



Touchstone Television



[scrubs]

Episode 417

My Life in Four Cameras

Written by
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Directed by
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(pages 18, 18A)

Shooting Draft	1/14/05
(Rev.1 Blue)	1/19/05
(Rev.2 Pink)	1/20/05

COLD OPEN

FADE IN:

1 INT. J.D. AND TURK'S APARTMENT - NIGHT 1

Kylie sits on the couch as J.D. paces seriously.

J.D. (V.O.)

Things were amazing with Kylie, but before I could get more emotionally invested, I needed answers to some questions that were important to me.

J.D.

Name three spin-offs of the sitcom "Happy Days."

KYLIE

"Mork and Mindy," "Laverne and Shirley," and "Joanie Loves Chachi."

REVEAL TURK holding a clipboard.

TURK

Good, Kylie.

KYLIE

What most people don't realize is that "Happy Days" itself is a spin-off of "Love, American Style," the pilot episode entitled, "Love and the Happy Days."

TURK

(throwing clipboard away)
Marry her. Marry her now.

J.D.

Okay. You've passed Section 1: Sitcoms About or Involving Asian-American Diner Owners. Now onto Section 2: Fat, Dumpy TV Husbands and Their Ridiculously Hot Wives That Would Never Be With Them.

CARLA

(entering, to Kylie)
Little secret: you're beautiful.
(MORE)

1 CONTINUED:

1

CARLA (cont'd)
Even if you don't pass, he'll still
go out with you.

KYLIE
It's been fun studying up on things
important to J.D.

J.D.
And it's not a one-way street.
Kylie's studying political science in
grad school, so I've been working on
that stuff. I can even name all the
Supreme Court Justices.

CARLA
Do it.

J.D.
Okay. Well, there's Rehnquist,
Suttor, Gettysberg, pubic hair guy,
Wapner and Carroll O'Connor.

KYLIE
J.D., that's the best you've done so
far.

Carla rolls her eyes as J.D. "aw-shucks" gestures to Kylie.

CARLA
Hey, we're missing "Sanford & Son!"

Turk looks at her, shocked. As they all sit down to watch:

J.D. (V.O.)
Turk was freaked out because Carla
never joins us on "Sanford & Son"
night. Or "Cheers" night. Or "porn
and chicken" night. I think it was
because she was feeling a little
romantically competitive with Kylie
and me.

Kylie kisses J.D. on the cheek. Carla kisses Turk.
Oblivious, Kylie kisses J.D. again. Carla follows by
LICKING the side of Turk's face.

TURK
Woman, I'm not a sno-cone!
(singing along with theme song)
"Quiet down now."
(MORE)

Scrubs "My Life in Four Cameras" [417]
Rev. Shooting Draft (Pink) 1/20/05

3.
(C/O)

1 CONTINUED:

1

TURK (cont'd)
*It's time to watch the show. 'Cause
it started. Don't be lickin' me no
mo'...."*

CUT TO:

2 INT. J.D. AND TURK'S APARTMENT - KITCHEN - THE NEXT NIGHT

2

J.D. and Turk stand on one side of the counter, arm
wrestling with Kylie and Carla, who stand opposite them.

J.D. (V.O.)
Carla certainly tried to be as
adorable as us.

J.D.
(letting Kylie beat him)
Damn it! You win.

J.D. (V.O.)
Unfortunately, Turk wasn't on the
same wavelength.

Turk slams Carla's fist into the counter, and raises his
arms victoriously.

TURK
Beat your ass, woman! In your face!

CUT TO:

3 INT. J.D. AND TURK'S APARTMENT - MORNING

3

Turk and Carla sit eating breakfast in silence. Then:

TURK
Baby, J.D. and Kylie are a new
couple. Let's see how they do after
they've been married a year and a
half.

CARLA
Turk, we've been married nine months.

TURK
Really? Still, we're not that
different from them.

SFX: DOORBELL

J.D. runs from his bedroom to the front door.

3 CONTINUED:

3

J.D.
Yes, ten to nine!

He opens the door, REVEALING Kylie.

KYLIE
Hi!
(kisses him passionately)
Bye!

She takes off and J.D. closes the door. He turns back to see Turk and Carla staring at him.

J.D.
(explaining)
Kylie has classes all day and tends bar at night, and I'm still stuck pulling sixteen-hour shifts, so we try to make sure we kiss at least once a day. On Monday, Wednesday, and Fridays, she takes a cab over between classes and on Tuesdays and Thursdays, I scooter over there.

TURK
(long beat)
Sometimes I put the seat down.

Carla reacts as J.D. plops down between them and turns up the TV volume.

KATIE COURIC (O.S.)
...With twenty-seven deaths so far, this strain of E coli from tainted meat is quite serious. So if you're a big meat-eater, be careful.

J.D./TURK/CARLA
Awww...

They all get up and hurriedly get ready to leave as the voice-over bridges the cut:

J.D. (V.O.)
The reason we were upset was that every time the media reports on some weird health crisis, everyone who sees it thinks they have it.

CUT TO:

Scrubs "My Life in Four Cameras" [417]
Rev. Shooting Draft (Pink) 1/20/05

5.
(C/O)

4 INT. ADMISSIONS - MORNING 4

J.D., Carla and Elliot are there (Elliot and J.D. in same scrubs/undershirt combo). The waiting room is sparse.

ELLIOT

Well, this isn't so bad. There's just a few people here.

Just then, we HEAR A RUMBLE. A GLASS VIBRATES.

5 EXT. HOSPITAL PARKING LOT - CONTINUOUS 5

AERIAL CRANE SHOT OF A THOUSAND PEOPLE streaming towards every available door of the hospital.

6 INT. ADMISSIONS - CONTINUOUS 6

A SEA OF PEOPLE FLOOD IN from every direction, completely engulfing our regulars. EVERYONE SCREAMS for attention.

ELLIOT (O.C.)

Okay, okay! Everybody just shut up!
(the crowd quiets, then)
Thank you. Now, who was first?

The CROWD SCREAMS again as the voice-over bridges the cut:

J.D. (V.O.)

Of course, there's always one positive when something like this happens...

CUT TO:

7 EXT. HOSPITAL PARKING LOT - DAY 7

From an aerial view, we see a mass of humanity trying to enter the hospital. After a beat, we see J.D. emerge from the hospital, body surfing on top of the crowd (face up).

J.D.

Whoooo!!!! I love medicine!

As J.D. continues out to sea, we:

FADE OUT:

END OF COLD OPEN

ACT ONE

FADE IN:

8 INT. ADMISSIONS/HALLWAY - MORNING

8

Admissions is now a madhouse. J.D., Elliot and several interns are feverishly working to handle the crowd.

J.D. (V.O.)

The crowd in here proved two things: One, people are easily manipulated by the press. And two, more people are watching NBC than the Nielsen ratings would have you believe.

Dr. Cox enters from outside and calmly passes by Elliot and J.D.

ELLIOT

Dr. Cox! We're having a bit of a crisis here.

DR. COX

I can see that. You girls went ahead and wore the same outfit. Barbie, if it's any consolation, it looks slightly better on you.

ELLIOT

No, I'm talking about all the--
(re: Dr. Cox's compliment)
Thank you.

J.D.

What the hell are we supposed to do?

DR. COX

Relax, I've been through every ridiculous TV-induced panic there is. Poison pills, SARS, West Nile, North Face, South Fork, East River, Monkey Pox, Pop Rocks, Toilet Snakes, Mad Cow, Bird Flu, Swine Flu and every other flu you could only catch by actually fornicating with the animal it's named for. And you want to know the one thing I've learned from all these experiences?

8 CONTINUED:

8

J.D.
Please.

DR. COX
If you aren't a lowly co-chief peon
and you don't actually have to deal
with situations like this, then you
should walk away as quickly as
possible.

(starting off, then)
But, as a little parting gift, narrow
it down to two symptoms, vomiting and
diarrhea: it's not E coli if it's not
coming out of both exits.

CUT TO:

9 INT. ADMISSIONS - MINUTES LATER

9

J.D. and Elliot are with a patient.

J.D.
Do you have vomiting and diarrhea?

PATIENT #1
No.

WE CUT TO A RAPID-FIRE SUCCESSION OF SINGLES of (4) random
people saying "no" until we stop on a middle-aged guy
holding a fishing pole and a giant lure hooked into his
cheek.

MIDDLE-AGED GUY
That's not what I'm here for.

MORE SHOTS OF PEOPLE SAYING "NO," then:

Another patient, MR. JAMES, answers J.D. and Elliot.

MR. JAMES
No.

J.D.
Okay, then, Mr. James. You're free
to-- Wait a second, 'Charles James'?
I was watching the "Cheers" DVD the
other day... are you Charles James,
the writer?

9 CONTINUED:

9

MR. JAMES

Wow, somebody actually reads the credits. Yeah, that's me.

J.D. (V.O.)

Just. Stay. Calm.

J.D.

Elliot, I need to take this gentlemen upstairs for some more... diagnoses.

ELLIOT

J.D., don't leave me alone!

J.D.

Hey, I'm sorry, but this is serious. He might even need a surgical consult.

FLIP TO:

10 INT. EXAM ROOM - MOMENTS LATER

10

J.D. and Turk are there with Mr. James, who looks bored.

J.D./TURK

(at the top of their lungs)
Norm!

They go silent with anticipation, then:

MR. JAMES

Yeah, I get it.

They high-five and cheer.

CUT TO:

11 INT. NURSES' STATION - THAT MORNING

11

Dr. Cox writes on a chart and Jordan sits reading "In Style" as Turk runs up and kisses Carla as Dr. Kelso approaches.

CARLA

What are you doing? No tongue before ten.

11 CONTINUED:

11

TURK

Baby, I was thinking that if J.D. and Kylie can make time for that stupid appointment kiss once a day, then we should do it twice a day.

CARLA

Turk, love is not a competition.

TURK

Oh, okay.

CARLA

Make it three times.

TURK

(running off)
You got it. See you at noon.

DR. KELSO

You youngsters. If there's one thing I've learned, it's that you can't schedule love.

DR. COX

Bobbo, I think your credit card statement begs to differ

DR. KELSO

Now, listen up everyone, for budgetary reasons, we're turning the bathrooms on even-numbered floors into patient rooms. To sum up: floors two and four are no longer for one or two.

(then)

Actually, there's still a bathroom on two, but then my joke wouldn't have worked.

Dr. Kelso walks off and Carla looks to Dr. Cox, who doesn't appear to have been listening.

CARLA

Well?

Dr. Cox looks around and then realizes she's talking to him.

11 CONTINUED:

11

DR. COX

I'm sorry, could you repeat the question?

CARLA

Are you just going to roll over like that?

JORDAN

That's weird. I asked him the same thing last night.

CARLA

Where's the outrage? The anger? The hate?

JORDAN

Again, last night...

CARLA

You've gone soft.

JORDAN

Okay, now it's getting spooky.

CARLA

Look, maybe you've got other things on your mind, maybe you're tired, or maybe you've just gotten lazy. But like it or not, you're the only person who can stand up to Kelso.

DR. COX

Ladies and gentlemen. I present...
(gestures to himself)
Man not caring.

CARLA

Help me out here, Jordan.

JORDAN

If you don't do what she wants, I will stop having sex with you and start making love.

DR. COX

Where is that bastard?

CUT TO:

12 INT. EXAM ROOM - THAT DAY

12

Turk and J.D. are talking to Mr. James.

J.D.

You know, Mr. James, "Cheers" got me through a lot of tough times. Like when my Great Uncle Mike got nailed by a bus-- Grandma couldn't even identify him, it was horrible. But once I turned on that TV and I saw Sam pour Norm another beer and Norm's all, "Put it on my tab." I'd be like, "Great Uncle who?" 'Cause, c'mon, Norm's never going to pay for that.

MR. JAMES

Thank you, I'm... touched. You know, "Cheers" was just one of the things I did. I've also written a couple of plays and a novel I'm really proud of.

TURK

(beat, then blurting)
My wife's name is Carla! You know... like Carla on "Cheers."

MR. JAMES

Wow, I've never actually met anyone who had the same name as a character on the show.

TURK

Really?

MR. JAMES

No.

Elliot appears in the doorway, completely haggard.

ELLIOT

Excuse me, J.D., I just spent the last three hours interviewing two hundred and twelve hypochondriacs, half of whom don't speak English. Do you have any idea how embarrassing it is to mime diarrhea?

(then)

What do you have to say for yourself?

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Rev. Shooting Draft (Pink) 1/20/05 (I)

12 CONTINUED: 12

J.D.
(to Mr. James)
Talk about your Dianes...

Turk looks up at the clock, which shows it's noon.

TURK
Damn, Kiss Time!

MUSIC CUE: To Come (for Turk & Carla near-miss montage)

Turk sprints out the door, passing Elliot, as we:

CUT TO:

13 INT. HALLWAY - MOMENTS LATER 13

Carla is working at the Nurses' Station when she notices the time. She looks down the hall for Turk and then dashes into an open elevator and jumps on. As the doors close, the next elevator opens and Turk runs out. He looks around the Nurses' Station, then spots someone who looks like Carla from the back. He taps her on the shoulder and we REVEAL THAT IT'S ACTUALLY A MAN. Horrified, Turk runs off.

CUT TO:

14 EXT. BASKETBALL COURT - MOMENTS LATER 14

Carla runs out and sees that Turk isn't playing ball. Exasperated, she looks down at her watch and immediately gets clobbered in the head by a loose ball.

CUT TO:

15 INT. ADMISSIONS - MINUTES LATER 15

Turk runs up, looking for Carla. The packed waiting room spots the new doctor in their midst and immediately envelopes him.

CUT TO:

16 INT. CAFETERIA - MOMENTS LATER 16

Carla sprints in and (from the back) spots Turk in surgical scrubs. She taps him on the shoulder and we REVEAL IT'S ACTUALLY A BALD, BLACK WOMAN. Carla reacts and we hear:

16 CONTINUED:

16

TURK (O.S.)

Baby!

Carla turns to see Turk rushing in. She jumps into his arms and they share a passionate kiss. Then:

TURK

I've been looking all over for you! I went to the nurses' station and there was a freaky looking dude--

CARLA

Turk, where have you been? I thought you'd be playing ball, but I went out there and you were gone and then--

Just then, their pagers go off simultaneously.

TURK/CARLA

Gotta go.

As they run off, we pick up an angry Dr. Cox storming towards Dr. Kelso's table. (We see Dr. Kelso from behind.)

DR. COX

(tapping him on shoulder)

Bob--

The person turns around. It's A WOMAN WITH KELSO'S HAIR.

DR. COX

Oh, sorry, Madge.

DR. KELSO (O.S.)

What do you want, Perry?

Dr. Cox looks over and sees Dr. Kelso sitting at a nearby table scattered with papers. Dr. Cox sits with him.

DR. COX

Bob, enough with the budget cuts. I'm sick of you treating the employees of this hospital like the bodily functions we're no longer allowed to do on floors two and four.

DR. KELSO

(heavy sigh)

Noted. Now if you'll excuse me, I have to fire someone.

(MORE)

16 CONTINUED:

16

DR. KELSO (cont'd)
I have to cut twenty seven thousand
dollars from the cafeteria budget and
my idea to make it all back by
charging a hundred bucks for a piece
of cake went out the window when Fat
Frank decided to go on that power
diet.

ANGLE ON a beanpole-thin guy in pants ten sizes too big.

FAT FRANK
(holding out waist of pants)
I lost 230 pounds so far.

DR. KELSO
I don't know why he keeps wearing
those pants.

Dr. Cox grabs Dr. Kelso's papers.

DR. COX
Hah! Now you don't have your little
budget reports, so you don't even
know who to fire.

DR. KELSO
Good. Keep them, you do it.

DR. COX
I will do it, Bob. And I'll do it
without firing someone.

TIME DISSOLVE TO:

Time has passed and Dr. Cox is now sitting. The papers are
now scattered and he looks disheveled.

DR. COX
I have to fire someone.

CUT TO:

17 INT. HALLWAY OUTSIDE EXAM ROOM - CONTINUOUS FROM BEFORE

17

J.D. and Elliot are outside Mr. James' room.

ELLIOT
I can't believe you left me all alone
for a stupid TV writer.

17 CONTINUED:

J.D.

Oh, like this is any different from that time you spent all night hanging out with your favorite weather guy from Channel 4.

ELLIOT

The man had a massive heart attack. I was nothing but professional.

CUT 1

18 INT. PATIENT ROOM - ANY NIGHT

Elliot is holding the unconscious weather guy's head up.

ELLIOT

He's stable! Just take the picture, Carla!

As a flashbulb pops:

BACK TO PRESENT:

19 INT. HALLWAY OUTSIDE EXAM ROOM - CONTINUOUS

1

J.D.

Well, what do you want me to do?

ELLIOT

I want you to go in there and tell Mr. James that there is no reason for him to be here.

Just then, we HEAR A SERIES OF HACKING COUGHS. J.D. and Elliot immediately stop arguing and turn towards the room.

20 INT. EXAM ROOM - CONTINUOUS

20

J.D. and Elliot step back in.

J.D.

Mr. James, how long have you had that cough?

MR. JAMES

Oh, a couple of months now.

20 CONTINUED:

20

J.D.

Am I wrong, Elliot, or is that the kind of cough that needs a chest X-ray?

ELLIOT

(begrudging)
Probably.

She exits.

J.D.

You know, with radiology backed up, it'll probably be a couple of hours before they get to you. But I do have a few more questions for you about "Cheers."

MR. JAMES

(sarcastic)
Fantastic.

J.D.

Was that real beer that Norm was drinking? Because apple juice doesn't foam up like that. But if it was real beer, he would have been drunk as a skunk by the second scene.

Off Mr. James' misery, we:

CUT TO:

21 INT. HALLWAY - LATER

21

Figsack walks up to Turk, holding a basketball.

FIGSACK

I'm on a break. Want to play ball?

TURK

Definitely.

Turk dials his phone, then, into phone:

TURK

Honey, I can't make our next appointment kiss. I'm actually going to be busy for the next--

21 CONTINUED: 21

Turk looks at Figsack.

FIGSACK
(sotto)
Thirty-five minutes.

TURK
(into phone)
Thirty-five minutes.

22 INT. NURSES' STATION - CONTINUOUS 22

CLOSE ON Carla as she talks on her cell phone.

CARLA
I'm swamped, too. I'm helping Dr.
Schwartz reset a patient's leg.

PULL BACK TO REVEAL Carla casually sitting at the desk. She
TAKES A HUGE BITE of an apple, making a LOUD CRUNCH SOUND.

CARLA
(pretending to call off)
I think you've got it, doctor.

Just then, Turk and his buddies round the corner and come
face to face with Carla. They're both busted.

CARLA
(mouth full of apple)
You're a liar.

CUT TO:

23 INT. CAFETERIA - LATER 23

Dr. Cox surveys the cafeteria. Jordan waits impatiently.

JORDAN
For God's sake, Perry. Adjust your
bra, man up and fire the one with the
least pathetic story.

DR. COX
Jordan, I've worked here for sixteen
years. Do you really think I know
any of these people's stories?

The Janitor appears behind them.

23 CONTINUED:

23

JANITOR

Hank over there supports three children on his dishwasher's salary. Mike there lost half his leg in a motorcycle accident. And Judy's been here for thirty years -- just two short of retirement.

JORDAN

You're friends with all these people?

JANITOR

What are you, kidding?
(holding up keys)
I read everyone's files, Ms. Manic Depressive and Dr. Drinks-a-lot.

DR. COX

(sighs, then)
Just tell me who the last person hired was.

Kenny, an enthusiastic cafeteria worker, approaches. *

KENNY

Looks like you folks could use a refresher. *
(then, pouring coffee) *
I just wanted to say, serving the *
folks who save lives everyday has *
made me happier than a kitten chasing *
a leaky cow. God bless. *

He walks off. *

DR. COX

I have to fire Opie, don't I? *

CUT TO:

24 INT. I.C.U. - MOMENTS LATER

24

Mr. James has been moved to a patient's bed. At the light board, J.D. sadly shows an X-ray to Elliot.

ELLIOT

Metastatic lung cancer? How was he even walking around with this?

24 CONTINUED:

24

J.D.

At worst, I thought maybe he'd have a
bad case of bronchitis.

ELLIOT

This is going to suck.

J.D.

Let's go.

J.D. walks over to Mr. James' bed.

MR. JAMES

Why'd they move me up here?

24 CONTINUED:

24

J.D.
Mr. James, I don't know how to say
this...

IN A WIDE SHOT, we see J.D. and Elliot gesturing as they
break the news. Mr. James reacts as the voice-over bridges
the cut:

J.D. (V.O.)
It was strange telling Mr. James he
may only have a few weeks to live
when just a few short hours ago we
all thought he was fine. It made me
realize something. Whether it was
giving bad news to a patient...

CUT TO:

25 INT. PENTHOUSE - MOMENTS LATER

25

Turk and Carla are still there.

J.D. (V.O.)
...Or realizing your relationship may
not be as stable as you thought...

CARLA
We couldn't even make it one day.

CUT TO:

26 INT. CAFETERIA - MOMENTS LATER

26

Dr. Cox approaches Kenny the cafeteria worker.

J.D. (V.O.)
...Or having to do someone else's
dirty work for them...

DR. COX
Kenny, can I talk to you for a
second?

CUT TO:

27 INT. I.C.U. PATIENT'S ROOM - MOMENTS LATER

27

J.D. and Elliot are with Mr. James as before.

27 CONTINUED:

27

J.D. (V.O.)
There are moments when we all wish
that life was more like a sitcom.

ELLIOT
I'm so sorry.

FLASH TO SITCOM-LAND:

A INT. I.C.U. PATIENT'S ROOM - SITCOM

A

We are now on a multi-camera sitcom version of our set.

MR. JAMES
Well, the good news is, I won't have
to eat my wife's cooking anymore,
right?!

Elliot and Mr. James crack up. A confused J.D. watches them
for a beat. Suddenly, we hear a huge laugh from a studio
audience. J.D. reacts to the sound, then, getting it,
finally joins in.

FADE TO BLACK.

ANNOUNCER
J.D.'s sitcom fantasy will be back
after these messages.

END OF ACT ONE

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Rev. Shooting Draft (Multi-Camera)(Yellow) 1/20/05

2.
(II/B)

ACT TWO

SCENE B

FADE IN:

EXT. CHEESY STOCK SHOT OF A BEAUTIFUL HOSPITAL - DAY

AS WE SEE THE NEW AND IMPROVED SACRED HEART HOSPITAL:

J.D. (V.O.)

J.D.'s sitcom fantasy is filmed in
front of a live studio audience.

CUT TO:

ACT TWO

SCENE C

INT. I.C.U. - A SHORT TIME LATER
(J.D., Elliot, Mr. James, Janitor)

J.D. AND ELLIOT STAND NEXT TO MR. JAMES (LOST IN THOUGHT).
ELLIOT, ALONG WITH ALL THE FEMALE DOCTORS ARE NOW WEARING
VERY REVEALING, LOW-CUT SCRUBS. J.D. CHECKS OUT ELLIOT'S
CLEAVAGE, THEN LOOKS DOWN AT HIS OWN SAME OLD SCRUBS THEN
REACTS. THEN:

MR. JAMES

It's weird, there's just so many
things I never got to do in my life.
Like go to a carnival or take a ride
in a hot-air balloon.

ELLIOT

We can do all that! We're going to
give you the best day ever.

J.D.

Elliot, a word? (MOVING AWAY FROM MR.
JAMES) Hot-air ballooning seems kind
of dangerous. He could get hurt.

CONTINUED:

ELLIOT

What's he going to do? Bruise one of
his giant malignant tumors?

J.D.

Safety is always important, Elliot.

ELLIOT

Oh my God. You're scared of balloon
rides, aren't you?

J.D.

It's floating wicker propelled by
fire! It makes no sense! Besides, I
defy you to find one other thing I'm
afraid of.

JUST THEN, THE JANITOR MAKES A HUGE ENTRANCE RIDING IN ON A
CART AS THE AUDIENCE APPLAUDS WILDLY. THEN, TO J.D.:

JANITOR

If you'll excuse me, I have to clean
the floor in here and I really need to
start in whatever spot you're standing
in.

HE PULLS OUT A STICK WITH A SWEATER ON THE END OF IT.

J.D.

Is that my new sweater?

JANITOR

Nope. It's my new sweater mop.

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Rev. Shooting Draft (Multi-Camera)(Yellow) 1/20/05 (II/C)

CONTINUED:

J.D. *

That went dynamite with my cords. *

Scrubs "My Life in Four Cameras" [417] 5.
Rev. Shooting Draft (Multi-Camera)(Yellow) 1/20/05 (II/C)

CONTINUED:

AS HE STARTS MOPPING:

CUT TO:

ACT TWO

SCENE D

INT. ADMISSIONS - LATER

(J.D., Elliot, Turk, Carla, Dr. Cox, Jordan, Dr. Kelso, Kenny)

DR. COX AND JORDAN STAND BY THE DESK. KENNY ENTERS.

KENNY

You wanted to talk?

DR. COX

Just wanted to tell you you're doing a
great job. The meatloaf was
virtually hairless.

KENNY

Thanks. Once I took my gloves off,
the hair was much easier to pick out.

KENNY WALKS OFF AS DR. KELSO APPROACHES.

*
*
*

Scrubs "My Life in Four Cameras" [417]
Rev. Shooting Draft (Multi-Camera)(Yellow) 1/20/05

6A.
(II/D)

CONTINUED:

DR. KELSO

Perry, why the hell is he still here?
When I go back down to the cafeteria,
there better be only three workers
there, unless Margaret spits out
another kid. That woman is like a
Catholic bunny. (THEN, WALKING OFF)
Get it done.

Scrubs "My Life in Four Cameras" [417] 7.
Rev. Shooting Draft (Multi-Camera)(Yellow) 1/20/05 (II/D)
CONTINUED:

DR. COX

Why am I having such a hard time with
this?

JORDAN

Because apparently you have girl
parts.

DR. COX

He said if we could cover his salary
in the budget, he can stay. But where
are we going to come up with twenty-
six thousand, three hundred, seventy-
two dollars?

WE PULL BACK TO REVEAL A MUSCLE CLAD WORKMAN HANGING A HUGE
SIGN THAT READS: "HOSPITAL TALENT SHOW TONIGHT - GRAND PRIZE
\$26,372"

DR. COX

You thinking what I'm thinking?

JORDAN

That we invite that guy to hang a
banner in our bedroom that says "It
Takes Three To Party"?

DR. COX TURNS. J.D., ELLIOT, TURK AND CARLA ARE THERE.

DR. COX

Someone needs to win this talent show.

CONTINUED:

ELLIOT

I can do Shakespeare in German.

(THEN, OFF LOOK) In college, I double
majored in theater and classic
languages.

J.D.

Does that diploma come with head gear
and allergies?

DR. COX

(SURVEYING THE GROUP) Okay, Barbie's
obviously out, let's take a look at
our other options. Gandhi, you seem
to be utterly without talent unless
you count being the twentieth best
basketball player in a predominantly
white hospital. Jordan your only
skill is illegal in twenty six states,
so you're out. Carla, you might be
our girl -- we could crank up the
humidity and watch your hair explode.
Of course, that could scare the kids.
So that leaves me.

(MORE)

CONTINUED:

DR. COX (CONT'D)

And unless anyone wants to see a grown man drink a bottle of scotch, pee in a house plant then offer to buy his neighbors a new house plant, I suggest we keep looking. Wait. I forgot about Newbie.

J.D.

You know what? Save your breath. I'm late for an appointment with the jaws of death.

TURK

What are you doing?

J.D.

Hot air ballooning. (PULLS ON GOGGLES) Let's go, Elliot.

J.D. AND ELLIOT EXIT. JORDAN AND DR. COX WATCH THIS BACK AND FORTH.

CARLA

You were wrong about Turk -- he has many talents. He's really good at not being able to find five seconds to kiss his wife.

TURK

Oh, that's funny, because you're really good at that, too!

CONTINUED:

CARLA

Oh really? At least I can remember
stuff, like how long we've been
married, or what our song is. Do you
even know what that is?

TURK

Our song? I don't remember the name,
but it goes like-- (HUMS SONG)

CARLA

Are you humming the "Let's all go to
the movies" song performed by those
dancing hot dogs?

TURK

Why? That's not it?

AS TURK AND CARLA KEEP AT IT, DR. COX WALKS OFF WITH JORDAN,
ARM IN ARM.

DR. COX

I'm so glad we already hate each
other.

CUT TO:

Scrubs "My Life in Four Cameras" [417]
Rev. Shooting Draft (Multi-Camera)(Yellow) 1/20/05

11.
(II/E)

ACT TWO

SCENE E

EXT. HOSPITAL - NIGHT

CHEESY STOCK NIGHT SHOT OF THE HOSPITAL WITH A SITCOM STING.

CUT TO:

ACT TWO

SCENE H

INT. I.C.U. - NIGHT
(J.D., Elliot, Mr. James, Dr. Cox)

MR. JAMES IS BACK IN HIS BED, TALKING TO ELLIOT.

MR. JAMES

What an amazing day! A balloon ride,
lunch by the beach, and my first
carnival.

ELLIOT

Yeah, sorry you missed out on getting
your face painted.

MR. JAMES

Well, they only had time to paint one
more face, so I let the kid behind me
go to make him stop crying.

J.D. ENTERS. HIS FACE IS PAINTED LIKE SPIDERMAN.

J.D.

That. Was. Awesome.

Scrubs "My Life in Four Cameras" [417]
Rev. Shooting Draft (Multi-Camera)(Yellow) 1/20/05

13.
(II/H)

CONTINUED:

DR. COX

(ENTERING) All right, the show is
about to start, let's hope one of you
jackasses comes through for me.

MR. JAMES

Talent show? I'd love to see that,
but I'm too tired to get out of bed.

J.D.

I know. That's why we're doing it
right here.

FLIP TO:

Scrubs "My Life in Four Cameras" [417] 14.
Rev. Shooting Draft (Multi-Camera)(Yellow) 1/20/05 (II/J)

ACT TWO

SCENE J

INT. I.C.U. - A SHORT TIME LATER
(Elliot, Carla)

THE I.C.U. IS NOW SET UP FOR THE TALENT SHOW AND ELLIOT ON
STAGE RECITING THE BALCONY SCENE FROM "ROMEO AND JULIET."
CARLA IS THERE DRESSED AS A BOY.

ELLIOT

O, Romeo, Romeo, waurm bist du Romeo?
Verlaugne deinen vater und entsage
dienem. Nanem oder wenn du das nicht
willt, so schwore...

CARLA

My moustache itches.

TIME CUT TO:

ACT TWO

SCENE K

INT. I.C.U. - LATER
(Janitor)

THE JANITOR IS DOING STAND-UP.

JANITOR

So, what's up with steel wool? Is it
steel or is it wool? Are there iron
sheep wandering around Scotland?

THE AUDIENCE LOOKS BACK AT HIM STONE-FACED.

JANITOR

This is gold, dammit. Either you
people start laughing or I start
unplugging breathing machines.

TIME CUT TO:

ACT TWO

SCENE 1

INT. I.C.U. - LATER

(J.D., Turk, Dr. Cox, Jordan, Kenny, Carla, Dr. Kelso, Mr. James)

TURK AND J.D. ARE DOING GIANT DOCTOR AND HOLDING A LIVE CHICKEN. (PRE-SHOT)

J.D.

Thank you! I hope you've all enjoyed our performance of world's most giant doctor goes to the farm.

TURK POPS HIS HEAD OUT (MID-JACKET).

TURK

What did we end up doing? (J.D. SHOWS CHICKEN) Oh, you went with the farm idea.

ANGLE ON DR. COX AS HE TURNS TO JORDAN.

DR. COX

Oh my God, we're doomed.

CONTINUED:

DR. KELSO

(WALKING UP) Well, Perry, that's it.
It's over. The only act left to see
is you firing that guy.

JORDAN

Hold on. There's one more contestant.

ANGLE ON KENNY, SUDDENLY LOOKING HANDSOME.

DR. COX

Is that Kenny?

KENNY

(INTO MIC) Hi, I'm Kenny.

JORDAN

Yeah, it is.

ANGLE ON KENNY AGAIN. HE STARTS TO SING AND HE'S AMAZING.

KENNY

[LYRICS TO COME]

ANGLE ON CARLA AS TURK APPROACHES.

CARLA

Wait a minute, that's our song.

TURK

I know. I asked him to sing it.

THEY KISS. ANGLE ON KENNY FOR A BIG FINISH:

KENNY

[LYRICS TO COME]

THE AUDIENCE CLAPS.

Scrubs "My Life in Four Cameras" [417] 18.
Rev. Shooting Draft (Multi-Camera)(Yellow) 1/20/05 (II/L)
CONTINUED:

DR. COX

Just do it, Bob, you know he deserves
it.

DR. KELSO

(RELUCTANTLY RAISING HIS HAND) The
winner.

EVERYBODY CHEERS. J.D., DR. COX, JORDAN AND ELLIOT ARE WITH
MR. JAMES. TURK AND CARLA WALK UP.

CARLA

Guys, we're going home to spend some
time together. (THEN, SITCOMMY) Some
good time.

TURK

That's what I'm talking about. *

J.D.

Well, I hope you had a great day, Mr.
James. *

ELLIOT

(LOOKING AT HIS CHART) Wait a second.
This chart isn't for Charles James.
It's for James Charles. He's the one
who has cancer, not you.

MR. JAMES

Well, that is a load off my mind.

CONTINUED:

J.D.

You know, guys. This is the type of thing I'd normally say out loud in my head, but since we're all here, I've got to tell you, it just feels like in the end, things go the way they're supposed to go because--

SUDDENLY, MR. JAMES PASSES OUT. ELLIOT AND NURSES SPRING INTO ACTION. J.D. IS FROZEN.

ELLIOT

Mr. James? Mr. James, can you hear me? (THEN, TO NURSES) He's apneic. We need an airway. Call anesthesia.

AS PEOPLE WORK, MUSIC CUE: THEME FROM "CHEERS" (SUNG BY COLIN HAY)

J.D.

Wait a minute. This isn't right.

ELLIOT

We're going to intubate...

MATCH CUT/FLASH BACK TO REALITY:

28 INT. I.C.U. - THAT NIGHT

28 *

Mr. James is in his bed as Elliot and nurses work over him.

ELLIOT
(to various nurses)
Hang some dopamine, wide open.
I need an E.T. tube. Where's
anesthesiology?

J.D. watches for a moment, before heading out of the I.C.U.

J.D. (V.O.)
Unfortunately, around here things
don't always end as neat and tidy as
they do in sitcoms...

CUT TO:

29 INT. PENTHOUSE - THAT NIGHT

29

Turk and Carla sit next to each other on the couch looking
somewhat shell-shocked.

J.D. (V.O.)
...Relationships aren't magically
fixed in thirty minutes. You have to
work on them.

Carla leans her head on Turk's shoulder. He then puts his
arm around her.

CUT TO:

30 INT. CAFETERIA - THAT NIGHT 30

Kenny walks towards Dr. Cox.

J.D. (V.O.)
...Problems don't always have easy
solutions...

DR. COX
Once again, I'm sorry.

He keeps walking without looking at him. As Dr. Cox turns,
he sees Dr. Kelso standing there.

DR. KELSO
Welcome to my world. Now imagine
going home to my wife.

CUT TO:

31 INT. RAMP HALLWAY - LATER 31

J.D. (with coat and backpack) is heading towards the door.

J.D. (V.O.)
...And around here, nice people don't
always get better.

As J.D. walks forlornly into the night, the voice-over
bridges the cut:

J.D. (V.O.)
At times like that, it's comforting
to know there's always one thing that
can pick your spirits up.

CUT TO:

32 INT. J.D. AND TURK'S APARTMENT - LATER THAT NIGHT 32

J.D. sits on his couch, watching television. We hear the
familiar laughter of a sitcom audience. As J.D. laughs
along, we:

FADE OUT.

END OF SHOW