want my career defined by having gone to bed with someone. Especially when no one will care about the reason... You don't care about the reason, do you?

She's got him there; he doesn't.

GREENE

No. But my job demands that I care about the ramifications.

HARPER

My future depends on the ramifications. If this gets out it will more than likely be misinterpreted, affect my recommendations, possibly even my residency. So I have no intention of discussing it... either now or in the future.

(and)

I hope no one else will either.

A beat, then Harper takes her paperwork and leaves. ON Greene.

CUT TO:

36A HALLWAYS OUTSIDE EXAM ROOM ONE

36A

Ross and Hathaway emerge from Exam Room One.

HATHAWAY

Here a croup, there a croup.

ROSS

You got it.

A furious Bernstein yells from down the hall.

BERNSTEIN

Ross... Ross...

Ross stays with Hathaway a beat.

(CONTINUED)

36A

CONTINUED: (A1)

36A

ROSS

Let's get her started on a
vaponephrine nebulizer.

Hathaway moves on down the hall towards the Drug Lock-Up
as Bernstein reaches Ross.

BERNSTEIN

What the hell are you doing
admitting Joseph O'Connor when I
expressly told you not to?

Ross moves off, controls the situation, doesn't engage.

ROSS

I feel he needs observation.

BERNSTEIN

I don't care what you feel. He's
not at risk for intracranial
hemorrhage.

(CONTINUED)

36A CONTINUED:

36A

ROSS

We'll know for sure after
twenty-four hours.

BERNSTEIN

I've sent them home.

Now Ross blows.

ROSS

You have no right to do that.

They've stopped now by the Drug Lock-Up. Hathaway's
inside, hearing it all, seeing it all.

BERNSTEIN

I have every right. I'm the chief
of Pediatrics.

ROSS

The boy is my patient. I'll take
responsibility.

BERNSTEIN

No you won't. And I'm no longer
taking responsibility for you.
You harass my residents, harass
my clinic, deliberately defy my
orders... Your Pediatric
Fellowship is up as of December
31st. Let this serve as notice
that it will not be renewed.

(and)

You are out of here.

Bernstein storms off. ON Ross glancing at Hathaway who's
heard it all.

37

OMITTED

37

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

A38
&
38

OMITTED

A38
&
38

39

ER - OR - 4:15 PM

39

Nearing the end of surgery on Harmon Lake. MORGENSTERN and Vucelich. Several hotshot surgical residents whipping around.

VUCELICH

How long since we clamped him?

MORGENSTERN

(checks clock)

59 minutes.

VUCELICH

Hurry it up here, boys. Under an hour and I've got a new record.

(then)

And why are we in a hurry, Dr. Benton?

He looks over at Benton who's standing next to Carter. Being treated like Carter. Both of them relegated to observing.

BENTON

Prolonged lack of blood supply to the spinal cord can lead to paraplegia.

CARTER

Is that where the Lazerol comes in?

Now Vucelich looks over at Carter. So does Benton -- and now Carter regrets opening his mouth.

VUCELICH

Okay, suture in the distal anastamosis.

MORGENSTERN

2-0 prolene.

The nurse hands him the needle holder.

MORGENSTERN

(re: suture thread)

Caught a couple of trout on this one.

(CONTINUED)

VUCELICH

So you've been reading my research study, Mr. Carter? *

CARTER

About the 21-aminosteroids, yes. *

VUCELICH

Then you can tell Dr. Benton about it.

Carter glances over; Benton's going to kill him.

CARTER

I'm sure Dr. Benton already knows about it.

MORGENSTERN

Can't hurt to hear it again. Repetition -- big part of learning... *

VUCELICH

Release the distal statinsky and backfill the graft... Dr. Carter? *

CARTER

Uh. Lazerol helps prevent transverse myelopathy from lack of oxygen to the spinal cord as well as preventing edema of the neuro tissue post op. *

BENTON

Assuming the drug proves to be effective. *

Benton no sooner says it when he realizes he shouldn't have. Vucelich looks at him.

VUCELICH

Hopefully that's what my study's going to do, isn't it? *

(then to Morgenstern)

We have perfusion! Time! *

MORGENSTERN

60 minutes, 28 seconds. *

VUCELICH

Damn. *

(CONTINUED)

MORGENSTERN

Who do you think comes up with those drug names? Some guy in Jersey walking around saying, 'Prolixin, Zoloft, Lazerol.'

VUCELICH

I came up with that last one.

MORGENSTERN

(after a beat)

And a darn fine one it is, Carl.

ON Benton, dying.

CUT TO:

40
thru
42

OMITTED

40
thru
42

42A

MAIN HALLWAY

42A

Hathaway moves down with Jerry, handing him charts.

HATHAWAY

These two go up to Cardiology and this one to Ortho.

JERRY

No problem.

Jerry moves off. Hathaway continues on when Zimble calls out to her from...

42B

CURTAIN AREA #3

42B

ZIMBLE

Miss Hathaway, Miss Hathaway.

She moves on up beside his bed. Jeanie's at the far bed with a puky-looking little boy.

HATHAWAY

How're you doing, Mr. Zimble?

ZIMBLE

(holds papers
and stamp)

You should not put this off forever, I may have to leave.

(CONTINUED)

42B

CONTINUED:

42B

HATHAWAY

I'm not trying to put it off.
We've been pretty busy.

ZIMBLE

Perhaps you don't really want this
house.

HATHAWAY

Of course I want this house.

Just then the sound of WRETCHING and Hathaway looks
as Jeanie takes a direct hit; the kid throwing up all
over her blouse and the blanket on the bed. *

HATHAWAY

Need some help?

JEANIE

Too late.

HATHAWAY

Here, let me get that.

Hathaway grabs the blanket.

JEANIE

Stay put, Junior. I'll be right
back.

HATHAWAY

(to Zimble)

Me, too.

42C

MAIN HALLWAY

42C

They move down the hall towards Admissions.

HATHAWAY

I bet you're missing rehab right
about now.

JEANIE

I've been missing it since the
first minute I got here.

Ross approaches.

HATHAWAY

There should be extra scrubs in
the Lounge.

(CONTINUED)

42C

CONTINUED:

42C

JEANIE

It's okay. I've still got stuff
in my locker upstairs.

Hathaway dumps the blanket in a hamper as Jeanie moves
off, then joins Ross moving down.

HATHAWAY

Doug, everything okay?

ROSS

(all smiles)

Sure, why?

She just looks at him, knowing he's trying to cover.

HATHAWAY

You want to talk?

ROSS

Love to but I've got sniffles with
a cough in Seven and a bed-wetting
rash in Six.

Hathaway lets it go, watches him as he moves on down the
hall.

CUT TO:

A43

AMBULANCE BAY

A43

Carter drops off paperwork at the Desk, turns to head
outside as Harper calls to him.

HARPER

Do you have a minute?

CARTER

Sorry, I'm on a break.

43

EXT. AMBULANCE ENTRANCE - DAY

43

He comes on out. Harper follows.

HARPER

Can we at least talk about this?

CARTER

If you need to.

Not exactly a welcoming note, but she continues.

(CONTINUED)

43

CONTINUED:

43

HARPER

I'm sorry, John. It was an exceptionally bad day and it just happened.

Carter says nothing.

HARPER

But it's not something that's going to happen again.

CARTER

You don't owe me an explanation. We've only gone out a couple of times. Never even kissed.

HARPER

Once.

She knows he's masking. Knows he's hurt. Knows there's not that much she can do about it.

CARTER

You really didn't even have to tell me. It's not that big of a deal.

After several beats...

HARPER

That little boy with AIDS yesterday... so small, helpless. Yet I held him down, listening to him cry, squeezing out every ounce of life he might have had left...

Carter listens but doesn't look at her.

HARPER

It was the worst day of my life and I didn't know where to go with it. Where I ended up -- where I needed to be -- was with someone who'd been through it with me.

(then)

I hope you can understand that.

Carter still says nothing. Another beat and Harper moves back inside the ER. ON Carter, not watching her go.

CUT TO:

44
thru
47

OMITTED

44
thru *
47 *

48

MAIN HALLWAY

48

Ross, Lewis, Hathaway and paramedic PICKMAN push a gurney carrying a comatose ten year-old girl (JANIE), with IV.

PICKMAN

Picked her up at the Delany Mall.
A 'witnessed' grand mal seizure
lasting about two minutes.

ROSS

Any ID?

PICKMAN

No and couldn't find anyone with
her. Normal saline IV, TKO, two
of narcan and an amp of glucose
on board.

Wright meets up with them as they move on into...

49

TRAUMA TWO

49

LEWIS

On a count... one, two, three.

They transfer her over, Pickman shoves her gurney back,
then hangs near the table.

(CONTINUED)

49

CONTINUED:

49

PICKMAN

Vitals are stable, BP 100/70,
pulse 110, resps 18. On our
arrival she was comatose, GCS 5.

Hathaway and Wright hook up IV's, Ross and Lewis examine.

ROSS

Let's get a CBC and a chem 7.

LEWIS

She's got gingival hypertrophy.

HATHAWAY

Dilantin level?

ROSS

Yeah, she's probably epileptic.

Wright checks for a Babinski.

WRIGHT

Babinski's downgoing.

PICKMAN

I'm out of here. Carpe diem.

ROSS

See ya, Doris.

Pickman moves out.

LEWIS

Pupils equal round reactive,
corneal reflex normal.

HATHAWAY

DTR's are one plus equal
bilaterally.

Ross examines the back of her head.

ROSS

Small occipital contusion.

WRIGHT

You want a CT?

They've slowed down, having done all they can do for the
moment.

(CONTINUED)

49

CONTINUED: (2)

49

ROSS

No, let's wait and see how she responds. But get a cross-table c-spine.

LEWIS

We should check with the police, see if they've come up with any ID.

HATHAWAY

I'm going to call Children and Family Services, too, just in case.

ROSS

Lydia, let's clear Curtain Two; put her there.

Wright moves on out. Ross looks at Lewis and Hathaway, then...

ROSS

Busy day.

And now he moves on out as Hathaway and Lewis trade a look.

CUT TO:

49A

SURGICAL HALLWAY

49A *

Benton moves down. Jeanie calls from behind him.

JEANIE

Peter... Peter...

He glances back, slows, but keeps walking. She catches up, having now changed into a clean blouse.

JEANIE

I want you to know that I didn't try to come to County. I applied to practically every other hospital in the County. This was the only ER Rotation that was open.

BENTON

Okay. Fine.

She stops, he keeps going.

(CONTINUED)

49A

CONTINUED:

49A

JEANIE

Peter... stop.

He walks a few more feet, then does stop, looks back at her.

JEANIE

Are you going to be like this the whole time I'm here? Can't we at least pretend to be civil, professional?

BENTON

(after a beat)

Okay. Fine.

(then)

I've got to check on some post-op notes.

ON Jeanie as Benton turns, moves on down the hall.

CUT TO:

50

OMITTED

50

50A

CONFERENCE ROOM

50A

Greene's there with Morgenstern and Bernstein. Their conversation's already at a fairly fevered pitch, Greene attempting to defend Ross.

(CONTINUED)

50A

CONTINUED:

50A

GREENE

You're cutting him off just like that?

BERNSTEIN

It's hardly 'just like that.'

MORGENSTERN

Neal's right, Mark. We've been discussing the Ross situation since last summer.

GREENE

He's a little bit more than a situation.

MORGENSTERN

Of course he is.

BERNSTEIN

Not to me.

MORGENSTERN

Neal...

BERNSTEIN

Ross runs roughshod all over that ER... takes over the care of an outpatient, never even shows up in the Pedes Clinic where at least I could supervise him.

MORGENSTERN

He is assigned to the ER, Neal.

BERNSTEIN

Where obviously no one is supervising him.

GREENE

That's not true.

BERNSTEIN

And Pediatrics is not going to pay for him so much as one day into the new year. You guys deal with his behavior. He's off my service.

Bernstein moves out. Greene calms down with Morgenstern.

(CONTINUED)

50A

CONTINUED: (2)

50A

GREENE

He's a good doctor.

MORGENSTERN

But he is a loose cannon. Not sure I could handle him any better than Neal.

GREENE

He's a good doctor.

Morgenstern looks at him, realizing how serious he is. Then he gets up, starts gathering papers.

MORGENSTERN

I understand this is personal for you. I know you're good friends.

There's a long beat.

GREENE

I'll supervise him.

Morgenstern's trying to end this gracefully.

MORGENSTERN

His fellowship runs through December; gives him another month or so.

GREENE

We need him in the ER.

MORGENSTERN

We need a lot of things in the ER, Mark. But be realistic. Have you looked at your budget?

(then)

I've got another surgery.

ON Greene as Morgenstern moves out.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

51 ER/ADMISSIONS DESK - 6:30 PM 51

Jerry and Randi are there as Ross moves by.

ROSS

Jerry, will you please scream at Radiology for me. I need those films on --

JERRY

(hands envelope)

Robert Potter Bradley, ten years old, broken finger?

ROSS

Thank you, Jerry.

Ross moves off, notices Weaver having trouble with a patient at Curtain Two. It's Janie, the ten year-old seizure case.

52 CURTAIN AREA #2 52

The girl's partially awake and extremely agitated; flailing about, trying to knock down the siderails, rips out her IVs. Weaver attempts to restrain her, calm her.

WEAVER

There, there, you're okay. Just settle back down. We're right here with you. You're okay.

Janie continues moving around. Ross helps Weaver.

ROSS

What happened?

WEAVER

She woke up. Agitated, disoriented. Trying to boot the siderails and doesn't seem to like the IV too much.

Ross begins strapping soft restraints around Janie's wrists and ankles as Weaver continues to hold her, comfort her. Janie slowly calms back down.

(CONTINUED)

CONTINUED:

ROSS

Can't say as I blame her.

WEAVER

Can't say as I do either. Who would've thought we'd ever agree on something?

Ross gives her that one, smiles. Marquez approaches carrying paperwork, takes over the restraints.

MARQUEZ

Her labs just came back.

WEAVER

(still soothing)

That's right, just settle back down. We're going to take care of you...

ROSS

(reading report)

CBC and lytes are normal. But her Dilantin level is only 5.

WEAVER

Sub-therapeutic.

ROSS

It was an epileptic seizure caused by her not taking her medication. Chuny, let's give her Dilantin, 5 mgs. per kg. at 50 mgs. a minute, IV.

MARQUEZ

Coming up.

Marquez moves off. Ross watches Weaver now as she continues to hold her, soothe her.

WEAVER

That's it, you're okay now.

ROSS

Could've gone into Pediatrics.

Weaver accepts it as the compliment it is.

WEAVER

Thank you.

CUT TO:

52A

EXAM ROOM #4

52A

Jeanie's in a gingerly struggle with the elderly and very befuddled MR. STUBEY who doesn't want to go in the room with her. It's push-pull.

JEANIE

Come on, Mr. Stubey. Let's go.

STUBEY

Don't want a nurse.

JEANIE

I'm not a nurse.

STUBEY

I want a doctor.

JEANIE

I work with doctors. Now move along.

STUBEY

(as if he caught her)

You're a nurse.

JEANIE

I'm a Physician's Assistant.

STUBEY

Is that better than a nurse?

JEANIE

Just different.

STUBEY

I don't want a nurse.

JEANIE

Mr. Stubey, I need to examine you, take your history. Let's march.

Jeanie almost has to take a step back as he bursts into song.

STUBEY

'Onward Christian soldiers,
marching as to war.
With the cross of Jesus,
going on before...'

Malik pops his head in.

(CONTINUED)

52A

CONTINUED:

52A

MALIK

Everything okay?

Jeanie turns to face Malik, Stubey behind her.

STUBEY

Who's that? Is he a doctor?

JEANIE

(with resignation)

No, he's a nurse.

Stubey starts singing again.

JEANIE

I got him, but thanks, Malik.

Malik moves on as Jeanie hears the sound of PEEING, feels something hitting the back of her legs. She pivots around, looks down, looks back up at the singing Stubey.

CUT TO:

53

MAIN HALLWAY

53

Greene, Benton and Carter follow with Paramedic OLBES bringing in PRESTON (50) on a gurney. Behind them comes a second paramedic and a cop accompanying the second patient, Frank, in a wheelchair. No critical cases here; they move at a normal pace.

OLBES

This is Mr. Preston, gunshot wound to the left shoulder. Good distal pulses and sensation in the left arm. BP 100/60, pulse 120, resps 24.

GREENE

And the wheelchair?

OLBES

Frank Davelle, nasty scalp lac.

They're joined by Goldman and Malik.

BENTON

Thought this was a double MVA.

OLBES

It is. Frank shot Mr. Preston when he changed lanes right in front of him. Both of them crashed into the center divider.

(CONTINUED)

53

CONTINUED:

53

GREENE

Let's put Preston in Trauma One.
Malik, take Davelle down to the
Suture Room and I think he can
wait.

Malik moves down with the other paramedic, cop and
Davelle towards the Suture Room. Benton notices
Harper at the lightboard.

BENTON

Harper, get in here.

She and Carter see each other, neither too pleased about
her joining them as they all move into...

54

TRAUMA ONE

54

BENTON

Let's move him... one, two, three.

They hoist him over, Goldman hooking him up.

(CONTINUED)

54

CONTINUED:

54

GREENE

How're you doing there, Mr. Preston?

PRESTON

He shot me. I cannot believe
that son-of-a-bitch shot me.

Harper seems to do nothing but get in Carter's way.
And Carter's outdoing himself in her presence.
Malik moves back in.

CARTER

Dr. Benton, should we be
ordering a CBC, type and cross
four units packed cells?

BENTON

Yes.

CARTER

Cross-table c-spine, chest and
left shoulder x-rays? *

BENTON

Yes again. *

Greene can't help noticing Carter's enthusiasm.
Carter moves around the table now, again criss-crossing
with Harper.

GREENE

Does it hurt anywhere else?

PRESTON

My neck, of course. Gonna sue
his ass.

GREENE

That's very American of you, Mr.
Preston.

Carter examines under Preston's arms.

PRESTON

What's that?

BENTON

Your arm pit.

HARPER

Pressure dressing?

GREENE

Thank you, Harper.

(CONTINUED)

54

CONTINUED: (2)

54

Harper stuffs 4x4's into the armpit. Malik wraps it tightly with an ace bandage. Benton squeezes Preston's hand.

BENTON

Can you feel this?

PRESTON

Yeah.

BENTON

Squeeze my hand.

He does, just fine.

BENTON

Carter, you and Harper go take care of the bad guy next door.

CARTER

I can handle that on my own.

BENTON

Whatever.

Greene looks at Carter, then glances at Harper who's looking away. Carter moves next door. Harper stays behind, looking pretty lost. After another beat...

GREENE

Harper, I could use your help log-rolling him. Need to get a look underneath.

As Harper moves in to help Greene...

CUT TO:

55

RADIOLOGY

55

Ross is staring at an empty lightboard when Hathaway comes in.

HATHAWAY

Doug?

He tries to cover, shoves an X-ray up.

ROSS

Hey, Carol, what's going on?

She moves over to him.

HATHAWAY

Nice try, but the film's upside down. You okay?

ROSS

(still joking)

Generally, this has not been a good day... specifically, this has not been a good day.

(then)

Although it felt so good to yell at Bernstein that for about five minutes I felt truly liberated.

HATHAWAY

And now?

Her question gives him pause; he's almost serious.

ROSS

Been here a few years; longest commitment I've made to anything. Or anyone...

Then, breaking out of any seriousness...

ROSS

Guess it's time to move on.

Jerry sticks his head in.

JERRY

Carol, Shep's on the phone.

Jerry flies back out.

ROSS

And speaking of moving on...

HATHAWAY

(after a beat)

Call me if you want to talk.

(CONTINUED)

55

CONTINUED:

55

ROSS

Sure.

They both know he won't. ON Ross, as Hathaway moves out.

CUT TO:

56

ADMISSIONS DESK

56

Randi's at one end of the desk, stacking charts, chewing gum. Jerry, Marquez, Goldman and Malik are huddled at the other end. Weaver's nearby.

GOLDMAN

The pool was your idea, you should ask her.

JERRY

She'd kill me.

MARQUEZ

I think Wendy should ask her.

MALIK

Yeah, she'd never kill Wendy.

GOLDMAN

What?

WEAVER

What is wrong with all of you?
Can't put your mouth where your
money is?

(then)

Hey, Randi, what did you do time
for?

They're all staring at her. After a beat...

RANDI

Malicious mischief. Assault.
Battery. Carrying a concealed
weapon and...

(and)

Aggravated mayhem.

She's kidding, right? Yet there's something about the deliberate way she comes out with those words that sends them all scattering.

(CONTINUED)

56

CONTINUED:

56

Lab. MARQUEZ

JERRY
Supplies.

X-ray. MALIK

Iso. GOLDMAN

They take off as Jeanie approaches with Mr. Stubey singing "Onward Christian Soldiers."

STUBEY
'Onward Christian soldiers,
marching as to war.
With the cross of Jesus,
going on before...'

JEANIE
I don't suppose psych has shown
up yet?

Randi shakes her head, chews her gum.

JEANIE
Geriatrics?

Randi shakes her head again. ON Jeanie.

CUT TO:

57

DOCTORS'/NURSES' STATION

57

Hathaway's on the phone, laughing with Shep, when Wright comes flying by.

HATHAWAY
Shep, no, I'm telling you...

WRIGHT
Carol, quick, some guy just
crashed in Three.

A beat on Hathaway... did she say Three? She drops the phone, takes off after Wright, the two of them blowing into...

58

CURTAIN AREA THREE

58

... where Lewis is pumping hard, doing CPR on Zimble's chest. Wright takes over while Hathaway hooks him up to monitors. Lewis examines.

HATHAWAY
Oh, my God.

(CONTINUED)

LEWIS

I was examining Mrs. Kerns when
this guy went south.

Wright glances over at Mrs. Kerns watchi. - from the far
bed.

HATHAWAY

I can't believe this; my mobile
notary.

LEWIS

Her what?

WRIGHT

Notary. She's buying a house.

HATHAWAY

He could see I was putting it
off; said I shouldn't wait forever.

WRIGHT

Don't beat yourself up. I'm a
big procrastinator myself.

HATHAWAY

Thanks, Lydia... Maybe he knew
he was going to die.

LEWIS

He's not going to die. Another
amp of epi.

Hathaway gives the injection. Wright keeps pumping.

HATHAWAY

We were so close. Two pages left.

Hathaway glances around, picks up some pages.

HATHAWAY

These two.

LEWIS

Get the paddles ready. 200. *

She glances over, Hathaway's rooting around on the floor,
finds the seal.

LEWIS

Carol.

WRIGHT

Carol.

(CONTINUED)

58

CONTINUED: (2)

58

Lewis starts prepping the paddles herself.

LEWIS

Charging, 200.

Hathaway uses her hand to hold Zimble's hand around the seal and in one fell swoop, both pages are stamped. Then...

HATHAWAY

I can't believe I did that.

WRIGHT

Neither can I.

LEWIS

Clear.

Hathaway and Wright throw their hands up and Lewis zaps him. A long beat as they watch the monitor -- it stays flatline.

HATHAWAY

Good thing I did.

As Lewis applies the paddles once more...

CUT TO:

59

EXT. BASKETBALL COURT - NIGHT

59

Carter's alone, shooting baskets, as Ross comes up, on his way home for the night.

ROSS

Carter, can we talk?

Carter ignores him, dribbling around.

ROSS

I didn't know about you and Harper.

Carter still doesn't respond until Ross suddenly lunges, gets the ball away, holds it still in his hands, forcing Carter to stop, look at him.

ROSS

I'm sorry.

Carter doesn't acknowledge the apology. But he steals the ball away, dodges around, goes in for a basket. Ross throws off his coat, goes after him. Hard.

(CONTINUED)

59

CONTINUED:

59

ROSS

No one meant to hurt you.

Carter ignores him... until Ross slams him, steals the ball, dribbles back.

ROSS

It happened because she was hurt.

He goes in, Carter practically trips him stealing the ball back, going in for the basket. Ross grabs the rebound.

ROSS

And I probably was, too.

He circles around, tries to stall. Carter comes at him. The two of them jabbing in circles.

ROSS

We made a mistake. And if you're smart...

Carter's pressing him hard. Ross pivots left, right -- Carter's in his face at every turn.

ROSS

... you damn little piece of medical student...

Ross manages to break away, gets back ten feet.

ROSS

... you'll give her a chance. Listen to her.

Ross bounces the ball to him. Hard. And now the two of them just stand there.

CARTER

I have. And now I'm having to listen to you. I'm really glad both of you have made your peace with this. But I'm going to need a little more time if that's okay with everybody.

Ross says nothing. Carter lets the ball drop to the asphalt, walks away. ON Ross.

CUT TO:

60

CURTAIN AREA TWO

60

Weaver moves by, stops to check on Janie.

(CONTINUED)

60

CONTINUED:

60

Marquez is still with her and the girl's awake but still very drowsy.

WEAVER

How's she doing?

MARQUEZ

Pretty well. She's coming around.

Weaver looks her over, keeps looking at her hands. Her fingers are making controlled movements. Weaver leans over, gently wakes her, then signs as well as speaks.

WEAVER

Are you deaf?

The girl nods her head.

WEAVER

Chuny, get these restraints off now. And call for a sign language interpreter.

*
*

As they remove the restraints...

MARQUEZ

You know how to sign?

WEAVER

Poorly.

(signing and speaking
to Janie)

You're going to be okay.

JANIE

(signing)

Did I have another seizure?

WEAVER

(signing and speaking)

Yes, you had a seizure. But you're fine now. I want to call your family. What's your name?

JANIE

(signing)

Janie Mayhew.

WEAVER

(signing and speaking)

Hi, Janie. I'm Kerry.

CUT TO:

EXT. HATHAWAY'S HOUSE (CHICAGO) - NIGHT

SHEPHERD stares at the house. An excited Hathaway stares at him, waiting for his reaction.

HATHAWAY

Well? Isn't it incredible?

Shingles missing, shutters falling down. A full third of the porch altogether gone.

SHEPHERD

Yes, it is.

HATHAWAY

I mean, I know it needs work.

SHEPHERD

Yes, it does.

She's bursting with enthusiasm. He's in shock.

HATHAWAY

I'm going to want to paint it. I thought maybe grey with green trim. Or else a light yellow.

They both move slowly up towards the house. Then up onto the porch. Her excitement's starting to wear through that shock.

He starts watching her, listening to her ramble. Pure joy.

HATHAWAY

I know the porch looks bad, but the rest of it's in the back yard so I figure I can just nail it back on. Same with the shutters.

He keeps watching as she opens the front door.

HATHAWAY

Inside is even better. The bedroom is the biggest bedroom I've ever had in my life -- which is not saying a lot, but still... maybe I'll paint it yellow.

She stops, realizes he's just been staring at her.

HATHAWAY

What?

(CONTINUED)

61

CONTINUED:

61

SHEPHERD

You look so beautiful when
you're happy.

His comment takes her back. Not the beautiful part.
The happy. After several beats...

HATHAWAY

I am happy, aren't I?

SHEPHERD

Now, I don't want you to worry
that I'm moving too fast, but
this is your first house; I
think someone should carry you
over the threshold.

He starts moving towards her and she sees it coming.

HATHAWAY

Shep, no... come on now, I
said no.

SHEPHERD

I knew you'd agree.

And with that he swoops in and hoists her up over his
shoulder, starts moving through the front door.

HATHAWAY

Shep, come on, please; you're
gonna drop me.

SHEPHERD

What're you talking about?
I'm a fireman.

ON the two of them as Hathaway ducks her head.

CUT TO:

62

EXT. EL PLATFORM (CHICAGO) - NIGHT

62

Greene moves up the steps onto the platform, turns, sees
Ross waiting.

ROSS

(re: his train)

They must've changed the schedule;
missed mine by five.

(then)

You didn't tell Morgenstern?

(CONTINUED)

GREENE

No, I didn't.

There's only a handful of commuters waiting. Greene and Ross hang back by the rail, an awkwardness between them. The night around them is quiet. And so are they.

GREENE

Why are you doing this, Doug?
You're a good doctor.

ROSS

Bernstein does not agree.

GREENE

I looked at that boy's chart.
Joseph O'Connor. No signs of
concussion. You knew he didn't
need to be admitted.

Ross knows there's truth in that. Doesn't acknowledge it. The quiet's broken now as a train pulls in. Greene sees that it's his, moves a few steps closer as it slows.

GREENE

You were pushing Bernstein the
same way you've been pushing me.

Ross looks at him on that one but still doesn't respond. The train's stopped, the other passengers getting on.

GREENE

Why are you doing this, Doug?

ROSS

(quietly)
I don't know... I...

He's started something else, but doesn't finish it.
After another beat...

(CONTINUED)

ROSS

You're going to miss your train.

Greene just looks at him, then turns, moves in. Ross watches as the train pulls all the way down the track and out of the station.

ON Ross as he turns back to the rail, stares down at the city lights below. *

FADE OUT.

THE END