

"ONLY HUMAN"

Pilot Episode

by

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TEASER

FADE IN:

EXT. PERU - HUASCARAN SUR - DAY

The PERUVIAN ANDES shine in the sunlight, their beauty sculpted over hundreds of thousands of years. As we fly closer to one of the jagged peaks, two CLIMBERS can be seen, separated by thirty feet.

In the lead is GARY (29), in water proof pants, a down jacket, with a small BACK PACK. A climbing HARNESS is tightened around him with leg loops for a CLIMBING ROPE. He has two ICE AXES, one in each hand. He looks like a very cold Spider Man inching upwards.

Gary's face is pure concentration as he expertly traverses a treacherous section of the mountain face. He bangs an ICE SCREW into a crack in the frozen snow, sliding his ROPE through it for safety.

He wields his axe into the rock. As he pulls on it for leverage it comes loose, slipping out of Gary's hand. He steadies himself, turning to watch the axe disappear below.

The climber below him, a PERUVIAN GUIDE, watches the axe sail by as well, then checks the slack on the climbing rope that connects the two of them. He mutters to himself.

Gary looks up, ninety meters above him is the SUMMIT. He's so close now he can taste it. He swings his remaining axe into the ice, only to see it start to crack and splinter. The frozen crust starts to fall apart in front of him.

The Guide hugs the side of the mountain to avoid being hit by the falling ice and rock. But Gary has nothing to hug. He claws desperately at the ice. No luck. He falls. Sliding down the face... Twenty... Thirty feet... Ahead, a crevice drops down into god knows what.

Knowing what's coming, the Guide prepares to self-arrest, the rope between them uncoiling like a whirlpool.

Gary's feet desperately try to find purchase, the crampons skidding over the ice. He's twenty feet from the crevice when... The rope SNAPS taut.

Above him, the Guide is barely able to hold his ground, but he quickly fastens the rope around an ice stake.

No longer sliding, Gary is finally able to lodge his axe into the ridge and plant his feet. From above, the Guide calls...

GUIDE  
(subtitled)  
What happened? Are you okay?  
Gary? Gary?

Wide-eyed and gasping, Gary's expression reflects the dawning awareness of his near death experience. And something else.

GARY  
French fries with mint jelly.

GUIDE  
(subtitled)  
What? What did you say?

GARY  
(a smile, yelling)  
Mint jelly and french fries!

GUIDE  
(English)  
Are you okay?

GARY  
I'm fine!  
(to himself, simply)  
I need to go home.

Safe now, we pull back, the two of them becoming mere dots in a stunning mountain vista.

INT. JORGE CHÁVEZ INTERNATIONAL AIRPORT - DAY

Gary waits at the GATE as a TICKET AGENT looks at his PASSPORT. Out of climbing gear he's clearly very handsome. She hands back his passport along with his BOARDING PASS.

TICKET AGENT  
Gary Lang. You're not one of those  
Lang kids from that reality show,  
are you?

GARY  
That was a long time ago.

TICKET AGENT  
Wow, you are. What were you doing  
in Peru?

GARY

Good question.

TICKET AGENT

I loved watching that. I had such a crush on you. And to be honest, on one of your brothers, too.

GARY

Jonathan.

We leave Gary with the ticket agent and CUT TO:

INT. EASTON HOSPITAL - OPERATING ROOM - NIGHT

General Surgeon JONATHAN (29) is in mid surgery. He is being assisted by Resident Physician, MIKE ROBERTS (27). They are performing a LAPAROSCOPIC CHOLECYSTECTOMY (gallbladder removal) on Jonathan's patient, VICTOR HALE (60), currently unconscious.

ON THE MONITOR: (Inside Victor's abdomen) We see Jonathan manipulating an ENDOSCOPIC GRASPER and SCISSORS. A SCRUB NURSE, an ANESTHESIOLOGIST, and TWO CIRCULATING NURSES are also present. Jonathan talks to the room.

JONATHAN

So Roberts is giving me a five foot cushion because I've been taking him to the hole all day.

ROBERTS

Listen to him. Trademark Jonathan Lang humility.

JONATHAN

I head fake like I'm driving, then I step back and float one from NBA three point land. Boom. Game.

(to Nurse)

Turn up the light.

ROBERTS

He's so proud of himself, first day playing on the Surgeon's team.

JONATHAN

You're just pissed because the Residents lost their best player: Me.

(to Scrub Nurse)

Endocatch bag.

Jonathan pulls out the endoscopic scissors and is handed a new tool by the scrub nurse. ON THE MONITOR: Jonathan pulls the gallbladder towards the abdominal wall.

JONATHAN (CONT'D)  
Ladies and gentleman, Mr. Hale's  
gallbladder.

Jonathan pulls the gallbladder out through one of the abdominal wall openings and places it in a sterile bowl.

JONATHAN (CONT'D)  
Make sure that gets to pathology.  
Let's check out his ducts.

Jonathan pushes a peddle on the floor. A SECOND MONITOR shows a fluoroscopic image of DIFFUSELY DILATED BILE DUCTS.

JONATHAN (CONT'D)  
Hey, did you guys hear about the  
two cannibals who were eating a  
clown? One of 'em turns to the  
other and says, "Does he taste  
funny to you?"

The crowd laughs or groans.

ROBERTS  
His CBD's at least a centimeter.

JONATHAN  
Yeah, without gallstones. That's  
not good. Set me up for a common  
bile duct exploration.

The Scrub Nurse prepares the exploratory equipment. Just then ALARMS START TO BLARE.

ROBERTS  
His pressure's plummeting. 70  
systolic.

SCRUB NURSE  
I don't see any bleeding.

JONATHAN  
He's not. It's his rhythm.

So much for joking. Victor's heart monitor flashes red with a WIDE COMPLEX TACHYCARDIA. A CRASH CART is brought bedside.

ROBERTS  
Looks like SVT with aberrancy.

JONATHAN

That's clearly Vtach, charge to 200.

ROBERTS

Should we try the adenosine first?

JONATHAN

No, he'll be in cardiac arrest by the time we realize I was right.

SCRUB NURSE

Pressure's down to 40. He's gonna code.

JONATHAN

I'm going. Everyone clear.

Jonathan peels back the sterile drape and places the paddles on Victor's chest. WHAM! Victor jolts. An anxious beat... then Victor's monitor returns to normal and the alarms stop.

JONATHAN (CONT'D)

Okay folks, that's enough excitement. Forget the CBD exploration. Get him to the ICU on amiodarone and order a stat CT abdomen.

ROBERTS

That was scary.

JONATHAN

(staring at him)

You want to play for the surgeons one day? Don't talk like that.

OFF Jonathan, heading out.

INT. EASTON HOSPITAL - CORRIDOR - DAY

CHIEF MEDICAL OFFICER, DR. CAROLINE LANG (59) moves down the hallway. She's a part time clinician and runs the hospital with the authority of a woman with a distinguished career behind her. She has a penetrating intelligence and an inability to suffer fools.

Jonathan's leaving the scrub room and sees Dr. Lang coming at him. He stands his ground. Most people wouldn't.

CAROLINE

What were you thinking, taking his gallbladder out electively?

JONATHAN

If I didn't do something, he'd die.

CAROLINE

There was no evidence of  
cholecystitis.

JONATHAN

He's had right upper quadrant pains  
for months. Acute cholecystitis  
was right around the corner.

CAROLINE

Right around the corner is not an  
emergency. A head on collision is  
an emergency.

JONATHAN

He doesn't have insurance. He was  
seen at County Hospital twice for  
this. All they did was refer him  
to a clinic, where he was told to  
wait three months.

CAROLINE

You're a week out of your  
Residency. This is what you choose  
to do your first day on staff? Go  
after the health care system?

JONATHAN

I thought that was your life's  
work.

CAROLINE

It is, not a random patient I  
decided won the lottery. If I  
picked my battles the way you do,  
I'd lose the war overnight. Did I  
mention he was diabetic yet? His  
lawyers will. It predisposes him  
to a weakened heart.

JONATHAN

I got a cards consult. He was  
cleared for the OR.

CAROLINE

Save it for your deposition.  
Considering he almost arrested on  
the table, we're probably going to  
get sued.

JONATHAN

You know I found something, right?  
His biliary ducts are dilated and  
not from a stone.

CAROLINE

So what? You don't open someone up  
and win a prize if you find  
something.

JONATHAN

I saved his life! Forget it, I  
shouldn't even be working here.  
This whole thing was a mistake.  
I should just quit.

CAROLINE

The truth is I should fire you.

JONATHAN

Even better, I can collect  
unemployment. I knew it was going  
to be like this, Mom! I knew it!  
Honestly, how does Diana take it?

CAROLINE

Don't use your sister to win an  
argument.

JONATHAN

No wonder she's so crazy. She  
works for you.

Jonathan takes off, as we CUT TO:

INT. CLUB - DAY

CLOSE ON: DIANA (29) her lips gently kissing another's. We  
pull back to include her face, beautiful, and his, beautiful  
as well. The dull sound of techno music plays underneath.

DAVE, (23) pushes his body against hers. We see SUBWAY TILE  
behind them and a sink. Greater perspective shows we're in a  
public bathroom. A GIRL walks behind them to look in the  
mirror. As Diana and Dave continue to kiss, she reaches  
around to look at her watch.

DIANA

I've got to go.

DAVE

Wait, I'm coming, too. Diana!

Diana pushes open the bathroom door, entering a large DANCE FLOOR/BAR area. The music is loud now as she snakes her way through the CROWD. She escapes the throng into a HALLWAY... A DOUBLE DOOR with an EXIT SIGN overhead is at the far end. She rushes down the hall and bangs the metal doors open.

EXT. CLUB - DAY

Diana steps out into the morning SUN. CARS whiz by on their way to work. You've got to hand it to her, she looks lovely in the bright light of day. No trace of what was clearly a long night. She takes her CELL PHONE out and dials.

DIANA

Hi, it's me, anything up?... Add on a haptoglobin and a direct Coombs test. I'll be in soon.

She ends the call. Dave comes stumbling out, shielding his eyes from the sun. She looks at him with pity.

DIANA (CONT'D)

Lightweight, too bad my brother is taken. You two would be perfect for each other.

DAVE

I'm not gay, but you know, whatever.

INT. MICHAEL'S APARTMENT - DAY

Darkness. MICHAEL (29) opens the door to his apartment and flips on the light. He looks tired, but it's hard not to find his sleepy countenance attractive.

He puts his keys down and glances around. The place is RANSACKED, a LAMP is turned over, DRAWERS are open. Michael shakes his head, resigned to what happened. That's when he sees the envelope. His name is written on it: MICHAEL.

INT. INTERCARE FAMILY CLINIC - WAITING ROOM - DAY

The waiting room of a Free Clinic. MULTILINGUAL SIGNS hang on the wall. There's a desk where two CLERKS deal with the onslaught of PATIENTS, mostly working class poor or ethnic. A HOMELESS MAN reads a magazine. AN INFANT cries in her MOTHER'S arms. A YOUNG WOMAN, clearly schizophrenic talks to herself. Michael walks in and makes his way toward the back.

INT. INTERCARE FAMILY CLINIC - EXAMINING ROOMS - DAY

PATIENTS are being administered to in the overused exam/procedure rooms as well as out in the hallways. Michael's quickly handed a clip board by a NURSE.

NURSE

Dr. Lang, you've got a stomach flu, a dude with chronic back pain who wants a re-fill of his little blue pills, and that guy over there with a deep hand laceration.

Michael nods and heads over to ALBERTO, a burly Hispanic man to take a look at his hand.

MICHAEL

Hi, so what happened to you?

ALBERTO

I was stabbed.

MICHAEL

Right, of course. Stupid question.

INT. AIRPLANE - DAY

Gary sits looking out his window, the fog outside reveals only his reflection. An announcement over the PA system interrupts his thoughts.

STEWARDESS(O.C.)

The Captain has turned on the fasten seat belt sign in preparation for landing. We should be on the ground in less than thirty minutes.

Off Gary, knowing he can't turn back now.

INT. AIRPORT - DAY

Gary walks through the concourse. Suddenly stumbles. He keeps walking, only to stumble again and then fall to the floor. He lies there unconscious as TRAVELERS stop to see what happened.

INT. EASTON HOSPITAL - LOCKER ROOM - DAY

A small, windowless locker room. Diana's taking a shower. The clothes she was wearing hang on a hook outside the stall door. Her DOP KIT with TOILETRIES sits on a window sill. She turns off the water and stands there a moment. SOMETHING IS BOTHERING HER... She can't quite figure out what it is.

INT. EASTON HOSPITAL - CAGE ROOM - DAY

Diana, wearing goggles, carefully uses a MICROPIPETTE to inject medication into a FOOD PELLETT. There is a microscope and several flasks and test tubes nearby and an ELECTRONIC TABLET with a graph and lab data.

In the background are stacked cages with noisy MICE scurrying around. She moves over to one of the cages, where FOUR MICE are housed. They seem much more lethargic than the others. She's about to introduce the food pellets into the cage when GEOFFREY, (30) a good looking lab tech comes in.

GEOFFREY  
(off the mice)  
They don't look much better.

DIANA  
You give up too easily.  
(off some papers)  
Take these CBC results to the lab.

Geoffrey has to move her dop kit to pick them up.

GEOFFREY  
Were you working all night again?

DIANA  
No. I went out for a drink.

It takes her a moment to realize he's clocked the dop kit.

DIANA (CONT'D)  
The blood counts, Geoffrey.

Diana returns her attention to the mice.

INT. INTERCARE FAMILY CLINIC - EXAMINING ROOMS - DAY

Michael's irrigating on ALBERTO. An open shabby suture tray lies on a stand next to him. A crappy portable overhead LIGHT is aimed at the hand. Michael looks up to see Jonathan heading his way.

MICHAEL

Oh, no.

ALBERTO

Everything okay?

MICHAEL

With you? Yeah.

Alberto puts on some HEADPHONES and fiddles with his MP3 player. Jonathan's talking before he even gets there.

JONATHAN

Mom's impossible. You can't even have a conversation with her anymore, she threatened to fire me.

MICHAEL

What did you do?

JONATHAN

What did *I* do? Nothing. I saved a guy's life. *Twice*, when you think about it.

MICHAEL

Can you come back in like half an hour? I've got to close this.

JONATHAN

Half an hour? Are you crazy?

MICHAEL

It's deep. I need to do a two layered closure.

JONATHAN

A couple mattress sutures and his hand is good to go.

MICHAEL

You have to win at everything, don't you?

Jonathan opens cabinets looking for gloves and suture.

MICHAEL (CONT'D)

You know you're not actually on staff here, right?

Jonathan finds the cabinet with suture and starts moving the boxes around, clearly not finding what he needs.

JONATHAN  
Don't you have any chromic gut?

MICHAEL  
Just nylon and vicryl.

Jonathan rolls his eyes. A fellow Doctor, MIRIAM BARTON, Hispanic (35) comes over and joins the conversation.

MIRIAM  
What's he doing here, slumming it?

MICHAEL  
Mom threatened to fire him.

MIRIAM  
Why did you take a position at your mother's hospital anyway?

After putting on gloves, Jonathan places a sterile drape over the wound and starts to place sutures.

JONATHAN  
Good question. Remember medical school? I was going to move to LA.

MIRIAM  
You have an unnatural attachment to your family.

JONATHAN  
This is why we never dated. She doesn't get us.

MIRIAM  
(starting to go)  
I'm glad we cleared that up.

JONATHAN  
Don't you want to know what happened to me?

MIRIAM  
No. Why don't you ask your brother how he's doing for a change?

JONATHAN  
(to Michael)  
How are you?

MIRIAM  
Josh left and took everything he owned with him.

(MORE)

MIRIAM (CONT'D)

Michael came home after giving *flu* shots at a *homeless* shelter all night to find him gone.

Miriam gives Jonathan a "talk to him" look and takes off.

JONATHAN

I'm sorry.

(treading lightly)

Look, don't get upset, I'm only *asking*, but... What were you doing at a homeless shelter all night?

MICHAEL

Giving flu --

JONATHAN

-- I know, I'm just suggesting maybe you should have been home. It's hard to have a relationship with someone who's not there.

MICHAEL

Oh my, God, if you're taking his side --

JONATHAN

-- What happened to having kids? Last I heard you boys were dreaming of picket fences and --

MICHAEL

-- We're too busy, that's what happened! Why are gay men suddenly in such a rush to have children?

JONATHAN

You're asking me? All I know is he wants a family, I get it.

MICHAEL

What are you *talking* about? You live alone. I really don't think you're in a position to lecture me about how or when I have a family.

ALBERTO

(taking off headphones)

Is everything okay, down there?

MICHAEL

We're fine.

JONATHAN

Fine.

ALBERTO (CONT'D)

Good. Home boy ain't going to hear the end of this. And he got my right hand, too.

JONATHAN

Why don't you use your other one for a while? It'll feel like it's someone else doing it.

Michael looks at Jonathan: "Are you trying to get us killed?"

EXT. EASTON HOSPITAL - HELICOPTER PAD - DAY

LAWRENCE PETERSON, (50's) handsome and BRITISH, waits for a HELICOPTER to start up with Caroline.

CAROLINE

A three day maximal length of stay is mercenary, inhumane and I'm not doing it.

LAWRENCE

It's not your call to make. They're not suggesting this, Caroline, it's a mandate.

CAROLINE

You really expect me to throw out a double mastectomy, with the drains still in place, just because a damn insurance company wants them back home in three days?

LAWRENCE

They're our largest preferred provider. We simply can't afford to lose them.

CAROLINE

They're bluffing.

LAWRENCE

I can't take that chance.

The HELICOPTER starts to rev up.

CAROLINE

Was this how you got around in your previous job? What was your game again? Asset management?

LAWRENCE

I'm being flown at the expense of  
an old friend to talk philanthropy.  
My job is to raise money.

CAROLINE

Well, my job is to save lives.  
Tell Stemlife to go screw  
themselves. Or tell me. See who's  
bluffing now.

Lawrence takes her in, obviously he's got a problem.

LAWRENCE

Was there some issue with your son  
this morning?

CAROLINE

You mean Dr. Lang?

LAWRENCE

I heard things got a tad heated.

CAROLINE

It's a hospital. Get used to it.

LAWRENCE

Just checking. You seem a little  
hot headed today, that's all.

CAROLINE

I'm a woman. I've been called hot-  
headed my whole life.

Caroline sees the SKIS AND SKI BOOTS leaning beside Lawrence.

CAROLINE (CONT'D)

Have fun skiing.

Caroline takes off. Lawrence more impressed than anything.

INT. EASTON HOSPITAL - BOARD ROOM - DAY

A CLINICAL CHIEFS MEETING. Diana comes in and goes straight  
for the coffee. Her cell phone rings. She takes it.

DIANA

Hello?...

INT. GENERAL HOSPITAL - ER - INTERCUT

Gary is gathering his things and talking on his cell.

GARY

Hi.

DIANA

Gary? Hi, where are you?

GARY

In town. At the hospital.

DIANA

You're in the hospital? Oh, my God! Are you downstairs?

GARY

No, not yours. General. I passed out getting off the plane.

DIANA

What plane? You have to slow down.

GARY

It's okay. They're releasing me now. I was probably dehydrated.

DIANA

I knew there was something wrong. This morning in the shower.

GARY

What are you talking about?

DIANA

I don't know, Quadruplepathy.  
(off Caroling entering)  
Does Mom know you're here, cause she's about to chair this meeting I'm in?

GARY

No, and don't tell her.

DIANA

Where were you planning on staying?

GARY

Well, the key's still under your flower pot, right...? I wanted this whole thing to be a surprise.

DIANA

Too bad you ended up in a hospital. Take a cab, I'll meet you there.

CAROLINE  
Diana, can you get off the phone?

GARY  
I heard that.

DIANA  
I hope you're ready for this.

GARY  
Me, too.

Gary hangs up. He's definitely back home.

INT. GENERAL HOSPITAL - DAY

Gary leans on the counter of the nurses' station signing a AMA (Against Medical Advice) form. The ER DOC approaches.

ER DOC  
Hear you're signing out AMA. I  
wish you'd reconsider. I'm  
serious. I need to run some tests.

GARY  
I feel fine, really.

ER DOC  
Paramedics said your blood pressure  
was dangerously low.

GARY  
I heard. 73 over palp. Also said  
I was mottled and diaphoretic.

The ER Doc is taken aback by Gary's knowledge.

ER DOC  
Are you a doctor?

GARY  
No. But I've got four of 'em just  
like you waiting for me at home.

Gary shoots the Doc a smile and heads out.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

INT. JONATHAN'S HOUSE - LIVING ROOM - DAY

Stylish, mid Century furniture. JENNIFER, (28) Asian, plays a violin... beautiful classical music. So is she, beautiful.

INT. JONATHAN'S HOUSE - BEDROOM - DAY

Jonathan lies in bed in boxers. Jennifer quietly comes in to get her VIOLIN CASE. As she gets close, Jonathan pulls her onto the bed with him. It's immediately playful and sexy.

JENNIFER

You were up all night. I thought you wanted to take a nap.

JONATHAN

I can't sleep.

Jonathan starts kissing her, running his hand down her leg.

JONATHAN (CONT'D)

Did you know the upper leg has the longest bone in the human body.

JENNIFER

Are you trying to talk dirty to me? I have to go home and change.

JONATHAN

It has a rounded head where it articulates with the pelvic acetabulum, forming the hip joint.

JENNIFER

The fact that you're turning me on right now scares me.

Jonathan's cell dings. He ignores it. It dings again.

JENNIFER (CONT'D)

Maybe it's your mother apologizing.

JONATHAN

She doesn't text. Or apologize.

Multitasking, he reaches over, grabs his phone. Jonathan looks at the text, then at her.

JONATHAN (CONT'D)  
It's from Diana. Gary's home.

Jennifer takes a moment and measures her words carefully.

JENNIFER  
A heads up would have been nice.

INT. DIANA'S HOUSE - KITCHEN - DAY

Gary's at the counter dicing vegetables like a professional chef, which he is. He senses someone behind him. He puts the knife down and turns. Diana stands there looking at him.

GARY  
Don't I get a hug?

DIANA  
Not until I find out what's going on. What are you doing here?

GARY  
(keeping it uncomplicated)  
Can't I come home for Mom's birthday?

DIANA  
You didn't for the last two. What did they tell you at the hospital?

GARY  
Not much, I left before they had a chance to. This is between us, okay, I don't want anyone to worry.

DIANA  
We have to find out what happened.

GARY  
Don't overreact. My blood pressure dropped.

DIANA  
Must have dropped like a rock. Were you unconscious?

GARY  
For a little while. I'm okay. It was just some weird thing.

DIANA  
I still think we should run some tests.

GARY  
Fine... Okay.

DIANA  
Is that all you have to say?

GARY  
No... I missed you the most.

Diana goes over and hugs him, warmly. She notices the food.

DIANA  
Did you go shopping?

GARY  
What was I going to make for lunch?  
Stale cereal?

DIANA  
  
No, you're right. Save that for  
dinner.  
(off his smile)  
You sure there's nothing more than  
Mom's birthday that got you home?

GARY  
Okay... Don't tell Mom, but... I  
really just wanted to see you.

She shoves him playfully, which leads to another hug.

INT. EASTON HOSPITAL - RADIOLOGY SUITE - DAY

A RADIOLOGIST works in front of multiple monitors. Jonathan sits nearby. The radiologist types "Victor Hale" onto the screen. As the ABDOMINAL CT loads, A CT image pops up.

RADIOLOGIST  
Pronounced intra and extra hepatic  
duct dilatation. CBD measures 1.4.

The radiologist hits a button and the image zooms in --

RADIOLOGIST (CONT'D)  
...And a 3x2 centimeter spiculated  
pancreatic head mass.

JONATHAN  
What I expected.

RADIOLOGIST

This is why I chose radiology. I don't have to tell him Pancreatic cancer only has a six percent five-year survival rate.

JONATHAN

That's if it's caught late. Make sure you CC your report to Dr. Lang, would you? She needs to see this right away.

INT. DIANA'S HOUSE - DINING ROOM - DAY

Michael has joined Diana and Gary for lunch.

GARY

What *is* the plan for Mom's birthday?

MICHAEL

I suggested a spa day.

DIANA

A spa day? Like she would ever do that. I told her we'd take her out to dinner. She wasn't interested.

GARY

I'm here, so we're doing something.

DIANA

(off Michael)

I don't know why you don't get fat, you eat like a pig.

MICHAEL

I'm gay. Anyway, I don't normally eat this much. This is grief masticating.

DIANA

He really just packed up and left? I hate men.

MICHAEL

That explains why you don't stay with one for more than five days.

GARY

I thought you and Josh were going to have kids by the time I got back.

MICHAEL

Can we change the subject? How's your restaurant going? The website makes it look very remote.

DIANA

It's in the Peruvian jungle.

GARY

The town's very nice.

MICHAEL

Why didn't you let one of us pick you up at the airport?

DIANA

Someone else picked him up.

GARY

(with a look to Diana)

I took a cab.

(changing the subject)

Does Jonathan know I'm here?

A quick look crosses between Michael and Diana.

DIANA

I texted him.

MICHAEL

Oh, my God, I forgot to tell you guys, Mom threatened to fire him.

DIANA

What did he do?

MICHAEL

I don't know, your guess is as good as mine.

GARY

(getting up)

Classic. Text him again. I want to see him. Another beer?

Michael and Diana shake their heads no. Once he's gone they talk quickly and quietly.

MICHAEL

He doesn't know, does he?

DIANA

No. I mean, I didn't tell him. Did you?

MICHAEL  
No, are you crazy? This is  
Jonathan's problem, not ours.

GARY  
(coming back with a beer)  
Tell me some more Jonathan stories.

MICHAEL  
God, you know what, I've got to get  
back to work.

DIANA  
Me, too.

GARY  
Nothing's changed, though, right?  
I mean, he's the same dude, right?

Diana and Michael exchange another quick look.

MICHAEL  
You know what... maybe you should  
talk to him about that.

INT. INTERCARE FAMILY CLINIC - FRONT DESK

Michael's signing paperwork, walking and talking with Miriam.

MIRIAM  
I can't believe Jonathan hasn't  
told him. Your family's crazy.

MICHAEL  
We were a reality show, remember?

They split off and Michael runs into NANCY HUGHES, African  
American (40's), anxiously waiting for him.

NANCY  
I'm sorry I just came in. Ethan  
won't go to school. He's been off  
his meds for two weeks --

MICHAEL  
-- Okay, calm down, he's done this  
before, and we got through it.

NANCY  
He says he won't see you. I get so  
scared when he gets like this. I  
keep thinking there's more I can  
do. I love him so much.

MICHAEL

I'll talk to him. I'll come over  
to your place at four. Okay?

Nancy just nods, so grateful, she can't even talk.

INT. EASTON HOSPITAL - PATHOLOGY LAB - DIANA'S OFFICE - DAY

There's an old but comfortable SOFA. BOOKS are stacked up  
everywhere. She's on her COMPUTER, when Geoffrey walks in.

GEOFFREY

I think you should see this.

INT. EASTON HOSPITAL - CAGE ROOM - DAY

The four mice run around their cage like pre-school kids.  
Diana stands next to Geoffrey, staring at them excitedly.

DIANA

I told you to have faith. Get new  
blood samples and recheck a protein  
electrophoresis. We need to see if  
the genes are actually working.

We hold on her, this is clearly a huge moment for her.

EXT. PARK - BASKETBALL COURT - DAY

Gary shoots hoops on the black top. He turns to see Jonathan  
pull up in his CAR and get out. Jonathan takes in the park.

JONATHAN

I haven't been here since you left.

GARY

I thought you might want to let off  
some steam. Heard your first day  
in the OR was a little rough.

Gary tosses him the ball. A game of one-on-one starts.

JONATHAN

Well, Mom's about to eat some crow.  
You positive you don't want to tell  
her you're here till tomorrow? I  
could use the pick.

GARY

It'll be a bigger surprise.

JONATHAN

No one likes surprises, you know.  
 (takes a shot, scores)  
 Be forewarned, I play point guard  
 on the Surgeon's team now. It  
 could have been you in the OR. You  
 scored better than all of us on the  
 MCAT's.

GARY

Tests are easy. I have a  
 photographic memory.

JONATHAN

No, you don't. It's a myth.

GARY

I remember everything, let's put it  
 that way.

Gary shoots and scores. Jonathan takes the ball, dribbles.

JONATHAN

So, how was life in the wild? Did  
 you meet any Peruvian Princesses  
 down there or what?

GARY

It was a little bit more monastic  
 than that.

JONATHAN

I could never do monk.

GARY

That's your problem. You have  
 impulse control issues.

JONATHAN

You sound like Michael.

GARY

You guys see Jennifer at all?

That caught Jonathan in the middle of a shot, which he  
 MISSES. Gary takes the rebound and dribbles in place.

JONATHAN

How long are you here for?

GARY

I don't know. I'm feeling like  
 it's time for a change.

Gary goes to the net. Jonathan doesn't even contest him.

GARY (CONT'D)  
You're getting slow, old man.

JONATHAN  
So, what's next? China?

GARY  
Thinking of coming home. Seeing  
what's going on at my old  
restaurant, find an apartment...

JONATHAN  
I've been seeing Jennifer.

There, it came out, it had to. Gary turns to pick up the ball: We can see how sucker punched he is. Hiding his reaction again, he turns back to Jonathan.

GARY  
Really? For how long?

JONATHAN  
For a while. It's pretty serious.  
You left, okay. You went off the  
grid. You didn't even have  
internet half the time, your phone  
didn't work. I'm not going to  
apologize for --

GARY  
-- No one's asking you to. I'm  
happy for you guys. Seriously.  
(tosses the ball back)  
You want to play?

Jonathan's not sure how to take this, but he'd certainly rather play than talk about it.

EXT. NANCY HUGHES'S APARTMENT BUILDING - DAY

Public Housing. Michael heads toward the building when he sees a few PEOPLE looking up at the roof. He does as well.

Standing at the edge is ETHAN (17). It definitely looks like he's about to jump. Ethan looks down at Michael. As their eyes meet we...

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

EXT. NANCY HUGHES'S APARTMENT BUILDING - ROOF - DAY

Michael pushes the metal door open and steps onto the roof. He stays a good distance from Ethan and talks very calmly.

MICHAEL  
Where's your Mom?

Michael takes a small step forward - Ethan clocks it.

ETHAN  
Don't! Neither of you have any  
idea what I feel like.

MICHAEL  
We can always change up the meds.  
That was always part of the deal.

ETHAN  
I hate pretending. This is who I  
am right now. Standing here.

MICHAEL  
No, it's not. It's your disease.

ETHAN  
STOP TALKING!! YOU'RE AN IDIOT!!

It's gotten much more dangerous. Ethan takes a step closer to the edge. There is no room for error now...

MICHAEL  
I thought about ending it all  
myself once.

Ethan looks at him. A start...

MICHAEL (CONT'D)  
They did this reality show on my  
family and I stupidly came out on  
TV. At fifteen. Everyone at  
school was horrible to me.

ETHAN  
Why did they do a reality show?

MICHAEL  
We were the first quadruplets born  
from IVF in America.

ETHAN

What's IVF?

MICHAEL

In vitro fertilization. My parents really wanted kids... You know how much she loves you, right?

(then)

Where is she?

ETHAN

She went to get a pizza. I told her I wanted to talk to you alone.

MICHAEL

She's probably going to stop on the way home and get you one of those frappuccinos, even though you drink way too many of those things.

Ethan doesn't answer. He just looks down from his ledge.

INT. EASTON HOSPITAL - CAROLINE'S OFFICE - DAY

Caroline and DR. JAMES POTTER, Easton's Chief of Surgery, are already seated as Jonathan enters the room.

DR. POTTER

Thanks for coming. As with any hospital based adverse event, there is a mandated debriefing to assess the risk to the medical center.

JONATHAN

The guy didn't code.

CAROLINE

The patient was in sustained unstable tachycardia with severe hypotension... that's close enough.

DR. POTTER

Was he warned of a possible cardiac event prior to surgery?

JONATHAN

Not specifically, but he did sign all of the appropriate preop consents. Plus, he was cleared by Dr. Kedan from cardiology.

(re: Caroline)

I already told her all this.

DR. POTTER

Dr. Kedan's report states "moderate surgical risk, preop stress test may be indicated." Did he get a stress test?

JONATHAN

The cardiac lab was booked for at least two days. He's not going to sue, I found cancer for God's sake.

CAROLINE

It was unrelated to the operation.

JONATHAN

It's still Pancreatic cancer and it still would've killed him.

CAROLINE

(beat)

Dr. Potter's taking over. The patient's going to need a Whipple procedure. Potter is the most experienced surgeon I have. You've never done a Whipple procedure, correct?

JONATHAN

I assisted with two in residency. I am perfectly capable of --

Dr. Potter is looking very uncomfortable.

DR. POTTER

If you'll excuse me, I'll go check the OR schedule.

Jonathan waits for Dr. Potter to leave...

JONATHAN

Let me do this operation. You've always been afraid I'm going to fail. I'm not.

CAROLINE

As a matter of fact, I've *never* seen you fail. You had to be first, since you were a boy. You were even first out of the womb. What I'm *afraid* of is how much you need to win. Potter's doing the operation.

Jonathan seems a bit taken off guard. Some of that hit home.

EXT. NANCY HUGHES'S APARTMENT BUILDING - ROOF - DAY

Ethan's sitting now, his legs dangling over the edge.  
Michael's where he was, sitting as well, cross legged.

MICHAEL

What about all the things you never  
did that you said you wanted to?  
Like go to Africa.

ETHAN

I don't give a crap about Africa.

MICHAEL

What about having sex?

That got his attention.

MICHAEL (CONT'D)

Remember last year, you ended up  
staying in bed all day, you didn't  
talk to anyone... We changed your  
meds and a couple of weeks later  
you were back at school playing  
soccer again. We just got to get  
the meds right.

ETHAN

You keep saying that.

MICHAEL

And I'll keep saying it till we do.  
There's always new stuff coming  
down the pike... You're too young,  
Ethan. This feeling right now,  
it's not forever. I swear.  
Please. Let me help you get  
better.

Ethan stands. Alarmed, Michael does too. But Ethan turns  
away from the edge and walks toward him.

ETHAN

Maybe Mom's back with the pizza.  
I'm hungry.

Ethan keeps going down the stairs, Michael lets out a breath.

INT. EASTON HOSPITAL - VICTOR'S ROOM - NIGHT

Jonathan comes in, Victor smiles when he sees him. Sitting  
in a chair next to his bed is his daughter, VALERIE (30's).

VICTOR

I was just raving to my daughter about you. She's having a big church wedding soon. I told her you're the reason I'll be walking her down the aisle.

JONATHAN

Nice to meet you. Congratulations.

VALERIE

Thank you for what you did.

JONATHAN

Sure. The thing is, Victor... I'm not going to be doing your second surgery. You're in good hands though. The hospital's leading GI surgeon is taking over your case.

VICTOR

How come?

JONATHAN

It's a complicated procedure. I only scrubbed into two and that was as a junior resident to assist.

VICTOR

You're the one who found my tumor. Anyone else would have sent me on my way. I want the guy who cares.

JONATHAN

I know but...

Jonathan takes a moment, before deciding to tell the truth.

JONATHAN (CONT'D)

I didn't admit you to my service because I was concerned about your health. I operated because it was my first day on staff and I didn't want to go home without a win. I didn't do it for you. I did it for me. The truth is, a more prudent doctor wouldn't have rushed you to the OR. My mother's right, it was reckless.

VICTOR

Your mother? Who's your mother?

JONATHAN  
She runs the hospital.

VICTOR  
You're kidding me?

JONATHAN  
No.

VICTOR  
Screw that. We're *all* in it for ourselves. Don't I get to pick which doctor I use?

JONATHAN  
Pretty much. That's the protocol.

VALERIE  
Wait, Dad --

VICTOR  
-- You don't have any doubt you can do this, right?

JONATHAN  
The operation?  
(beat)  
No.

VICTOR  
Then you're doing it. For me. I want to stay alive, that's all I care about. I don't like changing horses in midstream.

Valerie looks on, not as excited as her father at this prospect.

INT. EASTON HOSPITAL - CORRIDOR - MOMENTS LATER

Jonathan's walking away as Valerie catches up to him.

VALERIE  
Why are you letting him take charge like this?

JONATHAN  
Attitude can play a huge part. If it makes him feel better that I'm --

VALERIE  
-- With all due respect, shouldn't he just have the better surgeon?

JONATHAN

I wouldn't do it unless I was one hundred percent sure I could.

VALERIE

My mother died. He's all I have.  
Don't use him to prove a point.

Valerie walks away as Jonathan takes this in.

INT. EASTON HOSPITAL - PATHOLOGY LAB - DIANA'S OFFICE - NIGHT

Diana's at her computer, as Michael lies on the old sofa. A bottle of BOURBON'S out; they're drinking from DIXIE CUPS.

MICHAEL

Do you think I should call Josh?

DIANA

No, there are plenty of men out there.

MICHAEL

That would be your theory. How is it, after all is said and done, the only one of us who's not alone is Jonathan?

Jonathan's walking in, having heard that. He goes straight to the Bourbon and pours some for himself.

MICHAEL (CONT'D)

Speak of the devil.

JONATHAN

Gary's fine, by the way. I saw him. He didn't seem at all upset about it.

(off their looks)

Stop looking at me like that. I'm telling you, he's fine.

Jonathan downs his Dixie cup of Bourbon.

INT. BAR - NIGHT

A neighborhood dive. Gary's got a beer and is playing darts by himself when MOLLY, (20's) a very hot woman, notices him. She walks over, leaning provocatively against the wall.

MOLLY

Hey.

Gary turns... One look is all it takes. He's interested.

GARY  
Hey. Gary.

MOLLY  
Wow. You don't remember me.

GARY  
You'd think I would.

MOLLY  
Rome, a few years ago.

GARY  
Rome was kind of a blur.

MOLLY  
I bet. You were quite the ladies  
man.  
(moving closer)  
But you never found time for me,  
did you?

GARY  
My bad.

She keeps looking at him with some very intense bedroom eyes.

INT. EASTON HOSPITAL - PATHOLOGY LAB - DIANA'S OFFICE - NIGHT

They're still hanging out, drinking.

DIANA  
He didn't seem at all strange?

JONATHAN  
He seemed like his old self.

MICHAEL  
Who won the game?

JONATHAN  
What do you care?  
(beat)  
He did.

DIANA  
Really? That's good.

JONATHAN  
Why is that good?

DIANA

I'm glad he's still in shape,  
that's all.

JONATHAN

(getting up)  
I'm going home. I might have a big  
day tomorrow.

MICHAEL

Wait, how are you and Mom?

JONATHAN

I don't know. I could have her on  
a technicality.

DIANA

I thought she was the one with the  
rule book.

JONATHAN

We'll see.  
(off Diana)  
Get some sleep. You look tired.

As Jonathan leaves, Diana looks up from her computer.

MICHAEL

You kind of do, you know.

DIANA

Can I tell you something, if you  
promise not to get too excited?

MICHAEL

You've slept with a woman?

DIANA

Not yet. But the mice are doing  
better.

Michael looks up at her...

MICHAEL

How much better?

DIANA

They're very much alive.  
(off his neutral look)  
Come on, isn't that amazing?

MICHAEL

You told me not to get excited.

DIANA

Okay, but you can be impressed.

MICHAEL

I am... You have no idea.

They smile at each other....

INT. MOLLY'S APARTMENT - NIGHT

Gary and Molly are going at it. She pulls his T-shirt off as he pulls her pants down. In only panties and a bra, she kisses his neck and chest, making her way down to his belt buckle. He moans with pleasure. She pulls his pants down and straddles him.

It gets more intense until suddenly she stops. She stands up, pulling her pants on. Gary is left lying there, totally confused and bewildered.

MOLLY

Now it's your turn.

GARY

For what?

MOLLY

To feel like an ass. You slept with me - *twice*. It meant a lot to me. You didn't even *remember*.

GARY

I'm sorry. If it means anything, I was kind of on the rebound.

MOLLY

Nothing you say means anything. Why are men so full of crap?

Gary pulls his pants on. He stops dressing to look at her.

GARY

I can't speak for all men but... My father died of a rare genetic condition: Oculopharyngeal Muscular Dystrophy. It's incurable. All of us could have it. Me, my sister, brothers. He was adopted, so it's not like he could have known but --

MOLLY

-- Are you high or something?

GARY

No, sober. For now. When I was in Rome, I had just left a woman I loved very much and was drunk half the time. I wasn't a very good bet for a relationship.

(finding his T-shirt)

We were like six when he died. I think it's made us all a little skittish in our own way. It attacks in your late forties or fifties, but still...

Molly just starts to laugh.

GARY (CONT'D)

I know... It seems like a long time from now, doesn't it?

Gary pulls his shirt on. He suddenly feels dizzy. He takes a moment to right himself and then sits on the bed again.

GARY (CONT'D)

I understand this isn't exactly part of your plan, but do you mind if I sit here a minute? I already fainted once today.

Molly's starting to believe him.

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

INT. JONATHAN'S HOUSE - GARAGE - DAY

Jonathan is doing a T'ai chi Ch'uan routine. His body moves through the positions with precision and grace.

INT. DIANA'S HOUSE - LIVING ROOM - DAY

Gary, in sweats and a T-shirt, is waking up on the sofa. He sits up and gets his bearings.

GARY  
Diana? Diana?

INT. DIANA'S HOUSE - BEDROOM - DAY

Gary knocks lightly on the door and then pushes it open. The room is empty. Books are everywhere, Graphs and CHARTS hang on the wall. It's more like her office at work than a bedroom. He spots a PHOTOGRAPH tacked to the wall.

INSERT: A beautiful summer day. The four quads as teenagers in swimsuits stand in a quarry/swimming hole, smiling at the camera. One of them holds a clapboard used for making television shows. In the space for the title of the show, someone has written ONLY HUMAN.

Close on Gary looking at the photograph as we cut to:

EXT. ROCK QUARRY - REALITY SHOW - FLASHBACK

That same SUMMER DAY. Four teenagers are lined up at the edge of a cliff. A POOL of water lies thirty feet below.

YOUNG MICHAEL  
No, I'm not.

YOUNG JONATHAN  
Then you're a wuss.

YOUNG DIANA  
We have to all do it together.

YOUNG GARY  
Screw it, I'm just going.

Gary jumps, Jonathan and Diana next; not Michael, too scared.

INT. MICHAEL'S APARTMENT - DAY

Michael's awake in bed, looking around at a much more empty room. He hasn't woken up alone in a while.

INT. EASTON HOSPITAL - CAGE ROOM - DAY

Diana's watching her four mice running around their cage, seemingly perfectly healthy. She makes one more notation in a CHART and then picks up her dop kit and a towel and heads off to the locker room. It was another all-nighter.

INT. JONATHAN'S HOUSE - GARAGE - DAY

Jonathan's finishing his exercises. He holds his arms out, looking at his hands: Steady as ever.

INT. EASTON HOSPITAL - PSYCHIATRIC WARD - DAY

Michael comes in. Ethan's in bed with a video game.

MICHAEL

Who's winning?

ETHAN

Al-Qaeda. My drone just got shot down. How long am I here for?

MICHAEL

Seventy-two hours.

ETHAN

You're kidding? This is your idea of being a friend?

MICHAEL

You don't want me to be your friend. You want me to be your doctor. I'm much better at that, anyway. But you have to trust me.

ETHAN

I'm seventeen. I don't want to take meds for the rest of my life.

MICHAEL

It's a lot, I know, but, Ethan,  
your disease is treatable. Not  
everyone is that lucky.

Ethan turns away because he's starting to cry. Michael takes his hand and holds it.

INT. EASTON HOSPITAL - CAROLINE'S OFFICE - DAY

Caroline's at her desk, when Jonathan walks in.

JONATHAN

Good morning.

(steels himself)

I'm doing the surgery. That's what Victor wants. That's his name, by the way, the patient, Victor Hale. And you know it's hospital policy to honor the patient's wishes whenever possible. I know you consider me relentlessly ambitious, but hell, that's just what gets me out of bed in the morning. What I do the rest of the day is the best I can. And I believe in myself. I don't consider it a crime. Neither do you. Look in the mirror.

(off her silence)

Don't you have anything to say?

CAROLINE

There is little or no margin of error in this kind of surgery.

JONATHAN

I'm going to take that as a "yes, go do the operation, good luck and have a nice day."

(remembering)

Oh, and happy birthday.

CAROLINE

Thank you.

Jonathan looks at her for a moment and then turns to leave.

EXT. CONCERT HALL - DAY

Gary's standing across the street watching, as Jennifer leaves the theater with two other MUSICIANS.

When she sees him, she stops in her tracks. They look at each other from this distance for a moment before she says goodbye to her friends and crosses the street.

JENNIFER

Do you ever think of calling first?

GARY

You changed your cell phone number.

JENNIFER

I switched providers.

GARY

So? You can still keep your number even if you --

JENNIFER

-- I really don't think my phone number is the problem, do you?

GARY

No.

They can't help but smile at each other. You get the sense they want to hug, but don't. He looks at her violin case.

GARY (CONT'D)

You got the gig. Congratulations.

JENNIFER

Second violinist. Third chair. Your Mom thinks I should be first violinist, of course.

GARY

That goes without saying... I miss listening to you practice. Two years is a long time not to hear you play.

JENNIFER

You're the one who left.

GARY

I asked you to come.

JENNIFER

To a rain forest? In what world was that going to happen?

GARY

We did some crazy things together.

JENNIFER

Not that crazy.

(then)

You saw Jonathan. You must think I'm like Meredith -- What was her name again?

GARY

Meredith Banks?

JENNIFER

Yeah, the girl who was obsessed with you guys in high school. That's not me. I changed, that's all. I grew up... Which is something you and I were never going to do as long as we were together.

GARY

I just came to say it's okay. I'm glad to see you're doing so well.

Much like Jonathan she's not sure if she believes him.

JENNIFER

Are you going to stay?

GARY

When's your next concert?

JENNIFER

Saturday.

GARY

I'll stay till then.

JENNIFER

I'll leave you a ticket.

GARY

I hope it's not Mozart. You and Mozart are kind of hard to resist.  
(starting to leave, then)

Do you remember that weekend we went to your friend's cabin and we got snowed in?

(off her blank look)

The only thing to eat was a frozen bag of french fries and that awful mint jelly? That's all we lived on for two days.

JENNIFER

I'm not sure where this is going.

GARY

The thing is, I almost died in Peru. I was climbing, on the ice, and I fell. I was sliding out of control, I couldn't stop myself for like fifty feet. And the whole time, the only thing I could think of was mint jelly and those soggy french fries. That was gonna be my last thought ever. That's why I came home.

She takes it in, having no idea what to say. Except...

JENNIFER

Gary, we had fun. But that's over. We can't go back. I don't want to go back. I'm sorry if I don't remember that mint jelly. It's good to see you. I've got to go.

She turns and leaves again. We hold on Gary watching her go.

INT. EASTON HOSPITAL - CAFETERIA - DAY

Diana is having coffee with Dave, the young man she was making out with in the club. There are MEDICAL TEXT BOOKS open in front of them. Diana's reading from one of them.

DIANA

"Fewer in number than their eccrine counterparts, apocrine sweat glands, a) secrete fluid when you're nervous, b) are only found in professional athletes, c) produce body odor.

(off his blank look)

God, this is unbearable. I feel like I'm robbing the cradle.

DAVE

I'm in medical school, okay, not twelfth grade! A) secrete fluid when nervous.

DIANA

No. C) produce body odor.

She sees Jonathan headed her way. He notices Dave, giving her a "you've got to be kidding me" look.

JONATHAN  
You guys studying?

DIANA  
Not now, Jonathan, okay?

JONATHAN  
I just wanted you to know she  
caved. I'm doing the Whipple  
procedure at four.

DAVE  
A Whipple procedure is hard.

JONATHAN  
It is.  
(reaching out his hand)  
Nice to meet you, I'm Doctor Lang.

DAVE  
Dave Ridgeway.

Diana's phone rings. She checks the caller ID

JONATHAN  
You taking your step three's?

DAVE  
Oh, no. I'm not a resident. I'm  
still in medical school.

JONATHAN  
(thoroughly amused)  
See you two love birds later.

Jonathan takes off.

DIANA  
(into the phone)  
Hi. Where have you been?

EXT. CONCERT HALL - INTERCUT

Gary's still in front of the Concert Hall, on his cell.

GARY  
I knew she wasn't going to come  
with me. That was the whole point.

DIANA  
Are you okay?

GARY

I had everything I wanted. I left because I was so afraid it would be taken away from me one day, I thought I'd just get it over with myself.

DIANA

Where are you, I'll come meet you?

GARY

Can I see you at the lab?

INT. EASTON HOSPITAL - PATHOLOGY LAB - DIANA'S OFFICE - DAY

Gary stands talking to Diana.

GARY

Why didn't anyone tell me?

DIANA

They've only been together for the last six months. I never thought it was going to last. I didn't want to bother you if it was just some *thing*. I didn't know if you were even coming back.

GARY

I need to stop running. Face my life. That's why I came, not so much Mom's birthday. I can't be so afraid of dying that I don't ever live.

(then)

Even without Jennifer, I still need to find this out.

INT. EASTON HOSPITAL - CAGE ROOM - DAY

Four mice scamper around the cage. Gary and Diana watch.

DIANA

I named them. Of course. Scumbles, Sweetpam, Chubby, and KC, like the Sunshine Band. I'm here all night sometimes. It's somatic gene therapy. I've been using DNA that encodes a therapeutic protein drug, packaging it within a "vector," to get the DNA inside cells within the body.

GARY  
Does Mom know what you're doing?

DIANA  
What do you think? She's gotten me  
a Matrix-Assisted Laser Mass  
Spectrometer, a Capillary  
Electrophoresis Machine.

GARY  
Go, Mom.

DIANA  
The only rule is she can't come  
down here and correct my homework.  
When there's something to show her,  
I'll show her.

GARY  
How did it feel to find out you  
didn't have it?

DIANA  
I hope you don't think just because  
you fainted, I'm worried you --

GARY  
-- Of course you are. I was taken  
to the hospital in an ambulance.

DIANA  
It would be an extremely early  
presentation.

GARY  
Nonetheless, one day --

DIANA  
-- One day --

GARY  
-- I have a fifty percent  
chance of getting sick.

DIANA  
Yes.

GARY  
So... What's the test like?

Off the two of them, knowing what's about to happen.

INT. EASTON HOSPITAL - OPERATING ROOM - DAY

TIGHT ON: Victor, lying on an OR gurney wearing a surgical  
cap. A monitor beeps in the background. He looks anxious.

JONATHAN  
You don't feel anything, do you?

VICTOR  
No, just didn't think I'd be awake  
for it, that's all.

PULL BACK to find Jonathan working inside Victor's OPEN ABDOMEN. Victor's head is isolated from the sterile surgical field by an anesthesia drape.

JONATHAN  
An epidural is much safer than  
trying to put you back on the vent.  
(to Scrub Nurse)  
Bovie.

The Scrub Nurse hands Jonathan the BOVIE device which he uses inside the abdomen. Victor talks nervously.

VICTOR  
If this goes well, I promise I'll  
exercise and never eat donuts  
again. You probably hear that a  
lot, what people are willing to  
give up for a second chance.

JONATHAN  
If it worked we'd all live forever.

Jonathan is handed a retractor. He retracts the stomach and starts palpating the vessels behind the pancreas.

INT. EASTON HOSPITAL - PATHOLOGY LAB - DIANA'S OFFICE - DAY

Diana gets a needle ready for Gary, who's suddenly nervous.

GARY  
How long does it take?

DIANA  
To find out? A day. It's a simple  
blood draw with genetic testing for  
the PABPN1 gene.

GARY  
With you and Michael, we're two for  
two. Of course, that doesn't  
change my odds either way. It's  
always fifty-fifty no matter how  
many times you flip a coin. Has  
Jonathan changed his mind?

DIANA

He doesn't want to know.

She wraps a tie around his arm, gives him a ball to squeeze.

DIANA (CONT'D)

Why are you two so competitive?

GARY

He is. I just fight back.

Diana's about to stick him with the needle.

DIANA

Are you sure you want to do this?

GARY

Yeah. I'm sure.

Gary looks down, as the blood that will tell his fate starts to rise into the tube.

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

INT. EASTON HOSPITAL - OPERATING ROOM - DAY

Victor is still nervously talking...

VICTOR

My daughter met her man at a church picnic. She's more religious than I am. Her mother was devout, too. Do you have any kids? Doc?

Jonathan is distracted. He has found something concerning. He leans over to Dr. Roberts.

JONATHAN

The tumor's encasing a large vein behind the pancreas.

VICTOR

Excuse me? Is there a problem?

JONATHAN

No, this is just little more complicated than I expected.

VICTOR

Why?

An alarm sounds as Victor's blood pressure and heart rate climb. Victor starts to panic, hyperventilates.

ANESTHESIOLOGIST

He's getting hypertensive. His heart can't handle this stress.

Jonathan peeks his head around the drape so he can talk to Victor face to face.

JONATHAN

You don't need the play by play. I can handle this. Let's sedate you. We'll talk in a couple of hours.

VICTOR

You promise?

JONATHAN

I promise.

Jonathan nods at the anesthesiologist who injects a sedative into the IV. Victor's eyes shut as Jonathan focuses back on the surgery.

INT. EASTON HOSPITAL - PATHOLOGY LAB - DIANA'S OFFICE - NIGHT

Diana's gathering her stuff to leave when Michael comes in.

MICHAEL

Are we still trying to go over to Mom's for her birthday? Because Jonathan's still in the OR.

DIANA

How long has he been there?

MICHAEL

Five hours. He was scheduled for two.

They look at each other, a bit concerned.

MICHAEL (CONT'D)

Did you ever find Gary?

DIANA

He's at Mom's already. Baking a cake.

Dave comes in...

DAVE

Hi. Oh, sorry. Am I disturbing you? Um... I'm Dave.

MICHAEL

Hi. Michael.  
(then)  
You guys friends?

DIANA

Kind of.

DAVE

Yes.

DIANA

(getting up)  
Who wants a drink?

MICHAEL

Really?

DIANA

I keep some under the centrifuges.

Diana heads out for the booze.

DAVE  
You're her brother, too, right?

MICHAEL  
Yeah.

DAVE  
Do I stand a chance?

MICHAEL  
Honestly? No. Not a chance.

DAVE  
I guess you're right. She works  
eighteen hour days, she can drink  
me under the table, somehow never  
gets tired, and all the while mocks  
my knowledge of medicine.

MICHAEL  
She's great, though, right?

DAVE  
Yeah, she's great.

INT. EASTON HOSPITAL - OPERATING ROOM - NIGHT

We watch in QUICK CUTS as Jonathan does the painstakingly slow and complicated tumor resection: The anesthesiologist places a mask on Victor.

Jonathan uses PICKS UPS and METZENBAUM SCISSORS to carefully cut away the tumor.

Jonathan is handed TWO VASCULAR CLAMPS that he places in the abdomen. A NURSE carries TWO BAGS OF BLOOD to the anesthesiologist which he hangs. We see empty SALINE BAGS hanging.

Jonathan's brow is drenched with sweat. He steps back from the table as a nurse dabs the perspiration. Jonathan clearly tired and frustrated, stretches his neck before he steps back to the table. He takes a deep breath before he begins again.

Jonathan is handed a suture by the Scrub Nurse. He ties knots in the abdomen.

INT. EASTON HOSPITAL - CAROLINE'S OFFICE - NIGHT

Caroline is gathering her things when Dr. Potter comes in.

DR. POTTER  
Can I talk to you for a minute?

CAROLINE  
What is it?

DR. POTTER  
Dr. Lang's pancreatic tumor  
involves the Superior Mesenteric  
Vein.

CAROLINE  
Is that what's taking so long?

DR. POTTER  
I think I should scrub in.

CAROLINE  
He'll be fine.

DR. POTTER  
I think you're making a mistake.  
(off her look)  
You wouldn't be doing this if he  
weren't your son.

CAROLINE  
If you were a parent, or even had a  
cursory understanding of what that  
felt like, you would know *nothing*  
would comfort me more than to let  
you in there. But I can't be a  
parent right now. I am the Chief  
Medical Officer of this hospital  
and we do not second guess an  
Attending Surgeon. That is  
standard operation procedure. If  
he needs help, it is his call and  
*only* his call to ask for it. He's  
not a resident anymore. Good or  
bad, it's on him. Good night,  
Doctor.

Caroline leaves Dr. Potter standing there.

INT. EASTON HOSPITAL - OPERATING ROOM - NIGHT

The anesthesiologist looks at his watch, concerned about how  
long this is taking, then looks at Victor. ON THE MONITOR:  
Runs of PVCs (Premature Ventricular Contractions). A nurse  
dabs sweat off of Jonathan's brow as he stretches his neck,  
clearly exhausted.

INT. EASTON HOSPITAL - PATHOLOGY LAB - DIANA'S OFFICE - NIGHT

It's more tense now. The bottle of Bourbon is open. Diana, Michael and Dave are drinking from DIXIE CUPS.

DIANA

Maybe he bit off more than he can  
chew.

Caroline walks in. They look at her waiting for an update.

DIANA (CONT'D)

Is everything all right?

CAROLINE

With what?

MICHAEL

God! Mom, it's okay, if you're  
worried! He's been in there for  
five hours. Stop being so  
indomitable!

DIANA

You want a drink?

CAROLINE

You do not keep a *bottle* of --

DIANA

-- Just answer the question, Mom.

CAROLINE

Fine. Just a little one.  
(off Dave)  
Who are you?

DAVE

Dave. Nice to meet you, Dr. Lang.

CAROLINE

Sure.

INT. EASTON HOSPITAL - OPERATING ROOM - NIGHT

The Anesthesiologist clocks the beeping monitor.

ANESTHESIOLOGIST

He's throwing recurrent PVCs. How  
much longer do you think?

JONATHAN

I can't dislodge his damn SMV from  
the tumor.

ANESTHESIOLOGIST

We shouldn't keep him under much  
longer. Remove what you can and  
let's cut our losses.

JONATHAN

If I don't get it all he'll be dead  
in six months.

ANESTHESIOLOGIST

Better than dying today.

JONATHAN

(deep in thought)

Cut our losses... I'll cut out the  
involved vessel and replace it with  
a vein graft.

(to Scrub Nurse)

Two vessel clamps and prep the  
thigh for harvest.

SCRUB NURSE

I hope his heart holds out.

JONATHAN

It will.

Off Jonathan, not giving up.

INT. EASTON HOSPITAL - PATHOLOGY LAB - DIANA'S OFFICE - NIGHT

They all have Bourbon in Dixie Cups. Michael raises his cup.

MICHAEL

Cheers. Happy birthday by the way.

DIANA

Right, happy birthday.

DAVE

Happy birthday.

CAROLINE

Okay, enough, I get it.

Caroline looks at the clock.

DIANA

Stop looking at the clock, Mom.

CAROLINE

I shouldn't have let him do it.

Suddenly Caroline's phones pings. She looks at the text. As we try to figure out what she's reading...

INT. EASTON HOSPITAL - CAFETERIA - NIGHT

Jonathan's sitting alone with a cup of coffee. Caroline comes over and stands over him.

JONATHAN  
Don't say anything.

CAROLINE  
That took a long time.

JONATHAN  
I told you not to say anything.

CAROLINE  
I'll look over the OR report in the morning.

JONATHAN  
There were some complications and I handled them. I did my job, that's what you'll learn.

CAROLINE  
You're tired. Let's talk in the morning.

JONATHAN  
Thanks for the pat on the back. Is this the way you treat all your surgeons?

CAROLINE  
As a matter of fact, it is.

Jonathan watches as she walks away, exhausted by both the day and his mother.

INT. LANG HOUSE - KITCHEN - NIGHT

A BIRTHDAY CAKE sits on the counter. Diana is wrapping a PRESENT, as Jonathan gets a beer for Michael.

JONATHAN  
"That took a long time?" I swear, she was a Russian judge in a previous life.

MICHAEL

You're her favorite. That's why she's so hard on you.

JONATHAN

I hate counter intuitive parenting logic.

DIANA

I can't believe she's not here yet.

MICHAEL

Don't get mad at her, she doesn't even know we're doing it.

JONATHAN

What did you get her?

DIANA

A biography of Eleanor Roosevelt.

JONATHAN

Wow. What about you?

MICHAEL

A spa day with me.

DIANA

She doesn't want that! You do.

JONATHAN

Well, I didn't get her anything.

They turn to see Gary standing there.

GARY

I found those tapes from the first show. The unedited ones.

INT. EASTON HOSPITAL - CAROLINE'S OFFICE - NIGHT

Caroline's at her desk working, when Lawrence walks in.

LAWRENCE

You're here late.

CAROLINE

So are you.

LAWRENCE

I don't have a family.

CAROLINE  
My kids are all grown up.

LAWRENCE  
It's not my birthday, either.

CAROLINE  
(looking up)  
What did you want to talk to me  
about?

LAWRENCE  
You called every hospital in the  
area and convinced them all to  
stand by a four day minimum?

CAROLINE  
Anything else would be unethical.

LAWRENCE  
Maybe. The insurance company  
blinked. For now.  
(then)  
Do you want to get a drink? You  
and I need to get along better.

CAROLINE  
No, we don't. You just have to  
listen to me when it comes to  
medicine.

Lawrence starts to leave, then turns around.

LAWRENCE  
It's twelve-thirty. You can go  
home now. It's not your birthday  
anymore.

Caroline actually seems caught off guard. Lawrence can sense  
it. A small victory. He smiles, turns and leaves.

INT. LANG HOUSE - DEN - NIGHT

Jonathan, Diana, and Gary sit around watching much younger  
versions of themselves on the TV.

INSERT: *YOUNGEST JONATHAN (5) has a sword and is swinging it  
wildly. YOUNGEST GARY (5) has a ball. The camera pans over  
to KARL LANG, 44. He's wrapping a present on a table in  
front of him. YOUNGEST DIANA (5) sits on his lap.*

KARL  
*Tell Mommy how much we love her.*

*YOUNGEST DIANA*  
*We love you! We love you!*

*YOUNGEST MICHAEL (5) wears a cape and waves a sparkled wand.*

*YOUNGEST MICHAEL*  
*You're my fairy! And you, and you!*

*JONATHAN*  
*God, you were gay even then.*

*YOUNGEST JONATHAN*  
*Is the present for me?*

*MICHAEL*  
*And you were already a narcissist.*

*KARL*  
*It's for Mommy for our anniversary.*  
*Nine years we've been together and*  
*they've been the best of my life.*

*YOUNGEST GARY*  
*(throwing the ball)*  
*Here! Catch!*

*DIANA*  
*I don't remember any of this. It's*  
*like it happened to somebody else.*

*KARL*  
*Diana, tell Mommy what we call her.*

*YOUNGEST DIANA*  
*Lioness! Because she guards us.*  
*And keeps us safe.*

*A Younger Caroline, comes into the room. All four of her children hug her or jump up on her. She handles the whole brood with the deftness of a mother who's raising quads.*

*The older quads stare at the TV, riveted.*

*Karl looks up from where he's sitting. His anniversary present clearly visible to Caroline.*

*KARL*  
*Busted. Happy Anniversary.*

*Karl goes over and gives her a kiss and a loving hug. It's really a family hug, as the kids have not yet let go of their mother. Caroline wipes a tear away, obviously moved.*

*The four grown quads watch, spell bound.*

DIANA  
She can't ever let anyone know.

MICHAEL  
What?

GARY  
How much she cares.

INT. LANG HOUSE - FOYER/LIVING ROOM - NIGHT

Caroline comes in, putting her bag down.

CAROLINE  
I saw your cars out there, so I  
know you're all here. Whatever you  
do, don't rush out yelling  
surprise.

She turns the corner into the living room. She literally  
freezes in her tracks. Jonathan, Michael, Diana, and of  
course, Gary stand there looking at her.

GARY  
Surprise.

She can barely believe her eyes. Caroline goes over and  
holds him tenderly.

CAROLINE  
God, I'm so glad to see you.

Jonathan is watching, a little annoyed by their closeness.

DIANA  
We almost left, Mom. It's like one  
in the morning.

CAROLINE  
Things got backed up at the  
hospital.

JONATHAN  
What's that supposed to mean?

CAROLINE  
I wasn't referring to you,  
specifically.

MICHAEL  
Why don't you guys hug it out.

JONATHAN  
Stay out of this.

CAROLINE  
We don't need a shrink.

GARY  
Can you just calm down?

CAROLINE  
Do you know what he did?

JONATHAN  
She wanted to fire me!

CAROLINE  
Well, maybe you shouldn't be there.  
(to Gary)  
He always takes things too far.

MICHAEL  
He's only doing it to impress you.

JONATHAN  
I don't care what she thinks.

MICHAEL  
Oh, my God. Get real.

DIANA  
(leaving)  
I'm bringing in the cake. This is ridiculous.

GARY  
Look, the guy's dating my ex, I'm not that interested in defending --

JONATHAN  
-- I thought you didn't care about that.

CAROLINE  
(to Gary)  
You know, she's only second violin, third chair.

JONATHAN  
See, this is what we're up against!

GARY  
Okay, stop it! Both of you! Just tell him you want him to stay at the hospital. You value him. That's all he needs to hear.

CAROLINE  
Of course I want you to stay! I want you to stop taking chances, that's all! I can't bear it.

(MORE)

CAROLINE (CONT'D)

With any of you. Life is dangerous  
enough as it is without...

Caroline stops. It's clear what she was about to say though.

MICHAEL

Mom. We're all in this together.  
Since dad died. You can't worry  
about us like that... You can't.

Gary gives Michael a look.

GARY

Michael's right. We have each  
other. It's always been enough.

CAROLINE

For God's sake, will you please  
come home? We need you.

Diana comes back carrying the cake with the candles lit.  
Caroline looks up, wipes away a tear.

CAROLINE (CONT'D)

Just don't start singing that damn  
song.

GARY

At least make a wish.

Caroline breathes in deeply and makes the one she has always  
made since they were born: Their safety. She starts to  
blow. She keeps going determined to get every candle...

DIANA

Come on, we're going to have to  
order you a pulmonary functioning  
test.

One candle still burns, but with the last breath in her, she  
blows it out, too. Everyone applauds. She looks around at  
her family... Reunited.

INT. EASTON HOSPITAL - PATHOLOGY LAB - DAY

Diana's working on her computer when her phone dings. She  
looks at her text: 7UU8 RESULTS IN. She immediately changes  
screens on her computer, finds the E-mail and opens it.

She pulls up a three dimensional interactive GENE MAP that  
spins on the screen. She searches through the GRID for the  
PABPN1 gene. She doesn't find it.

She pulls up a separate screen of a different GENE MAP and overlays it on the first one. Off her studying the differences.

INT. EASTON HOSPITAL - CORRIDOR - DAY

Jonathan is leaving Victor's room when he runs into Valerie. She looks up at him.

VALERIE

Thank you.

Valerie hugs him with gratitude. Turning the corner is Caroline, who stops to witness the moment. She smiles, but keeps going before Jonathan sees that she was there.

INT. JONATHAN'S HOUSE - KITCHEN

Jennifer goes to the refrigerator, grabs a SODA, and takes off, only to stop. She turns, opening the refrigerator door again. She looks inside. There on the shelf is a small jar of MINT JELLY... Clearly she remembers more than she let on.

She takes it out and holds it for a moment, deciding what to do. Then she moves to the garbage and tosses it in.

INT. EASTON HOSPITAL - PSYCHIATRIC WARD - DAY

Michael's heading down the hall, clip board in hand, when he hears laughter from the common room. He turns the corner to find Ethan playing ping-pong, thoroughly enjoying himself.

INT. EASTON HOSPITAL - ELEVATOR - DAY

Michael gets in the elevator on the EIGHTH floor and presses LOBBY. The door opens on the SEVENTH. No one comes in. Michael shakes his head and groans. It opens again on the SIXTH.

Dr. JOSH COHEN (30's) gets in. He wears a yarmulke. It's silent. The door opens on the FIFTH floor. No one comes in.

MICHAEL

Does it have to stop at every floor?

DOCTOR COHEN

It's the sabbath elevator. It's rigged that way. We're not supposed to use electricity today.

MICHAEL  
Then take the stairs.

The door opens on the FOURTH floor, no one comes in.

DOCTOR COHEN  
I'm sorry.

MICHAEL  
Sorry? I thought I was robbed.

DOCTOR COHEN  
We're stuck. This isn't about  
kids. It's about you. You need to  
figure out how to deal with it.

Michael looks at him, not wanting to admit it, but knowing  
he's right.

INT. EASTON HOSPITAL - LOBBY - DAY

The elevator opens. Michael and Josh are gently kissing.  
Michael nestles his head in Josh's shoulder. Josh takes him  
closer into his arms and holds him.

EXT. DIANA'S HOUSE - FRONT PORCH - NIGHT

Gary's sitting alone as crickets make a racket. Diana pulls  
into the driveway, jumps out of her car, rushes up the steps.

DIANA  
I heard. I heard.

GARY  
I guess you wouldn't be in a hurry  
to tell me bad news.

She jumps on him and ends up curled up next to him.

DIANA  
You probably stepped off that plane  
and had an anxiety attack. I had  
an anxiety attack, or I wouldn't  
have even considered it.

GARY  
Three for three, right?

DIANA  
Three for three.

GARY

Really?  
 (off her look)  
 He's lying, isn't he?

DIANA

No. Gary...

GARY

If I was home, he would never have gotten away with it.

DIANA

You think he's *lying*?

GARY

I know it.

DIANA

How?

GARY

Because I know Michael, and so do you. Suddenly he doesn't want to have kids? He always wanted kids. Did you hear what he said to Mom? "You can't worry about *us* like that." *Us*. You're in a lab twenty-four seven, come on, it doesn't --

DIANA

-- I'd be in a lab anyway. And if Michael wanted children, he could adopt. There's no risk in that.

GARY

Unless he's worried he won't make it to his kid's college graduation.

Suddenly, they see Jonathan's car pull up.

GARY (CONT'D)

Just tell me, am I right? Tell me.

Jonathan and Michael start to get out.

DIANA

It doesn't matter. I'm not going to let it take him.

GARY

Does Mom know?

DIANA  
Just me. And now you.

MICHAEL  
We wanted to make sure you didn't  
change your mind and leave.

GARY  
I'm not leaving. How many times do  
I have to tell you people that?

They plop down on the porch furniture. Gary watches Michael.

MICHAEL  
What are you looking at?

GARY  
You.

EXT. ROCK QUARRY - PRESENT DAY

Jonathan, Gary, Diana and Michael sit, their legs dangling  
over the edge, just as they did when they were kids.

JONATHAN  
We ready?

DIANA  
I'm ready.

MICHAEL  
I'm doing it this time.

JONATHAN  
Sure you are.

They stand there. Gary turns to Michael.

GARY  
Do it. You have to.

MICHAEL  
Yeah, I think I kind of do.

GARY  
One, two, three...

They all jump this time, and with a splash, disappear into  
the water. They all come bobbing up: One, two, three, four.

FADE TO BLACK.

THE END