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NIP / TUCK

#177609

Season 2 Episode #9

"Rose and Raven Rosenberg"

Written by

Ryan Murphy & Brad Falchuk

Directed by

Elodie Keene

Pages: 23, 23A

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NIP/TUCK

"Rose and Raven Rosenberg"

CAST LIST

Sean McNamara

Christian Troy

Julia McNamara

Matt McNamara

Liz Cruz

Ava Moore

Lacey London

Rose Rosenberg

Raven Rosenberg

Rachel Rosenberg

Michelle Wee

Dr. Avery Atherton

Dr. Sheleen Jeevan

Dr. Carrie Kozinn

Rene

Bartender

Maude **

Nurse Linda (non-speaking)

** NEW AS OF THIS DRAFT

SET / LOCATION LIST

INTERIORS:

McNamara/Troy Office

- Sean's Office
- Surgery Suite
- Scrub Room

McNamara House

- Kitchen
- Media Room

Lawyer's Office

Airplane – Coach Cabin

University Hallway **

University Surgical Theatre

University Black Surgery Suite

University I.C.U.

University Dorm Room

University Cafeteria

Cool Uptown Bar

Ava's House – Living Room

EXTERIORS:

Ava's House – Front Door - Night

** NEW AS OF THIS DRAFT

TIGHT on Sean's desktop picture of JULIA. Behind it is revealed an ATTRACTIVE WOMAN, 40, a somewhat nervous CONSULT. She watches, startled, as a HAND enters the frame, takes the picture and throws it in the trash.

With no distraction now, a professional SEAN opens the FILE of LACEY LONDON and begins. He pen poised --

SEAN

Nice to see you again, Miss London. Tell me what you don't like about yourself today.

LACEY

My eyes.

Sean is confused. He looks down at the chart. Under OPERATIONS he reads "BLEPHAROPLASTY, APRIL 7, 2004."

SEAN

I'm sorry, Ms. London, did you say eyes or thighs?

LACEY

Eyes. Why, do my thighs look fat to you?

SEAN

No. I'm just a little confused. You had bags removed from your lower lids five months ago.

LACEY

I know. I want them back.

The door opens and Sean and Lacey look up to see CHRISTIAN entering. He smiles politely at Lacey and takes a seat.

SEAN

(cold)
What are you doing?

CHRISTIAN

I have obligations to patients, Sean. I intend on keeping them.

Sean stares, pissed. Christian smiles at Lacey, then --

CHRISTIAN (CONT'D)

Ms. London, your eyes look fantastic. I bet you're here to even out those ears.

(CONTINUED)

LACEY

(dryly)

No, I made my peace with that one back in
ballet class.

(a beat)

I want my bags back.

Christian just stares, a little thrown.

CHRISTIAN

May I ask you why? You look ten years
younger without them.

LACEY

I miss them. I made a mistake.

A beat, then --

LACEY (CONT'D)

I'm an actress. I do community theatre.
I just booked Stella in "Streetcar."

CHRISTIAN

Congrats.

LACEY

(emotional)

I hate that part. She's boring. I want
to be Blanche. It's the female Lear of
the American theatre, but now I look too
perky and rested to play it.

A beat.

LACEY (CONT'D)

I look like a new home, one of those
specs in a tract housing neighborhood --
perfect and clean. But that's not me.
I'm a Victorian fixer-upper...but now
without the weather-beaten shutters that
gave her all her charm.

(gestures at eyes)

Can you inject some saline under here and
puff them up a bit? I tried sushi and
red wine for dinner everyday, but that
was a bust.

SEAN

So you have buyer's remorse.

LACEY

Yes, that's the perfect term. Uh-huh.

(CONTINUED)

1

1

SEAN

Well I certainly understand that.
(pointedly, to Christian)
It's just a goddamned shame when
something or someone is not what they
represented themselves to be, isn't it?

Lacey is thrown by his sudden acid tone.

SEAN (CONT'D)

The true soul-robbing tragedy is when
buyer's remorse is delayed twenty years
after you've loved someone, trusted them.
And then you realize they've betrayed
you, but it's too late to turn them in
for a more reliable model.

CHRISTIAN

Sean, not in front of the patient.

SEAN

You go to hell.

LACEY

I'm sorry, should I come back?

SEAN

(standing)

You have obligations to patients, great.
I have an obligation to myself -- I can't
look at you anymore, let alone sit in a
room with you. We're over, Christian.

(emotional, to Lacey)

You want bags, Ms. London? You want to
look exhausted? Have your asshole best
friend sleep with your wife. Then, have
the 17-year-old son you thought was yours
turn out to be the product of that life-
destroying little romp.

Sean exits. Off Christian, devastated, we...

SMASH TO TITLES.

2

INT. LAWYER'S OFFICE - DAY

2

A slick modern office. MICHELLE WEE -- a sexy Japanese lawyer
in Gucci -- reads through a heavy contract as Sean and
Christian look on silently. The tension between the two
doctors is suffocating. Michelle closes the file, then --

(CONTINUED)

MICHELLE

I have to agree with Sean, Christian. Your turning out to be the father of his teenage son would trigger the force majeure clause in your partnership agreement -- it's certainly a "cataclysmic" and "unforeseen" event.

CHRISTIAN

But it happened seventeen years ago -- before we even signed that contract. Isn't there some kind of statute of limitations?

SEAN

There's no statute of limitations on being a back-stabbing asshole. After what you did, how can I ever trust you again?

CHRISTIAN

With a lot of hard work -- on both of our parts. Yes I screwed up, so did Julia. But we were twenty-three, we were just kids. You're my brother, Sean.

SEAN

Brothers don't sleep with each other's wives.

A beat. Christian reaches in his pocket and hands Sean a business card.

CHRISTIAN

Dr. Bahar is the best couples therapist in Miami -- he specializes in business partnerships on the rocks.

Sean tears up the card as Michelle looks on, compassionate.

SEAN

Our business isn't on the rocks, Christian. It's smashed to hell -- mast to rudder.

CHRISTIAN

How about a cooling-off period, then -- before we all do something rash and stupid?

SEAN

I don't want to cool off. I want you to box up your office and get the hell out of my life.

(CONTINUED)

Christian's done trying to play nice.

CHRISTIAN

Fine -- but this isn't going to be a mole removal. You want out, it's going to get invasive. I get custody of the furniture I picked out for the waiting room, the anaesthesia machine, Liz...

*

SEAN

That machine is worth over ninety thousand dollars -- you can't have it and Liz.

*

MICHELLE

May I speak frankly? Right now you each net over 1.4 million dollars a year. Split up and you'd be lucky to earn half that -- combined.

Neither partner likes the sound of that.

MICHELLE (CONT'D)

Business breakups are often times more devastating and ugly than a marital split. Loyal and grapevine clients are likely to get confused: which doctor is the better one?

Sean stares knowingly at Christian.

MICHELLE (CONT'D)

The patients end up going somewhere else for fear of choosing the wrong doctor. Apart, you guys are no where near as strong as you are together, not at this phase of your lives.

*

SEAN

That's not something I'm worried about.

CHRISTIAN

You should be, Sean -- you think patients are going to travel from all over the state to visit you in an office filled with birds of paradise and faux-marble tiles?

SEAN

I think it's going to be easier for me to find a decorator than it will be for you to find a doctor who will carry your dead weight.

(CONTINUED)

2

MICHELLE

All right, then. If you're irreconcilable, I'd suggest you both list the company's assets *independently* and then we'll divide things up as amicably as possible.

CHRISTIAN

What are we supposed to do about the surgeries already on the books?

SEAN

I've cancelled everything past this afternoon, except the Rosenberg case next week.

CHRISTIAN

Of course -- keep the one pro-bono on the docket.

SEAN

It's a high-profile case, Christian. The good publicity will boost both of our future practices. I've seen your work over the past ten years -- you're going to need all the help you can get.

CHRISTIAN

I'm not going.

SEAN

This operation requires two plastic surgeons. Lives are at stake, or do you want to destroy more than you already have?

Off Christian and Sean's tension we CUT TO:

3 INT. MCNAMARA/TROY SURGERY SUITE -- DAY 3

Sean and Christian silently perform a liposuction. Liz has been updated about the dissolution of McNamara/Troy and is clearly upset about it. A beat, then -- *

LIZ

What's my severance? I feel I'm owed that.

SEAN

You're not going to be out of work, Liz. We'd both like to offer you a position in our new practices.

(CONTINUED)

CHRISTIAN

You're McNamara/Troy's most valuable asset, Liz.

LIZ

Computers and carpets are assets, Christian. I'm a person with feelings...who thinks that being shot for both of you entitles her to an explanation. What is all this drama about?

SEAN

(quietly)

Christian slept with Julia.

A shocked Liz has no words -- she just stares at Christian.

CHRISTIAN

Seventeen years ago -- before they were married.

SEAN

Nine months before Matt was born. You do the math.

LIZ

(putting it all together)

Sean, I'm so sorry -- are you all right?

SEAN

Julia and I have started the initial separation phase.

Sean abruptly changes the topic to one he can handle.

SEAN (CONT'D)

You have until we get back from New York to decide which one of us you'd rather work for. Although I think we both know it's not in your character to choose an immoral traitor.

CHRISTIAN

Not so fast, Sean. Just because Liz and I dip into viciousness now and then doesn't mean we don't love each other.

LIZ

(shaking her head)

Stop. I've been with you two since you framed your first nickel -- so has Linda, so have half the people that work here.

(MORE)

(CONTINUED)

LIZ (CONT'D)

Do you think for a second you guys could stop thinking about which one of you gets out of this with the better stuff and start realizing that this is more than just dismantling a business? You're dismantling a family.

Off their shame --

LIZ (CONT'D)

I'm not saying you need to forgive and forget, Sean -- I'm just asking you to consider everything you're giving up.

SEAN

I'm not giving up anything that hasn't already been taken away.

(then, with dignity)

We'll be finished with the Rosenberg case on Tuesday -- make your decision by then.

He gets back to work.

INT. MCNAMARA KITCHEN -- MORNING

Sean and Matt eat breakfast in tense silence. Sean is buried in the front section, Matt finishes the sports page.

MATT

Where's Annie gonna stay when you're gone?

SEAN

With her. It's only three days. I left lunch and dinner money on your night stand. No parties and no girls in our bed.

(catches himself, quietly)

My bed.

MATT

I'm late for school.

As he stands to leave --

SEAN

Matt, sit down please. I want to talk to you.

MATT

(sits, then --)

There's nothing to say.

SEAN

You haven't looked me in the eye since
you found out.

MATT

(looking him in the eye)
You're my father, not him. Is that what
you wanted to hear?

Sean pauses, then fighting tears, directly at him --

SEAN

Yes.

MATT

When's mom coming back?

SEAN

She's not.

MATT

She wants to.

SEAN

I don't care.

MATT

Look, I'm upset with her too right now.
But I wanted to think you were a bigger
man than this.

SEAN

I'm not.

*

MATT

You know, nobody has stopped to ask me,
"are you okay? How are you doing?"

*

SEAN

(upset, clearing dishes)
That's bullshit, I tried to talk to you,
you wouldn't open up.

*

MATT

That's right. Because retreating, feeling
dead and closing off, that I got from
you, Dad.

(stands)

What's happened between the three of you
is painful, but we can fix this.

*

SEAN

(erupting)

Your mother slept with my best friend and
you were the result and I didn't know for
seventeen years so stop defending them,
goddamnit!

MATT

(erupting right back)

And my mother is living in a hotel
because you've kicked her out and I can
hear you crying through the walls at
night and I've just found out that Annie
is my half-sister so don't you dare
scream at me!

He pauses, barely keeping it together. Then --

MATT (CONT'D)

Have a nice trip.

He exits. Sean just leans against the sink, numb.

5 INT. AIRPLANE -- DAY (LATER) 5

Sean and Christian make their way down the narrow center aisle with their carry-on bags. Christian looks at his ticket in disbelief.

CHRISTIAN

Economy? Do you realize when the last time was that I flew anything but first-class?

SEAN

I could give a shit.
(as they reach their seats)
The university made the arrangements. I called about other flights, none of them would have gotten us there on time. We're already late as it is.

They stop at their aisle and see MAUDE, a sweet if large lady in her forties, munching on her bag of complimentary pretzels. As she looks at them --

SEAN (CONT'D)

Would you mind sitting between us?

Maude smiles, not believing her luck.

6 INT. AIRPLANE -- DAY (LATER) 6

TIGHT: a little bottle of Southern Comfort being opened. Sean pours it in his glass. Christian is nursing a vodka. Maude has on headphones and is listening to the airline radio. *

Sean drinks, then, looking straight ahead, emotionless --

SEAN

Do you love her?

CHRISTIAN

I'm not going to play this game with you, Sean.

SEAN

You owe me answers.
(a beat, repeating it)
Do you love her?

CHRISTIAN

Yes. Like I love you. You're my family.

(CONTINUED)

SEAN
(unappeased)
Does she love you?

(CONTINUED)

6

CONTINUED:

6

Christian takes a beat. This exercise is actually cathartic for him.

CHRISTIAN

No.

JUMP CUT TO:

7

INT. AIRPLANE -- DAY (LATER)

7

TWO LITTLE BOTTLES of SoCo are lined up on Sean's flight tray. Maude watches the in-flight movie.

SEAN

Have you been with her since?

CHRISTIAN

Define "been with her."

SEAN

Screwed her. Ate her out. Sucked her tits. *

CHRISTIAN

I touched her tits.

(off Sean's silence)

A year ago. She was thinking about implants, you turned her down, she wanted a second opinion.

A long beat.

CHRISTIAN (CONT'D)

It didn't go any further.

SEAN

Did it make you excited?

CHRISTIAN

(after a pause)

Yes.

8

INT. AIRPLANE -- DAY (LATER)

8

Sean twists off the top of the fifth bottle. Christian has a little pile going as well. They aren't slurring drunk. Instead, they're floating in a dark alcoholic stupor... communicative, but lost. Maude sleeps with an eyemask on.

SEAN

Did she come with you?

(CONTINUED)

CHRISTIAN
We came together.

JUMP CUT:

9 INT. AIRPLANE -- DAY (LATER) 9

Ice cubes swirl and crack in a glass. We see IMPRESSIONISTIC
PIECES OF THINGS, per Sean's sloshed POV: Christian's stoic
profile; a still sleeping Maude's suddenly tempting bosom; a
bag of peanuts.

SEAN'S VOICE
Do you want to be with her now?

CHRISTIAN'S VOICE
I've thought about it. *

SEAN'S VOICE
Do you think Matt looks like you?

CHRISTIAN'S VOICE
Yes.

JUMP CUT TO:

10 INT. AIRPLANE -- DAY (LATER) 10

The FLIGHT ATTENDANT collects Sean and Christian's empties.
Maude reads with her headphones on.

SEAN
When you masturbate, do you ever think
about her?

CHRISTIAN
Yes.

SEAN
Did you ask her not to marry me?

CHRISTIAN
No.

SEAN
Did you want to?

CHRISTIAN
(softly)
Yes.

CAPTAIN'S VOICE
Flight attendants, please prepare for
landing.

(CONTINUED)

10

CONTINUED:

10

Sean and Christian stare straight ahead, numb.

11

INT. UNIVERSITY HALLWAY -- DAY

11

*

Sean and Christian successfully project calm sobriety as they have a brisk walk and talk with --

MAN

(shaking their hands)

Dr. Avery Atherton, I'm the head of neurosurgery here at the university and the Rosenberg surgery facilitator. We're honored to have you both on board. The New England Journal of Medicine article on your successful clitoroplasty? Rare air, gentlemen.

CHRISTIAN

(proud)

Right, thank you.

SEAN

(popping a breath mint)

I did the actual clitoroplasty, Dr. Atherton. Dr. Troy was merely the assist.

Christian throws Sean a hurt, slightly pissed look. Dr. Atherton notices. Wanting to change the subject --

CHRISTIAN

We're sorry to delay the introductory session, Dr. Atherton. We had to take a taxi, our car didn't show.

DR. ATHERTON

That's because we didn't send a car. This is a bare-bones operation this week, I apologize for the accommodations in advance.

SEAN

Which are?

DR. ATHERTON

Like our other surgical teams, you're sharing a room.

(off their confused looks)

In the dormitories. The university has donated all the room and board for the doctors and the media.

SEAN

I'm sorry, that's not acceptable.

(CONTINUED)

DR. ATHERTON

Because of the summer toy fair convention in town, doctor, I'm afraid there's not much of a choice unless you've made advance reservations.

As the tension continues to mount --

SEAN

How many surgical teams?

DR. ATHERTON

Four, including you and Dr. Troy. We've got a vascular team, two E.N.T. guys, and my operating partner and I. Your sacrifice of time and amenities will be well worth it -- it's an historical surgery. The Rosenbergs are the oldest individuals to ever undergo this type of procedure.

SEAN

It's an historical surgery all right -- this will be the last operation of the McNamara/Troy partnership.

CHRISTIAN

(jumping in)

We want to pursue separate interests.

DR. ATHERTON

I'm sorry.

SEAN

Don't be. For the true talent, a split usually proves to be a boon. For instance, after the Lennon/McCartney split --

CHRISTIAN

(pointedly)

We got Wings.

SEAN

(right back at him)

And John Lennon, the true visionary, went on to record "Imagine" and "Double Fantasy" -- singular classics.

Christian glares at Sean, not thrilled that he's being cast as the McCartney in this partnership. Atherton stops.

DR. ATHERTON

And here we are.

(CONTINUED)

Dr. Atherton pushes back a large metal door and they enter to --

12 INT. SURGICAL THEATRE -- DAY (CONTINUOUS) 12

Sean and Christian enter to see FIVE OTHER SURGEONS and ONE MIDDLE-AGED WOMAN gathered around a center of interest. Dr. Atherton moves Sean and Christian down to the stage.

DR. ATHERTON

Dr. Troy, Dr. McNamara, meet Rose and Raven Rosenberg.

The other doctors and the woman politely part, revealing ROSE and RAVEN. They are...

CONJOINED AT THE HEAD.

ROSE

Hi.

RAVEN

Hi.

As Sean and Christian just stare, compassionate and fascinated, we SMASH TO BLACK.

END ACT ONE

ACT TWO

13

INT. SURGICAL THEATRE -- DAY

13

The doctors are seated in front of Rose and Raven. RACHEL -- their exhausted mother -- holds Rose's hand.

DR. ATHERTON

I'd like to introduce you all to Rose and Raven's mother, Rachel Rosenberg. Rachel?

Rachel looks at all of the stoic doctors, a little overwhelmed. There is a sweetness to her and a quiet strength. She's endured a lot in her fifty-seven years.

RACHEL

(nervous)

Hi. I just want to thank all of you so much for donating your time and your support.

Her feelings of fear brim to the surface and she begins to tear up. ANGLE: Sean and Christian are moved by her.

RACHEL (CONT'D)

I asked Dr. Atherton if we could do this meeting today so you could have an opportunity to get to know the Raven and Rose that I know... the things about them that don't show up on their catscans or MRIs.

(a beat)

Even though they're physically and emotionally connected, I want you to know my daughters as the individuals they are. They're my twin jewels.

ROSE

(joking)

Enough, mom.

Light laughter breaks some of the tension.

RACHEL

They think I talk too much. Feel free to ask them whatever you like.

A beat, then Dr. Atherton stands.

DR. ATHERTON

Hi. Dr. Avery Atherton, neurosurgery. I know your nerve endings are separate, but I'm not clear on how sensation is interpreted in your brains.

(MORE)

(CONTINUED)

DR. ATHERTON (CONT'D)

For instance -- if Raven stubs her toe, do you feel it, Rose?

ROSE

No, we share tissue and bone -- not feelings. I once broke Raven's leg accidentally...

*

RAVEN

(joking)

That's what she said at least.

ROSE

It's true! Anyway, I didn't know about it until she started screaming her head off.

Sean and Christian smile. DR. KOZINN is next.

DR. KOZINN

Dr. Carrie Kozinn -- ear, nose and throat. How do you manage your personal needs?

RAVEN

I shower every morning. Rose likes her bath at night.

ROSE

I'm not big on housework either, so Raven has her own private room in the house just for her -- she keeps it spic and span.

DR. KOZINN

I don't understand -- "private?"

RAVEN

Yeah. I go in there when I need some time alone.

ROSE

(off everyone's confusion)

When she's in there, I'm gone -- she has to call my name ten times to get my attention. See, when you're conjoined, you have to be able to shut off.

*

Sean and Christian are absolutely riveted. DR. JEEVAN stands.

DR. JEEVAN

Hello, Dr. Sheleen Jeevan, micro-neuro-vascular surgeon. If I may get personal -- what about intimate relations? Do you have boyfriends?

*

(CONTINUED)

A beat -- obviously a touchy subject.

(CONTINUED)

ROSE

I had a boyfriend, but we had to break up. Raven couldn't stand him.

(off the tension)

But Raven is my best friend -- so I have to put her feelings first.

That lands with Sean, who shoots an edgy glare at Christian.

CHRISTIAN

(standing)

Dr. Christian Troy, plastic surgeon.

That gets the girls' attention -- they whisper to each other. The room stops, it's an eerie communication. Then --

ROSE

We wanted to talk to you -- about what we're going to look like after.

SEAN

How do you want to look?

(then, standing --)

Sean McNamara, plastic surgeon.

RAVEN

As much alike as possible.

CHRISTIAN

But you're not identical.

ROSE

Well we don't need to be do we?

Everyone laughs. PUSH IN on Sean, as a deep need for answers to his personal pain overwhelms him. A beat, then --

SEAN

Have you thought about what it's going to be like to be separated? Any fantasies about being alone for the first time?

ROSE

No.

RAVEN

No.

SEAN

You must have at least considered it.

Dreamed about it?

(pointedly)

The amazing sense of freedom and release?

(CONTINUED)

Christian is uncomfortable with Sean's personal line of questioning, but says nothing.

ROSE

I had a dream we were separated once. At first it was amazing. I ran -- it was thrilling. But then I got scared and reached out for Raven -- but she wasn't there.

CHRISTIAN

So, if you had a choice, you'd stay together?

ROSE

Of course. I hate my cancer. I feel so guilty.

RAVEN

It's not your fault, Rose. I'm the one who feels guilty...because I'm not strong enough to handle your chemo.

(then, to the doctors--)

To you, being together looks hard. But it's all we know.

ANGLE on Sean and Christian, this sentiment landing hard for both. CUT TO:

15

INT. UNIVERSITY DORM ROOM -- NIGHT

15 *

Close on a MOLD of Rose and Raven's joined heads. Reveal Sean studying the skulls as Christian reads through their file, eyeing their x-rays. The room is spartan -- two desks, two single beds.

CHRISTIAN

It's amazing, you'd think these girls
would be thrilled about their separation.

(MORE)

(CONTINUED)

CHRISTIAN (CONT'D)

But I think they're questioning doing it at all.

SEAN

(focused on the mold)

They're just afraid of having to face life on their own.

CHRISTIAN

Or maybe they see that their individuality shines brighter when they're together.

SEAN

Cut the Hallmark bullshit, Christian -- we're through. The faster you accept that, the easier it will be. I'm only in the same room with you because I need you to be flawless tomorrow. I can't operate on both the girls at once -- be professional or shut up.

A tense beat, then --

CHRISTIAN

Fine -- according to their CTs, Rose doesn't have an eye-socket. We're going to have to build one.

SEAN

(looking at the x-ray)

We'll need enough tissue to sew the flap over the eye -- a prosthetic can be added later by someone else during their rehabilitation.

CHRISTIAN

But how do we know how far to inflate the skin expanders when we can't measure her face?

SEAN

If we are short on tissue, we'll end up using free grafts.

Christian nods his head -- impressed. He's desperate to break Sean's armor. A beat, then nostalgically --

CHRISTIAN

All we need is a bong and a Flock of Seagulls album and we'd be right back where we started. Hanging in Geneva Hall, the stale smell of farts and Southern Comfort hanging fetid in the air...

(CONTINUED)

They nod, both internally reminiscing. Then --

CHRISTIAN (CONT'D)

College was great.

SEAN

Of course it was great for you -- you had all that free time to party while I carried us through prerequisites.

CHRISTIAN

You didn't carry me -- we were a team -- the same as now.

SEAN

You have always been completely reliant on me, Christian.

CHRISTIAN

And you on me, Sean. If it weren't for me, you wouldn't have had a social life, you wouldn't have met Julia...

He pauses, realizing this wasn't a good mention.

SEAN

I think you're forgetting how we met. You paid for my tray at the cafeteria and then begged me to tutor you up to a "B" in microbiology.

CHRISTIAN

And that tutoring bumped your A-minus to an A, doctor. You've never appreciated my contribution to this partnership -- we're symbiotic. Guiding me gives you the motivation to excel. You've got talent, Sean, but you never would have had the nuts to express it without me to compare yourself to.

SEAN

So I have your ineptitude to thank for my success?

CHRISTIAN

No, you have my ten inch dick to thank -- surgery is the one place you're more of a man than I am -- and you need to be better than me because somewhere in your twisted brain you think it's what lets you keep Julia. So you work harder, you focus. That's why for all of your bullshit about carrying me, you've never been able to leave. You can't do this without me.

(CONTINUED)

Sean hears him -- but can't accept it. He packs up some books and begins out.

CHRISTIAN (CONT'D)

Where are you going?

SEAN

To study -- alone.

He leaves. Christian is silent in the cold lonely room.

INT. UNIVERSITY CAFETERIA -- MORNING

*

Sean unconsciously eats his bacon and eggs as he leafs through the Rosenberg file. He looks up to see Christian paying for his food and sitting at a nearby table. RACK FOCUS past Christian to a YOUNG SEAN AND CHRISTIAN eating and joking at one of the tables.

*

Sean and Christian eye their younger less cynical selves simultaneously. Their camaraderie only makes Sean and Christian more nostalgic for what they've lost.

Christian's phone rings -- CALLER ID shows it's Julia.

WE INTERCUT:

INT. MCNAMARA KITCHEN -- DAY

Julia is cleaning up Sean and Matt's mess.

CHRISTIAN

What?

JULIA

I need your help. With Matt.

Christian eyes Sean, who's finishing up.

CHRISTIAN

Call his father.

JULIA

Sean won't take my calls. I need you to talk to Matt, Christian -- he's destroying his future.

CHRISTIAN

He's upset, let him process.

JULIA

That process is going to land him at Biscayne Community College.

(MORE)

(CONTINUED)

JULIA (CONT'D)

You know how important junior year is for college admissions, Christian.

Sean gets up and clears his tray.

JULIA (cont'd) (CONT'D)

He hasn't been to his SAT tutor, God knows if he's going to school -- and he's seeing Ava again.

CHRISTIAN

Look Julia, I can't cut Sean's balls off right now. I'll talk to him about it.

Sean walks by, overhears.

JULIA

How is he?

CHRISTIAN

(looking right at Sean)

Bad.

He hangs up. Sean is suspicious.

SEAN

You'll talk to me about what?

CHRISTIAN

Your son. He's not managing.

SEAN

And Julia called you to help? I guess the new era has begun.

CHRISTIAN

She said you won't take her calls.

SEAN

Bullshit! She's just playing us off each other.

(a beat, then --)

Fine -- do it. Raise Matt. I've spent too many years trying to corral your bad genetics -- let's see if you can do better.

He exits, leaving Christian to suffer the stares and whispers of the rest of the cafeteria patrons.

QUICK CUTS: a battery of SURGICAL LIGHTS are properly con
directed; latex gloves are snapped on, surgical gowns are
placed on the various now sterile DOCTORS by NURSES.

*
*

(CONTINUED)

Each team wears a different colored gown, the easier to be recognized during the complicated surgery. Sean and Christian are GREEN. The three other teams are red, white and yellow. The colors glow vibrant in the dark, hushed room.

ANESTHESIOLOGISTS prepare Rose and Raven for their operation. The sisters hold hands. Then, hushed --

ROSE

I'm afraid.
(to her sister)
Sing to me.

ANGLE: the twilight drip begins as Raven, the performer of the two, begins to croon a gentle lullaby.

ANGLE: a moved Sean and Christian watching this, standing in front of the other doctors. Slowly Raven stops singing -- she and Rose are out cold and feeling no pain. *

ANGLE: each team of doctors assembles a tray. As Sean and Christian frostily prepare their instruments -- *

SEAN

I'll be working on Rose, you follow my lead. *

CHRISTIAN

So you can take all the glory while I'm reduced to a mere scrub nurse for the entire medical community to see? No, there's media. I'm co-lead, and just so we're clear, I'll be stepping up with you to any microphones. *

Sean glares at him as more instruments are arranged.

CHRISTIAN (CONT'D)

By the way, I've seen you shake and stutter your way through public speaking engagements. So your private career doesn't end before it begins, I'd let me speak to the press. You can do what you're good at -- nod and look uncomfortable.

SEAN

(enraged)
You want to take this outside?

CHRISTIAN

Love to. I owe you one from the other day, asshole.

(CONTINUED)

The other surgeons are stunned by their behavior in this sacred space. Atherton approaches, not pleased.

DR. ATHERTON

Is there a problem?

SEAN

I can't do this surgical procedure with him, Dr. Atherton. It's as simple as that.

DR. ATHERTON

Look guys -- one plastic surgeon can't repair two patients who've just had life-threatening surgery.

(MORE)

(CONTINUED)

CONTINUED:

DR. ATHERTON (CONT'D)

I don't know what's going on with you
two, and frankly I don't care. Grow up or
I'll reschedule this surgery.

*

Sean and Christian are properly shamed.

DR. ATHERTON (CONT'D)

Are you in or are you out?

As Sean just stares we SMASH TO BLACK.

END ACT TWO

ACT THREE

19

INT. BLACK SURGERY SUITE -- DAY

19 *

ANGLE: The Surgeons gowned, instruments arranged and ready for surgery. *

Atherton looks pointedly at Sean and Christian. *

DR. ATHERTON

Ready?

They nod. The color-coded doctors congregate around the cone of light shining down on the patients. A beat, then --

DR. ATHERTON (CONT'D)

All right, doctors -- let's make history.

A NURSE hits the play button on a BOOM-BOX. Classical music begins to play. Sean steps up and CUTS along the dotted line between Rose and Raven's heads. The first separation is complete. Atherton steps in.

DR. ATHERTON (CONT'D)

How much room do I have?

SEAN

A two centimeter window -- is that adequate?

DR. ATHERTON

Should work.

Using a MIDAS REX saw, Atherton bores six bur holes in the girls' skull. He then changes the saw attachment and connects the holes.

DR. JEEVAN then jumps in and starts clamping off blood vessels through the opening in Rose's head -- watching carefully to see the atrophied vessels in her head begin to gain collateral circulation. The team then SPINS the KCI table and Jeevan does the same procedure to Raven.

(CONTINUED)

DR. JEEVAN

I've got tone.

Christian steps in and, after taking a deep breath, cuts the final flap of skin connecting the two girls. He then cups his hands over Raven's brain to protect it. While Sean cups Rose's brain in the same way, Atherton and the other doctors slowly, dramatically, pull the sisters apart.

What was once one is now two. Everyone looks on for a moment in awe.

Sean begins working on Rose as Christian works on Raven. Sean cuts a large skin flap from the back of Rose's head and hands it to Christian, who does the same with a flap of skin from Raven's. As they do, we see the girls' shiny, viscous exposed brains.

ANGLE: anchor plates are placed over the girls' opened skulls; flaps are sewn over the plates, giving both girls a long shaft of semi-shaven skin where their foreheads and eyes should be.

Things seem to be going well until Christian sees tiny strings of blood start to seep out from the seams of the flap. His face shows concern. He eyes Raven's pressure -- it's dropping slowly as her heart rate rises. Within moments the blood starts coming out at an increased rate.

CHRISTIAN

(with controlled urgency)

10 blade, she's bleeding through. I'm opening her back up.

*
*

That gets everyone's attention. Christian immediately cuts off the skin flap and removes the plate to expose Raven's brain. Sean tries to focus on Rose, but the action around Raven is hard to ignore. Jeevan looks in.

DR. JEEVAN

Pressure's dropping. Give her one milligram epi. Start a unit of blood.

*
*

DR. KOZINN

The sagittal sinus is blown.

*

Christian attempts to gain hemostasis with a cautery. It's not working. Blood is coating Raven's head.

CHRISTIAN

Shit! Suction! Start a Dopamine drip!

*

SEAN (O.S.)

Shit.

(CONTINUED)

The doctors turn with confusion as the camera SWOOPS over to Sean, who's watching Rose's pressure plummet.

CHRISTIAN
(amazed)
She bleeding too?

SEAN
No. This doesn't make sense. *

The two doctors lead their teams in trying to save their respective girls. Raven crashes.

CHRISTIAN
Flatline! Got a P.E.A.! Give Atropine. *

They flip Raven over and try resuscitate her. It's no use.

SEAN
(re: Rose)
She's 80/50. Start Dopamine. *

CHRISTIAN
(re: Raven - lots of blood)
She's bradycardic... *

Sean watches Christian struggle to bring Raven back. It's no use though.

SEAN
(re: Rose)
We're losing her! Give her one milligram
Atropine. *

As Sean works he looks over to see Christian start compressions - he steps away, checks the monitor - still flatlined. He starts compressions again, steps away, checks the monitor - still flatlined. Christian looks at Sean -- *

DR. ATHERTON
I'm calling it. Time of death 3:42 p.m. *

Sean can't hide his sympathy for the girls or Christian. For a moment, the two men are reconnected by pain. It's a short-lived moment, however. Sean focuses intensely on Rose.

SEAN
Heart rate's at sixteen per
minute...starting compressions. *

He starts pumping Rose's chest. It's not helping. Atherton approaches. Compassionately, as everyone just stares --

(CONTINUED)

19

DR. ATHERTON
Call it, doctor.

SEAN
Bullshit, she's still alive!

CHRISTIAN
(softly)
Let her go, Sean.

SEAN
(with emotion)
She can survive. She can survive on her
own.

Christian and Atherton realize Sean is working so hard
because he's trying to save himself. Sean keeps pumping
until --

DR. JEEVAN
Pressure's coming back...68 over 48.
Heart rate's 45 and climbing.

*
*

Sean's smile disappears as he looks from his living patient
to his dead one and realizes the gravity of what he's just
done.

CUT TO:

20

INT. COOL UPTOWN BAR -- NIGHT

20

ANGLE ON: glowing walls, a jukebox playing Steely Dan and
Sean five Dewars and waters towards liquid amnesia. A
BARTENDER pours him another.

BARTENDER
You want me to leave the bottle?

Sean plants a pile of twenties on the bar.

SEAN
Just keep pouring until that's gone.

The bartender nods at his nihilism and heads away. RENE -- a
poor man's Julia in a denim mini-skirt and pink halter --
overhears the conversation and takes a seat next to Sean.

RENE
Business or personal?

Sean does a double-take when he sees her -- there but for the
grace of God goes his wife.

(CONTINUED)

SEAN

I'm sorry?

RENE

Classy-looking guy like you ends up
drowning in scotch on West 112th and he's
either just lost a big account or his
wife is screwing her personal trainer.

SEAN

(a sad smile)

A little of both -- am I that obvious?

RENE

Depends who's looking.
(offering her hand)
Rene.

SEAN

(shaking it)

Sean.

She smiles -- definitely flirting with him. He likes it.

SEAN (CONT'D)

Can I buy you a drink? Apparently, I now
own the whole bottle.

Rene takes Sean's tumbler from his hand -- brushing his
fingers as she does.

RENE

Let's share.
(downs it seductively)
You wanna talk about it?

SEAN

No. I'm tired of talking.

RENE

Then let's make trivial smalltalk. What's
your business, Sean? What do you do?

SEAN

(suddenly a little
Christian)

Plastic surgeon.

RENE

(playful)

Really? That's so cool. Can I get your
professional opinion on something? Should
I get a boob job?

(CONTINUED)

Sean looks, then --

SEAN
You already did. Two years ago?

RENE
You're good.

SEAN
(re: her tits)
So are they.

He smiles at her. The alcohol is making him feel a little sexually cocky, something he never was with Julia.

RENE
What?

SEAN
You're very beautiful.

RENE
That's just the Dewars talking.

SEAN
No really, you remind me of someone.
(down, to his drink)
Someone special I used to know.

RENE
You're sweet.

ANGLE: she slides her hand on his thigh.

RENE (CONT'D)
But you don't need to work so hard, baby.

Sean suddenly realizes what's going on -- she's a pro. He's embarrassed for a moment, then he notices his gold wedding ring. A few weeks ago the ring would have been a deterrent. Now it motivates him to ask --

SEAN
How much?

She looks at the money on the counter.

RENE
Depends on what you want.

SEAN
(fighting emotion)
I just want to make a connection.

21

INT. UNIVERSITY DORM ROOM -- NIGHT

21

The room is dim and intimate. Christian is in his single bed, lighting up a doobie. He deeply inhales, then looks at the bedside digital clock. It's midnight.

OFF CAMERA, the SOUND of Sean's key in the lock and then some female GIGGLING. Christian is perturbed as Sean and Rene lurch in, laughing. She stops as she sees Christian.

RENE

Oh. Hi.

CHRISTIAN

(not pleased)

Hi.

SEAN

You needed to take a piss, honey, the restroom's right in there.

RENE

Thanks.

She enters the room and closes the door.

CHRISTIAN

What are you doing?

SEAN

Getting laid. What's it look like I'm doing?

(a beat)

Where'd you get the weed?

CHRISTIAN

I found a dealer in the dorm next door. Who's the girl?

SEAN

(a proud smile)

A sure thing. I'm paying.

Christian is stunned, then --

CHRISTIAN

You're out of control, Sean.

SEAN

It's about time, don't you think?

(a beat)

This is payback.

(CONTINUED)

CHRISTIAN

For what?

SEAN

For all the times in school when you'd have some dumbass slut in your bed and I'd have to lie there in the dark and listen to you moaning and cumming. It made me sick.

CHRISTIAN

Hey, we had a system -- if I had a girl in the room, I'd leave the Men at Work album outside against the wall and you'd know not to come in.

SEAN

It's always about what you want, asshole.

CHRISTIAN

You insisted on coming into the room most of the time because you "had a heavy course load and needed your rest." Pussy. I knew what you wanted.

SEAN

What did I want?

CHRISTIAN

You wanted to hear me screw because that was the closest thing you could get to getting laid. It excited you.

(a beat)

Being linked in some way to my conquests, living vicariously through me? It's what's always gotten you off.

SEAN

And I could say the same thing about Julia. How it must have killed you that I got what you never could.

CHRISTIAN

I did get it. Once.

A vicious stab that lands. A flush from the bathroom. Rene enters straightening her skirt.

RENE

(blase)

Um, three-ways are double.

CHRISTIAN

We're not having a three-way.

(CONTINUED)

A beat, then --

SEAN
Why not? Everything else has been.
(to Rene)
I'll pay, Julia.

RENE
Um, my name is Rene.

SEAN
Not tonight.
(stroking her hair)
Tonight it's "Julia."

Sean kisses Rene, slow and hard. He pulls away and looks at Christian defiantly.

SEAN (CONT'D)
Isn't this what you've always wanted,
Christian? Isn't this your dream --
being part of Julia and I here...not
being the outsider looking in?

CHRISTIAN
You're crazy.

SEAN
And you haven't got the balls.

A stare down. Then --

RENE
Umm...maybe I should come back.

CHRISTIAN
(looking at Sean)
No.

He turns to Rene. Quietly --

CHRISTIAN (CONT'D)
Stay, Julia.

And as Todd Rundgren's "Can We Still Be Friends?" begins
we...

DISSOLVE TO:

INT. UNIVERSITY DORM ROOM -- NIGHT (LATER)

QUICK CUTS: Sean and Christian quietly take off their
clothes, as does Rene; Sean and Christian push the two double
beds together so that it's big enough for three;

(CONTINUED)

Christian opens his grooming bag and pulls out two condoms. He tosses one to Sean; all three take a nice long hit off Christian's doobie and then they begin.

It's a sexual experience more about loss than lust. A naked Sean approaches Rene/Julia and kisses her mouth. Christian joins in and starts kissing down her stomach. Rene/Julia closes her eyes in quiet ecstasy.

We DISSOLVE from tableau to tableau: three bodies laying on the bed, Sean behind her, Christian in front. They slowly move back and forth, never looking at each other, always fixated at the girl.

Sean next works Julia/Rene doggie style as Christian sits naked in a corner, watching, smoking his pot; they switch and now Sean is in the chair, watching, as Rene/Julia sits on top of Christian and slowly grinds down on him.

FOUR MALE HANDS pass up the landscape of Rene's body. As they reach her face, they each see JULIA. She kisses one sweetly, then the other.

JULIA

(with Rene's voice)

We'll always be together.

(self-conscious)

Is that how you want me to say it?

SEAN

(kissing her)

Yes.

Christian turns Julia's head toward him.

CHRISTIAN

(kissing her)

Yes.

WE DISSOLVE TO the beds, being separated and moved to their respective sides of the room as we DISSOLVE TO:

Rene exits from the bathroom and sweeps the cash off one of the desks that's been left for her. She looks at Sean and Christian, each in their own beds and very quiet.

RENE

'Bye...

She exits. Sean and Christian stare up at the ceiling.

END ACT THREE

ACT FOUR

24

INT. UNIVERSITY I.C.U. -- DAY

24

Rose -- her head bandaged, tubes streaming out her mouth and nose -- is on life support. Her mother Rachel sits by her side. Sean appears in the doorway. Rachel sees him and politely smiles.

RACHEL

Please doctor...have a seat.

Sean does. Quietly, feeling Rachel's exhaustion --

SEAN

How is she?

RACHEL

(a brave face)

The same. They say even though she's on life support, she can hear me. Is that true?

SEAN

Yes. You may not think she's there in the literal sense, but she is. Her sensory capacities are still functioning, she registers pain, light.

A beat, then to her, full of emotion --

SEAN (CONT'D)

Hello, Rose. I'm Dr. McNamara...I'm one of your surgeons.

Rose does not respond. A beat, then --

RACHEL

All night long, Rose kept reaching out. Twitching her hand a little bit, grasping for something. I was talking to her, telling her it would be okay, I thought she was reaching for me. But I know now she wasn't.

(a beat)

She was reaching for her sister.

Rachel fights breaking down.

RACHEL (CONT'D)

I finally told her "Rose, honey, Raven is in heaven. Your little sister didn't make it."

Rachel begins to cry.

(CONTINUED)

RACHEL (CONT'D)

After I told her that, her fingers stopped moving. I could feel her soul leave her...just like I felt the breath come into her when she was born.

Rachel looks to Sean for answers.

RACHEL (CONT'D)

Even when she gets better and we can take her off this thing... *

(points to life support) *

...she'd never really have a life, would she? Other than to be studied. Other than to have the damn tabloids try and sneak in to take her picture.

Sean pauses, this is hard to admit...both for himself and Rose. Then, quietly --

SEAN

No. She'll probably never have the same quality of life on her own.

RACHEL

(a slight smile)

And she didn't want to. They did a living will, right before the surgery.

SEAN

They didn't want to live if the other one died? Why didn't you tell us that?

RACHEL

I told the girls I would. But I was selfish, I didn't want to be alone. When they were born, their father left, he couldn't deal with it. He saw them as a curse. But for me...they were the blessing of my life.

She wipes away tears.

RACHEL (CONT'D)

I kinda suspected Raven wouldn't live through such a brutal separation, she's so small and weak, like a little dove. But I thought maybe Rose, even with her cancer, had a chance, she's always been such a fighter. But even if she could get better, part of her -- the biggest part of her -- has already died. And I know in my heart she wants to die with her. *

(CONTINUED)

Rachel turns to Sean with soulful pleading eyes. *

RACHEL (CONT'D)

After I do it...will you put them back the way they were? So they can be together forever...as God wanted them to be?

An unbelievably moved Sean pauses, then nods. Rachel looks at him, then at the door. Sean immediately understands her subtle signal -- "leave...I'm going to do this now." Not wanting to be medically culpable, Sean hesitates then exits. *

ANGLE: Sean's POV from behind the glass window looking into the room. He watches silently as Rachel quietly flips several switches. *

IN THE ROOM, Rachel sits down and takes her daughter's hand. *

RACHEL (CONT'D)

(a hushed whisper)

Go to your sister, baby. Go to your sister... *

The heart monitor quietly flatlines. Rose is gone. DISSOLVE TO: *

25

OMITTED

25

26

INT. BLACK SURGERY SUITE -- DAY (LATER)

26

HANDS sew the final threads through Rose and Raven's head. The reconnection nearly complete, we reveal Sean and Christian, alone, doing the sad macabre task in silence.

CHRISTIAN

Two heads are better than one, huh? It's what I've been telling you for years.

(pauses)

I'm sorry. That was inappropriate. Gallows humor.

A beat, then --

SEAN

You know, I never believed in the idea of soulmates until I met Rose and Raven.

CHRISTIAN

What's your definition of a soulmate?

SEAN

Two people...their hearts, minds and possibilities so interconnected that they can't exist without the other one.

Christian pauses as they sew up the last stitch. His eyes fill with tears as he looks at Sean, then --

CHRISTIAN

I always thought Julia might be my soulmate.

This gets Sean's attention.

CHRISTIAN (CONT'D)

And I was so confused, and so jealous, because she chose you. She didn't see that in me. And now, after all that's happened, after all the loss...I see why.

(a beat)

It's because she knew all along my soulmate was you, Sean.

Sean begins to cry now too. The hurt and love goes deep.

SEAN

Do you see what we just did together? We've worked for an hour without saying a word because I'm so goddamned mad at you. But we didn't have to talk. We knew instinctively what the other one needed, wanted. We've always been...this dance. And I have to admit to you, Christian: I am a better doctor because of you. A better doctor with you.

A pause. Christian almost breaks down again at hearing the validation he's waited a lifetime for.

SEAN (CONT'D)

I'll never forgive you for what happened.

CHRISTIAN

I know.

SEAN

I'll never forgive her.

(a beat, emotional)

And then there's Matt. The best thing this partnership ever produced.

(CONTINUED)

26

CHRISTIAN
You raised him Sean, not me.

SEAN
I've tried to deny it Christian -- but we raised Matt together. Through good and bad, he was always the best part of both of us.

Sean pauses.

SEAN (CONT'D)
He still is. And that's a connection I can't let die.

Sean sticks out his hand. Christian instinctively knows what he needs -- scissors. Sean cuts the last thread from the Rose/Raven reconnection and exits. Overwhelmed at his second chance, Christian looks down at Rose and Raven. He stares in awe at the connection that re-established his with Sean...and then exits.

27 EXT. AVA'S HOUSE -- NIGHT

27

Sean and Christian stand together outside. Before they ring --

SEAN
You want good cop or bad cop?

CHRISTIAN
Neither -- if we're going to get him out of this spider's web, we're going to have to come at him as a unified front.

Sean nods, rings. Matt answers. He's surprised to see them and just stares, shocked.

SEAN
We need to talk to you, Matt.

28 INT. AVA'S LIVING ROOM -- MOMENTS LATER

28

As Matt leads them in, trying to mask his hurt and confusion --

MATT
You two going to flip a coin to decide who's going to be my dad this time?

SEAN
The fact of the matter is Matt, no matter whose son you are -- we both love you like one.

(CONTINUED)

MATT

So that's it? You two kiss and make up, and I'm supposed to just shut off my feelings and be cool with everything?

CHRISTIAN

We're not saying it's going to be easy, Matt -- it certainly hasn't been for us.

SEAN

But in the meantime as we figure out this brave new world, you're coming home with us and getting your life back on track -- starting with cramming for the SAT's next month.

MATT

Is that what this is all about? Me scoring on some standardized test?

CHRISTIAN

Stop being an asshole, Matty -- it's about you getting your peach fuzz-covered nuts out of this black widow's vice. This shark with tits may be the best piece of ass you've ever had -- but she's going to be the last of any quality if you don't get your shit together. Chicks with wine cellars don't give it up for dudes who earn 20 g's a year hocking Florsheim shoes.

SEAN

You're just hurt right now, Matt -- and you're entitled to be. But you're destined for so many great things.

ANGLE: Ava behind them entering with groceries.

AVA

What are you doing in my house?

SEAN

We're here to pick up our son.

Ava pauses, realizing she has to play this right.

AVA

Are you going, Matt?

(gently)

Trust isn't something you can earn back in a day.

Matt's loyalties are clearly torn. Then, to Sean --

(CONTINUED)

MATT

Are you and mom getting a divorce?

SEAN

Yes.

We see the pain in Matt's eyes as the hope falls away.

MATT

So then what am I coming home to?

(emotional)

My family is dead. I'm coming home to a house. One that's real quiet when you're at work fifteen hours a day.

Christian's heard enough. He grabs Matt by the arm.

CHRISTIAN

Enough bullshit -- we're leaving.

Matt violently pulls away. Ava steps between Matt and the guys.

AVA

I think you should go.

Sean and Christian look at Matt --

SEAN

What are you going to do?

Matt thinks -- then pointedly takes Ava's hand. Sean and Christian share a subtle look and decide to head out -- they'll continue this battle another day. Once they're gone, Ava grabs Matt in an embrace.

AVA

Oh God, I'm so proud of you Matt. You've officially embraced your adulthood. Let's go out to eat and celebrate, wherever you want.

She goes to kiss him but he pulls away.

MATT

Let's hold off on that for a couple of hours, okay?

(a beat)

I need to do some SAT homework.

He grabs his bookbag and heads into the other room.

29 INT. SCRUB ROOM -- DAY 29

Sean and Christian scrub up. A quiet has accompanied the restored order. They enter the --

30 INT. SURGERY -- CONTINUOUS 30

Sean and Christian are gloved and gowned before they approach a sleeping Lacey. Quietly, with a slight smile --

LIZ

Looks like all the king's horses and all the king's men did all right this time.

CHRISTIAN

Everything is reversible, Lizzie.

(then, re: Lacy)

Even Ms. London's bags.

SEAN

Hit it.

Linda hits the tunes. .38 Special's "Hold on Loosely" starts to play as we roll out of the surgery and --

FADE OUT.

END EPISODE