

Script: 2M10

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CHICAGO HOPE

"Love & Hope"

Written by:

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FOR EDUCATIONAL
PURPOSES ONLY

CHICAGO HOPE

"Love & Hope"

CAST LIST

DR. JEFFREY GEIGER
DR. AARON SHUTT
CAMILLE SHUTT
DR. PHILLIP WATTERS
ALAN BIRCH

Dr. Daniel Nyland
Nurse Maggie Atkisson
Paramedic #1
Godfrey Abbott
Laurie Geiger
Dr. Geri Infante
Melissa Cole
Tony
Elliot
Martha
Dr. Kendall
Orderly

CHICAGO HOPE

"Love & Hope"

SET LIST

INTERIORS

CHICAGO HOPE HOSPITAL
EMERGENCY ROOM
CORRIDOR
CORONARY CARE UNIT
MEN'S LOCKER ROOM
GEIGER'S OFFICE
GODFREY'S HOSPITAL ROOM
SCRUB AREA
WATTERS' OFFICE
O.R. #2
INFANTE'S OFFICE
RECOVERY
O.R. #1
OBSERVATORY
SHUTT'S OFFICE
WAITING ROOM
BIRCH'S OFFICE
GODFREY'S ICU ROOM

HURON INSTITUTE
REC ROOM
SOLITARY ROOM
DRESSING ROOM

CHICAGO HOPE

"Love & Hope"

ACT ONE

FADE IN:

1 INT. EMERGENCY ROOM - NIGHT

1

Tumult. PARAMEDICS wheeling in various emergencies. The first is a car accident victim, lying prone, but conscious. DR. DANIEL NYLAND is there while NURSE MAGGIE ATKISSON tends to another man, GODFREY ABBOTT, thirty, a walk-in, but in real pain. Nyland checks the accident victim's eyes under:

PARAMEDIC #1

(re patient)

Motor vehicle, lost consciousness, probable concussion, we should check for fractures.

NYLAND

Take him to radiology.

(to the patient)

You're gonna be okay. Try to just stay calm, we're gonna take you for some X-rays.

ATKISSON

(alarmed)

Doctor! You better come.

(to Godfrey)

Not you.

And Nyland heads over to Atkisson and her patient.

NYLAND

What do we got?

(seeing the man)

Wow.

ATKISSON

Yeah.

NOTE: we don't know what they're seeing but they're not looking at his head.

GODFREY

It hurts bad.

NYLAND

How long has it been... like this?

(CONTINUED)

1 CONTINUED:

1

GODFREY
(in pain)
Since yesterday.

ATKISSON
What?!

NYLAND
(quickly)
Nurse.

ATKISSON
(disbelief winning out)
You've had an erection for
twenty-four hours?

NYLAND
(harder)
Nurse.
(then)
Sir, has this happened before?

GODFREY
No. I took some amyl nitrite.

NYLAND
(idiot)
Great.

GODFREY
I was told it helps, y'know.

Atkisson just stares at it, under:

NYLAND
All right, sir, the venous return
is being prevented and you've got
what is called a priapism. What
I'm going to have to do is insert
a needle into your dorsal vein
and irrigate the tissue.

GODFREY
What?! You're gonna stick me
there?

NYLAND
It's not something I enjoy doing,
trust me.

GODFREY
No. I hate needles. You can't
stick me there.

(CONTINUED)

1 CONTINUED: (2)

1

NYLAND

Sir, if we don't fix it, the
erectile tissue could be destroyed
permanently and you could end up
impotent. We have to unclog the
blood and we have to do it right
now.

GODFREY

(with a groan)

Oh.

Nyland puts the glass visor on. Atkisson gives him the needle.

NYLAND

(to Atkisson)

Okay, hold it very still.

ATKISSON

Me?

NYLAND

Yes, you, you're the nurse.

GODFREY

Please, hurry.

NYLAND

Hold on, sir.

(to Atkisson)

C'mon.

Atkisson holds a look. Then takes hold. First with her left
hand, then with the right, as well. Nyland then goes to work
with the needle.

ATKISSON

(staring at it)

My God. I've never seen anything
like that.

Nyland shoots her a look, "what do you mean?"

ATKISSON

(covering)

I mean, y'know... this week.

Upon which Godfrey starts to suck air, wheezing very badly.

NYLAND

What's wrong, sir?

(CONTINUED)

1 CONTINUED: (3)

1

GODFREY

I'm asthmatic. I can't catch my
breath.

NYLAND

Are you okay?

GODFREY

No.

And he almost starts to convulse, sucking air.

NYLAND

He's having an asthma attack.
Four cc's epinephrine, stat,
hurry! Hold on, sir. Hold on.
C'mon!

Atkisson in a flash hands him the needle and Nyland injects,
under:

NYLAND

Okay. Hold still, you're gonna
be fine. Just try not to panic,
try to slow it down. Good.

And Godfrey, normalizes, catching his breath.

NYLAND

Easy does it. Easy.

ATKISSON

Sir. If you don't mind my asking.
Why did--

Suddenly Godfrey slumps.

NYLAND

Hey!!
(beat)
Mr. Abbott?

ATKISSON

Now what?! He's
unconscious!

NYLAND

(feels for carotid
pulse, watching
Godfrey's motionless
chest)

What the hell!! He's coding, get
the crash cart.

As crash car is pushed up, Nyland delivers a cardiac thump.
No response.

(CONTINUED)

1 CONTINUED: (4)

1

NYLAND
(grabbing paddles)
Bag him.

Atkisson puts face mask and ambu-bag in place while Nyland puts the paddles on Godfrey's chest and reads the rhythm on the monitor. The paddles are connected to a monitor which displays heart rhythm. When not delivering a shock, the paddles serve as a crude monitor.

NYLAND
He's in V-tach! You gotta be kidding!!

ATKISSON
Maybe it's the amy!

NYLAND
Stand back! Clear!

They jolt him. Nothing.

NYLAND
Again. Clear!! C'mon!

They jolt him again. He returns to normal rhythm.

ATKISSON
Pulse.

NYLAND
Call Geiger! And get an EKG hooked up.

Atkisson is still looking at the patient's endowment.

NYLAND
Nurse!

And Atkisson snaps to, as we:

SMASH CUT TO:

MAIN TITLES

CUT TO:

2 INT. HURON INSTITUTE - REC ROOM - NIGHT

2

GEIGER and LAURIE GEIGER at the piano. Geiger is playing and singing a souped up version of "White Christmas".

(CONTINUED)

2 CONTINUED:

2

GEIGER

(singing)

Well I... yae... yaem dreaming
of a whi...yae... yaete Christmas,
just like the ones I used to know,
where the tree tops glisten--

LAURIE

No.

Geiger stops.

GEIGER

What's the matter?

LAURIE

(getting agitated)

I want "Casey". You know I want
"Casey".

GEIGER

But Sweetie this is a Christmas
show so shouldn't--

LAURIE

(escalating)

I want "Casey". It's my show.
I want "Casey".

GEIGER

(placating)

Okay. Will the band be able to
play "Casey", "White Christmas"--

LAURIE

I got the sheet music. They can
do it but we have to rehearse.
Can you rehearse with--

As Geiger's beeper goes off:

LAURIE

(re the beeper)

No!

GEIGER

Godfrey. Honey, there's an
emergency at the hospital but I'll
tell you what. We'll do "Casey".
And I'll come back to rehearse
with the other patients.

(CONTINUED)

2 CONTINUED: (2)

2

LAURIE
Let's call them musicians.

GEIGER
Right.

Upon which Geiger's beeper goes off again. Laurie yanks it off Geiger's belt and throws it. It sails across the room. A beat.

GEIGER
Nice arm.

CUT TO:

3 INT. EMERGENCY ROOM - NIGHT

3

Nyland and Atkisson are still working on Godfrey. The EKG machine is hooked up. An oxygen mask is on Godfrey.

ATKISSON
Starting to soften but it's still very large.

NYLAND
Nurse.

ATKISSON
I'm speaking clinically.

Upon which Geiger enters and immediately goes to work under:

GEIGER
This better be good, you pulled me out of a nuthouse.

NYLAND
He's V-tach.

GEIGER
(matter of fact)
And I was the only cardiothoracic on call, I think not, gimme the rhythm strip, looks bradycardial--
(seeing it)
--this man has an erection.

ATKISSON
You shoulda seen it before.

(CONTINUED)

3 CONTINUED:

3

NYLAND

He inhaled amyl nitrite, I started to irrigate the cavernosum with saline, then because of an asthma attack I gave him a shot of epinephrine and that's when he went into arrest.

GEIGER

(alarmed; re the rhythm strip)

That's V-tach all right.

(then)

What's his name?

NYLAND

Godfrey Abbott.

As Nyland and Atkisson return to their work on the condition for which Godfrey was admitted.

GEIGER

Mr. Abbott, I'm Dr. Geiger. The amyl nitrite was not a sound decision. You had a very serious arrhythmia and it's been complicated by your asthma. I want to admit you to the coronary unit. You probably need a pacemaker.

GODFREY

Oh no.

GEIGER

I'm sorry but if you have another such attack, you'll miss the Rose Bowl. We're going to evaluate you. In the meantime, we have to keep you monitored. Try not to worry.

Geiger holds one more look at the man's emergency penile condition.

GEIGER

You're uh... in good hands.

Geiger then heads off, as we:

CUT TO:

4 INT. CORRIDOR - NIGHT

4

SHUTT and BIRCH on the move. Shutt is dressed impeccably, coat and tie, looking great.

BIRCH

A first date with your own wife?

SHUTT

Well, it's like a first date, Alan. What with the quarantine and my trip to Boston, this will be the first time since our reconciliation that... why am I telling you this?

BIRCH

Because you're excited. Aaron, I'm having a little Christmas tree decorating thing in my office Thursday night, I'd love for both you and Camille to be there. Tinsel. String the popcorn, the works...

Upon which Camille comes out of the Nurses' locker room. Black Armani dress. She looks stunning. Stunning and the look on Shutt's face confirms it. She takes his breath away.

CAMILLE

I'm ready.

SHUTT

Yes, you certainly are.

He gives her a short but warm kiss. Birch, embarrassed, looks away, as we:

CUT TO:

5 INT. CORONARY CARE UNIT - DAY

5

DR. GERI INFANTE works on Godfrey's subject area, she wears a magnifying visor. Atkisson is there as well. Godfrey, of course, is mortified.

INFANTE

Almost finished. This is a monster.

GODFREY

Is this really necessary?

(CONTINUED)

5 CONTINUED:

5

INFANTE

I'm sorry, sir, but if I don't debride some of the dead skin, there's a risk of gangrene and that would be an incredible tragedy. True story, absolutely true, a man once injected his penis with cocaine to get a prolonged erection. Two weeks later it fell right off in a hot tub.

ATKISSON

Completely off?

INFANTE

Like a dead twig.

GODFREY

Could we change the subject?

INFANTE

I apologize, I get anecdotal during my work.

Upon which, MELISSA COLE, late twenties, pretty, innocent, enters the room.

MELISSA

Godfrey?

GODFREY

(embarrassment;
compounding)

Oh no.

MELISSA

What happened?

INFANTE

Um. I'm finished for now. We need to soak it then I'll check back. You're going to be fine.

(to Atkisson)

Let's go.

Atkisson and Infante exit. An awkward beat.

MELISSA

I heard some of the nurses laughing about it in the corridor. Is it true?

(CONTINUED)

5 CONTINUED: (2)

5

Atkisson peels back to listen but Infante yanks her away.

GODFREY

Yes.

MELISSA

This is why you cancelled our date last night?

GODFREY

I've had ice on it since yesterday lunch.

(off Melissa's look)

I thought, y'know... last night we would... and I wanted to be good.

MELISSA

So you inhaled a drug?

GODFREY

(mortified; humble)

They say a couple remembers the first time forever. So I uh... wanted it to be memorable.

MELISSA

(softly)

You big dope.

A beat. Honesty time.

GODFREY

(awkward candor)

I know we've only known each other a month. But from the first time I met you.... remember I asked you to dance to that stupid song?

MELISSA

"Mr. Sandman". Wasn't stupid.

GODFREY

(vulnerable)

Yeah, well... I'm in love with you, Melissa. And the thought of making love to you. I didn't want to blow it.

(CONTINUED)

5 CONTINUED: (3)

5

MELISSA

(softly)

Don't you realize... one of the reasons I fell for you... is because you weren't one of those guys. Who only cares about sex and performance.

(smiles)

This guy asks me to dance to "Mr. Sandman". That's who I fell for.

Off Godfrey, we:

CUT TO:

6 INT. MEN'S LOCKER ROOM - NIGHT

6

Nyland is taking off his scrubs shirt as Atkisson enters. We can see by her face, she's on a mission.

ATKISSON

What are you doing?

NYLAND

I'm changing. Which is what goes on in men's locker rooms. What are you doing?

ATKISSON

(awkward)

I just um... I dunno, the things that happen in this place. I wouldn't mind going for coffee again. It was such a help the last time.

NYLAND

(reading her)

Is that how you'd like me to help? The way I did the last time?

ATKISSON

Maybe.

(then)

I've spent the last two hours holding that man's... which was very impressive.

NYLAND

(dry)

Yes, I saw the admiration in your eyes.

(CONTINUED)

6 CONTINUED:

6

ATKISSON

It made me--
(she wants to say horny)
--miss you.

NYLAND

Miss me.

ATKISSON

(noticing)
Oh. This door locks.
(she locks it)
That's kind of silly, that it
could lock. Now if somebody
needed to get in here... they
couldn't.

NYLAND

Are you kidding?

She's both incredibly motivated and embarrassed. But motivation is winning. A beat.

ATKISSON

Dr. Infante asked me to go back
in there and sponge bath that guy.
If I have to hold his... injury
in my hand one more time,
something could happen. I'd
rather it happen with you.

NYLAND

I thought there was something
funny about the way you were
tending to him.

ATKISSON

I was completely professional.

She takes hold of him.

ATKISSON

That's unprofessional.

And they ignite. Hospital clothes come off fast. As these two escalate with passion, we:

CUT TO:

7 INT. GEIGER'S OFFICE - NIGHT

7

He's banging out a mad maniacal piece on the piano. Almost as if the piano is the culprit. Music both angry and beautiful. After a beat, Infante enters. Geiger stops, staring at her.

INFANTE

I'm sorry. I was walking by, I heard the music and I just had to come in and tell you. You stink.

GEIGER

You know, Geri, I'd really love to bury the hatchet. Right in your head.

INFANTE

Cute. Truth is, that is why I came in. If I'm working here, we really should get along. Make nice, testify for each other in malpractice claims, refer unnecessary procedures, whatever.

(then)

Let me take you to dinner Thursday.

GEIGER

Thanks. But I promised my wife I'd be in her Christmas show. Fa la la la la from the laughing academy.

INFANTE

Oh.

(then; gently)

Is she ever gonna get better?

A beat.

GEIGER

(simply)

No.

A beat.

INFANTE

Well, I'm sure you've heard this before and I have no place saying it. But... have you thought about moving on? She's not who you married, you don't have to stay married to her.

(CONTINUED)

7 CONTINUED:

7

A beat.

GEIGER
(softly)
Yes, I do.

Another beat.

INFANTE
Anyway. Well... if you ever need
somebody to put a smile on your
face... remember I can do it
surgically.

GEIGER
I'll keep that in mind. Thank
you.

INFANTE
(re the piano)
Meantime, keep practicing. You
really do stink.

He smiles. She smiles back. Then she leaves. After a beat,
Geiger, lost in thought, with one finger begins to hit one high
key. Over and over he keeps banging it. Finally, off this,
we:

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

8 INT. CORRIDOR - DAY

8

Shutt and Camille motor down the corridor, under:

CAMILLE
Stop worrying, it was stressful,
sometimes sex--

SHUTT
Please don't keep saying don't
worry, I would like to worry.

CAMILLE
It was a wonderful evening.

SHUTT
(pointing at a patient's
room)
Wonderful. I'm no better than
that guy.

And we ZOOM RIGHT INTO "that guy's" room, going into:

9 INT. GODFREY'S HOSPITAL ROOM - DAY

9

Godfrey, Melissa and Geiger. ON THE ZOOM:

GODFREY
You want to operate?!

GEIGER
It's what we talked about. You
had a severe reaction to the
epinephrine, which given your
asthmatic condition, is a
disaster. We have to install a
defibrillator, there's no other
option.

MELISSA
And that's a pacemaker?

GEIGER
Same idea. It's actually a
mini-computer, we insert it here
then wire it up to your heart.
Should your heart ever stop again,
this will automatically deliver
an electric shock to restart it.

(CONTINUED)

9 CONTINUED:

9

GODFREY
(trying to fathom it)
You want to put a computer inside
of me?

GEIGER
Yes, sir, I do.

Off Godfrey, stunned, we:

CUT TO:

10 INT. CORRIDOR - DAY

10

Infante and Birch on a brisk move.

BIRCH
(annoyed to the point
of anger)
You cannot show prospective
cosmetic surgery patients what
they'll look like after the
procedure, how many times have
we discussed this?

INFANTE
(simply)
I was told not to listen when you
speak.

As they arrive at the Nurses' Station, Camille is there to
overhear.

BIRCH
(adamant)
If you show them the picture, and
they don't turn out as promised,
they could have a cause of action
for implied breach of contract.
That morphing graphic could be
used as evidence to nail you.

INFANTE
You're forgetting my patients
always turn out as promised, did
I mention I get hypotension around
lawyers, especially small ones?

Godfrey is being briskly wheeled for surgery, the gurney rapidly
approaches.

(CONTINUED)

10 CONTINUED:

10

BIRCH

I don't need to stand here for that.

(as he leaves)

I can go anywhere for that.

INFANTE

(to Godfrey as the gurney passes)

Still attached?

GODFREY

Yes.

INFANTE

There you go.

And the gurney is gone. Camille steps up.

CAMILLE

Um. You can actually show people on a computer what they'll look like with plastic surgery?

INFANTE

(nodding)

Morphing program.

CAMILLE

I bet it would be kinda fun. Y'know, just to see.

Infante reads her like a book.

INFANTE

It is. C'mon by my office. I'll show you. We'll have some fun.

CAMILLE

Oh, I don't know if... well, okay.

11 INT. SCRUB AREA - DAY

11

Geiger and Shutt. Geiger getting ready to go into surgery.

SHUTT

Maybe I should try some amyl nitrite.

(CONTINUED)

11 CONTINUED:

11

GEIGER

Aaron. If I had a nickel every time Mr. Man didn't show up for class, I'd have a dime.

SHUTT

It's never happened to me before.

GEIGER

(sympathetic)

You're getting back with the love of your life. After all you two have been through, it would be strange if you didn't suffer some anxiety.

SHUTT

Really?

GEIGER

Really.

A beat.

SHUTT

What about you and Laurie? Do they allow, y'know, conjugal visits?

GEIGER

No. And even if they did--

(softly)

She's insane, Aaron. That strips the experience a little.

(a beat; covering)

I gotta fix this kid's heart.

Geiger starts for the O.R.

SHUTT

Have you been with anybody?

Geiger turns back.

SHUTT

Since Laurie. Have you?

Geiger holds a look. Then:

GEIGER

I'm going into an operation. Could we not have this discussion now?

(CONTINUED)

11 CONTINUED: (2)

11

SHUTT

Sure.

And Geiger heads out, as Nyland comes in.

NYLAND

Hey. What's up?

SHUTT

(defensive)

Very funny.

And Shutt heads out. Off Nyland, confused, we:

CUT TO:

12 INT. CORRIDOR - DAY

12

WATTERS tries to outpace Birch, who dogs him, tenaciously.

WATTERS

You're overreacting.

BIRCH

I am not overreacting, I want to be heard on this, I'm tired of people dismissing me, did you tell Infante not to listen when I speak?

WATTERS

I beg your pardon?

BIRCH

Never mind. Phillip, I don't need to tell you Christmas is an extremely litigious time of year, people act out, some do it with lawsuits. It's also the high season for negligence, doctors have other things on their mind.

WATTERS

(getting frustrated)

There was no negligence with Godfrey Abbott.

BIRCH

It may not matter, that's what I'm trying to impress upon you.

As they go into:

13 INT. WATTERS' OFFICE - CONTINUOUS

13

BIRCH
Res ipsa loquitur.

WATTERS
What?

BIRCH
Latin for the hospital gets stuck
no matter what. Kid comes in with
a priapism, we shoot him up with
epinephrine which brings on a
heart attack. Luck of the draw
you say, a jury might not, res
ipsa damn loquitur.

WATTERS
Know what, Alan? You get
litigious around Christmas time.
You realize that? You're creating
the drama here, there was no
negligence, there's no hint of
anybody being sued and you're
running around like a gerbil on
cocaine. First you're chafing
at Infante, now me--

BIRCH
(angry)
I'm trying to do a job!

WATTERS
You're trying to fill a void!
(nailing it)
You're a single lonely man who
every holiday season creates
tumult to trump the emptiness.
I know because I do the same
thing. Since my divorce, I
schedule five times as many
procedures during December.

Birch holds a beat. Then:

WATTERS
(softly)
You even put your Christmas tree
in your office.

BIRCH
(hurt)
I like the smell of pine. And
it's so we all can decorate it
together.

(CONTINUED)

13 CONTINUED:

13

WATTERS

Alan.

BIRCH

(too wounded to get into
this)

You made your point, Phillip.
Sorry to disturb you.

And he bolts. Off Watters, we:

CUT TO:

14 INT. O.R. #2 - DAY

14

Surgery in progress. Sam Cooke's "Send Me Some Lovin'" is
playing out. Geiger sings along.

GEIGER

Okay. This guy's wired for sound,
gimme the gizmo.

A Nurse hands him a defibrillator. Geiger taps the plastic.

GEIGER

Cheap.

And he sticks it in. Works like an auto mechanic, it's all
routine.

CUT TO:

CLOSE ON a still photo of Camille's smiling face.

INFANTE (O.S.)

That's you with a chin.

REVEAL Camille and Infante in:

15 INT. INFANTE'S OFFICE - DAY

15

They're looking at the morphing program on the computer.

CAMILLE

Interesting.

INFANTE

(working the computer)

Okay, cheeks, chin, and face-lift,
hit that, there, delete ten years.

(CONTINUED)

15 CONTINUED:

15

ANGLE THE PHOTO

It looks like Camille probably did look in high school.

RESUME

CAMILLE

You think I uh... am I chinless?

INFANTE

You're a beautiful woman, Camille.
We're just doing this for fun.
Right?

CAMILLE

Yeah, just for fun.
(then)
Give me breasts.

INFANTE

Size?

CAMILLE

Thirty six. "D".

INFANTE

(as she punches in the
computer)
You'd fall over. I'll have to
add to your ass for balance. Hey,
hey. Not bad.

ANGLE the computer. A different Camille. Busty with balance.

RESUME

CAMILLE

(feigning amusement)
Yeah. Not bad.

Off her slight envy, we:

CUT TO:

16 INT. HURON INSTITUTE - REC ROOM - DAY

16

Geiger and about seven other patients, all with instruments.
The patients are various shapes and ages with various mental
dysfunctions. TONY is stout, fiftyish, ex-advertising
copywriter who loves musicals but has some trouble with reality.
ELLIOT, forty, is cantankerous, we're not sure why.

(CONTINUED)

16 CONTINUED: (2)

16

GEIGER

All right. Nobody panic. Nobody get upset. It's okay. This is an easy song, we can all do it.

LAURIE

It has to be perfect. I promised everybody it will be perfect, I'm supposed to be in charge of the song. It has to be perfect.

GEIGER

Honey. It's a Christmas show to have fun. And it's going to be fun for everybody. It's going to be great.

LAURIE

(proudly; lovingly)
He's my husband.

ELLIOTT

Does he know we're all mental?
(re Tony; to Geiger)
He got crazy once and cut somebody. That's why he's here.

GEIGER

Elliot. Sometimes I talk to my dead mother. I cut people for a living and I get paid very well for it. Which isn't to say I wouldn't do it for free.

Elliot holds a look. Then:

ELLIOT

(pleased; to the group)
He's one of us.

Off Geiger, we:

CUT TO:

17 INT. SCRUB AREA - DAY

17

Atkisson, feeling hot, finds Nyland.

ATKISSON

(sotto)
I can't stop thinking about yesterday. You tore me up.

(CONTINUED)

NYLAND
(drugs)
pens.

ATKISSON
dreaming about it all
I could feel you in my

NYLAND
(checking his watch)
be for... eleven minutes.

ATKISSON
to.

in the wings, she heard all that, wants to
we:

CUT TO:

RAY

18

Godfrey.

GODFREY
I care if I get another
on for as long as I live.

SHUTT
(examining)
Not all men would be so...
he about that.

GODFREY
Doctor Geiger?

SHUTT
I an appointment outside the
al. He asked me to check

GODFREY
If you got a rule against
us seeing the same doctor

(CONTINUED)

18 CONTINUED:

18

SHUTT
(concerned)
How long have you had this
swelling around your ankles?

GODFREY
I didn't know I had it.

SHUTT
Is this tender under your calf?

Godfrey shrieks in pain as Shutt touches it.

SHUTT
Nurse. Call Doctor Watters, would
you please.

CLOSE ON GODFREY

GODFREY
What? What is it?

TIME CUT TO:

19 INT. RECOVERY - TWENTY MINUTES LATER

19

Watters is now there.

WATTERS
You have a deep vein thrombosis.
Were you lying prone for a while
before coming to the hospital?

GODFREY
(frustrated)
Of course I was, I was flat out
for a day, I looked like a sun
dial.

Watters and Shutt exchange a look.

GODFREY
What?

WATTERS
You have a clot in your venous
system.
(then)
And I'm afraid we may have to cut
it out.

(CONTINUED)

19 CONTINUED:

19

GODFREY

What do you mean you have to cut
it out?

WATTERS

It's a very simple procedure,
but--

GODFREY

You're going to operate on me?
Again?

WATTERS

If that clot reaches your heart
it could be fatal.

GODFREY

What about that contraption you
just stuck in me, doesn't it have
some anti-missile defense to shoot
out clots?

WATTERS

We didn't install that particular
model.

GODFREY

(angry)
What the hell is going on?!

SHUTT

Mr. Abbott.

GODFREY

No! I came in here with an
erection, a condition most men
find to be pleasant. First you
stick needles in my penis, then
some lady in goggles comes in to
scrape it for excess tissue, so
it won't fall off in a jacuzzi,
you give me a heart attack with
an injection, I get a computer
stuck inside me, and now you want
to cut a thrombosis out of my leg
'cause I've been lying down too
long. What kind of a hospital
is this?

WATTERS

This is Chicago Hope. We're the
best.

(more)

(CONTINUED)

19 CONTINUED: (2)

19

WATERS (Cont'd)
(to Shutt)
Let's prep him for surgery.

CUT TO:

20 INT. CORRIDOR - DAY

20

Godfrey is being wheeled down for surgery again. The expression on his face says it all. He will never use amyl nitrite again. Off him, we:

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

21 INT. O.R. #1 - DAY

21

Watters is removing Godfrey's blood clot, "Jingle Bell Rock" plays out on the stereo.

WATTERS

There will never be a true champion until they unify the divisions, give Tyson parole, and exterminate all the corrupt promoters with bad hair. Suction. Thank you. And the referees. Richard Steele would jump in right now and stop this operation. Patient doesn't respond, must be dead, stop the procedure. Clamp.

22 INT. OBSERVATORY - CONTINUOUS

22

Melissa with Birch.

MELISSA

Should they be listening to Christmas carols like that? It doesn't seem appropriate.

BIRCH

(straightforward)

It lifts their spirits which makes them better doctors. I'd be concerned if they weren't playing it.

Off Melissa, we:

CUT TO:

SHUTT

Breasts?

REVEAL

23 INT. SHUTT'S OFFICE - EVENING

23

Shutt and Camille.

SHUTT

You want to do your breasts?

(CONTINUED)

23 CONTINUED:

23

CAMILLE

I said I was just thinking about it. I wouldn't actually do it, of course. I think.

(proffering the computer printout)

Look at this.

SHUTT

First of all, I can't believe in a million years that you of all people would even consider this. What about that big societal ill you wax on about, the mandate that women must look like cheerleaders, you get a boob job, you perpetuate the magazine image you rebel against.

CAMILLE

(re the printout)

I know, but look. Don't I look fabulous?

SHUTT

Second... you have great breasts.

They hold a look.

SHUTT

Is this about last night? Because that was me, Camille, I am totally attracted to you.

CAMILLE

That didn't cross my mind that you wouldn't be attracted to me, I didn't think that.

(then)

For very long.

She is insecure about it.

SHUTT

Camille.

CAMILLE

I uh... I keep thinking about you with Karen Antonovich. It intimidates me, Aaron, I admit, she was quite a woman.

(CONTINUED)

23 CONTINUED: (2)

23

SHUTT

What about you and Nyland, you don't think that pops up in my mind? That was the only thing that popped up last night.

She holds a look. Then:

CAMILLE

What happens when people get older, sex becomes so, I don't know, cerebral. Maggie Atkisson and Nyland, they just blink twice and rip each other's clothes off. We used to do that. Now there's all this psychological stuff...what is that?

SHUTT

I don't know. Adulthood?
(then)
Relationships get complicated, Camille. Look at Jeffrey and Laurie. Or you and me.

CAMILLE

Well. All I know... there is no other man for me but you. Now. Always.

They hold another look. Then he draws her in and they kiss. As the kiss builds, we:

CUT TO:

24 INT. RECOVERY - DAY

24

WATTERS

(trying to wake him)
Godfrey. Godfrey?

And Godfrey comes to.

WATTERS

Everything went great. You'll be in recovery for a little bit then back to an ICU. The adventure is finally over.

(more)

(CONTINUED)

24 CONTINUED:

24

WATTERS (Cont'd)
(sotto; to Nyland)
Let's put him on an anticoagulant,
get some T.E.D. stockings on his
legs. Then get him discharged
before he hires a lawyer.

And as Watters exits, we:

CUT TO:

25 INT. HURON INSTITUTE - SOLITARY ROOM - DAY

25

Doctors struggle to sedate a screaming Laurie Geiger who's gone beserk. Yelling, shrieking. DOCTOR KENDALL looks for his chance to get her with the needle.

KENDALL
Hold her down!! Laurie. It's
me, Doctor Kendall! Hold still,
it'll be okay!

But as he draws near with the needle she bites him. Draws blood. Kendall screams with pain. The needle drops to the floor. An ORDERLY picks it up.

KENDALL
Bitch!! Hold her.

Kendall grabs the needle from the orderly and plunges it into her, as Geiger charges in.

GEIGER
What happened?!

KENDALL
She bit me! She went crazy,
that's what happened!

By now Laurie is thrashing less. Geiger moves in.

GEIGER
Honey. I'm right here. Sssssh.
Okay. Sssssh. I'm right here,
sweetheart.

The medication is taking effect. Laurie's eyes are glazing over. She's getting a Demerol look to her.

(CONTINUED)

25 CONTINUED:

25

GEIGER

I'm right here with you.
Everything's gonna be okay. Does
anybody know what set her off?

ORDERLY

They were rehearsing for the show
and the band... it didn't sound
so good. She started getting
upset. Then she just flipped.

GEIGER

All right, baby. You rest. I'm
gonna rehearse the band, okay.
You just rest, honey. Okay.
Okay.

Off Laurie, helplessly staring up at him, we:

CUT TO:

26 INT. HURON INSTITUTE - REC ROOM - DAY

26

The musicians are arguing amongst themselves, as Geiger enters.

GEIGER

All right, listen up. Hey.
(they calm)
Okay, you know tomorrow night's
show is very important. And we
want to get it right, don't we?
Don't we?

MARTHA

Please don't talk to us like that.
Our family will be here too. Of
course we want it to be good.
You have any idea how big tomorrow
night is for all of us?

GEIGER

I think I do.
(then)
Everybody pick up your
instruments. I want to start with
the bridge which is at the very
top of this second page here.
Any of you see "The Music Man"?

(CONTINUED)

26 CONTINUED:

26

TONY

(going right into it;
reciting like a rap)

I consider that the hours I spend
with a cue in my hand are golden,
helps me cultivate horse sense
and a cool head and a keen eye./
J'ever take 'n try to give an
ironclad leave to yourself from
a three rail billiard shot. Never
mind pumpin' any water till your
parents are caught with the
cistern empty on a Saturday night,
and that's trouble,/ Lots and lots
of trouble. I'm thinking of the
kids in the knickerbockers, shirt
tail young ones peeking in the
pool hall window, after school.
You got trouble, folks, right here
in River City...

He stops, feeling the gaping stares from everybody.

TONY

(unapologetic)

He asked if anybody saw it.

GEIGER

Well, the point is. This band...
they used the "think method".
You think the song as hard as you
can. That's what I want you to
do. Instruments up, everybody...

They comply.

GEIGER

Okay. Everybody. On three we
go, the bridge from the top and
think. One, two, three and--

And they start to play. Not good. Not terrible but not good.
Geiger swallows his dismay. As they continue:

GEIGER

(conducting)

Okay, keep playing. But stop
thinking. Play but don't think.
Read the notes. Do not think.

Off this, we:

CUT TO:

27 INT. GODFREY'S HOSPITAL ROOM - DAY

27

Nyland, Atkisson and Melissa stand over Godfrey, now conscious but cranky.

GODFREY

I have to go to the bathroom.

NYLAND

Well, that's a very good sign.
We can give you a catheter or if
you think you can walk...

GODFREY

(rising)

I am not getting a catheter.
Nobody's going near my penis, I
will walk.

And he is on his feet.

NYLAND

Bathroom's right here.

GODFREY

Thank you.

Godfrey takes a step, not realizing how slippery the T.E.D. stockings are. As if he stepped on a sheet of ice, his feet leave him. In a flash, he falls back, hitting his head on the floor. Before Nyland can even make a move to react, Godfrey lies there unconscious. A beat. Then Melissa lets out a curdling scream. Off this, we:

CUT TO:

28 INT. CORRIDOR - TWO MINUTES LATER

28

Godfrey, now conscious but groggy, is hurried to radiology, being wheeled on yet another gurney. Watters and Birch and Nyland are trotting alongside.

NYLAND

(doing his best to
explain)

It was the T.E.D. stockings, they
were too slipery and he just went
down!

WATTERS

(to Nyland)

Why the hell did you let him try
to walk in those things?!

(CONTINUED)

28 CONTINUED:

28

BIRCH
I am very concerned now.

WATTERS
Quiet!!

And suddenly Godfrey starts to convulse, badly.

BIRCH
Oh no.

WATTERS
(to the Orderly)
Look out!

NYLAND
(to an Orderly)
Help me hold him down!

WATTERS
His pupils are blown, he's
probably got a subdural! Get him
down to O.R. Page Doctor Shutt!
Stat!!

CLOSE ON a pager vibrating on a desk top. We hear some muted panting.

CAMILLE
(weakly)
No. Please no.

And a male hand comes up to grab the pager. Pulls it OUT OF FRAME. A beat.

SHUTT (O.S.)
Damn it.

REVEAL

29 INT. SHUTT'S OFFICE - DAY

29

Shutt and Camille scurry to collect clothes, ending the matinee interruptus.

SHUTT
This one wasn't my fault.

CAMILLE
(weakly)
No, it wasn't.

From the look on Camille's face, Shutt's "Mr. Man" definitely showed up for class. Off this, we:

CUT TO:

30 INT. O.R. #1 - DAY

30

Godfrey, being worked on. His head is being shaved as trays and equipment are quickly being positioned. A machine like team moving quickly. Hands going everywhere. After a beat, Shutt and Camille crash into the room, fully scrubbed.

SHUTT

What do we got?

WATTERS

Subdural hematoma, we need to evacuate, he's in trouble.

SHUTT

Drill, stat.

CLOSE ON the drill being slapped into his hand. The drill starts up, as we:

CUT TO:

31 INT. OBSERVATORY - DAY

31

Birch and Melissa.

BIRCH

(straight-faced)

It's really a blessing. As I understand it, he was particularly sensitive to the anticoagulants. There was no way of knowing this. If he had ever fallen somewhere outside the hospital, it would've been catastrophic. That he slipped here... a blessing, really.

Melissa holds one look. Then swings, hitting Birch flush in the nose, dropping him. A beat.

BIRCH

(holding his nose)

Clearly, not respect.

Off this, we:

CUT TO:

32 INT. O.R. #1 - DAY

32

Shutt drills away into Godfrey's head. Drills and drills. Edwin Starr's "Twenty Five Miles" blares out.

CUT TO:

33 INT. SHUTT'S OFFICE - EVENING

33

Geiger sits at Shutt's desk, staring into nowhere. After a beat, a tired Camille enters.

CAMILLE

(surprised to see him)
What... this is Aaron's office.

GEIGER

Mine's messy. I think better in his.

CAMILLE

Oh.

She starts to look around.

GEIGER

(holding up a bra)
Looking for this?
(tosses it to her)
I guess Santa Claus came early in here?

CAMILLE

(with a smile)
What's important is Aaron didn't.

Geiger gets her meaning. Then:

GEIGER

You know I feel I can say this now 'cause you and Aaron are back together. I think you're an extraordinary woman. I'm glad you guys are married again.

CAMILLE

Thank you.
(then)
Look, how 'bout you coming over to our place for Christmas dinner?

GEIGER

Oh, I'll probably go to the rubber room with Laurie. Boneless turkey breast. Mashed potatoes. Food which can't be used as a weapon.

CAMILLE

I heard about what happened today.

(CONTINUED)

33 CONTINUED:

33

GEIGER

She had every right. The band
was lousy.

(then)

Tonight will be different, though.

Camille just holds a look.

GEIGER

Geri Infante says I should move
on 'cause Laurie's not the same
woman I married. Which is true.
But she's also... y'know still
a little bit of the woman I fell
in love with. That part I guess
I can't get by.

(an awkward beat; then)

Hey, did I ever tell you I'm a
good hacker with computers?

As Geiger punches something up.

CAMILLE

Many times.

ANGLE the morphed Camille on the screen.

GEIGER

(re the screen)

What is this, thirty-six "D"?

CAMILLE (O.S.)

What? Infante's records? You
broke into her computer?

GEIGER

It gets worse.

(off Camille)

Computer sex. I've had you.
Twice.

CAMILLE

(with humor)

How was I?

GEIGER

Oooh.

Off Camille, smiling, we;

CUT TO:

34 INT. RECOVERY - EVENING

34

Nyland, Atkisson, Watters and Shutt, post-surgery, standing over Godfrey, unconscious.

SHUTT
(dread)
This can't be.

WATTERS
C'mon, Godfrey. Wake up. Can you hear me?

NYLAND
Maybe there's some bleeding.

SHUTT
There can't be. Godfrey.
Godfrey!!

WATTERS
All right. The brain's got to be a little swollen, let's give it some time.

SHUTT
Get me the anesthesiologist, he--

WATTERS
It wasn't him.

SHUTT
He should be waking up!!

WATTERS
Give him some time!

SHUTT
Damn it.

Shutt storms off. The others all exchange looks. Off them, then Godfrey, we:

FADE OUT;

END ACT THREE

ACT FOUR

FADE IN:

35 INT. WAITING ROOM - EVENING

35

Birch, Watters, Shutt with an enraged Melissa. Birch has a little piece of cotton up his left nostril, the result of Melissa's punch.

MELISSA

What do you mean he won't wake up?

WATTERS

We expect him to. It's just--

MELISSA

He's in a coma?! You've now put him in a coma?

BIRCH

Watch her, Phillip.

SHUTT

Ms. Cole. I am sure it's just some swelling around the brain which will go away.

MELISSA

My God. How can this be happening?

WATTERS

Ma'am, listen to me, listen very carefully. We're confident he will wake up. You can be of assistance. We'd like you to talk to him. Hold his hand, maybe play a favorite song, familiar sounds and voices can help. What he doesn't need to hear is your panic.

MELISSA

I just want him to wake up and check out of this hell-hole.

WATTERS

We all wish for that.

MELISSA

Take me to him.

(CONTINUED)

35 CONTINUED:

35

She takes a step toward the door. Birch quickly backpeddles out of her path. He won't be hit again. Off this, we:

CUT TO:

36 INT. BIRCH'S OFFICE - EVENING

36

The Christmas tree stands in the corner, undecorated. Geiger, Watters, Shutt, Camille, Atkisson, Nyland and Infante have been summoned. An angry Birch slams the door ON THE CUT.

BIRCH

(charged up)

All right. I want everybody to listen.

GEIGER

I'm late for a concert.

BIRCH

I don't care, you will stay here for a minute and listen to what I have to say, am I understood?

WATTERS

Could you please take the cotton out of your nose, it would make it easier.

Birch yanks it out, throws it in a waste can. Then:

BIRCH

(on a tear)

I want everybody, I mean everybody to dictate word perfect operative and incident reports concerning this patient--

(to Nyland)

--you will list every puncture mark you left on his penis with the hyperdermic--

(to Infante)

--you will detail the exact amount of dead skin you sandblasted off it--

(more)

(CONTINUED)

36 CONTINUED:

36

BIRCH (Cont'd)

(to Geiger)

--you, you, you will elaborate why after the defibrillator operation, you chose not to put the T.E.D. stockings on him that could've prevented the thrombosis--

(to Nyland)

--back to you, punctuate the prudence of letting him walk to the bathroom after those stockings were put on--

(to Shutt and Camille)

--which brings me to the two of you. Gossip and heavy breathing goes whipping through these thin walls here, if sex was being had moments prior to a certain skull procedure I do not, repeat, do not want that in any report. If that man's attorney gets notice of pre-drilling drilling on top of everything else that's gone on, Mr. Abbott will be a very, very rich man.

A beat. Birch is powerful here, they just stare down like children.

BIRCH

(disgusted with them)

You're all so cock-sure. Big doctors, there's a man down there in a coma who shouldn't be in a coma. Were we all at our best, Doctors? Have we all been consummate professionals here? Or just consummating. So cock-sure.

WATTERS

I think you've made your point, Alan. Thank you. Let's go.

They start to leave.

BIRCH

(softening)

One more thing.

(more)

(CONTINUED)

36 CONTINUED: (2)

36

BIRCH (Cont'd)
(they look back)
My uh... tree decorating thing
will be around eight thirty. I
know you have the concert,
Jeffrey, but the rest of you...
if you're free...

Off them, we:

CUT TO:

CLOSE ON A SLEEPING GODFREY as we hear the "Bom bom bom bom"
vamp of "Mr. Sandman". As we go into the song itself, we:

REVEAL

37 INT. GODFREY'S ICU ROOM - NIGHT

37

Melissa is holding his hand. Atkisson is there as well.

MELISSA
Can you hear it, Godfrey? This
is our stupid song, remember?
(to Atkisson)
This is how we met, he asked me
to dance to this.

ATKISSON
(softly)
You really seem to love him.

MELISSA
Only known him a month but...
yeah. It's so hard to meet
somebody you don't still feel
alone with. Godfrey and me...

ATKISSON
And you never even... not ever...

MELISSA
Why is that so important? That's
what got him like this, thinking
that's important.

A beat. Atkisson thinks about it. Then:

(CONTINUED)

37 CONTINUED:

37

ATKISSON
(an admission)
I don't know if I could fall in
love without sex. I mean... maybe
I could but... I dunno... I think
my physical side controls my
emotional side.

Melissa holds a sad look at Atkisson.

MELISSA
Are you with anybody?

ATKISSON
Um. There's one guy, yeah. I'm
beginning to really like him.

MELISSA
How's he feel about you?

ATKISSON
(softly)
I dunno.

Off Melissa, we:

CUT TO:

38 INT. HURON INSTITUTE - DRESSING ROOM - NIGHT

38

Geiger, Laurie, all the Musicians, everybody dressed up, are
in a crowded room, instruments in hand. Tony peers through the
slit of a slightly opened door to see into the Rec Room where
the show is in progress. There is pre-performance tension.

LAURIE
The room is completely full. I'm
getting nervous.

ELLIOT
Why? You aren't even performing.

LAURIE
It's my song.

GEIGER
We're all gonna be great, not to
worry. How long before we're on?

(CONTINUED)

38 CONTINUED:

38

TONY

That Joey guy is on now, the comedian. He's telling jokes, nobody's laughing.

ELLIOT

They'll laugh at you.

TONY

Shut up.

LAURIE

Stop it! You promised it would be perfect!

GEIGER

(calming)

Laurie, if it's not, you have to accept that. If you make a scene, the guards will take you out and you'll miss our big finish.

MARTHA

(to Tony)

Can you see my mother? Is she out there?

TONY

I don't know your mother. I thought she was dead.

ELLIOT

(re Geiger)

That's his mother.

(to himself)

Mental.

GEIGER

Hey, hey. You've all worked very hard. We're gonna go out there and be great. And we're gonna have fun. Everybody. Let's have fun. This is your night.

Off the nervous group, we:

CUT TO:

39 INT. GODFREY'S ICU - NIGHT

39

Melissa sits with him. Shutt, Watters, Infante and Camille are there.

(CONTINUED)

39 CONTINUED:

39

MELISSA

He made a little snort. Is that a good sign?

WATTERS

Well.

(lying)

Snorts are good.

MELISSA

Come on Godfrey. Please wake up. You stay in here, they'll find another reason to cut you open.

INFANTE

Godfrey. Honey, I see listed in your belongings, there's an organ donor card. Please don't make me use it.

WATTERS

Doctor.

MELISSA

Hey.

INFANTE

It's a joke. C'mon out, Godfrey, I got a million of 'em. Man goes to the hospital, sees a naked nurse and a bedpan.

MELISSA

All right. Enough of that, this place is too oversexed.

INFANTE

I'm just trying to wake him up, I'm going to one of his strengths.

GODFREY

(suddenly; simply)

Can I go home?

Heads snap. He's awake.

MELISSA

Godfrey!!

GODFREY

Melissa. What's going on?

Shutt immediately pounces with his penlight into the eyes, under:

(CONTINUED)

39 CONTINUED: (2)

39

MELLISSA

You took a fall last night... I think you're... is he okay?

SHUTT

You know me, Godfrey?

GODFREY

I know all of you, that's why I'd like to get out of here.

MELISSA

Oh, thank you, God.

And she embraces him. Relief throughout the room. And quiet joy.

GODFREY

I had a dream. And they were all in it.

WATTERS

(sotto; to Shutt)

Check him out. Do another Cat-scan. If it's okay and he feels up to it... check him the hell out before we kill him.

Off this, we:

CUT TO:

40 INT. HURON INSTITUTE - REC ROOM - NIGHT

40

Geiger and the Musicians are on a small stage, spotlight on them. The room is filled with spectators and Security Personnel line the walls. Laurie Geiger sits in the second row. Geiger, at his piano, sings, as the band quietly accompanies:

GEIGER

(singing)

"Casey, he waltzed with the strawberry blond/ And the band played on/ He whirled cross the floor with the girl he adored/ And the band played on."

ANGLE LAURIE. She's absolutely glowing, she's so happy.

(CONTINUED)

40 CONTINUED:

40

GEIGER

(singing)

"His brain was so loaded he nearly exploded/ The poor girl she quaked with alarm/ He married the girl with the strawberry curl/ And the band played on."

The music segues into the song, "Marie". The band continues its quiet but efficient accompaniment.

GEIGER

(singing)

"You looked like a princess the night we met/ With your hair piled up high I will never forget/ Sometimes I'm crazy but I guess you know/ And I'm weak and I'm lazy and I've hurt you so/ I loved you the first time I saw you/ And I always will love you, Laurie./ I loved you the first time I saw you/ And I always will love you, Laurie."

MONTAGE:

Geiger's song continues throughout the dissolving montages of:

A. CAMILLE AND SHUTT, walking in a light snow. Happy, playful. In love.

B. NYLAND AND ATKISSON in the scrub room. She shoots a latex glove at him, like an elastic band. He fends it off, kisses her forehead.

C. MELISSA is wheeling Godfrey towards check out. A couple of Orderlies are along side. His adventure is finally over.

DISSOLVE TO:

D. BIRCH, alone, decorating his tree in the office.

DISSOLVE TO:

41 INT. HURON INSTITUTE - REC ROOM - NIGHT

41

The song continues.

(CONTINUED)

41 CONTINUED:

41

GEIGER

(singing)

"But I loved you the first time
I saw you/ And I will always love
you, Laurie.

Laurie is now tearing up, with joy.

GEIGER

(singing)

I loved you the first time I saw
you/ I will always love you...

And it segues back into "Casey".

GEIGER

"Casey he waltzed with the
strawberry blond/ And the band
played on.

And Geiger nods to the Musicians. And the band "Oompah's up",
they play grandly. It is their moment. And they seize it.
Tony, Elliot, Martha... they're great. ANGLE THE FACE of Staff
and Relatives. The band sounds wonderful. Laurie's face is
now wet with tears. After several proud bars, the music finally
settles again for Geiger's finish.

GEIGER

"His brain was so loaded it nearly
exploded/ The poor girl she quaked
with alarm.

(now cracking with his
own emotion)

He married the girl with the
strawberry curl...

(softly)

And the band played on."

As the music softly ends, we:

CLOSE ON LAURIE, then Geiger.

FADE OUT:

THE END