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
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"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"

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Rev. 4/10/95

ER

"Motherhood"

TEASER

OVER DARKNESS, a whisper...

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

FADE IN:

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

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:
LEWIS' LIVING ROOM

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)
CHLOE
The "White Album."

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

(CONTINUED)
CONTINUED:

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:

ER – AMBULANCE BAY

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...
MAIN HALLWAY

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:

ADMISSIONS DESK

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)
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:

OMITTED

&

6

OB DELIVERY ROOM

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

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)
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)
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)
CONTINUED: (4)

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:

BABY NURSERY - 8:30 AM (DAY)

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 basinette.

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

(CONTINUED)
CONTINUED:

As they head out the door...

LEWIS
Tell them to come paint my
bathroom.

CUT TO:

EXT. ROOF - DAY

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)
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:

ADMISSIONS DESK

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

(Continued)
Ross grimaces as Rolando hands him the charts.

ROLANDO
Which is why they pay you the big bucks.

CUT TO:

MAIN HALLWAY

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.

TRAUMA ONE

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.
12 CONTINUED: (A1)

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

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)
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:

TRAUMA HALLWAY/OUTSIDE TRAUMA TWO

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.

TRAUMA TWO

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)
CONTINUED:

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...

TRAUMA ONE

... 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...
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)
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.
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

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.
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.
17A CONTINUED: (2)

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

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, suctions.

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)
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 2-0proline 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)
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)
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:

MAIN HALLWAY

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)
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?
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:
ER - "Motherhood" - Rev. 4/8/95

20 OR HALLWAY

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

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

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

(CONTINUED)
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.
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)
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
FADE IN:

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)
CONTINUED:

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...

CHLOE'S ROOM

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)
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 bologna, 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?
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 lounger in fifteen years.

COOKIE
Don't talk that way about your father.

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

CUT TO:

CURTAIN AREA TWO
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)
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)
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:

OMITTED
&

EXAM ROOM #2
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?
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:

DRUG LOCK UP

Ross looks through the supplies. LINDA FARRELL comes up.

(CONTINUED)
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.
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.

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 mg 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)
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)
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:

OMITTED
&
TRAUMA HALLWAY/MAIN HALLWAY

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

LEWIS
Mom... Mom...

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

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

(CONTINUED)
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:

MAIN HALLWAY

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)
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)
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
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)
CONTINUED:

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:

ELEVATORS/LOBBY

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 instructions 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...

MAIN HALLWAY

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)
CONTINUED:

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.

AMBULANCE BAY

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.
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.

CHLOE
(outside Trauma One)

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.

(continues)
CONTINUED:

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:

EXAM ROOM #2

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)
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:

MAIN HALLWAY/LOBBY

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?
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)
CONTINUED:

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...

OMITTED

MAIN HALLWAY

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

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

TRAJMA ONE

BENTON
On a count, one, two and three.

They transfer Gutterrez and Pickman moves back out.

PICKMAN
Have a nice day.

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

BENTON
Tracheal shift and hyperreosonant 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...

TRIAMA TWO

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.
HICKS
What've we got?

GREene
Grey matter. All over her hair.

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

MALikh
Sinus brady 52.

LEWIS
Let's hyperventilatel her.

TRAUMA ONE
Benton supervises Carter putting in the needle on Guitterez.

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 Guitterez starts to come to, look around.

HATHAWAY
La Puppet's breathing easier.

ROSS
Rosario, can you hear me? Can you hear me?
Yes, and now she flails out with both hands.

ROSS
Whoa, baby, I guess you can.

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

OLIGARO
Watch the IV.

WRIGHT
Hold her down.

She looks over, sees Figueroa in the other room.

GUITEREZ
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 entienda.

HATHAWAY
What about a tox screen?

ROSS
Yeah.

BENTON
Connie, get some restraints and 2.5 of droperidol IV.

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.
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.

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 Gittererez.

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)
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.

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

**RAMOS**
Mira lo que me esiste. 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)
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.

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)
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:

TRAUMA TWO

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)
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)
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:

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)
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.

NURSING HOME - MAE'S ROOM

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
FADE IN:

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

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)
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:

BABY NURSERY - NIGHT

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

(CONTINUED)
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)
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:

EXAM TWO/ADMISSIONS AREA
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.

TRAUMA HALLWAY
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)
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:

SUTURE ROOM

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 earphone 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)
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 Woofer 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:

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)
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)
CONTINUED: (2)

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:

TRAUMA HALLWAY/OUTSIDE TRAUMA TWO

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.
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

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)
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:

OMITTED

INT. NURSING HOME LIBRARY - NIGHT

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)
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.
(them)
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)
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, vulnerable, 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:

OB HALLWAY - NIGHT

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

CHLOE'S ROOM - NIGHT

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