

45. CONTINUED:

MICHAEL

How 'bout I call you tomorrow.

SANDY

I know there's pain in every relationship and I'd like to have mine now. Otherwise, I'll wait by the phone and if you don't call, then I'll have to have pain and wait by the phone. You could save me a lot of time.

MICHAEL

Then let's make it definite.  
Dinner tomorrow.

46. INT. MICHAEL'S ROOM - EARLY MORNING

An alarm goes off showing 4:30 a.m.

SERIES OF QUICK CUTS:

- A) Michael shaving, very closely.
- B) Michael shaving his legs.
- C) Michael shaving under his arms. He cuts himself, winces, stuffs toilet paper under his arm.
- D) He applies a thick makeup base, false eyelashes, then long false fingernails.
- E) Michael, in jockey shorts, makeup, eyelashes and fingernails in place, straps on a bra, back to front and moves out of the bathroom.

47. INT. KITCHEN AREA - LOFT - JEFF & MICHAEL - DAY

Michael, turning bra back to front enters and is surprised to see Jeff, seated in a robe, coffee prepared.

MICHAEL

You didn't have to get up.

JEFF

(looking him over)  
Oh yes I did.

48. EXT. MICHAEL'S APARTMENT - MICHAEL - DAWN

Dorothy Michaels emerges, puts her fingers in her mouth and whistles for a cab. The cab SCREECHES to a halt.

49. INT. TV STUDIO BUILDING - ENTRY AREA - EARLY MORNING

Dorothy enters, addresses MAC, the Security Guard.

DOROTHY  
I'm Dorothy Michaels. "South-  
west General."

MAC  
(consults list)  
Oh, yeah. They want you in  
Conference Room B right away.

Dorothy tenses.

50. CLOSE - CONFERENCE ROOM B DOOR

Dorothy opens it and enters:

51. CONFERENCE ROOM B

Jo, the Stage Manager, is there with an official-looking MAN.

DOROTHY  
I was told to come right here.

JO  
Right.  
(to Man)  
This is Dorothy Michaels, who  
plays Mrs. Kimberly.  
(to Dorothy)  
This is Doctor Schiff.

DOROTHY  
Played by who?

JO  
Doctor Schiff is Doctor Schiff.  
He's here to give you a physical.

DOROTHY  
A what?

(CONTINUED)

51. CONTINUED:

SCHIFF  
For insurance purposes.  
(opens his bag)  
It's routine.

JO  
When you're finished, I'll take  
you to your dressing room.

She exits. Schiff applies pen to form.

SCHIFF  
Dorothy Michaels, is that  
right?

DOROTHY  
Yes.

SCHIFF  
Age?

DOROTHY  
Forty.

Schiff looks.

DOROTHY  
(continuing)  
... three. But don't you tell.

SCHIFF  
Weight? Height?

DOROTHY  
One thirty-seven. Five six and  
a little bit.

As he takes her blood pressure:

SCHIFF  
General health pretty good?

DOROTHY  
Excellent.

SCHIFF  
(reading gauge)  
Blood pressure's a little  
high.

Silence. Schiff undoes the blood pressure sleeve,  
lifts stethoscope to Dorothy's heart.

(CONTINUED)

51. CONTINUED: (2)

DOROTHY  
First day nerves.

SCHIFF  
What's this about an allergy  
to makeup?

DOROTHY  
Oh, I just said that. Actually  
I'm a wee bit sensitive.  
(confidentially)  
I sometimes have this little  
moustache problem.

SCHIFF  
Oh?  
(leaning closer)  
Not all men find that unattractive,  
you know.

He puts his hand lightly on her knee.

52. INT. CORRIDOR - STUDIO - JO & DOROTHY - DAY

Dorothy follows, as Jo points off towards a doorway.

JO  
You're in nine.

Dorothy goes to the door, enters.

53. INT. DRESSING ROOM - DAY

Standing in the room, wearing a scanty robe, is  
APRIL PAIGE, delicious, young.

APRIL  
Hi, I'm April Paige. Make  
yourself at home.

And she whips off her robe, revealing bra and panties.  
Dorothy gasps, turns away, only to see April reflected  
in the makeup mirror.

DOROTHY  
What a nice looking table.

APRIL  
Push the telegrams out of the  
way and make some room for  
yourself.

(CONTINUED)

53. CONTINUED:

DOROTHY

Did you open in something?

APRIL

(moving to shower)

No. They're from some creep I went out with. You can read 'em if you want. They're funny.

DOROTHY

(reading)

"Sorry about last night."  
 "Please forgive last night."  
 "Last night will never happen again." What did he do last night?

APRIL

(calling from shower)

Nothing!

(She comes back in)

And it took him till three in the morning. God, it was a drag.

On Dorothy's shocked look, there is a knock. A P.A. sticks his head in and hands Dorothy two blue pages.

P.A.

For you, Miss Michaels.

He goes out. Dorothy fastens her eyes on the pages.

DOROTHY

They're for today!!

APRIL

They always throw stuff at you the last minute. You could lose your mind around here.

DOROTHY

Oh, God!

APRIL

What's wrong?

DOROTHY

I have to kiss Dr. Brewster!

(CONTINUED)

53. CONTINUED: (2)

APRIL

Yeah. He kisses all the women on the show. Must be in his contract. We call him "the tongue.!"

On Dorothy's horrified look.

54. INT. STUDIO - HOSPITAL ROOM SET - DAY

Ron is blocking a scene between JULIE and RICK LACY, who lies atop a bed, script in hand. Rita and crew stand by making notes. During, Dorothy stands in bg next to a DISTINGUISHED LOOKING GENTLEMAN, watching. ALVIN is making last minute costume adjustments on her.

RON

(to Julie)

Okay, quickly now, the tubes have pulled out of Rick's nose, so there's been an alert at your station, Julie. Rick, as soon as she starts to stuff the tubes back in your nose, you grab her. Hard.

JULIE

In his condition?

RON

Absolutely. He's been out of his head since he fell through the ice, and, in his delirium he thinks you're Anthea.

(to Rick)

Maybe even say "Anthea" when you grab her.

RICK

That's good. Is my violin here in the room somewhere?

RON

No, the violin sank. It's at the bottom of the lake.

55. ANGLE - DOROTHY & GENTLEMAN

DOROTHY

(quietly)

The violinist fell through the ice?

(CONTINUED)

55. CONTINUED:

GENTLEMAN

He was playing it during the  
thaw.

(suavely)

You're Dorothy Michaels, aren't  
you?

Dorothy nods.

GENTLEMAN

(continuing)

I'm John van Horn. We're up  
next.

He gives his mouth a generous Binaca spray.

RON

Now, Julie, honey, when he  
grabs you, you're torn. You  
struggle, you know you should  
get the tubes back in his nose  
because he's in danger of  
anaphalactic shock, but,  
suddenly, here you are in the  
arms of a man whose music was  
Anthea's whole life, a man  
who stood by you after Ted's  
breakdown.

JULIE

Okay.

RON

So you struggle, but you're  
struggling with yourself, as  
well.

JULIE

(amused)

And I lose, right?

RON

Now I want to do the whole thing  
on the floor. It will explain  
how the tubes fell out. And,  
Julie, when you get down on your  
knees, it says here it will in-  
flame Rick's desire. God knows  
it always inflames mine.

(then)

Okay, big John, Dorothy --  
everybody, this is Dorothy  
Michaels, our new Hospital  
Administrator.

(CONTINUED)

55. CONTINUED: (2)

Hello's all around.

JULIE

We met the other day. I'm Julie Phillips, the hospital slut.

DOROTHY

Hi.

(holding new pages)

Mr. Carlisle, I've a teeny question about this business with Dr. Brewster --

RON

Sweetheart, we are so late, we're not even going to be able to rehearse it --

DOROTHY

But --

RON

I'm just going to show you your marks, honey, and then we're going to have to go right to "tape" --

DOROTHY

But --

RON

Big John, you enter, see them struggling, cross over to Rick and Julie and cry loudly, "Nurse Charles -- are you insane?"

JOHN

Yes. I see. Will that be on teleprompter? "Loudly?"

RON

Yes.

(to Dorothy)

Now, toots, you enter here, you cross to here, and your corridor scene is here.

He points out the door to the "X's" on the floor.



56. CLOSE - TAPE REELS SPINNING - EDITING ROOM

An EDITOR sips a bottle of Calery Tonic.

57. INT. STUDIO B - TAPING - CAST, CREW

Julie is on the floor struggling with Rick, who keeps saying "Anthea" in a delirious voice. Van Horn enters, glances at the teleprompter and says:

JOHN

(loudly)

"Nurse Charles -- are you insane!"

The door bursts open and Dorothy enters.

DOROTHY

"I'm Emily Kimberly, the new administrator! What's going on here!?"

She crosses to the struggling couple, whips Julie to her feet in a single move. Van Horn ignores that Julie is up.

JOHN

Help me get her to her feet, Miss Kimberly."

Julie looks at him blankly. Then quickly buckles her knees. Dorothy helps her up again.

DOROTHY

"Tend to your patient, Nurse Charles.

(to the bewildered  
Van Horn)

You and I have to talk, Dr. Brewster."

58. INT. CONTROL BOOTH - ALL

Ron holds his head in his hands.

RON

I don't believe this.

RITA

It's all right, the girls saved it.

(CONTINUED)

58. CONTINUED:

John and Dorothy are doing their scene. John's eyes go to the teleprompter behind Dorothy frequently.

JOHN

"Well, you haven't changed at all, Emily."

DOROTHY

"Oh, but I have, Medford. Now that father is dead, the weight of this hospital falls upon my shoulders. And I will bear that weight, no matter what obstacles you put in my path."

JOHN

(leaning toward her)

"You know, Emily, there's no reason for us to be in opposite camps. We can rule 'Southwest General' together. I admire people with power.

(coming closer)

Women with power, especially."

He leans forward to kiss her. Dorothy slaps him across the face. He stands open-mouthed.

DOROTHY

"Is this the same approach you would have used on my father, Dr. Brewster? Do you really think I'm someone you can grope in the broom closet and then not consider a threat? I'm afraid, Dr. Brewster, that you have underestimated me. If you want to win me over, you'll have to deal with my mind, not my lips."

RON

(into his mike)

And cut!

MEL

(into his mike)

Stop tape.

JACQUI

Can we use it?

RITA

Are you kidding?

59. INT. STUDIO - CAST, CREW

Rita and Ron enter. John stands holding his face.  
There is a buzz of conversation. All OVERLAPPING.

JOHN  
(bewildered)  
I was supposed to kiss her.

DOROTHY  
It was an instinct. I kept  
hearing Ron's words -- "instant  
threat" and I realized how much  
it would --

JULIE  
-- It was a good instinct.  
(knowingly)  
It would have been mine.

RON  
(to Julie)  
Just a minute -- I'll handle  
the instincts here! It  
happened to be a good instinct  
but next time, if you have a  
question about a piece of  
business, you discuss it with  
me.

DOROTHY  
It was wrong of me not to.

JULIE  
And thanks for catching me.  
You saved my ass. I mean  
literally.

RITA  
Okay, people. Item seven.

RON  
(claps Van Horn  
on back)  
Big John, good work!

All leave except Van Horn and Dorothy.

JOHN  
Dorothy ... I just want to say  
that I loved what you did in our  
scene. Welcome aboard.

He kisses her full on the mouth.

60. EXT. STUDIO - DAY

Ron and Julie come out arm in arm. Julie stays near the building as Ron moves to the curb to get a cab. In a moment, Dorothy comes out.

JULIE

You'll sleep good tonight.

DOROTHY

My stars ... it certainly was ... exhilarating.

JULIE

Tell me that next week.

Ron calls from the curb.

RON

C'mon, honey.

JULIE

Can we give you a lift? Why don't you join us for a drink?

DOROTHY

Thanks, but I feel like walking.

Dorothy watches, as Ron and Julie drive off. Then limps toward the curb to hail a cab.

61. INT. LOFT APARTMENT - NIGHT

Jeff sits at the table, smoking his pipe, holding his play. Michael stands in his shorts, setting his wig.

MICHAEL

I don't know if she's pretty or not -- maybe in a Hollywood way. But she's no dummy. She threw in that faint like a pro.

JEFF

I rewrote the necktie scene. You were right. It was too literary.

MICHAEL

I wonder how my legs would look in flats. You know ... I've got a whole character for Dorothy. I know everything she'd do. I really understand this woman.

(CONTINUED)

61. CONTINUED:

JEFF

Well, how'd you ever end up communicating with this guy?

MICHAEL

Well, he told me what he wanted, I did what I wanted, he balled me out, and I apologized to him! I think Dorothy's smarter than me...

JEFF

But you are Dorothy.

MICHAEL

I just wish I looked prettier. I feel that she's such a beautiful person. Maybe if I give her a softer hair style ...

The phone rings. Jeff leans for it.

MICHAEL (cont'd)

(going toward Jeff)

Don't answer that!

JEFF

Why?

MICHAEL

It could be for Dorothy.

JEFF

You gave them this number?

MICHAEL

I had to! The show may have to get hold of me if they change the schedule.

JEFF

I'll answer it and see.

MICHAEL

No! I don't want them to think Dorothy lives with a guy. It's wrong for my character!

JEFF

What if it's for me? It could be important! You answer it as Dorothy.

MICHAEL

I can't answer it as Dorothy! What if it's Sandy?

(CONTINUED)