

Rev. 04/06/95 (Yellow)
Rev. 04/07/95 (Green)
Rev. 04/08/95 (Buff)
Rev. 04/10/95 (Salmon)
Rev. 04/11/95 (Cherry)
Rev. 04/19/95 (Tan)
Rev. 04/21/95 (White)
Rev. 05/05/95 (Blue)

ER

"Motherhood"

Written by
Lydia Woodward

Directed by
Quentin Tarantino

Producer
Paul Manning

Produced by
Christopher Chulack

Co-Executive Producers
Mimi Leder
Robert Nathan
Lydia Woodward

Executive Producers
Michael Crichton
John Wells

A CONSTANT c/AMBLIN PRODUCTION
In Association With
WARNER BROS. TELEVISION
4000 Warner Boulevard
Burbank, California 91522

SHOOTING DRAFT

May 5, 1995
© 1995
WARNER BROS.
All Rights Reserved

ER

"Motherhood"

CAST

GREENE	PALMER
ROSS	JEFFREY
LEWIS	JOANIE LAFFERTY
BENTON	MRS. LAFFERTY
CARTER	COOKIE LEWIS
HATHAWAY	KAITLIN
	MRS. SANDBURG
HALEH	LINDA FARRELL
GOLDMAN	EMT JOE SACHS
WRIGHT	ETHYL
OLIGARIO	EVERETT
MALIK	NINA
JERRY	PICKMAN
JENNIFER	GUITTEREZ
JEANIE BOULET	RAMOS
DIANE LEEDS	STEVEN
CHLOE	JOANIE
MARQUEZ	JESSE
CHOPPER EMT	DR. SALLY LI
MICHELLE	JACKIE
HICKS	DR. R. NETZLEY
MRS. SCHAEFFER	DUNLOP
DOLORES MINKY	MAE
ROLANDO	

ER

"Motherhood"

SETS

INTERIORS:

HOSPITAL

Ambulance Bay
Admissions Desk
Main Hallway
Lobby/Elevators
OB Hallway
OB Delivery Room
Baby Nursery
Trauma One
Trauma Two
Trauma Hallway
Curtain Area Three
OR
Curtain Area Two
Surgery Waiting Room
Exam Room #2
Drug Lock Up
Exam Room #4
Chloe's Room
Lounge
Suture Room

LEWIS' HOME

Bedroom
Living Room

NURSING HOME

Hallway
Mae's Room
Library

EXTERIORS:

HOSPITAL

Roof
Basketball Court

ROSS'S APARTMENT

ER

"Motherhood"

TEASER

OVER DARKNESS, a whisper...

CHLOE (O.S.)
Susie... Susie...

FADE IN:

1 LEWIS' BEDROOM - 4:00 AM (NIGHT)

1

A light switches on and a very pregnant CHLOE leans over her sister's bed. She's freshly showered, hair neatly combed, fully dressed.

LEWIS is sound asleep. Chloe gently shakes her shoulder and she lets out a slight groan.

CHLOE
Susie...

LEWIS
Ah, Chloe. I worked 'til one in the morning.

CHLOE
I think it's time... for the baby.

Lewis doesn't lift her head, doesn't open her eyes.

LEWIS
You sure?

CHLOE
Unh-huh.

LEWIS
You're having contractions?

CHLOE
Unh-huh... every couple minutes.

And now, as Lewis's head darts up, eyes bursting open...

LEWIS
What?!

SMASH CUT TO:

2 LEWIS' LIVING ROOM

2

Lewis is frantic, running back and forth, climbing over furniture, grabbing things, pulling on a pair of jeans, crawling into her sneakers.

LEWIS

Why did you wait so long?

CHLOE

I had stuff to do. Take a shower.

(holds up grocery
bag)

Pack the baby clothes.

LEWIS

Your contractions are two minutes apart, Chloe. We should be at the hospital.

CHLOE

I thought you needed the sleep.

Chloe stands patiently by the front door, ready to go, grocery bag in hand. Lewis tucks her cartoon T-shirt into her jeans as she indelicately grabs her cat by the back of the neck, runs into her bedroom.

LEWIS

You picked a hell of a time to start being considerate.

She emerges without the cat, throwing on a coat, as Chloe's hit with a contraction, lets out a brutal scream. Lewis comes up close, takes her by the shoulders.

LEWIS

Breathe, Chloe, breathe.

CHLOE

(through scream)

I forgot my music. Can you get the tape player?

LEWIS

Lug that thing?

CHLOE

Susie-cakes, please.

Lewis bolts over the sofa, grabs a boom box. There are 25 homemade tapes resting on the tabletop -- some marked, some unmarked, some boxed in plastic, some not.

LEWIS

Which tape?

(CONTINUED)

2

CONTINUED: (A1)

2

CHLOE
The "White Album."

Lewis looks, then sweeps them all into her purse, starts looking for something else.

(CONTINUED)

2 CONTINUED:

2

LEWIS

Dammit, where are my keys?

Lewis claps her hands together twice. Chloe's screaming in pain.

LEWIS

Chloe, stop a second, I've got to clap for my keys.

Chloe holds her breath a beat as Lewis claps twice again. A BEEPER GOES OFF. She runs toward the sound, finding her keys on the kitchen counter, then heads for the door.

LEWIS

Okay, let's go.

CHLOE

Wow, this is scary.

And they're out the door.

CUT TO:

3 ER - AMBULANCE BAY

3

CARTER stands at the Admissions Desk drinking a cup of coffee as the Ambulance Bay doors swing open and Lewis and Chloe pile in, both taking short breaths, panting. Like dogs.

LEWIS/CHLOE

Hee, hee, hee, hee... Hee, hee, hee, hee.

LEWIS

We're almost there; keep panting.

CHLOE

I want drugs! Now!

The ER's quiet, nearly empty, just some guy waxing the floors.

LEWIS

Carter, get over here. I need your help.

Carter joins them as they move down the...

4 MAIN HALLWAY

4

Lewis looks at his cup.

LEWIS

Is that coffee?... Thanks.

She grabs the cup from his hand as he grabs a wheelchair, helps Chloe into it.

LEWIS

Contractions are ninety seconds apart.

CARTER

Why did you wait so long?

A look from Lewis.

LEWIS

Get her up to OB. I'm going to call Coburn.

Lewis, boom box in hand, heads back to the Admissions Desk. Carter rushes a screaming Chloe down the hall.

CARTER

You're going to be okay, just breathe.

CHLOE

(wincing)

What is with you people and this breathing thing?

She reaches back, grabs Carter by the necktie, yanks him down. He's choking, his neck crammed into her shoulder.

CHLOE

Have you ever had a baby? Do you think that really helps? Just give me some drugs!!

CUT TO:

4A ADMISSIONS DESK

4A

Lewis slams up, unloads the boom box on top of the desk, spilling coffee on her coat, then pulls a personnel list from a drawer, thumbs through looking for Coburn's number.

LEWIS

Coburn, Coburn, Coburn...

She finds it, dials. Then, into the phone...

(CONTINUED)

4A

CONTINUED:

4A

LEWIS

Janet, Susan Lewis...

She looks at her watch, spilling her coffee again.

LEWIS

4:30, my sister's here, membrane's ruptured, contractions every ninety seconds... get her up to OB, right, I have... okay, see you in twenty.

Lewis hangs up, starts off, pivots back, grabs the boom box.

CUT TO:

5
&
6

OMITTED

5
&
6

7

OB DELIVERY ROOM

7

Chloe's out of her clothes, in a gown. Carter and OB nurse MARQUEZ help her onto the delivery bed as Lewis runs in.

LEWIS

Dr. Coburn's on her way.
(to Marquez)
Susan Lewis. I'm her sister.

MARQUEZ

Marquez.

CHLOE

Oh, my God. Shoot me, please.
Somebody shoot me.

Marquez shifts down to Chloe's legs, drapes them, checks between them. Chloe's wincing in pain.

LEWIS

Hang on, Chloe, won't be much longer.

MARQUEZ

No kidding. This baby's crowning.

Lewis checks. Marquez is right.

(CONTINUED)

7

CONTINUED:

7

LEWIS

Oh, God. Coburn will never make it. Who else is on?

MARQUEZ

O'Melveny. But she's doing a crash C-section in Four.

Chloe's breathing hard, yelling, wincing in pain.

LEWIS

Okay, let's shift her up.

CHLOE

Susie, Susie, I can't do this, okay? I can't do this.

CARTER

Come on, Chloe, blow. Right through the pain.

CHLOE

No, no, I can't, really. It's a bad idea.

Marquez helps Lewis into a gown and gloves as Chloe gets another major contraction, screams.

LEWIS

You're going to push on the next one, okay, Chloe? You hear me?

CHLOE

My music, Susie, I need my music.

LEWIS

Carter, grab that cassette player; tape's in my bag.

Carter fumbles with the bag, pulls a tape out.

MARQUEZ

You're doing great, just hang on.

LEWIS

Okay, Chloe, let's push now. One ... two... three... four. That's right, a big push... good... good.

Carter pops one in, pushes the start button and RAP MUSIC BLASTS OUT. In French. MC SOLAAR'S "Armand Est Mort."

(CONTINUED)

CHLOE

Not that one.

CARTER

Is that French?

LEWIS

Seven... eight... nine... ten.
Come on, Chloe.

CHLOE

That's the wrong tape. Where's
'Blackbird'?

LEWIS

It's the 'White Album,' Carter.

Carter turns OFF the TAPE, looks through the bag.
Empties the bag, tapes and junk spilling everywhere.

CARTER

The 'White Album'?

He gives up, resumes helping with Chloe, holds her hand.

LEWIS

Chloe, you're doing great. Just
a little bit more. Another
contraction. Okay, push. One...
two... three... four.

Marquez helps lift her head up and forward with each
push. Chloe starts singing as best she can -- through
the breathing, the pushing, the pain.

CHLOE

'Blackbird singing in the dead of
night... Take these broken wings
and learn to fly... All your
life...'

LEWIS

Seven... eight... nine... ten.

CHLOE

Come on, Susie, sing with me.
Please.

Lewis concentrates on the delivery, but starts singing
along with her sister. Broken, half-sung phrases between
pushes and panting.

(CONTINUED)

7

CONTINUED: (3)

7

LEWIS/CHLOE

'Blackbird singing in the dead of night... Take these broken wings and learn to fly... All your life ... You were only waiting for this moment to arise...'

LEWIS

Okay, Chloe, the head's coming. Don't push.

Chloe keeps singing. Carter sees the stand-up mirror; rolls it over to the end of the bed.

CARTER

Here, Chloe, you want to see?

Chloe takes one look, lets out a horrendous scream.

CHLOE

Oh, my God. No!

LEWIS

Almost there.

Carter gets the mirror out of there. The baby's head is out. Lewis turns to Marquez.

LEWIS

Suction.

Marquez suctions the baby's mouth, nose. Chloe stops singing as Lewis pulls the baby all the way out and up and we hear the sound of an INFANT CRYING.

LEWIS

Okay, Chloe, okay. We've got it. It's a girl.

Chloe's all sweat and heavy breathing and now tears and a huge smile. Carter's beaming. He looks over at Lewis who's crying every bit as much as Chloe.

LEWIS

She's beautiful, Chloe. A beautiful baby girl.

Lewis holds the baby while Marquez clamps the umbilical cord. They wipe the baby off, wrap a blanket around her and Lewis gently hands the baby down to Chloe.

CHLOE

Oh, my God, Susie.

(CONTINUED)

7 CONTINUED: (4)

7

LEWIS

You did it, Chloe. You really
did it.

CHLOE

We did it, Susie. We did it.

ON the two of them. Smiling, crying. Overwhelmed by
this brand new crinkly little life.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 BABY NURSERY - 8:30 AM (DAY)

8

Lewis holds the baby, completely entranced by her.
HATHAWAY looks on.

LEWIS

Chloe says she looks like me.
What do you think?

Hathaway looks closely. She's a wrinkly little thing;
looks like an old man sucking a lemon.

HATHAWAY

Uh, well, I suppose... maybe.

LEWIS

(emotional)

Never thought I'd deliver my own
niece.

HATHAWAY

On Mother's Day no less.

(then)

Can I hold her?

LEWIS

Sure.

(hands her baby)

Are you and Tag going to try for
kids soon?

HATHAWAY

If we're still speaking after the
wedding. Fifteen of his relatives
arrived yesterday; thought they'd
come a week early, help us do a
few things around the house.

LEWIS

Sounds scary.

HATHAWAY

When I left this morning they
were planning on painting a
bathroom.

Hathaway hands the baby back to Lewis who sets her down
in her basinet.

LEWIS

Goodbye, little one. Have to
get back to work.

(CONTINUED)

8 CONTINUED:

8

As they head out the door...

LEWIS
Tell them to come paint my
bathroom.

CUT TO:

9 EXT. ROOF - DAY

9

GREENE, Carter and a couple of orderlies hurry across as a Medivac chopper moves in for a landing. They scream over the ROTOR wash.

GREENE
Congratulations, Carter. You got
the ER Sub-I.

Carter's shocked.

CARTER
Really?

GREENE
Swift and I agree you're the guy.

CARTER
Uh, thank you. I didn't think
you'd decide this soon. I don't
know what to say.

GREENE
Say yes. You want it, don't you?

CARTER
I haven't heard about the Surgical
Sub-I yet.

GREENE
Well, here comes Benton. Ask him.

Carter turns, sees BENTON hurrying towards them. The chopper's touched down. They begin to move in.

CARTER
Maybe later.

GREENE
Need your answer by the end of
the day.

(CONTINUED)

9 CONTINUED:

9

BENTON

Carter, move in there. Get the bullet.

The CHOPPER EMT hops out as they transfer a teenage boy onto a gurney. He's intubated with two large bore IV's, oxygen, c-collar and a fragment of rebar sticking up through his side.

CHOPPER EMT

James Schaeffer, fifteen years old. Horsing around a construction site, fell from the second floor, got impaled on a strip of rebar. We cut it at the site. He's in shock, pulse 140 and thready, BP 50/30.

BENTON

Okay, let's go, let's go.

As they rush the gurney back across...

CUT TO:

10 ADMISSIONS DESK

10

ROLANDO's there as ROSS comes in for work.

ROSS

Rolando, there's a horse in my parking space.

ROLANDO

Why are you riding a horse?

ROSS

It's not mine, Rolando.

ROLANDO

Oh.

(after a beat)

Would I call Security about that?

ROSS

I wouldn't know. That's why they pay you the big bucks.

Ross starts off. Rolando picks up a stack of charts.

ROLANDO

Wait, Dr. Ross. Eight Little Ranger Scouts. Diarrhea. Mucho.

(CONTINUED)

10 CONTINUED: 10

Ross grimaces as Rolando hands him the charts.

ROLANDO
Which is why they pay you the big
bucks.

CUT TO:

11 MAIN HALLWAY 11

Lewis and Hathaway move with a gurney carrying an unconscious twenty-three-year-old man, (Josh), on oxygen. Accompanied by an EMT and the man's girlfriend, MICHELLE.

MICHELLE
Josh got up early, let me sleep in.
Our mothers are coming for brunch.
He was going to clean the kitchen,
bathrooms.

LEWIS
Was he unconscious when you found
him?

They pass the bathroom in the hallway -- six small Little Ranger Scouts outside, clamoring to get in.

MICHELLE
Yeah. He mixed ammonia with bleach.
I thought he'd know not to do that.

12 TRAUMA ONE 12

Hathaway keeps Michelle at the door as MALIK now moves in, helps shift Josh onto the table.

HATHAWAY
Stay here, please, uh...

MICHELLE
Michelle.

HATHAWAY
We're going to help him, okay?

She just nods as Hathaway goes on in.

In the b.g., through the doors, we see Greene, Benton, Carter, WRIGHT and HALEH in Trauma Two working on fifteen-year-old James with the rebar in his stomach. Haleh wears a corsage.

(CONTINUED)

12

CONTINUED: (A1)

12

In Trauma One, Lewis listens to Josh's chest with her stethoscope as Malik and Hathaway hook up oxygen, IVs.

LEWIS
He's wheezing.

MALIK
0-2, ten liters.

HATHAWAY
Albuterol nebulizer?

LEWIS
Yeah, and give him 125 milligrams
solumedrol, IV push.
(and)
Malik, call Radiology. Let's get
a portable chest film.

MALIK
You got it.

CUT TO:

13

TRAUMA TWO

13

James is on the table. They're hooking him up. Carter's right in there, sticking close to Benton.

WRIGHT
BP's going nowhere, still 50
over 30.

HALEH
Pulse ox 90.

CARTER
CBC, type and cross eight units?

BENTON
(re: rebar)
Should we yank it?

CARTER
Not here! Never.

BENTON
Right.

WRIGHT
Going to need a foley.

(CONTINUED)

13

CONTINUED:

13

HALEH

How much O-neg you want?

GREENE

Four units.

HALEH

And a cross tablec-spine.

CARTER

Shouldn't he go straight up to the OR, exploratory laparotomy?

BENTON

Right again, Mr. Carter.

CUT TO:

14

TRAUMA HALLWAY/OUTSIDE TRAUMA TWO

14

DR. HICKS hurries down, is stopped outside Trauma Two by a forty-year-old woman, MRS. SCHAEFFER.

MRS. SCHAEFFER

I'm Mrs. Schaeffer. That's my son, James. Is he going to be okay?

HICKS

I'm Dr. Hicks, Mrs. Schaeffer. I don't know yet, but we're going to do everything we can. Please, stay out here.

15

TRAUMA TWO

15

Hicks moves on in.

WRIGHT

O-neg's up.

HICKS

What've we got, Peter?

BENTON

Fifteen years old, impaled on a rebar. Need to get him up to the OR for anex lap.

HICKS

Then go. Netzley's on; he'll take him.

(CONTINUED)

15

CONTINUED:

15

BENTON

Get that side, Carter; you're coming with me.

CARTER

Okay.

GREENE

Anesthesia's on the way.

Carter's thrilled, a chance to go to the OR. They push the gurney out into the hall. Mrs. Schaeffer follows along with them. Greene and Haleh stay behind.

GREENE

Nice corsage.

HALEH

My kids... Mother's Day.

Greene smiles, starts to move into...

16

TRAUMA ONE

16

... but waits a beat as an X-ray is shot.

HATHAWAY

Shooting.

An X-ray tech clicks the X-ray, then Hathaway, Lewis and Malik continue working on Josh. Greene enters.

HATHAWAY

Respiratory rate's coming down.

GREENE

Need any help?

LEWIS

No, under control. Chlorine gas poisoning. He's on humidified oxygen, fifteen liters per minute. Gave him solumedrol, 125 milligrams IV.

GREENE

Give a yell if you need anything.

MALIK

I'll draw a blood gas.

Greene moves out, passing Michelle, and on into the...

17

MAIN HALLWAY

17

GOLDMAN assists Ross in corralling the eight Little Ranger Scouts, in uniform, running around the hall. They're with their chaperone, DOLORES MINKY (35), also in uniform. She's all business; make a good Nazi. In the middle of this chaos, Ross tries to get information.

DOLORES

They've had diarrhea all morning
in addition to abdominal cramps
and excessive flatus.

Little PALMER chimes in.

(CONTINUED)

17 CONTINUED: (A1)

17

PALMER

We farted the whole way over here.

DOLORES

Pipe down, Palmer.

ROSS

And you are...?

DOLORES

Dolores Minky, Little Ranger Scout
Mother.

Ross spots Greene, calls to him.

(CONTINUED)

17

CONTINUED:

17

ROSS

Mark... Mark. I've got a seven-year-old, curtain two. High temperature and vomiting. Could you take her?

Greene sniffs the air.

GREENE

Happy to.

Greene moves on as Dolores butts back in.

DOLORES

I suspect it's giardia; camping trip three weeks ago. Contaminated stream water. Beaver feces, that sort of thing.

PALMER

Oh, gross. Jeffrey just cut a big one. I'm going to puke.

JEFFREY

I didn't do it. It was Andrew.

Palmer, Jeffrey and a third boy start shoving each other around. Dolores and Ross jump in.

DOLORES

That's enough, stop it.

Dolores blows hard on the whistle hanging around her neck.

ROSS

Hey, hey, come on, boys.

Ross grabs Palmer who immediately pukes all over Ross' coat, shirt, necktie. After a beat...

PALMER

Told ya.

CUT TO:

17A

CURTAIN AREA TWO

17A

Greene examines a lethargic seven-year-old JOANIE. Her anxious mother, MRS. LAFFERTY, is nearby. Haleh assists, taking the girl's temperature, then her vitals.

HALEH

Temperature's 102.

(CONTINUED)

17A

CONTINUED:

17A

Greene flexes her neck.

GREENE

Does this hurt?

JOANIE

Yeah.

GREENE

Anyone else in the family been sick recently?

MRS. LAFFERTY

No, we've all been fine.

GREENE

(listens to chest)

Your daughter has a very faint heart murmur, is that right?

MRS. LAFFERTY

Yes, since birth. But they call it an innocent murmur. Not supposed to be dangerous.

GREENE

No, it's fine, Mrs. Lafferty. Joanie's probably got the flu, but I think she's dehydrated so I'd like to start her on some fluids. And I think it's best if we do a spinal tap to rule out meningitis.

MRS. LAFFERTY

Spinal tap? That's very serious, isn't it?

GREENE

We hope it will rule out anything serious.

JOANIE

What are they going to do, Mom?

GREENE

We're going to help you get better, that's what.

(to Mrs. Lafferty)

Be back in a few minutes.

Greene and Haleh move off.

(CONTINUED)

17A CONTINUED: (2)

17A

GREENE
Start an IV, saline, 100 ccs per
hour. Get a CBC, chem seven and
prep for an LP.

HALEH
You got it.

CUT TO:

18 OR

18

Benton, DR. NETZLEY and Carter are scrubbed and gowned.
James has been intubated and anesthetized. Several OR
nurses assist and Netzley supervises as Benton works.
Carter stands several feet back, observing.

BENTON
Retract the liver. Suction.

An OR nurse reaches in, suction.

NETZLEY
Had a case like this a couple of
weeks ago.

BENTON
Rebar's straight through the
inferior vena cava.

NETZLEY
Extend the incision up through the
chest and divide the sternum.

BENTON
Bone saw.

Benton makes the incision; a nurse hands him the saw.
Benton saws through the sternum.

NETZLEY
Guy putting a TV antenna on his
roof. It fell. Then he fell.
Right on it.

BENTON
Ouch.
(then)
Carter, can you see anything from
back there?

CARTER
Not really.

(CONTINUED)

18

CONTINUED:

18

BENTON

Then step up. Hold this retractor.
(to anesthesiologist)
Lungs down.

Carter moves in, takes the retractor.

NETZLEY

Aluminum spike right through his
gallbladder.
(to nurse)
Sternal retractor.

A nurse hands it over and Netzley inserts it.

BENTON

What happened?

NETZLEY

Ruined his reception for one
thing. I'm a cable man myself.
(then)

Okay, open the pericardium and
put a 2-Oproline purse string
around the auricle of the right
atrium.

(then)

IVC's dissected free. Umbilical
tape.

BENTON

I'm ready.

NETZLEY

Now, clip the auricle and insert
the venous return catheter down
into the IVC.

Benton concentrates, moves carefully.

NETZLEY

Let me know when you hit rebar.
Carter, get ready to pull.

Carter puts his hand around the rebar.

BENTON

We're close, we're close... now.

NETZLEY

(to Carter)

Ease it out.

(to Benton)

Get ready to advance the cath.

(CONTINUED)

18

CONTINUED: (1A)

18

BENTON

Say when.

Carter pulls the rebar straight up and out of James' stomach, hands it to a nurse as another nurse immediately re-gloves him.

NETZLEY

(to Benton)

Now. Okay, tighten the purse string around it.

Netzley deals with the umbilical tape.

BENTON

Pretty cool, huh, Carter?

CARTER

Very cool.

BENTON

Okay, let's do some repair work.

The EKG machine starts BLASTING. Thomas has coded.

BENTON

V-Fib.

NETZLEY

Internal paddles.

(CONTINUED)

18

CONTINUED: (2)

18

BENTON

Carter, stick your hands in there,
massage his heart.

NETZLEY

Charge to ten.

As Carter plunges his hands down into James' chest --

CUT TO:

18A

MAIN HALLWAY

18A

Outside Curtain Area Three, Ross, now in green scrub
shirt, sees DIANE LEEDS approaching. Inside Curtain Area
Three, Dolores tries to maintain order amongst the scouts.
Ross kisses Diane hello.

DIANE

Nice shirt.

ROSS

Occupational hazard.

DIANE

Any chance you can get off early?
Jake and I are going house
hunting.

Inside, Goldman whips back a curtain. She's been behind
it with several scouts.

GOLDMAN

Dr. Ross!

She moves to the door.

(CONTINUED)

18A CONTINUED: (A1)

18A

GOLDMAN

You are coming back in, aren't
you?

ROSS

Yes, Wendy, I'll be right there.

Goldman sucks in a huge breath, moves back in. Ross
turns back to Diane.

ROSS

So what's this about?

(CONTINUED)

DIANE

Landlord gave us two months' notice; wants his daughter to move in.

ROSS

What a drag.

DIANE

It's okay. I'd like a bigger place, Jake needs a backyard... and, depending on how we feel, there could be room for you.

ROSS

You mean, move in together?

DIANE

Maybe. At some point.

Ross stalls for a beat, trying to cover his surprise.

ROSS

Uh, well, uh...

DIANE

You can stop stuttering, Doug, it's just an idea.

ROSS

Are we ready for that?

DIANE

I'm probably more ready than you are. But, I'm not in any hurry.

ROSS

Right... well, let me know if you find anything today and I can go take a look.

Diane leans up, kisses him.

DIANE

Call me later?

ROSS

Sure.

She moves off. ON Ross, his uncertainty showing.

CUT TO:

20 OR HALLWAY 20

Benton and Carter, still in OR scrubs, move down.

BENTON
I've got an appendectomy late
this afternoon. Make sure the
charts and labs are done first.

CARTER
Are you saying I can scrub in?

BENTON
After the charts and labs.

CARTER
Of course, right.

Carter's about to thank him, but he moves on into the...

21 SURGERY WAITING ROOM 21

Carter follows. Mrs. Schaeffer sits alone across the
room, slowly stands as they approach.

BENTON
Mrs. Schaeffer, I'm Dr. Benton.
As you know James was brought in
with severe head trauma and
internal bleeding.

Carter watches Benton as much as Mrs. Schaeffer who
remains motionless, staring, beginning to tremble.

BENTON
His heart stopped during emergency
surgery. We tried for thirty-three
minutes to resuscitate him. We
used all our capabilities, but
his injuries were too severe, and
he died.

As Mrs. Schaeffer continues staring...

CUT TO:

22 LOUNGE 22

Greene and Lewis make coffee, overhearing Hathaway's
phone conversation.

(CONTINUED)

22

CONTINUED:

22

HATHAWAY

Tag, Tag, please, I do like your mother, I just don't want to have dinner with her three nights in a row. Tag... Tag?

He's hung up so she does, looks over at Lewis and Greene as she backs her way to the door.

HATHAWAY

Don't say a word. It's only a wedding. So what if the caterer just cancelled, the bridesmaid's dresses are late, the relatives are early?

(and)

I'm sure this will make me a better person.

Lewis and Greene laugh as Hathaway's out the door.

LEWIS

You going back up to Milwaukee for Mother's Day?

GREENE

Rachel has a sleepover, so Jen's coming into town for dinner.

LEWIS

Sounds like a date.

GREENE

That's the idea.

Through the window, Greene spots Carter, still in OR scrubs. He raps on the glass to get his attention.

GREENE

Hey, Carter.

Greene motions for him to come in.

GREENE

How's Chloe?

LEWIS

She's fine, baby's great. They'll stay overnight, then home to Mom and Pop Lewis.

Carter moves in, sits on the sofa.

(CONTINUED)

22

CONTINUED: (1A)

22

GREENE

Your folks finally gave in, did they?

LEWIS

Guilt is a wonderful thing... see you later.

Lewis moves out. Greene joins Carter on the sofa.

GREENE

Did you make a decision?

(CONTINUED)

22

CONTINUED: (2)

22

CARTER

Uh, well, I'm very grateful about the ER Sub-I, but I guess I have to decline.

Greene's a little miffed, covers.

GREENE

Benton came through with the Surgical?

CARTER

No, not exactly. Not yet. But I think surgery is what I want.

GREENE

More like being a real doctor?

CARTER

No, of course not.

GREENE

But surgeons get all the glory. We're just the middlemen.

Carter just sits there, doesn't know what to say.

GREENE

Don't worry, Carter. You'll do great at whatever you choose.

Greene gets up, moves out. ON Carter, hoping he made the right decision.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 OMITTED 23

24 OB HALLWAY - 1:00 PM 24

COOKIE LEWIS (early 50s) wanders down carrying too much of everything: balloons, flowers, a deli platter covered with Saran Wrap. She stops Nurse Marquez in the hall.

COOKIE

Excuse me, I'm looking for Chloe Lewis.

MARQUEZ

Are you family?

(CONTINUED)

24 CONTINUED:

24

COOKIE

Yes, I'm her mother, Cookie.

MARQUEZ

Room 304, down on the right.

LEWIS (O.S.)

Mom... Mom...

Cookie turns, sees Lewis, still in jeans and cartoon T-shirt.

COOKIE

Susie-cakes, what is that silly shirt? They let you wear that to work?

LEWIS

Good too see you, too, Mom.
Chloe's right in here.

Cookie hands the deli platter to Lewis as they enter...

25 CHLOE'S ROOM

25

Chloe's trying to breast feed.

CHLOE

Hey, Cookie, get in here.
(re: the baby)
Ouch...

Cookie now dumps the balloons and flowers on Lewis, moves in to hug Chloe, kiss the baby.

COOKIE

Look at this little thing.

CHLOE

Pretty neat, huh?

COOKIE

Oh, my, yes. Almost makes me glad you got yourself knocked up.

LEWIS

Mom...

COOKIE

Oh, Susie-cakes, am I embarrassing you?

(CONTINUED)

25 CONTINUED:

25

Cookie begins placing the flowers and balloons around the room, straightening things as she goes.

CHLOE

Ouch... God, she's got a mouth like a staple gun.

COOKIE

So did you. Both of you.

CHLOE

(to Lewis)

Here, you take her.

Lewis puts the deli platter on the bed, takes the baby. Chloe rolls two pieces of sliced cheese inside two pieces of baloney.

LEWIS

They do feed people here, Mom.

COOKIE

A little extra won't hurt. She's going to be here a week.

Chloe holds the rolled food up to her eyes like binoculars, follows Lewis and the baby around the room.

LEWIS

No, she's not. I already told you she'll be out tomorrow.

CHLOE

You-hoo, I see you...

Cookie takes the baby from Lewis. Doesn't ask, just takes.

COOKIE

Let me take her.

CHLOE

You-hoo, over here.

Cookie waves the baby's hand at Chloe. Chloe waves back.

COOKIE

I told your father it would be a week.

LEWIS

He's got the crib up, doesn't he?

(CONTINUED)

COOKIE

He's not very good with that kind of thing, you know.

LEWIS

Mom, please...

Cookie hands the baby back to Chloe, then rolls a piece of cheese inside a piece of baloney, starts eating.

COOKIE

I was always the one putting things together on Christmas Eve.

CHLOE

Oh, yeah, right. Like what?

LEWIS

Come on, Chloe, don't start.

CHLOE

Don't start what, Susie? How many little red wagons did you see around the house?

Cookie ignores Chloe, futzes with the baby's hair.

COOKIE

She's going to have your father's curly hair.

CHLOE

Ronnie has curly hair, too, Mom.

COOKIE

Oh, and how would I know that? Did I ever meet him?

CHLOE

No, but you will. Next week.

This stops the room cold. Lewis and Cookie look at her.

CHLOE

Well, I had to call him, didn't I? Tell him he's a father. He's coming up to visit... Don't worry, he's not going to stay.

COOKIE

Well, of course not, he's only got a brand new baby to support; why would he stay?

(CONTINUED)

25 CONTINUED: (3)

25

LEWIS

I've got to get back to work. And, Mom, please get Dad working on the crib. We'll be there tomorrow afternoon.

COOKIE

Remember to call before you come.

LEWIS

What?

COOKIE

Make sure we're home.

CHLOE

Jeez, Cookie, get real. Henry hasn't left his Barca lounge in fifteen years.

COOKIE

Don't talk that way about your father.

26 OB HALLWAY

26

They keep bickering as Lewis slips out, shuts the door behind her, leans back against it, closes her eyes.

CUT TO:

27 CURTAIN AREA TWO

27

Ross uses a magnifying glass to examine a red spot on the nose of twelve-year-old KAITLIN. Her hyper mother, MRS. SANDBURG, has her face right in there. Mother and daughter are dressed in identical baseball uniforms.

At the next bed, Carter stitches a scalp lac on a fifty-year-old woman who's passed out, snoring.

MRS. SANDBURG

If you'd played catcher this wouldn't have happened.

KAITLIN

Mom...

MRS. SANDBURG

We play in a Mother-Daughter tournament every year; this morning, bees everywhere. Bees.

(CONTINUED)

27 CONTINUED:

27

ROSS

I don't think there's a problem,
Mrs. Sandburg.

MRS. SANDBURG

Think again, Doctor. Kaitlin's
allergic to bees.

Kaitlin's dying of embarrassment.

ROSS

There's no sign of a reaction.

MRS. SANDBURG

There will be. I know because
I'm allergic to bees.

ROSS

It's not necessarily genetic.

MRS. SANDBURG

Oh, right, like you know that, huh?

Ross takes a breath.

ROSS

I'm going to get a forceps. Be
right back.

Mrs. Sandburg takes the magnifying glass, starts looking
at her daughter's nose as Ross moves up next to Carter.

ROSS

Trade ya.

Ross moves off as Benton approaches, glances around: the
place is jammed with patients, families.

BENTON

What happened out here?

CARTER

Mother's Day. Never realized it
could be so dangerous.

BENTON

Why is she sleeping?

CARTER

Passed out. Brunch at the Pump
Room. Drank too many mimosas,
stumbled in the parking lot. Her
kids brought her in.

(CONTINUED)

27 CONTINUED: (2)

27

BENTON

Yeah, well, I've got another mother for you. Little old lady in Exam Four. Arm laceration. Check her out when you're done.

CUT TO:

28 OMITTED

28

&

&

29

29

30 EXAM ROOM #2

30

Haleh's with Mrs. Lafferty and Joanie (now with IV) who've been moved into Exam Two. Greene listens with his stethoscope.

GREENE

The results of the spinal tap were negative, Mrs. Lafferty. Which means we can rule out meningitis.

(beat)

Murmur's a little louder, three over six.

HALEH

BP's 80/50. But her pulse is 120, resps 36.

GREENE

Can I see your hands?.

Greene looks at Joanie's palms. Then turns her hands over, looks at the nails. She's wearing pink polish.

GREENE

That's very pretty. I have a daughter about your age and pink's her favorite color. Unfortunately, we have to take it off so I can look at your nails, okay?

JOANIE

Okay.

GREENE

Haleh, could you find some acetone, take off the nail polish. Mrs. Lafferty, can I talk to you a moment?

(CONTINUED)

30

CONTINUED:

30

Haleh moves out as Greene steps to the door with Mrs. Lafferty.

MRS. LAFFERTY

Is it her heart? They said the murmur wasn't dangerous.

GREENE

We need to do more blood work and a chest X-ray. It could be pneumonia or possibly early heart failure.

MRS. LAFFERTY

Oh, my God.

GREENE

Has she had any other injuries recently; any other medical or dental work?

MRS. LAFFERTY

She went to the dentist two weeks ago, had her teeth cleaned.

GREENE

She might have what's called endocarditis. Bacteria spreads into the bloodstream, causes an infection around the heart valves ... which we can treat with antibiotics.

JOANIE

Mom, can you come here?

A beat and Mrs. Lafferty goes over to Joanie. Haleh re-enters.

GREENE

Let's put her on oxygen. Get a cardiac echo, draw blood cultures times three, then start her on IV oxacillin and gentamycin.

Haleh moves in. Greene stares back a beat at Joanie and Mrs. Lafferty, then moves out.

CUT TO:

31

DRUG LOCK UP

31

Ross looks through the supplies. LINDA FARRELL comes up.

(CONTINUED)

31

CONTINUED:

31

LINDA

Excuse me, I ordered a burger,
fries and a vanilla shake, very,
very thick.

ROSS

You're working on a Sunday?

LINDA

No rest for the ambitious. Do you
have Mother's Day plans?

ROSS

No, thankfully, I do not.

LINDA

You're welcome to join me and mine.
We're drinking Manhattans at Shaw's.

ROSS

And boyfriend Brian?

LINDA

Couldn't keep up; had to cut him
loose.

ROSS

Well, thank you, but I can't make
it.

LINDA

How about afterwards?

ROSS

(he's torn)

Can't do that, either.

LINDA

God, you're being good.

She leans over, kisses him on the cheek.

LINDA

Glad I knew you when you were
bad... see ya.

ON Ross watching as Linda moves away.

CUT TO:

32

OMITTED

32

33 AMBULANCE BAY/MAIN HALLWAY

33

Benton, Lewis, OLIGARIO and Malik hurry down with EMT JOE SACHS, pushing a gurney carrying an elderly man.

EMT JOE

He was eating the Sunday Special at Chulack's on 23rd, turned blue and collapsed. Tried the Heimlich, got nothing.

BENTON

Heart attack?

LEWIS

Sounds like it.

EMT JOE

He's cyanotic, pulse 58, BP's 50 palp. Stopped breathing at your back door.

34 TRAUMA ONE

34

They push in, prepare to transfer.

BENTON

Okay, let's do it on a count. One, two, three...

OLIGARIO

Grab the IV.

They transfer the patient and EMT Joe leaves. Benton and Lewis examine. Oligario and Malik hook up IVs.

LEWIS

Give him a mig of atropine and start a dopamine drip.

MALIK

Cap refill's N.G.

OLIGARIO

Pulse is still 58, BP's 40 palp.

Carter moves in to help.

BENTON

Mr. Carter, this gentleman is not breathing and he would appreciate being able to do so. If you would please intubate.

(CONTINUED)

34

CONTINUED:

34

CARTER

Sure, of course.

OLIGARIO

Laryngoscope.

Oligario hands him the intubation tray.

OLIGARIO

7.5.

Carter struggles with the laryngoscope.

LEWIS

Carter, hurry up.

CARTER

I can't. I think there's an obstruction.

LEWIS

Joe said he was eating, right?

Benton crawls up on the table, straddles the man, thrusts his fist in his solar plexus. Three quick bursts. Lewis pushes Carter to the side, checks the airway.

LEWIS

Again.

MALIK

Prep for a crike.

Benton presses down again.

LEWIS

There is an obstruction, get the Magill forceps.

Malik hands them over. Lewis gives them to Carter.

LEWIS

Here, you need to learn this.

OLIGARIO

Pulse ox is falling.

Benton climbs down as Carter inserts the forceps in the man's mouth, slipping them down further, further.

Lewis supervises every move.

COOKIE (O.S.)

Susie-cakes, can I talk to you?

(CONTINUED)

34

CONTINUED: (2)

34

Lewis is mortified to see Cookie standing in the door.

LEWIS
Mom, not in here, okay? I'll be
out in a minute.

Another couple of digs and Carter latches onto something.

CARTER
I've got something.

OLIGARIO
Suction.

He pulls the forceps back out -- and attached is a
partial plate of dentures.

BENTON
Oh, man. Okay, let's hyperventilate
him and get a blood gas.

LEWIS
You got this, Peter?

BENTON
Yeah.

MALIK
Order a twelve-lead and a chest.

Lewis takes off her gown, starts out.

BENTON
Carter, did you sew up that arm
lac in Four?

CARTER
(he forgot)
Oh, damn... I'll do it now.

CUT TO:

35
&
36

OMITTED

35
&
36

37

TRAUMA HALLWAY/MAIN HALLWAY

37

Cookie's way down the hall as Lewis comes out.

LEWIS
Mom... Mom...

(CONTINUED)

37

CONTINUED:

37

Lewis starts down as Carter comes out, moves across the hallway to Exam Four.

37A

EXAM ROOM #4

37A

Carter sees 75-year-old ETHYL sitting up on the bed.

CARTER

Hi, I'm John Carter. Dr. Benton
said you cut your arm.

(CONTINUED)

37A CONTINUED:

37A

ETHYL

Oh, no, not me, I'm Ethyl. It's my mother, Ada.

She points behind and Carter turns, sees 95-year-old Ada asleep in a wheelchair.

CARTER

Hello, Ada, can I look at your arm?

ETHYL

We slipped getting her out of the car for church.

CARTER

Ada?

Carter touches her shoulder and Ada slumps over. Oh, God.

CARTER

Ada?

Carter checks for a pulse, listens for a heartbeat, lifts open an eyelid. Ada is one dead puppy. Carter tries not to panic.

CARTER

Excuse me just a moment.

He runs to the door, calls out.

CARTER

Somebody help. Code blue!

CUT TO:

37B MAIN HALLWAY

37B

Lewis catches up to her mother.

LEWIS

I'm sorry, Mom. It's just that we don't want people coming in the trauma rooms when --

Cookie interrupts; and she's wound up like a spring.

COOKIE

I can't do it, Susie. I can't take Chloe and I can't take the baby.

(CONTINUED)

37B

CONTINUED:

37B

LEWIS

What?

COOKIE

I know I said I would, but I can't.

LEWIS

Mom...

COOKIE

And, quite honestly, you shouldn't have asked me to. It's not fair and you should've known better.

LEWIS

Mom...

Lewis can't get a word in edgewise. In the b.g. Benton pushes a crash cart across the hall.

COOKIE

We can't get that crib up in time and the wallpaper's all wrong in that room and besides, your father and I still might take that cruise to Alaska this summer so I think you just have to make other arrangements and --

LEWIS

Mom!

(then)

What happened? Did Chloe say something, do something?

COOKIE

No.

LEWIS

So after agreeing to do this you just change your mind, is that it?

Cookie doesn't answer, looks away.

LEWIS

What the hell am I supposed to do with her? She doesn't have any money, she doesn't have a place to live... this is your granddaughter we're talking about.

(CONTINUED)

37B CONTINUED: (2)

37B

COOKIE

(her anger)

Don't shove that in my face,
Susan. Don't you think I know
that?

(the truth, simply)

I tried my best with the two of
you. But I can't do it again. I
don't want to do it again. I've
had my kids, Susie. I'm done.

Lewis says nothing. Cookie's uncomfortable, awkward,
doesn't know how to break away. After a beat...

COOKIE

I have to stop by the market on
the way home; we're out of beer.
You know how your father hates to
be out of beer.

Lewis just nods and, after another beat, Cookie moves
off. ON Lewis, left standing there.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

38 EXT. ROOF - DAY (4:00 PM)

38

A couple of white chicks wearing shades. Hathaway and Lewis sit in beach chairs, completely immobilized, faces up to the sun, never turning left, never turning right.

LEWIS

Where're you going on your honeymoon?

HATHAWAY

Tag's going to Paris. I'm going to Hawaii.

LEWIS

Can I go with you?

HATHAWAY

Sure. You can leave Chloe and the baby with his fifteen cousins.

LEWIS

Good. Thanks.

HATHAWAY

I might stay.

LEWIS

In Hawaii?

HATHAWAY

Yeah.

LEWIS

Okay. I can do that.

(then)

You don't think Tag will mind?

HATHAWAY

He'll get over it. You don't think Chloe will mind?

LEWIS

I don't think Chloe will notice.

HATHAWAY

You think anyone's noticed we're gone?

LEWIS

Probably... You think we should head back?

(CONTINUED)

38 CONTINUED:

38

HATHAWAY

Probably.

The two of them, not budging, faces high to the sky.
Then a BEEPER goes off. As they look at each other --

CUT TO:

39 ELEVATORS/LOBBY

39

The doors open. A mass of people step out followed by
Chloe, in slippers and a robe, giving her baby a tour.

CHLOE

That was an elevator ride.

She moves toward the Main Hallway.

CHLOE

This is a window. This is a
piece of gum stuck to the window.

And now she has to jump out of the way as a gurney
suddenly flies through and on into the elevator, carrying
a sixteen-year-old boy. Ross gives last minute instruc-
tions to the orderlies and a surgical resident.

ROSS

Get him to OR #3, Metcalf's on his
way. I'll send his parents up when
they get here.

The elevator doors close and Ross finds Chloe in the...

40 MAIN HALLWAY

40

They walk towards the Admissions Desk.

ROSS

Hey, the new little Lewis. Let
me see her.

CHLOE

She's perfect, isn't she?

ROSS

Looks that way to me. What's her
name?

(CONTINUED)

40 CONTINUED:

40

CHLOE

Susan... Susie... or maybe
'Little Susie.' We're looking
for 'Big Susie.'

ROSS

Big Susie? Haven't seen her, but
Chloe, you really shouldn't have
the baby out this soon.

CHLOE

Oh, no, it's okay. She likes it.

ROSS

I'm sure she does, but you might
want to wait a month or so.

41 AMBULANCE BAY

41

Suddenly, the doors slam open and EVERETT (25, greasy
hair, way too skinny) nearly falls to the floor trying
to hold up Nina (25, straggly hair, also way too skinny).
She's unconscious, foaming at the mouth, blood and mucus
spewing down all over her leather jacket.

EVERETT

Please, help me, somebody help
me. Nina's in trouble here.

Ross calls through the window to the desk.

ROSS

Lydia, need some help. Jerry, get
a gurney and clear Trauma One.

Everett staggers again, drops Nina to the floor, going
down on his knees beside her. Wright hurries around as
Jerry goes for a gurney. Ross gets down on the other
side of Nina, listens for breathing.

Chloe's forced against the wall, trying to stand clear
of these falling bodies, holding her baby close, safe;
staring at this horrific scene unfolding before her.

ROSS

Nina, can you hear me?
(no response)
What did she take?

EVERETT

I don't know for sure. She did a
speed ball, and maybe some downs.

(CONTINUED)

41

CONTINUED:

41

ROSS

What kind of downs?

EVERETT

I don't remember. Help her, please.

ROSS

(to Wright)

Mouth shield?

WRIGHT

Yeah.

Wright grabs one from a supply tray, hands it to Ross who rips it open, sticks it in Nina's mouth. He blows in several breaths, listens again, then feels her carotid artery.

ROSS

She's in arrest. Let's get her up.

JERRY

Got it here.

Jerry pulls the gurney in. They haul her body up onto it and Ross starts CPR as they rush towards trauma. Everett follows.

ROSS

What's your name?

EVERETT

Everett.

ROSS

Try and remember what kind of downs, Everett. Were they blue? Were they red?

EVERETT

We had everything; I don't know.

WRIGHT

Call respiratory STAT to Trauma One.

They move fast, on down the hall. Chloe watches, then slowly, almost without realizing, follows; watching as they disappear around a corner.

42

TRAUMA HALLWAY/OUTSIDE TRAUMA ONE

42

Chloe rounds the corner and stops. Just ahead of her is a very sweaty, very nervous Everett. He glances back at her, then looks in through the doors.

(CONTINUED)

42

CONTINUED:

42

Ross and Wright, now joined by Malik, have started working on Nina. The door swings back open as Jerry moves the gurney out.

Chloe's, watching, holding her baby close, as Oligario comes up.

OLIGARIO
Look at this little baby. What a doll.

Chloe now turns, hands the baby to Oligario.

CHLOE
Can you please take her?

OLIGARIO
What?

CHLOE
Back to the nursery. She shouldn't be down here.

Oligario doesn't get it, but doesn't ask.

OLIGARIO
Sure, I'll take her up.

Oligario moves off with the baby. ON Chloe, turning back to watch the trauma.

CUT TO:

43

EXAM ROOM #2

43

Greene is again with Mrs. Lafferty and Joanie. Her condition has worsened slightly; she's now in mild respiratory distress.

Greene listens with his stethoscope, then presses on her liver, checks her neck veins. Haleh enters, brings a glass of water to Mrs. Lafferty.

HALEH
Here you go.

MRS. LAFFERTY
Thank you.

HALEH
Probably not how you planned on spending Mother's Day.

(CONTINUED)

43

CONTINUED:

43

MRS. LAFFERTY

No.

(to Greene)

You said the pediatric surgeon
would be coming in?

Greene motions her away from the bed.

GREENE

Yes. Dr. Netzley. We'll schedule
the surgery as soon as he gets
here.

MRS. LAFFERTY

And he's done this before?

GREENE

Mitral valve replacement? Yes,
many times. I know it's a lot to
take in, Mrs. Lafferty, but it's
a routine procedure.

(and)

Is your husband able to come?

MRS. LAFFERTY

We're divorced. He lives in
Tucson.

A beat, then she moves back to her daughter. ON Greene.

CUT TO:

44

MAIN HALLWAY/LOBBY

44

Lewis and Hathaway are coming back in, shades still on,
beach chairs in hand.

Lewis sees Chloe sitting on the stairs. She hands her
chair to Hathaway, moves over to her. Hathaway moves on.

LEWIS

Chloe, what are you doing here?

Chloe looks up at her; she's been crying.

LEWIS

What happened? What's wrong?

CHLOE

The baby's so little, Susie. And
I just started thinking about all
the bad stuff that can happen and
how do I keep it from happening?

(CONTINUED)

44

CONTINUED: (A1)

44

LEWIS

What're you talking about?

CHLOE

Mom and Dad couldn't keep it
from happening.

LEWIS

Nothing's going to happen, Chloe.
The baby's fine.

CHLOE

I know she is now, but... I just
got scared.

(then)

I guess I'll feel better when I
get home, right? Even if it is
with Cookie and Henry.

(CONTINUED)

44

CONTINUED:

44

Lewis is about to tell her about her fight with Cookie, decides against it. She stands, takes Chloe's hand, pulls her up and over to the elevator, pushes the button.

LEWIS

You'll feel better when you get some sleep. Get back up to your room, okay? I'll come see you later.

CHLOE

Thanks, Susie.

She steps in and the elevator doors close. ON Lewis a beat before she turns and walks into the...

45

OMITTED

45

46

MAIN HALLWAY

46

She walks past an arguing Benton and Hicks.

HICKS

The decision's been made, Peter. That's all there is to it.

BENTON

But I've been training this guy all year.

Greene calls from down the hall.

GREENE

Peter, Susan, we need you.

Greene, Ross, Carter and Hathaway move down with EMT PICKMAN and several orderlies, two gurneys in tow.

Lewis, Benton and Hicks join them halfway down.

PICKMAN

Dueling gang chicks. This one's Rosario Gutterez, also known as La Puppet. Stab wounds to the chest. Pulse is 140 and thready, BP 60/30. Decreased breath sounds on the left.

(pointing back)

That's La Blue Eyes, Angelina Figueroa. GSW to the head. Pulse 60, BP 90/60. GCS 5.

(CONTINUED)

46

CONTINUED:

46

Pickman, Benton, Ross, Carter, Hicks and Hathaway, joined by Wright and Oligario, move the stab wound, GUITTEREZ (20) into Trauma One.

Greene and Lewis, joined by Haleh and Malik, move an unconscious Figueroa, the GSW, into Trauma Two.

47

TRAUMA ONE

47

BENTON

On a count, one, two and three.

They transfer Gutterez and Pickman moves back out.

PICKMAN

Have a nice day.

Hathaway, Wright and Haleh hook up IV's, monitor.

BENTON

Tracheal shift and hyperresonant on the left.

HATHAWAY

0-2, fifteen liters.

CARTER

She's really cyanotic.

BENTON

Tension pneumo.

WRIGHT

Capillary blanch is positive.

HICKS

Dr. Ross, sixteen gauge needle.

Hicks blows on into...

48

TRAUMA TWO

48

Figueroa's been transferred. Haleh and Malik hook her up. Greene examines; Lewis goes to intubate.

HALEH

No respiratory effort.

LEWIS

Give me a 6.5 tube.

Haleh hands it over. Lewis intubates.

(CONTINUED)

48

CONTINUED:

48

HICKS

What've we got?

GREENE

Grey matter. All over her hair.

HICKS

Mannitol, 75 grams and a gram of
Ancef, IV.

MALIK

Sinus brady 52.

LEWIS

Let's hyperventilate her.

49

TRAUMA ONE

49

Benton supervises Carter putting in the needle on
Gutterez.

BENTON

That's right, the second
intercostal space, the mid-
clavicular line.

HATHAWAY

Pulse ox is down... 75.

Carter presses the needle in further.

WRIGHT

O-neg's here, six units.

ROSS

Get a pleurovac.

OLIGARIO

You doing a chest tube?

ROSS

Yeah, let's get it prepped.

Carter pulls the needle out. The pressure's relieved
and Gutterez starts to come to, look around.

HATHAWAY

La Puppet's breathing easier.

ROSS

Rosario, can you hear me? Can
you hear me?

(CONTINUED)

49

CONTINUED:

49

Yes, and now she flails out with both hands.

ROSS

Whoa, baby, I guess you can.

GUITTEREZ

Get off of me. Let me out of here, you bastards. I'm okay, I want outta here.

OLIGARIO

Watch the IV.

WRIGHT

Hold her down.

She looks over, sees Figueroa in the other room.

GUITTEREZ

Let her die, that stupid bitch. Stabs me with my own knife. Nothing but a damn whore. I shot her good; I hope she dies. Ella es nada mas que una perra. Yo te mato tu familia entiende.

HATHAWAY

What about a tox screen?

ROSS

Yeah.

BENTON

Connie, get some restraints and 2.5 of droperidol IV.

50

TRAUMA TWO

50

Figueroa's still unconscious. Guitterez is looking over from next door, pointing, screaming her head off.

GREENE

Guess that one woke up.

HALEH

BP's down, 80/40.

LEWIS

Let's get a CBC, chem seven, type and cross two units.

(CONTINUED)

50

CONTINUED:

50

HICKS

Order a chest film and do a CT on the way to ICU.

GREENE

Pupils are blown.

LEWIS

No reflexes, flaccid paralysis.

HICKS

Let's get a gas.

MALIK

You want me to track down her family?

GREENE

Yeah. And Haleh, check her wallet. Maybe there's a donor card on her driver's license.

LEWIS

Yeah, that's likely.

51

TRAUMA ONE

51

GUITTEREZ

Let her rot. She tries to steal my boyfriend, steals my knife. This is what she gets. She should pay and she should die. Deja la pudrir. Esto es lo que ella merecer.

BENTON

Lydia, call the OR, let them know we'll be up in a few minutes.

Wright just gets out the door when it flies back open. Another gang babe, RAMOS (20), blasts in. Blood all over her hands, face. She holds a rag up to one ear. And immediately dives for Guitierrez.

RAMOS

Look what you did to me, you damn bitch. You cut off my ear. Why did you do this to me, you whore?

OLIGARIO

Where the hell is security?

(CONTINUED)

51

CONTINUED:

51

The others are in shock as she pulls the rag off -- and she is missing an ear. She starts punching on Guitierrez, both of them screaming at each other in English and Spanish.

GUITTEREZ

Quitate de me. Yo te mato tu familia. Tu eres nada. To voy a corta lo restode tu cara fea.

RAMOS

Mira lo que me existe. Tu es nada mas que unaperra. Tu eres ya! Cubre tu es palda. Tu vas a llorar mucho.

Malik bolts in, dives for Ramos. He wraps his arms around her, locks his hands, drags her back out and down the hall.

ROSS

(to Carter)

Carter, focus, do the chest tube.

HATHAWAY

IV's blown.

They barely catch their breath when Jerry rushes in.

JERRY

Dr. Benton, your mother's nursing home is on the phone.

BENTON

Have to call them back.

JERRY

They said it's urgent.

Benton looks up, glances at Ross.

ROSS

Go.

BENTON

Get her up to ICU.

Benton runs out, heads off for the Admissions Desk. Hicks moves in from Trauma Two.

HICKS

Everything okay in here?

ROSS

Hunky-dorry.

(CONTINUED)

51

CONTINUED: (2)

51

Wright re-enters.

WRIGHT

Trauma team's on its way down.

HATHAWAY

Clamp the suction tube.

Carter looks down to the Admissions Desk, sees Benton on the phone -- the conversation seems angry, then he slams the phone down, says something to Jerry, bolts out.

OLIGARIO

Grab the monitor.

HICKS

Okay, let's move her. Carter.

Carter's snaps back to attention, starts to move the gurney out with Hicks, Wright and Oligario.

52

LOBBY/ELEVATORS

52

Jerry passes through as they hand the gurney off to a couple of surgical residents.

HICKS

Where's Dr. Benton?

JERRY

Had to go.

Wright and Oligario move off. Carter starts off when Hicks stops him.

(CONTINUED)

52

CONTINUED:

52

HICKS

Mr. Carter... I know Dr. Benton wanted to talk to you about this, but I need to notify people...

(then)

We had a number of excellent candidates this year for the Surgical Sub-Internship. The selection process was very difficult. And while you've done some excellent work, another applicant was more qualified.

(and)

I'm sure you'll do well in whatever else you choose.

She moves off. Leaving Carter completely dazed.

CUT TO:

53

TRAUMA TWO

53

Halah and a couple of orderlies are moving Figueroa out on the gurney. Greene and Lewis are still there; Ross and Hathaway have wandered in from Trauma One.

(CONTINUED)

53

CONTINUED: (A1)

53

ROSS

Having fun in here, Big Susie?

LEWIS

What did you call me?

GREENE

Big Susie... yeah, I like that.

A slightly flustered Malik comes in.

ROSS

Starting nose tackle for the
Chicago Bears, Malik Williams,
ladies and gentlemen.

(CONTINUED)

53

CONTINUED:

53

They all applaud, Malik laughs.

MALIK

Security's got her restrained in the Suture Room if anyone wants to check out that ear.

HATHAWAY

She brought the ear?

Ross throws a wadded-up paper towel at Hathaway.

ROSS

Carol...

GREENE

Thanks, Malik. I'll be there in a minute.

Malik leaves and Greene now sees a still-dazed Carter standing at the door.

GREENE

Hey, Carter, where'd Benton go?

Carter doesn't even seem to hear him.

GREENE

Carter? You all right?

CARTER

What? Oh, yeah, fine.

CUT TO:

54

NURSING HOME - HALLWAY - NIGHT (6:30 PM)

54

Benton hurries down, then slows as he looks ahead, sees Jackie's kids, JESSIE, JOANIE and STEVEN, sitting on a bench. They're talking to DR. SANDRA LI. Li notices Benton, walks down to meet him.

BENTON

What is it? What happened?

LI

Dr. Benton, I'm sorry I couldn't get to you sooner...

BENTON

What's going on? They wouldn't tell me anything over the phone.

(CONTINUED)

54

CONTINUED:

54

LI

Dr. Benton, your mother arrested
at 5:15 this afternoon, while I
was in attendance...

Benton just stares at her, hardly able to take it in.

LI

We tried to resuscitate her for
twenty-five minutes. We used all
our capabilities, but her
heart was too weak... and she
died. I'm sorry.

And now it's Benton who's dazed, numbed. Listening to
the very words he's said himself so many times before.
He moves past Li, slowly walking on down the hall.
Staring at the faces of Jackie's kids. All three faces,
wet with tears, staring back as he moves towards them.

He pulls them close, hugs them.

BENTON

Are you guys okay?

STEVEN

Yeah, Uncle Peter. We're okay.
Mama's still in with her.

He pulls away, moves towards his mother's room.

55

NURSING HOME - MAE'S ROOM

55

There's a mother's day bouquet and several mother's day
cards on the bedside table. MAE's body lies still in the
bed. JACKIE sits beside her. She looks around when
Benton enters, moves to him and they embrace. After
several beats...

JACKIE

I'm going to check on the kids.

Benton says nothing, just nods, and Jackie leaves.

He walks over to his mother, pulls the chair up close to
her side, sits next to her. Just watching that beautiful
face. Wishing he could watch it forever. Now he takes
her hand in his, leans down to kiss it.

Gently begins to weep.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

56 EXT. BASKETBALL COURT - NIGHT (8:15 PM)

56

Ross shoots baskets as Greene approaches.

GREENE

Thought you were off at eight.

ROSS

On my way home. Thought you were having dinner with Jen.

GREENE

She's running late.

Greene grabs the ball away, starts shooting.

ROSS

So, are you in the mood to give a little personal advice?

GREENE

Not really.

ROSS

Diane's starting to think about our moving in together.

GREENE

Sorry, Doug, I'm not touching that one.

ROSS

Did you and Jen live together before you got married?

GREENE

She says we barely live together now... but the answer's no; her father would've killed us.

ROSS

So you bowed to the Reverend's wishes?

Ross takes another shot, then lets Greene take the ball, leans back against the wall.

GREENE

I don't like to think of it that way exactly... what're you going to do?

The ball bounces near Ross and he hangs onto it. Greene sees that he's serious.

(CONTINUED)

56

CONTINUED:

56

ROSS

Did you know when you were ready?

GREENE

Yes.

ROSS

So if I don't know does that mean I'm not ready?

Greene just looks at him, then looks away.

ROSS

Yeah, that's what I figured.

Greene takes the ball, starts shooting again.

GREENE

Does your lack of readiness have anything to do with Carol getting married next week?

ROSS

What's that supposed to mean?

GREENE

Maybe it'll be liberating.

Greene looks over at Ross who shrugs, says nothing.

GREENE

Does your lack of readiness have anything to do with my making the next shot?

ROSS

(now laughing)

Yes. Completely.

GREENE

Okay, if I make it you're ready; if I don't, you're not.

Greene aims, throws, and as the ball sails through the air, we...

CUT TO:

57

BABY NURSERY - NIGHT

57

The room's dimly lit. Lewis stands by the window with the baby. Light filters in through the blinds.

(CONTINUED)

57

CONTINUED:

57

LEWIS

That's the Little Dipper, and over there's the Big Dipper, and I don't know any of the other names, but we'll find out, okay?

CARTER (O.S.)

Dr. Lewis?

She turns as Carter enters, now out of scrubs.

LEWIS

Hey, Carter, can you name any of the constellations?

He joins her by the window, starts pointing.

CARTER

Well... there's Larry and over there is Moe and that, of course, would be Curly Joe...

LEWIS

You're worse than I am.

CARTER

Boy, she's adorable.

LEWIS

I've delivered a lot of babies, but I don't think I ever realized just how little they are. Look at these fingers.

(then)

I'm sorry you're not going to do the ER Sub-I. Mark told me.

CARTER

Actually, I wanted to ask you about that. Maybe I made the wrong decision.

LEWIS

Not if surgery's what you want.

CARTER

Yeah, I'm just thinking maybe the ER's what I really want. What do you think Dr. Greene would say if I told him I'd changed my mind?

LEWIS

I think he'd say it's too late. He offered it to Garreau.

(CONTINUED)

57 CONTINUED: (2)

57

CARTER

And I suppose she said yes?

LEWIS

I think so.

(as the BABY

SQUEAKS)

Oooh, what was that, a baby burp?
And you're looking kind of sleepy,
little one. Maybe we'd better put
you down...

Lewis wanders off towards the baby's basinette. On
Carter, left alone at the window.

CUT TO:

58 EXAM TWO/ADMISSIONS AREA

58

Greene hurries out as Haleh and an orderly push Joanie on
a gurney. Mrs. Lafferty follows. They move on down the
trauma hallway as Greene calls to Hathaway at the desk.

GREENE

Carol, page Netzley to Trauma Two,
now!

He starts off, turns back.

GREENE

And when Jen gets here, tell her
I'll be out as soon as I can.

58A TRAUMA HALLWAY

58A

Greene rushes down, grabs Wright on the way.

GREENE

Lydia, we've got a pulmonary edema
in Two. Draw up five of morphine,
start a nitroglycerine drip and
get a blood gas.

Wright heads off to the drug lock-up. As Greene turns
the corner for Trauma Two...

JENNIFER (O.S.)

Mark?

He turns back, sees JENNIFER coming down the side hall,
on her way in. She's dressed up for their dinner date.

(CONTINUED)

58A CONTINUED:

58A

GREENE

Jen, I'm sorry. I've got a seven-year-old crashing. Please wait, okay?

She's too stunned to say anything. Greene turns, heads into Trauma Two. Mrs. Lafferty's just inside the door.

GREENE

Mrs. Lafferty, we need you to stay out here. We're going to do everything we can.

Mrs. Lafferty steps out as Greene moves in, now followed by Wright bringing the morphine. The trauma doors shut as Greene, Haleh and Wright start to work on Joanie.

Jennifer remains in the hallway. Mrs. Lafferty keeps looking through the window.

ON Jennifer, watching.

CUT TO:

58B SUTURE ROOM

58B

Carter stitches a lac on the forehead of DUNLOP (35), a Secret Service Agent. Grey suit, American Flag pin on one lapel, Secret Service pin on the other, small ear-phone in his ear, the cord running down into his jacket.

DUNLOP

Little warm in here, don't you think?

CARTER

You can take your jacket off.

Dunlop looks at Carter with disdain.

DUNLOP

If I can wear it on the golf course, I can certainly wear it here.

Dunlop sits up tall, straightens his tie.

DUNLOP

It was a real bitch out there today. Knocked some woman right out of her cart on the ninth hole, and then this.

(CONTINUED)

58B

CONTINUED:

58B

He points to his forehead.

DUNLOP

You don't want to stand to the left and behind Bush; he's got a pretty mean slice. Never had that problem with Carter.

CARTER

That would be President...?

Dunlop holds his hand up, cuts Carter off. He's listening to something through his earphone; holds his wrist up, speaks into his cuff microphone.

DUNLOP

This is Dunlop. What do you want?

He listens a beat, then into the mic again.

DUNLOP

Where's the Woofers now? Well, stay with him, you idiot.

(back to Carter)

People think our job's dangerous; they don't know the half of it. This career's a lot tougher than it looks.

CARTER

Actually, I've been having some career problems of my own today.

Dunlop glances up at him, unimpressed. As he again straightens his tie and Carter resumes stitching...

CUT TO:

59

OMITTED

59

60

EXT. ROSS'S APARTMENT - NIGHT

60

Diane Leeds pulls her car up to the curb about fifty feet from Ross's steps. She gets out, moves down the sidewalk, then stops, looking ahead.

Ross comes out his front door. He's dressed casually, laughing, joking with someone. A beat and Linda Farrell follows him through the door. She's dressed casually now, too, in jeans. They start down the steps when Ross spots Diane.

(CONTINUED)

60

CONTINUED:

60

She's just staring at him, then turns, hurrying back towards her car. Ross runs after her.

ROSS

Diane... Diane, wait.

He catches up, moves alongside her.

ROSS

Diane, please, it's not what you think.

(no response)

Please, just listen to me.

DIANE

I've already done that, Doug.

She reaches her car, can't get the key in the lock.

ROSS

Diane, stop a minute, please.
Don't do this.

She gets the key in, unlocks the door, opens it.

DIANE

No, don't you do this. Don't stand there and tell me it's not what I think it is when we both know you're lying.

(and)

Because you are lying, aren't you, Doug?

Ross freezes a beat, not knowing what to say. Then finally comes clean with her.

ROSS

Yes, all right, I am lying. The idea of our moving in together; I don't know, maybe I'm not ready.

DIANE

(honesty more
than anger)

You could've just said that.

ROSS

I was scared. And I was stupid. I'm sorry. Please, can't we take another chance here?

(CONTINUED)

60

CONTINUED: (2)

60

DIANE

No.

ROSS

Please, come on... It won't happen again...

She has to laugh at that one.

DIANE

Yes, it will.

She glances back at Linda, still standing on Ross's front steps, then gets in her car, pulls away.

ROSS

Diane, wait, please...

She drives on down the street. Ross takes a few steps after her, calling.

ROSS

Diane... Diane...

On Ross as he stops, out of breath, left behind.

CUT TO:

61

TRAUMA HALLWAY/OUTSIDE TRAUMA TWO

61

Haleh and Wright stay behind as Greene moves out with Mrs. Lafferty, Joanie on a gurney, and pediatric surgeon Dr. Netzley. They move calmly towards the elevators. Joanie has an oxygen mask and multiple IVs.

MRS. LAFFERTY

How long will the surgery take?

NETZLEY

Little over three hours.

MRS. LAFFERTY

And you're sure it's all right to do it now? Even after all this?

NETZLEY

Yes. She's quite stable now, Mrs. Lafferty, and the procedure really is routine. Joanie's going to be fine.

62 LOBBY/ELEVATORS

62

GREENE

There's a waiting room just down
the hall from Surgery.

MRS. LAFFERTY

All right. Thank you.

NETZLEY

Thanks, Mark.

They move in and Greene gives a wave as the doors close.

CUT TO:

62A ADMISSIONS DESK

62A

Jennifer sits behind the desk with Hathaway, the two of
them eating pizza, laughing, talking weddings.

HATHAWAY

It's such a myth that it's the
bride who wants the splashy
wedding.

JENNIFER

How big's the church?

HATHAWAY

Too small for the 3,000 people on
the groom's side; too big for the
twelve people on mine.

(and)

He invited everybody he's ever
met.

JENNIFER

So did Mark. It was a nightmare.
His relatives had every motel room
within twenty miles.

HATHAWAY

How did you get through it?

JENNIFER

(straight-faced)

Drugs.

Hathaway laughs, so does Jennifer, as Greene approaches,
moves to Jennifer, gives her a kiss.

GREENE

Hi...

(then, suspicious)

What's going on here?

(CONTINUED)

62A

CONTINUED:

62A

HATHAWAY

Pre-marital advice.

GREENE

Did she tell you how I wanted to elope, but she insisted on Notre Dame?

Hathaway laughs as Jennifer shoves Greene away. The PHONE RINGS. Hathaway moves down to answer it, leaving Greene and Jennifer alone.

GREENE

I'm sorry about dinner, Jen.

There's a stillness now, an awkwardness between them.

JENNIFER

You had a patient, Mark.

GREENE

She should've gone up hours ago, but there were complications and, uh, the usual...

Jennifer's not angry, not hostile, but something worse... matter-of-fact, resigned.

JENNIFER

Yeah, well, that happens. What're you going to do?

He looks at her, doesn't have an answer. Another beat, and Jennifer gets up.

JENNIFER

It's a long drive. We should probably go.

ON Greene as Jennifer moves off.

CUT TO:

63

OMITTED

63

64

INT.NURSING HOME LIBRARY - NIGHT

64

Benton stands alone by the window. He's stopped crying now; simply stares out, desolate, lost. JEANIE BOULET enters. He doesn't turn, doesn't see her. She watches him, then...

(CONTINUED)

64

CONTINUED:

64

JEANIE

Peter...

He still doesn't turn, still at sea. But he smiles. A small, slight half-smile, only to himself.

BENTON

(soft, reflective)

All our capabilities.

(then)

Said those words how many times?
Never actually heard them until
today.

Jeanie moves closer.

JEANIE

I'm sorry, Peter.

He turns now, looks at her. His emotions right up to the surface. He reins them in, struggling to keep control.

BENTON

Jackie took the kids home. Way
past their dinner. I told her I'd
finish up here.

He can feel himself slipping, tries to dodge it.

BENTON

Thought I'd be more prepared for
this.

JEANIE

No one's prepared.

BENTON

They said we can come back
tomorrow, get the rest of her
things and...

He breaks off, his emotions welling up.

BENTON

I sat beside her. Held her hand.
Touched her face. Her skin was so
soft... And for just one moment I
thought maybe I could stay there
forever.

He looks at Jeanie now, helpless, asking with complete
innocence...

(CONTINUED)

64

CONTINUED: (2)

64

BENTON

But I can't do that, can I? I
can't hold onto her. I can't
touch her.

(then)

I can't do anything to keep her.

And he can no longer keep back the tears. Raw, vulner-
able, eviscerated. Finally giving in to his grief.

Jeanie takes his hand in hers. Then slowly reaches up,
touches his face, turning it toward her.

He looks at her now and they slowly move closer to each
other. Into a kiss. Gentle at first, then more.

Finally, they break apart and Benton pulls Jeanie's head
close to his chest, holds onto her.

And she holds onto him.

CUT TO:

65

OB HALLWAY - NIGHT

65

It's late and mercifully quiet. Lewis walks down.

66

CHLOE'S ROOM - NIGHT

66

She moves in. The lights are off. Moonlight streams in
through the blinds. Chloe's sound asleep, the baby
tucked securely at her side.

Lewis moves up to the bed, reaches down, pushes Chloe's
hair back from her eyes. Then she picks up the baby,
crosses, sits in a chair by the window.

The shadows shift gently across her face as she rocks
this new little life. And quietly begins to sing.

LEWIS

'Blackbird singing in the dead of
night...

Take these broken wings and learn
to fly...

All your life...

You were only waiting for this
moment to arise...

(and)

You were only waiting for this
moment to arise...'

On this quiet moment...

FADE OUT.

THE END