

GOODBYE, FAREWELL AND AMEN

BARRY KELLOGG

WARIDROSE

9-104

2



TELEVISION

KNOWITALLJOE.COM

October 15, 1982

M*A*S*H

"GOODBYE, FAREWELL AND AMEN"
(Final Script Dated September 16, 1982)

LIGHT BLUE COVERS

TO ALL CONCERNED:

Please discard old pages and insert the attached
REVISED PAGES in their proper place in your script
of the above date.

THIS IS IMPORTANT!

October 5, 1982

M*A*S*H

"GOODBYE, FAREWELL AND AMEN" LIGHT BLUE COVERS
(Final Script Dated September 16, 1982)

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September 28, 1982

M*A*S*H

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(Final Script Dated September 16, 1982)

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THIS IS IMPORTANT!

M*A*S*H

"GOODBYE, FAREWELL AND AMEN"

Written by

Alan Alda

Burt Metcalfe

John Rappaport

Thad Mumford & Dan Wilcox

David Pollock & Elias Davis

and

Karen Hall

FINAL
September 16, 1982

9B04

CAST LIST

HAWKEYE

B. J.

POTTER

HOT LIPS

CHARLES

KLINGER

MULCAHY

SIDNEY FREEDMAN

NURSE

MP

IGOR

SOON-LEE

KOREAN WOMAN

GI

RIZZO

"TRUMAN"

"MACARTHUR"

CHOPPER PILOT

OLD KOREAN MAN

CHINESE MUSICIAN

1ST JEEP DRIVER

ANESTHETIST

SOLDIER

AMBULANCE DRIVER

Cont.

CAST LIST (Cont.)

CORPSMAN

KELLYE

2ND JEEP DRIVER

SHARI

DENNIS

ROY

BIGELOW

JOANNE

GWEN

BAKER

SNYDER

ABLE

SET LIST

INTERIORS:

HOSPITAL ROOM

BUS

HOSPITAL CORRIDOR

KLINGER'S OFFICE

O.R.

MESS TENT

THE SWAMP

HOSPITAL LOUNGE

PRE-OP

OFFICERS' CLUB

POTTER'S OFFICE

CAST ROOM

EXTERIORS:

BEACH

COMPOUND

WOODS

ROAD

HOSPITAL LAWN

CHOPPER PAD

HUT NEAR ROSIE'S

MOTOR POOL

CHORWAN REFUGEE SETTLEMENT

CORRAL

ROAD TO CHOPPER PAD

SOON-LEE'S LEAN-TO

STREAM

9B04

"GOODBYE, FAREWELL AND AMEN"

ACT ONE

FADE IN

UNDER TITLES WE SEE:

INT. HOSPITAL ROOM - DAY

1

The room is small, dimly lit and sparsely furnished. CAMERA PANS AROUND it as we HEAR the VOICES of Hawkeye and Sidney Freedman.

NO ONE OUT! →
SIDNEY SHIRT COLLAR IS OPEN BOTTOM, BOTH POCKETS ARE BOTTOM, SHIRT TAIL WITH FAULTS BLOUSE.
(voice over)
So, how are you feeling?

BLUE ROBE - HAWK.
HAWKEYE BLUE ROBE IS TIED, TOP IS OPEN ONE BOTTOM, B-TAGS ARE INSIDE AND STAYING BOX ON. BLP. SLIPPERS, ON, ROBE IS CLOSED TO 1" BELOW THE 2ND BOTTOM BUTTON, TOP OF COLLAR UP ON HIS R, SLIGHTLY LOWER ON HIS LEFT.
(voice over)
Great. How are you? You look a little thin.

SIDNEY
(voice over)
Uh-huh *(TOP SHIRT SPREAD OPEN.)*

We SEE HAWKEYE in a robe and pajamas in a straight-backed chair. He's in soft dim light. Occasionally behind him, we can SEE a brightly lit window. SIDNEY is opposite him, leaning back against the wall.

SIDNEY
How've you been sleeping?

HAWKEYE
On my back. The bed's terrible. You can feel the springs right through the mattress.

SIDNEY
Yesterday, you were going to tell me about that day at the beach.

HAWKEYE
It was great. Very hot. A lot of people say too much sun is no good for you. And you know carcinomas can result from that. Now this, of course, would concern me, being a physician.

SIDNEY
I'd like to get back to the beach.

Cont.

sc 2 + 3 Klesiger

hat centered 3" off bridge

shirt top button open @ neck sleeves & collar down tail in

pants on rear pocket flaps buttoned

belt buckled left buckle centered

shoes on & laced & tied

dogtags np

HAWKEYE

Hey. Go ahead. Take the rest of the day off.

SIDNEY

What happened that day?

HAWKEYE

You know, I ought to be able to go home. There's nothing wrong with me.

SIDNEY

What was it like at the beach?

HAWKEYE

I'll tell you if you'll let me get a word in. It was great.

EXT. BEACH - DAY (FLASHBACK)

2

It is glaring bright. Along the beach we can SEE implements of war such as barbed wire, crisscross defense barriers, perhaps a burnt-out landing craft. M*A*S*H personnel are having a great time on the beach. There is a cookout, a ball game, people are looking for shells and wading and swimming in the water. Two people are twirling a long piece of seaweed as a jump rope while a third person jumps. We HEAR the AD-LIB SOUNDS of these activities.

HAWKEYE

(voice over)

It was the Fourth of July. There was a lot of fighting going on, but way over at Kum Song. So Colonel Potter decided to give some of us a day off. We went to a little cove at Inchon and had a great time.

We SEE KLINGER and SOON-LEE wading in the water, each at one end of a camouflage net. She's giving directions on how to fish with the net. CAMERA PANS ACROSS the beach PASSING BY a couple of nurses burying MULCAHY in the sand. He's wearing his straw hat. CAMERA SETTLES ON a volleyball game in progress. Hawkeye is playing. RIZZO is playing with a cigar in his mouth. The net is made of camouflage netting and is anchored to crisscross landing obstacles. On the other team are HOT LIPS and other Nurses and Corpsmen. We SEE the game end on a final point in which the ball hits Rizzo in the face, squashing his cigar. Everyone runs into the ocean. B.J. is walking on the beach, picking up seashells.

SC15

MARK ADDED.

1ST CHG. SC15

BLUE BOLL OP IS a1.
PHT. SHIRT ONLY
TAIL IS OUT OF PANTS, NOT CLOSED.

SJ. DETAGS ARE OUT OF GREY SS
MUGGERS - BOLL CAP a1, ALONG SHIRT COLLAR IS GREY.

STRAW HAT IS a1,
BOOTS AS BOLL ON GREY SS.

ANOTHER ANGLE

In shallow water, several people are helping Klinger and Soon-Lee pull the netting out. They've caught something big and there's a lot of excitement. They finally lift it out of the water and we SEE they have caught a floundering Hawkeye. *WATER!* There's much hilarity.

INT. HOSPITAL ROOM - DAY

Hawkeye is smiling placidly.

SIDNEY

That's it?

HAWKEYE

We had a great time and we went home.

SIDNEY

What was that like?

HAWKEYE

Going home? Hilarious, amusing, genial, joyful, raucous, funny...

SIDNEY

What happened?

INT. BUS - NIGHT (FLASHBACK)

The M*A*S*H personnel are happy and carefree on their way back from the beach. ~~Rizzo~~ is driving. Hawkeye is the happiest of the bunch.

HAWKEYE *VG -*

(voice over)

We were laughing and singing and passing the bottle around.

Hawkeye rises out of his seat and calls to the front of the bus as he gestures to (a Corpsman sitting next to him.) *BLUE RAIL CAP.*

FAT. SHIRT COULD BOTTLE IS FULL. TAIL IS OUT. HAWKEYE NO D-TAGS SHAW RIG. POKETT'S UNBOTTLED.

Can we please have that bottle back here? This guy can't wait.

INT. HOSPITAL ROOM - DAY

SIDNEY

So you had a great time on the bus.

Cont.

HAWKEYE

And so we had a great time on the bus and so we enjoyed ourselves and so and so and so and so and so. I'm not, however, having a great time here. In the first place, I don't like the color of these walls. If you can call that a color. I don't know what's on those walls, but I think it hit the fan first.

There's a KNOCK at the door.

SIDNEY

Come in.

A NURSE ENTERS.

NURSE

There's a phone call for Captain Pierce.

SIDNEY

Good time as any for a break.

HAWKEYE

Yeah, let's knock off till Christmas.

As they leave the room, Hawkeye makes a noise like a tropical bird, startling the Nurse. He chuckles.

INT. HOSPITAL CORRIDOR - DAY

7

Sidney and Hawkeye walk down the hall. Hawkeye turns to Sidney, referring to the Nurse who is leading the way.

HAWKEYE *Somebody's scw. 1*

The rooms may not be much here, but they got a great bellhop.

They reach the Nurses' Station, and she hands Hawkeye the phone.

HAWKEYE

Yel-low. Snake pit, we never close.

INTERCUT WITH:

INT. KLINGER'S OFFICE - DAY

8

B.J.'s on the phone. POTTER, Klinger, Hot Lips and Mulcahy are gathered listening.

sc 8 Mulcahy clg3

straw hat held in hand

silver cross around neck

black turtleneck 2 roll @ neck tail in

fatigue shirt open in front / pocket flaps buttoned / tail out
collar + sleeves down

fatigue pants down not bloused

belt buckled left + buckle centered

boots laced + tied

glasses on

B.J.
Hawk, it's B.J. How you doing?

HAWKEYE *2:11:45 AS SCENE 1*
How the hell do you think I'm
doing? I've been locked up for
the last week in a wackateria.

B.J.
Well, listen, Sidney's the doctor.

HAWKEYE
(to Sidney)
You want to laugh? He say's
you're the doctor.
(to B.J.)
I'm the doctor. I sew people
back together. Why is he
keeping a brilliant surgeon
locked up? I mean, what's
behind that?

B.J. is at a loss.

B.J.
Uh...Listen, Father Mulcahy
wants to say hello.

Mulcahy takes the phone.

MULCAHY
Hello, Hawkeye? Need anything?
Can we send something down to you?

HAWKEYE
How 'bout a Band-Aid for my finger?
I got a blister from goin'...

He runs his finger crazily over his lips.

Mulcahy looks at the phone awkwardly.

MULCAHY
Yes, well, I'll see what I
can do. Perhaps Colonel Potter
...uh...could...uh...hmmm...

He hands the phone to Potter.

POTTER
Pierce? We miss you here.

Cont.

HAWKEYE

I miss me there, too. It's lonely here. Especially at night. I do hear the guy in the next room. He cries all night.

POTTER

(after awkward beat)

Uh-huh? So, listen, have you heard? The truce talks are on again.

HAWKEYE

Yeah?

POTTER

They must be serious about peace this time because the fighting's gotten worse. They're trying to grab more real estate before they sign. Lots of casualties.

HAWKEYE

Yeah, well, just remember, every day you let them keep your best surgeon from you, you're killing patients.

Potter is at a loss for words.

POTTER

Pierce, Margaret won't rest till I give her the phone. Now you just hold on there.

Hot Lips takes the phone.

HOT LIPS

Hawkeye?

HAWKEYE

(a la Ed Wynn)

Thpeaking!

Hot Lips, sensing trouble, looks to Potter. Potter backs off.

POTTER

You'll be great.

HOT LIPS

(into phone)

How do you feel?

Cont.

HAWKEYE

Like a hostage. How about you?

HOT LIPS

Oh, same old stuff. This and that, ups and downs. What can I say?

HAWKEYE

Well, that pretty much covers it. Nice talking to you.

HOT LIPS

Oh, it was great talking to you. You take care of yourself, now, okay?

HAWKEYE

Sure.

HOT LIPS

Klinger wants to say hello.

She hands the phone to Klinger.

KLINGER

(taking phone with confidence)

What'd'ya say Captain?

HAWKEYE

Hi, Klinger.

KLINGER

Hey, you sound perfectly normal to me. How is it there? You crazy about the place?

Klinger chuckles heartily. The other people hold their heads in despair. Klinger reassures them with a wave.

KLINGER

He loves it. He loves it.

(into phone)

Can you believe that Syngman Rhee? We've almost got peace, and he wants to keep fighting. This could go on forever.

Hot Lips takes the phone from him. Klinger goes back to his desk, dumps out a sack of mail and starts sorting through it.

Cont.

HOT LIPS

Pierce, it's me again. Don't listen to him. Peace is right around the corner. We're all making plans for home.

(turning to others)

Isn't that right?

They all nod.

HOT LIPS

I can't wait to get back to the States and work in a real hospital. You know, with regular shifts and sanitary conditions and plain ordinary diseases. B.J. says he's going to make a ring out of his first kidney stone.

Hot Lips chuckles. Hawkeye says nothing.

HOT LIPS

Well, you just take care of yourself. We all miss you.

HAWKEYE

Then get me out.

Hawkeye hangs up. Hot Lips hangs up.

HOT LIPS

He didn't sound too bad.

B.J.

He was more relaxed than I was.

KLINGER

You gotta know how to handle people like that.

(starts handing out letters)

Hunnicutt. I've had a lot of experience with mental illness. One of the guys I hung out with back in Toledo, Eddie Fahey. Crazy as a fruitcake...

(handing out another letter)

Houlihan. He ran into a light post. Ended up with a steel plate in his skull. You know those little black-and-white Scotty dogs with magnets in them? He used to wear one on his forehead...Potter.

He hands out another letter as they all leave Klinger's office.

9B04

K
301.9
MULCAHY ST.
STRAW HAT IS 21.

EXT. COMPOUND - DAY (CONTINUOUS)

They come out of Klinger's office. Some refugees are gathered by the door and more are arriving, pulling carts with their belongings. Some have already started to cook over small fires, small children are running around and there are a few animals tied to the carts. Potter turns to B.J.:

POTTER *COLORED BOTTOM IS OPEN, BOTH POCKETS ARE BARRING, TAIL END OF PAJAMA SLIPPERS,*
 We gotta do something about these refugees. We're not zoned for this.

B.J. picks up a passing child and holds her in his arms as he examines some sores on her face. She has a redness and scaling on the bridge of her nose and around her neck.

B.J. *VEST IS OPEN, LAPS OUT OF T-SHIRT*
 Does that look like pellagra *OUT OF PAJAMA* to you?

POTTER
 (examining child)
 Sure could be. We better line them up for physicals.

B.J.
 Klinger, let's use the VIP Tent.

Klinger moves to Soon-Lee.

KLINGER *SHIRT COLORED BOTTOM IS OPEN,*
 Soon-Lee, will you tell these *STRIP OF BAG, OVER* people a doctor wants to examine *HIS R. SHOULDER, UNDER* them and make sure they're okay? *HIS COULD,*

Soon-Lee turns to some refugees and starts explaining in Korean. Klinger moves off in another direction, delivering mail. Potter and B.J. continue across the Compound, followed by Hot Lips, reading her letter. They stop by a barbed wire enclosure in the middle of the Compound. The enclosure has a tent in it and is filled with Korean and Chinese POWs. Two MPs with rifles guard the enclosure. Potter talks to one of the MPs:

POTTER
 What's the latest count, Sergeant?

MP
 Well, Sir, we got ten new POWs this morning. It's getting pretty crowded in there.

POTTER
 (to B.J.)
 We better let out the seams on that barbed wire.

B.J. examines a POW's arm through the fence.

B.J.

I'll check these guys after
I look at the refugees.

POTTER

We better get peace fast.
Sneaking up on it like this
is killing us.

B.J.

Well, you know how armies are
when you try to take their
war away.

POTTER

Sergeant, get these men more
blankets, extra food and another
latrine trench. Not necessarily
in that order.

He EXITS.

B.J.

(to MP)

I'll be back. South Korea is
in my waiting room.

B.J. EXITS. Hot Lips has been reading her letter with increasing
excitement.

HOT LIPS

Oh, wonderful!

She looks up to tell B.J. and Potter her good news, only to
find they're gone. She spots CHARLES, in his bathrobe, on his
way across the Compound and runs to catch up with him.

HOT LIPS

Charles, I just got the most
wonderful letter from my father.

CHARLES

How nice.

HOT LIPS

He doesn't think I should go back
to the States after the war.

CHARLES

Doesn't he?

Cont.

HOT LIPS

He's been talking to some of his friends in the Army, and he's arranged to have me assigned to an administrative post in Tokyo. Of course, I'll be out of nursing, but my father says it's the best way to get promoted.

CHARLES

Incredible news. I'm tickled pink. Now if you'll excuse me.

HOT LIPS

Well, excuse me for bothering you. I'm just trying to work out my future. You have your life all mapped out.

CHARLES

I do? A friend back home has informed me that my application to be Chief of Thoracic Surgery at Boston Mercy may be turned down.

HOT LIPS

Oh, that's terrible. Why?

CHARLES

Because while I've been sharpening my surgical skills here, a certain incompetent has been sharpening his political skills in Boston. He's slithering in ahead of me.

HOT LIPS

Charles, I can't believe you won't get it.

CHARLES

I wish I shared your optimism. But right now I've got a hundred Boy Scouts tying knots in my colon.

HOT LIPS

(more than she
wants to know)

Oh.

CHARLES

Every hour I hear the siren call of the latrine...And my present hour is up!

NO 10 Patten chg 2

Dr knit hat 3" off bridge

Dr mask over face tied in back top strap 3" below tassel

Dr ^{of cap} t shirt visible at neck

dog tag on n.v.

scrub shirt tail out sleeves down little blood

scrub pants down not bloused

boots laced & tied

Dr fatigue pants 6" visible below scrub pant legs

He goes toward the latrine. Hot Lips follows.

HOT LIPS

Have you tried another hospital?

Charles turns on her again.

CHARLES

There is no other hospital.
Boston Mercy happens to be
the finest in New England.

HOT LIPS

Oh, I know. I know somebody
there.

CHARLES

Bully for them. Pardon me, I'm
in an extreme hurry.

He wheels away and heads toward the latrine just as a U.S. Army tank rises ominously from the gully behind the latrine. For a moment it heads toward Charles and Hot Lips, who stand transfixed. Then it veers toward the latrine, crushing it right before Charles' eyes. He is aghast. Charles quickly tries to look for an alternative to the latrine and finally jogs off toward the woods. The tank comes to a stop on a pile of rubble. Hot Lips rushes over to it. The hatch opens and the driver begins to emerge from the tank. Hot Lips rushes to him, screaming:

HOT LIPS

Don't you know this is a
hospital area? What is the
matter with you? You drive
that thing like it's a lethal
weapon!

She realizes that the driver is wounded as he slumps onto the turret of the tank. She calls for help.

HOT LIPS

Corpsman!

She and a couple of Corpsmen begin to take the driver down from his tank.

INT. O.R. - DAY

10

Hot Lips and Potter are operating on the tank driver.

HOT LIPS

His tank broke down, and while
the crew was repairing it, they
got fired on.

POTTER

Scalpel.

HOT LIPS

(gives him scalpel)

He was the only one who made it
back into the tank.

POTTER

Sponge. He's lost a lot of
blood.

HOT LIPS

Sponges. And I'll suction.

As they work, we HEAR the LOUDSPEAKER:

P.A. ANNOUNCER

Attention all personnel. We're
patching in to Armed Forces Radio
for a special broadcast. It
sounds big, folks.

There is a brief burst of STATIC and then we HEAR
ROBERT PIERPOINT.

(NOTE: We should try to get the original broadcast. This is
taken from news magazines.)

PIERPOINT

(voice over)

This is Robert Pierpoint speaking
to you from just outside the
little wood conference hut in
Panmunjom. This hut is a symbol
of the renewed hope for peace. It
is freshly built and you can still
smell the greenness of the wood.
Two years of constant disappointment
have made skeptics of us all.
However, the word from Panmunjom
today is that an armistice could
be signed at almost any hour.

Hot Lips and Potter pause momentarily in their work and look at
one another.

EXT. COMPOUND - DAY

11

People stop in their tracks and listen to the loudspeaker.

PIERPOINT

(voice over)

As one of the bloodiest battles
of the war rages on in the Kum Song
bulge, only two procedural problems
stand in the way of an agreement which
will end the fighting.

SC 13 Bf chg 2

no hat

vest open in front / collar down / pocket flaps buttoned

t shirt tail out / sleeves down

dog tags outside t shirt

belt up

Pants down / not bloused

shoes on & laced

sof NV

watch left wrist face out

SC 13 mulechy chg 3

hat on table to left front facing mulechy

turtleneck on sleeves down cuffs no tail in

chain w cross outside turtleneck

fatigue shirt on sleeves down / cuffs closed / tail out /

pocket flaps out buttoned / collar down / open in front

glasses on

belt buckled left & buckle centered

SC 12 Klenger chg 2

fatigue hat centered 3" off bridge

fatigue shirt open in front / tail out / sleeves and collar down

pocket flaps buttoned

belt buckled left & buckle centered

dog tag over "L" shirt

Pants down not bloused

shoes on & laced

watch left wrist face out

INT. KLINGER'S OFFICE - DAY

12

Klinger is jumping around the room, shouting and whooping for joy. He stands on all his furniture; he climbs on his filing cabinets; he throws papers in the air.

PIERPOINT

(voice over)

The Panmunjom Conference must first map a final cease-fire line and, second, persuade the South Korean refusal to let Indian troops take charge of the prisoners.

INT. MESS TENT - DAY

13

By contrast, Mulcahy and B.J. are listening with rapt attention, hanging on every word. There is a flurry of chatter on the other side of the room that breaks out excitedly at the news. Mulcahy, impatiently shushes them:

MULCAHY

Shush...Quiet...Shut your traps!

PIERPOINT

(voice over)

Repeatedly, the allied negotiators have assured the other side at the conference table that the South Koreans will cease fire and withdraw. If the ROK violated an armistice, they promised...

INT. THE SWAMP - DAY

14

Charles is about to take another spoonful of Kaopectate as he pauses to listen to the radio.

PIERPOINT

(voice over)

...the UN would withdraw its support. Finally, after a week of secret sessions...

INT. HOSPITAL LOUNGE - DAY

15

A number of patients and medical staff, including Hawkeye and Sidney, are listening to the same broadcast. As CAMERA PANS the room, we SEE one patient weeping quietly.

Cont.

re: + Charles chg 1
wardrobe worn same as w/19

48

65

PIERPOINT

(voice over)

...the Red delegates announced they would discuss preparations for signing the armistice agreement. There is certainly some distance to go in these negotiations, but for the first time in over three years the end of this bloody road that we have traveled seems only steps away. This is Robert Pierpoint in Panmunjom.

RADIO ANNOUNCER

(voice over)

We return you now to our regular programming. This is the Armed Forces Network.

We HEAR MUSIC of the period. Hawkeye looks at Sidney and smiles.

HAWKEYE *B. TOP BOTTOM IS OPEN.*

Thank you, Dr. Freedman. I won't require your services anymore.

ROBE IS TIED AT WAIST COLLAR OF PJ. TOP UP ALL THE WAY AROUND,

Hawkeye starts to rise.

SIDNEY *SHIRT COLLAR BOTTOM IS OPEN.*

Where you headed, soldier?

BOTH POCKETS ARE OUT BOTTOM

HAWKEYE

(pointing to radio)

The war is coming to an end. Everybody's on stage for the finale. If you don't mind I'd like to exchange my straitjacket for something in a thirty-nine normal. So if you'll call me a taxi, I'll be on my way.

TAIL OF SHIRT TIED TIGHT, BLOATED, SF.

SIDNEY

It's so hard to get a cab in this part of the war. Besides, I don't think you're quite ready to leave.

HAWKEYE

Sidney, listen to me, I'm a doctor. There's nothing wrong with me.

Cont.

SIDNEY

That's what you said the night they brought you here. You had just driven your Jeep through the wall of the Officers' Club and ordered a double bourbon.

HAWKEYE

That was strange. I drink martinis.

SIDNEY

And that morning you wanted to operate on a patient without an anesthetic. You accused the anesthetist of trying to smother him with the mask.

Hawkeye stares at Sidney.

SIDNEY

Before we call you a cab, I think we have a little more talking to do.

X

Hawkeye settles back in his chair, grudgingly resigned to a long haul.

FADE OUT

END OF ACT ONE

m Potter chg 3

wardrobe worn same as w19

ACT TWO

FADE IN

EXT. COMPOUND - DAY

16

Charles, in his robe, is standing somewhat forlornly watching the building of the latrine. IGOR comes into VIEW. Charles calls out to him indignantly:

CHARLES
Just a minute. You handle our food and dig latrines?

IGOR
Don't worry, Sir. I always wash my hands before I dig the latrines.

Potter is observing.

CHARLES
(to Potter)
I don't understand why it takes so long to construct a simple potty shed.

POTTER
Winchester, you'll just have to use the ravine latrine like everybody else. Rome wasn't built in a day.

Charles walks off muttering to himself, "Rome? Rome?" As he passes the VIP Tent, we SEE a line of refugees where Soon-Lee is helping organize them, speaking Korean. Suddenly Soon-Lee sees a shawl on one of the KOREAN WOMEN and excitedly grabs it away from her, yelling animatedly at her in Korean. The Woman yells back and tries to take the shawl away from Soon-Lee, who now begins rapidly questioning her.

SOON-LEE
(in Korean)
Where did you get this?

KOREAN WOMAN
(in Korean)
Let go of that. It's mine.

SOON-LEE
(in Korean)
It is not. It belongs to my mother. Where did you get it?

Cont.

KOREAN WOMAN

(in Korean)

In Chorwon. I gave food for this. It's mine.

SOON-LEE

(in Korean)

When did you buy this?

KOREAN WOMAN

(in Korean)

Two days ago. Give it back to me.

Klinger walks up.

KLINGER *cap on shirt is button,*

Hey, hey, take it easy. What's *button* going on here? *button*

SOON-LEE

This is my mother's shawl. This woman traded my mother food for it in Chorwon. The day before yesterday my mother was in Chorwon. She's alive. She's alive!

The Korean Woman indignantly yanks the shawl away from Soon-Lee and moves on in the line. Soon-Lee grabs Klinger and starts to drag him toward his office.

SOON-LEE

Come on.

KLINGER

Where?

SOON-LEE

We call Chorwon. Maybe my family still there.

KLINGER

I don't know if I can get through. Chorwon keeps changing hands.

SOON-LEE

Come on. We try.

Klinger stops.

KLINGER

Okay, hang on a second.

Cont.

sc 17 Charles chg 1
wardrobe worn same as sc 19

sc 17 five Chinese musicians
wardrobe worn same as sc 19

He moves back to the Korean Woman with the shawl, pulls money out of his pocket and hands it to her. She nods and gives Klinger the shawl, who takes it and goes back to Soon-Lee.

KLINGER

(handing Soon-Lee
shawl)

Here. When we find your mom
you can give this back to her.

EXT. WOODS - DAY

17

Charles comes out of the woods and walks up the road. He's wearing his robe. We HEAR the SOUND of a MOTORCYCLE. Charles senses something odd about it, but before he can move for cover, he sees, coming over a hill, a motorcycle with a sidecar. Hanging on to it are FIVE CHINESE SOLDIERS. Charles realizes in a moment of panic that they are enemy soldiers. He begins to run. They move after him. The motorcycle is so loaded down, the soldiers can't get up a great deal of speed, and no matter which way Charles runs, they lumber after him. Finally, looking behind him, Charles doesn't see where he's going, trips and falls. The soldiers dismount and surround him. Charles thinks he's done for.

CHARLES

(appealing to them)

I'm a doctor. Not only that, I'm
ill. I'm a doctor and a patient.

The soldiers talk animatedly in Chinese. Charles is jumpy. Finally, one of them goes to the sidecar. He discusses with the others what he is about to do. The others gravely agree. The soldier reaches into the sidecar and begins to pull something out of it. Charles is sure he's going to be shot.

CHARLES

(panicked)

No, don't do it! No!

The soldier pulls out a Chinese musical instrument. Charles is nonplussed. The others reach in and take out their instruments and hold them toward Charles to show him that they are only armed with instruments, not weapons. One of them begins to play to prove to Charles that they mean him no harm. Finally, Charles realizes that they are surrendering.

CHARLES

Ah-hah. Yes, I see.

They continue playing.

Cont.

2019 Chinese musician #1 Oriental string
coat top buttons missing, 2nd button open
hat on 1" off eyebrow / centered
belt military gun belt over coat
leather carrying case on left side of military belt
shirt n/v
Pants down + tied @ ankle
shoes on + laced + tied

2019 Chinese musician #2 Accordion player
coat open in front but n/v behind accordion
hat - on centered 2" above brow
shirt - out + visible 6" below coat hem
Pants down / not tied @ ankle
shoes on + laced + tied

2019 Chinese musician #3 violin
coat 4th button from top closed
hat on centered 1" off brow
shirt n/v
Pants down not tied @ ankle
shoes on + laced

2019 Chinese musician #4 cymbal
✓ coat open (except bottom 2 buttons)
hat on centered 1" from brow
shirt tail out + visible 2" below coat hem
Pants down + tied at ankle
shoes on + laced + tied
sock visible

2019 Chinese musician #5 flute
coat open (except bottom button) closed
shirt n/v
hat on centered 1" off brow
Pants down tied at ankle
shoes on + laced + tied
sock visible

CHARLES

That will be all. Thank you.

He walks away. They follow after him. He turns back on them.

CHARLES

No, no, no.

They stop. Charles tries to get away without them.

CHARLES

Stay, stay.

He turns and goes. They follow after him.

OUT 18

EXT. COMPOUND - DAY

19

People in the Compound are stopping their work and looking up at the SOUND of the CHINESE MUSIC. Finally, we SEE Charles walking into the Compound, followed by the Chinese musicians. One of the soldiers is walking the motorcycle. They are playing a Stephen Foster song on their Chinese instruments. Several people applaud and chuckle as Charles tries to hold on to his dignity. B.J. comes out of the VIP Tent to see what's going on and follows Charles and the group over to the POW Compound where Potter is waiting.

POTTER

(to Charles)

Don't you think a portable radio would be more convenient?

CHARLES

I believe these gentlemen have surrendered.

B.J.

Could be a trap, Charles. Somewhere out there might be a vocalist with a deadly voice.

POTTER

Let's get these men inside and process 'em, Sergeant. Not too much solid food right away. They probably couldn't hold it down.

The prisoners file into the enclosure. B.J. relieves the last soldier of the motorcycle and begins to wheel it off.

Cont.

c19 Charles chg 1
no hat
tee shirt visible 10" at neck
robe collar down wrapped left over rt / belt single wrap
in front center

Pants visible below robe
shoes on + laced
watch left wrist face out
dog tags n/a

c19 B.J. - chg 2

lab coat collar down open in front
sleeve open in front / collar down
tie short tail out + visible on front
dog tags over tie shirt + visible
belt n/a.

Pant down + not blurred
steris cap ears around neck / end hanging
no hat
watch left wrist face out

c19 Potter chg 3
hat centered 2" off brow
shirt closed + first top button in front / collar down
pocket flaps buttoned / tail out
tee shirt visible @ neck
belt n/a

Pants down + blurred + belt. Top / rt near pocket flap open
shoes on + laced
watch left wrist face out
dog tags n/a

B.J.
I'll make sure the motorcycle
doesn't escape.

POTTER
(to Charles)
Major, congratulations. I think
there's a definite medal in
capturing five Chinese in your
bathrobe.

Charles snorts and walks off.

INT. HOSPITAL ROOM - DAY

20

SIDNEY
Now, what happened on the bus?

HAWKEYE
Nothing. You're wasting your
time.

SIDNEY
Well, you never know.

Hawkeye shrugs and begins to talk.

INT. BUS - NIGHT (FLASHBACK)

21

HAWKEYE *same as sou. 5*
(voice over)
What can I tell you? We were
laughing and having a great
time. We had a bottle.

Hawkeye rises in his seat and calls to the other end of the
bus:

HAWKEYE
Can we please have that bottle
back here? This guy can't wait.

This time we SEE that the soldier next to him is not dressed as
a Corpsman. He is in full-combat gear and is dirty, but not
bloody. The bottle of liquor is passed to him. He takes the
bottle and drinks from it thirstily.

INT. HOSPITAL ROOM - CLOSE ON SIDNEY - DAY

22

SIDNEY
Where did that soldier come from?

HAWKEYE
He needed the bottle.

*SOLDIER
ALMOST ON STRIPED
BACK. SQUAT COLOR
HOSPITAL INTO PANTS
BASED.
SECRET
HELMET/BACKLICK
CORPSMAN / DIRTY
FULL COMBAT
GURK*

202725 Sidney chg.1

29, 31A

no hat

Old t shirt visible @ neck 2 1/2" x 1"

dog tags n/s

fatigue shirt sleeves & collar down / closed in front except
top button @ neck is open / pocket flaps buttoned tail in

belt buckled left & buckle centered

Pants down bloused

boots n/s laced tied

watch left wrist face

no glasses

SIDNEY

Keep going.

HAWKEYE

(a bit agitated)

He needed the bottle so we gave it to him.

INT. BUS - NIGHT (FLASHBACK)

23

People are still partying and having a good time. Hawkeye rises in his seat.

HAWKEYE *SAME AS SCU. 5*
(with great urgency)

Can we please have that bottle back here? This guy can't wait.

ANOTHER ANGLE - TIGHT ON A BOTTLE OF PLASMA

24

as it is passed to the rear of the bus. Hawkeye takes it and hooks it up to the combat soldier who is now stretched out and badly wounded, almost unconscious.

INT. HOSPITAL ROOM - DAY

25

SIDNEY

So he was wounded?

HAWKEYE

I guess he was.

SIDNEY

I wonder why you repressed that.

Hawkeye shrugs.

INT. KLINGER'S OFFICE - DAY

26

Klinger is on the phone as Soon-Lee watches.

KLINGER

(into phone)

Sergeant, we're looking for a family named Han. They're refugees. Originally from Kumwa.

Hot Lips ENTERS in a hurry.

HOT LIPS

Klinger, get off the phone. I've got to send a telegram.

Cont.

sc 26 Klinger chg 2

fatigue hat 3" off bridge 1" of hair showing / slight tilt to left $\frac{1}{2}$ " off left brow

Od t shirt visible at neck

dog tags n/v outside t shirt

fatigue shirt closed in front except top buttons

Pocket flaps buttoned / tail out / collar + sleeves down

fatigue pants n/v down not bloused

boots on + laced

watch

sc 26 Potter chg 3

fatigue hat 3" off bridge squared

Od t shirt visible @ neck

fatigue shirt closed in front except top buttons

pocket flaps buttoned / tail out

fatigue pants down + bloused

boots on + laced

dog tags n/v

watch left wrist face out

sc 26 Mulcahy chg 3

hat slight tilt to rt back to hairline

turtleneck tail in roll @ neck

chain + cross outside turtleneck shirt

fatigue shirt collar + sleeves down / tail out / open in front

pocket flaps buttoned / cuffs buttoned

belt buckled left + center

Pants down not bloused

boots on + laced

glasses on

SOON-LEE

Tell them my father is little man, dark hair.

KLINGER

Mr. Han is a little man with dark hair.

SOON-LEE

Mother is short, dark hair.

KLINGER

Yeah, right. The mother also isn't too tall.

SOON-LEE

And brother. Short, dark hair.

KLINGER

I think they got the idea.

HOT LIPS

Klinger, I have to send a telegram.

Klinger holds up his hand to quiet her and then continues his conversation.

KLINGER

(into phone)

What?...All right, but before you go...Boy, that one did sound close.

(to Soon-Lee)

They've got to get out of there. They're gonna be overrun any minute.

He hangs up.

HOT LIPS

(impatiently)

Klinger!

KLINGER

Working on it, Major.
(takes a pencil
and paper)

Go!

HOT LIPS

This goes to Robert Harwell,
Chairman of the Board,
Mercy Hospital,
Boston, Massachusetts.
'Dear Uncle Bob...'

KLINGER

Gee, your uncle runs a hospital.

HOT LIPS

He's not really my uncle.

KLINGER

Oh, that kind of uncle. I
get it.

HOT LIPS

(firmly)

He's a friend of the family.
I've called him that since I
was a kid. Now be quiet.

SOON-LEE

(to Klinger)

Why did you not tell them about
my brother?

KLINGER

I tried.

HOT LIPS

Klinger, pay attention!

Potter ENTERS.

POTTER

Sergeant, get on the phone to
I-Corps.

HOT LIPS

Colonel, please.

(to Klinger)

'...Have known Major Winchester
two years...'

POTTER

Klinger, I've got North Koreans
up to my southern border, and
I want to get them out of here.

KLINGER

Yes, Sir.

SOON-LEE

(upset)

They be looking for two people
instead of three.

Cont.

KLINGER

They're not looking for anybody.
They're leaving.

HOT LIPS

(to Klinger)

Will you listen? 'Have worked
with Major Winchester two years.
Stop. One of the finest surgeons
I've ever known. Stop.'

POTTER

(to Hot Lips)

Stop.

(to Klinger)

Tell I-Corps that tank is still
sitting out there. This is not
a parking lot.

HOT LIPS

'His two years here equals ten
years in any stateside hospital.'

POTTER

(to Klinger)

Don't you have a piece of paper
that proves I'm in charge here?

HOT LIPS

(re telegram)

Let me read that.

Klinger hands the written message to Hot Lips as Mulcahy ENTERS.

MULCAHY

Colonel, I'm on my way to the
orphanage. I'm taking them
some sulfa and I need your
initials.

He holds out a form for Potter's initials.

MULCAHY

(turning page)

And some aspirin.

Potter signs.

MULCAHY

(turning page)

And penicillin.

Cont.

sc 27 Charles chg 1
wardrobe worn same as sc 28

sc 27 BJ chg 3

pink undershirt (Charty) sleeves down / tail out / bottom buttons closed at neck
fatigue pants on not bloused / rt rear pocket flap not buttoned
dog tags on around neck / tags outside undershirt
tennis shoes on + laced
watch left wrist face out

POTTER

Padre, we need a few drugs, too.

MULCAHY

Just trying.

Mulcahy goes.

POTTER

Klinger, get on that phone...

HOT LIPS

(handing message
back to Klinger)

...And sign it 'Love to you
and Aunt Betsy. Margaret.'

POTTER

Margaret!

Hot Lips turns to Potter.

HOT LIPS

You know, it's very hard to
think with all this noise in
here.

Hot Lips walks out indignantly. ON Potter's reaction:

CUT TO:

INT. THE SWAMP - DAY

27

Charles is listening to the Mozart Clarinet Quintet on his record player as he follows the music in a pocket score. Just outside the Swamp on the other side of the netting, B.J. is painting the Chinese motorcycle which is now without the sidecar. He's painting it bright yellow.

CHARLES

What is that atrocious odor?

B.J.

(smelling paint)

Yellow.

CHARLES

Put the lid on it. You're
distracting me.

Cont.

B.J.

Charles, I'd much rather be
distracting my neighbors in
Mill Valley. My kid has her
second birthday coming up, and
if they don't sign that damn
truce, it'll be the second one
I've missed.

He angrily bangs the top of the lid and the paint spatters over
the netting.

CHARLES

(half-rising ferociously
from his chair)

Silence! Silence!

B.J. exaggeratedly tries to paint very quietly. Charles settles
down to a particularly beautiful passage when, from another
direction, he hears the Chinese musicians playing their
instruments in the POW enclosure. Trying to maintain his
composure, he turns his record player louder. The
Chinese musicians play even louder. Charles rises and leaves.

EXT. COMPOUND - DAY

28

Charles walks angrily over to the POW enclosure.

CHARLES

I want an immediate end to this
hideous caterwauling.

The prisoners stare at him uncomprehendingly. Charles tries
to make them understand in words and pantomime.

CHARLES

(with gestures)

I...am trying to listen to...
music on my phonograph.

(making a circular
gesture)

...Do you know what music is?

They nod as if they understand. They pick up their instruments
and play for him.

CHARLES

No, no, stop, cut.

He slices a hand across his neck. They stop playing.

Cont.

sc 28 Charles chg #1

tech robe wrapped left oversight 8" below neck/belted at waist single knot/lapels down but left lapel blew to right
t shirt visible at neck

Pant down & visible below robe / not bloused

shoes on & laced

watch left wrist face out

sc 28 5 musicians

flute coat top 2 buttons open / hat centered 2" from bridge of nose

cymbals coat top 2 buttons open 3rd button missing / hat centered $\frac{1}{2}$ " from bridge

violin coat top button open / hat centered 2" from bridge nose

oriental string coat closed in front / hat centered 1" from bridge of nose

accordion hat centered 2" from bridge / coat top buttons open

CHARLES

(angrily, putting face
right up against fence)

I'm trying to listen to Mozart. Do
you understand? Mozart.

They just stare at him. He turns and walks away toward the Swamp.
We HEAR a FLUTE playing the clarinet part of the Mozart Quintet.
Charles stops in his tracks. Slowly he turns around and looks
toward the POW enclosure. The Chinese flutist is playing the
Mozart Air. Charles just stares at him, absolutely fascinated.
There is the SOUND of a CHOPPER.

P.A.

Attention all personnel.
Incoming wounded. Bring your
shoes. This may be our last
dance before we go home.

Charles continues to stare in fascination at the prisoner who
plays as bodies whiz by him on their way to Triage. The noise
of the chopper and the personnel and the flute builds.

INT. HOSPITAL ROOM - DAY

29

It is dark and quiet. Sidney looks at Hawkeye. Hawkeye looks
back at Sidney. Finally:

HAWKEYE

Don't you have somebody else to
talk to?

(looks out
window)

You know, the guy in the blue robe
out there thinks he's
General MacArthur. If you do a
good job on him, he could probably
get you promoted. But you have
to catch him in the morning. In
the afternoon he wades ashore in
the bathtub.

Sidney continues to regard Hawkeye passively.

HAWKEYE

I'm trying to arrange a meeting
between him and the guy in the
yellow pajamas who thinks he's
Truman.

Sidney simply stares at Hawkeye.

Cont.

HAWKEYE

You know, people would like you a lot better if you didn't stare at them.

He pauses, looking at Sidney's steady gaze. Finally:

HAWKEYE

The bus.

INT. BUS - NIGHT (FLASHBACK - TO BE SHOT ON STAGE) 30

There is no air of partying. The bus is filled with wounded and refugees, some of whom are children.

HAWKEYE

(voice over)

We had to stop the bus and pick up some refugees. About a half a mile later, we took on some wounded GIs.

The bus comes to a stop and three SOLDIERS get on. Two of them are wounded and have to be helped down the aisle.

GI

We gotta get this bus into the bushes. There's an enemy patrol coming down the road.

TWO HAVE TO GET 3 BUTTONS OPEN, I HAS HELMET OFF

EXT. ROAD - NIGHT

30-A

The bus is pulled off the road and into some bushes.

INT. BUS - NIGHT

30-B

The sudden detour has made everyone on the bus frightened and talkative.

GI

(in a hoarse whisper)

Quiet. Nobody make a sound until they've passed us.

Hawkeye helps in quieting them down.

HAWKEYE

Sshh. Quiet. Quiet.

Everyone quiets down. CAMERA PANS the faces of the people on the bus. The air is thick with tension.

sc 32 pt 33 35 B j chg 4

t shirt on tail out

dog tags on outside t shirt

points tied at waist & not tucked draw string visible 2"

shoes on & laced

watch left wrist face out

sc 32 pt 33 & 35 Potted chg 4

fatigue cap on centered 1/2" off bridge

t shirt visible at neck tail not visible

dog tags n/v

scrub shirts on sleeves down tail out

scrub pants down & not tucked fatigue pant cuff visible 6" below
cuffs of scrub pants

boots on & laced

watch not on

mask hanging from neck top string untied & hanging

glasses n/v

sc 32 pt 433 Maleahy chg 4

chain & cross outside turtleneck shirt

turtleneck shirt sleeves down collar rolled 2"
tail in

lab coat open in front sleeves & collar down

pants on and not tucked

boots on & laced

belt buckled left & buckle centered

hat laying on table to right front facing him

sc 32 Lygo chg 3

cap on center 3" off brow / bill turned up in front

dog tags outside the shirt & visible

fatigue shirt collar & sleeves down bottom 2 buttons closed

pocket flap buttoned

fatigue pants down not tucked

boots laced

cut n/v

INT. HOSPITAL ROOM - DAY

SIDNEY

And then?

HAWKEYE

Well, we sat and waited and the evening passed. And then this happened and that happened and this and that and so and so and so and so.

SIDNEY

Ah-hah.

Sidney sits back in his chair, realizing there's a lot of work to be done.

INT. MESS TENT - DAY

Potter and Mulcahy are the last people in the chow line. Igor is about to toss some leftover food from the steam table into a garbage pail.

MULCAHY

(to Igor)

What are you doing? You're throwing away perfectly good food. I can take that right over to the orphanage.

IGOR

I'm sorry, Father. As soon as it leaves this table, it's garbage. The book don't allow us to feed it to people.

MULCAHY

Well, my book does.

POTTER

(to Igor)

Maybe we better go by his book, Private. Hang on to it.

As Potter and Mulcahy take their trays and head to a table:

MULCAHY

What does he mean when it leaves the table? It's garbage when it hits the table.

They sit down at a table where Hot Lips is already seated. She is in front of her tray with her head in her hands, exhausted. They are in surgical whites. Rizzo is seated in another part of the room.

sc 32 Guy (Cook)

fatigue shirt sleeves down cuffs closed 2 buttons open @ neck collar down
OO tie shirt visible @ neck ^{Pocket flaps closed}

fatigue hat on centered + 3" above bridge
apron around neck outside coat tie @ waist in front
pants down not tucked
shoes on & laced
dog tag n/r

sc 32 Igor chg 2

cook's hat 2" off brow & squared 1/2" if ears covered

OO t-shirt on and visible @ neck / tail out

fatigue shirt collar and sleeves down / closed in front except top button / tail out
^{pocket flaps buttoned}

full apron (dirty) around neck under collar / tied in front @ waist

fatigue pants down not bloused / rear pocket flaps not buttoned

boots on & laced

dog tag n/r

POTTER

Don't doze off, Margaret. You'll
fall on your food and hurt
yourself.

HOT LIPS

The closer we get to peace, the
more casualties we get.

B.J. ENTERS whooping with joy. He comes over to their table
singing. B.J. is wearing whites and carrying a set of military
orders.

B.J.

'California, here I come, right
back where I started from...'

POTTER

What's gotten into you?

B.J.

I'm getting out of here. I'm
going home.

MULCAHY

Home?

HOT LIPS

You're going home? Let me see
that.

(takes orders
from him, reads
them)

'Hunnicutt, B.J., Captain...'

(mumbles as
she reads)

San Francisco. San Francisco?

Potter takes the orders from Hot Lips and reads them.

B.J.

(singing)

'A sun-kissed miss says don't
be late. That's why I can
hardly wait. Open up that...'

POTTER

This doesn't seem possible.

B.J.

It seems real possible to me.

Cont.

POTTER

They wouldn't send one of my surgeons home and not tell me. This has to be a mistake, Hunnicutt.

B.J.

Sure it is. But look, we all make mistakes. Forgive and forget, that's my motto.
(takes paper
back and kisses
it)

This makes up for the mistake they made when they drafted me in the first place.

MULCAHY

Suppose you call I-Corps and confirm it.

B.J.

Suppose we call I-Corps and they deny it.

MULCAHY

You're right. This calls for blind-faith and fast feet.

POTTER

Look, son, nobody likes a good snafu better than I do. But this doesn't seem fair to everyone else. A lot of these folks have been here longer than you have.

B.J.

Who would mind? Let's ask them.
(stands up, addresses
entire room)

Can I have your attention?
(rummages in
wallet)

My little daughter, Erin, is having her second birthday next week. And I haven't seen her since she was just a little baby.

(takes out series
of baby pictures)

Here, pass these around.

Cont.

They do so.

B.J.

A few minutes ago, I got orders to go home. Now I realize some of you have been here longer than I have. But if nobody has any strong objections, it surely would mean a lot to me and my little girl...will you just look at that smile...if I could be there to wish her a happy birthday in person. So what do you say?

Rizzo rises.

RIZZO

Captain, I know how you feel. And these adorable pitchers make me think of my own Billy Bubba sitting back home without his daddy. So I say, if one man gets to go home and it ain't me, it's nobody.

Everybody boos and shouts him down.

B.J.

All right, let's take a vote. All those in favor.

Everyone shouts "Yay."

B.J.

Those opposed.

RIZZO

(braying)

Nay.

B.J. sits down.

B.J.

(to Potter,
gesturing to
crowd)

The vox khaki.

POTTER

I can't run a hospital without surgeons. Who's supposed to replace you?

Cont.

B.J.

What would you say if we found
a first-class surgeon to take
my place?

POTTER

Well...

Everyone in the room shouts their approval: "Yeah, let him go."
"Sure." "Come on, Colonel."

POTTER

I guess I'd say, 'Bon Voyage.'

Everyone pats B.J. on the back and AD-LIBS congratulations. A
SHELL BURSTS outside. People are frozen for a moment.

POTTER

Everybody under the tables!

Everyone hits the deck. People are screaming and confused.

ANOTHER ANGLE

33

Potter, Mulcahy, Hot Lips and B.J. are under their table.

HOT LIPS

What are they shelling us for?

POTTER

They're firing at the damn tank.
We got to get it out of here.

Another SHELL EXPLODES in the Compound.

POTTER

(glancing outside)

Those POWs are locked up
out there like sitting ducks.

X

Mulcahy glances outside. He makes up his mind in a hurry and
dashes out.

HOT LIPS

Father, come back here.

EXT. COMPOUND - DAY

34

Mulcahy rushes across the Compound and opens the POW enclosure.
Refugees can be seen running from the Compound.

INT. MESS TENT - DAY

35

Potter, Hot Lips and B.J. are watching tensely.

EXT. COMPOUND - DAY

Mulcahy is leading the POWs toward Klinger's office. They move only a few feet when a third SHELL EXPLODES. Mulcahy and a couple of POWs are knocked to the ground.

HOT LIPS

Oh, my God.

A few people rush out of the Mess Tent.

EXT. COMPOUND - DAY

B.J., Hot Lips, Potter and a couple of others head for Mulcahy. B.J. gets to Mulcahy first. Mulcahy is limp and unconscious. His head is bloody. Blood is coming out of one ear.

FADE OUT

END OF ACT TWO

MULCAHY HAS BEEN HURT. BLOOD BLEED

LAB COAT IS CRIPPLED,

NO CAP OR MASK,

D-THINGS OUT OF T-SHIRT, OUT OF SCRUB PANTS,

POTTER, FAT, CAP OFF, OR MASK,
SCRUB SHIRT BLOODY,

ALSO: TWO GUN W/LAB COATS. MUST BE ALL BLOOD
IF THEY ARE IN MESS TENT,

sc 38 Bj chg 4

old "t" shirt not tucked into pants

dog tags around neck outside "t" shirt

scrub pants tied @ waist down and not bloused ^{some} blood

tennis shoes tied

watch left wrist face out

sc 38 Patten chg 4

fatigue hat centered but 1/2 off eyebrows

old "t" shirt visible @ neck

dog tags n/v

scrub shirt bloody tail out / sleeves down

scrub pants tied @ waist down not bloused

Dr mask hanging from neck two string dangling

no watch

fatigue pants visible 6" below scrub pants each cuff

glasses on

sc 38 Muloahy chg 4

lab coat open in front / collar down

black turtle neck sweater tail in / 2" roll @ neck

straw hat not visible

cross and chain around neck

fatigue pants down not bloused

boots laced & tied

ACT THREE

FADE IN

INT. PRE-OP - DAY

38

The room is very busy. Everybody's attending to the wounded. B.J. is examining Mulcahy in one corner. Mulcahy is lying on the table, slowly gaining consciousness.

POTTER

Until we get that tank out of here, I want everybody wearing helmets in the Compound. Goldman, get a detail and start sandbagging this building.

(passes by B.J.
and Mulcahy)

How is he?

B.J.

He's coming around. Seems to be just a mild concussion and some skin abrasions. I'll know more later.

MULCAHY

(coming to)

Colonel, is everyone all right?

POTTER

They'll be okay. Padre, you're quite a guy.

He pats him on the knee and goes.

MULCAHY

What did he say?

B.J.

He said you were quite a guy.

MULCAHY

What? Why are you both mumbling?

B.J. looks at him for a moment.

B.J.

Turn your head.

Mulcahy does so and B.J. starts to examine his ear. B.J. thinks about it for a moment. Mulcahy, seeing B.J.'s concern:

MULCAHY

I'm having trouble hearing you. What's wrong with me?

POTTER ISSUES
1st ABOUT ALL MUST
WEAR HELMETS

B.J. leans over and speaks into Mulcahy's ear.

B.J.

Do you have any ringing or
buzzing in your ears?

MULCAHY

(listening for it)

Yes, I do.

B.J.

You may have some damage to
your inner ear. Tinnitus.

MULCAHY

How serious is that?

B.J.

I can't tell for sure without
a hearing test. But I'm kinda
concerned. If there's an
injury to the nerve cells,
you could lose your hearing.
I ought to send you to the evac
hospital for diagnosis and
observation.

X

MULCAHY

They wouldn't send me home
because of this, would they?

B.J.

If it doesn't get better,
they might.

(shrugs)

It depends how bad it gets.

Mulcahy looks around the room, then sits up shakily.

MULCAHY

Listen, there are forty children
at Sister Theresa's orphanage.
I bring them food and medicine
and clothing. They depend on me.

B.J.

I know. You're the only father
they've got.

MULCAHY

I'm not leaving here if I have
to leave them in the lurch. I
want you to give me your solemn
promise that no one except you
will know about this.

He points to his ear.

B.J.

Okay, Father, I understand.
This is just between you and me.

MULCAHY

What?

B.J.

(nodding his head
emphatically)

Yes.

INT. HOSPITAL LOUNGE - DAY

39

Hawkeye and Sidney are playing gin. In the b.g., two patients, "MACARTHUR" and "TRUMAN," are playing checkers.

HAWKEYE

Ah, MacArthur and Truman are talking again. Yesterday he fired him and sent him home.

MacArthur and Truman start to scrap about a checkers move.

TRUMAN

You can't do that.

MACARTHUR

Yes, I can.

TRUMAN

(raising voice)

It's against the rules.

MACARTHUR

(raising voice)

I don't like rules.

HAWKEYE

MacArthur's always trying to attack China with his king.

MACARTHUR

And I don't cheat!

TRUMAN

You do!

MACARTHUR

I don't! And don't say I do!

MacArthur angrily flips over the checkerboard. Hawkeye has become upset at the sound of the fighting.

HAWKEYE

Will you shut up?! Just be quiet, will you? Will somebody shut those guys up?!

An attendant goes over and quiets Truman and MacArthur.

HAWKEYE

(trying to calm himself)

They don't bother me until they start squawking like chickens.

(trying to hold down anxiety by joking)

Not that I have anything against chickens, personally. They're a much maligned bird in my book. Take the common fallacy that chickens are afraid. Who else has the nerve to run around after you cut their heads off? Have you ever seen a chicken break out in a cold sweat? Have you ever known a chicken to have a weak handshake? I'll grant you, they're afraid of flying. In a recent survey, two out of three chickens prefer to take the bus. But what about their contributions to society? Just think of the great chickens of history.

He looks at Sidney who just looks back at him.

HAWKEYE

Hard to think of any, isn't it?

SIDNEY *SURE ABOUT IS GOIN,*

(pointedly) *ROCKETS ARE BETTER,*
Chickens 'take the bus?!

Hawkeye is still for a moment. *TRAIL OF CHICKEN FEATHERS, THE BIRDS,*

INT. BUS - NIGHT (FLASHBACK)

40

HAWKEYE

(voice over)

As a matter-of-fact, there was a chicken on the bus. And it was driving me crazy.

We SEE a refugee woman sitting in the bus, holding a chicken. The CHICKEN is CLUCKING.

sc 42 Potter chq 5

steel helmet - sitting on bar

fatigue shirt - top buttons open in front / pocket flaps buttoned
tail out

odd "t" shirt on visible @ neck

fatigue pants down & bloused

boots on & laced

watch left wrist face out

dog tags n/v

sc 42 BJ chq 5

sweat shirt on tail out

dog tags outside sweat shirt

fatigue pants down not bloused

shoes on & laced

watch left wrist face out

steel helmet sitting on bar

HAWKEYE

(voice over)

Every time it made a noise, I was sure the Chinese would hear it and find us.

The CHICKEN CLUCKS again.

HAWKEYE

(voice over)

Everybody's life was in danger because of that damn chicken.

INT. HOSPITAL LOUNGE - DAY

41

Hawkeye sits back and stares at Sidney. There's something about what he has just said that is unsettling to him, but he doesn't know what.

INT. OFFICERS' CLUB - NIGHT

42

Potter is sitting at a table reading a letter and chuckling. B.J. ENTERS and comes over to the table.

B.J.

We haven't heard anything about a replacement for me yet, have we?

X

POTTER

I think the we you're referring to is you and Klinger. If you don't know, ask him.

B.J.

Right.

POTTER

(chuckling)

Mildred can't wait for my retirement. Sent me a whole list of things we can do together when I get home.

He unfolds her letter. It's folded like an accordion and goes on for a couple of feet.

B.J.

I got a list like that, too. It's funny, but you know what I'm looking forward to the most? All the stuff I used to avoid. Cleaning the garage, clearing out the rain gutters.

Cont.

START OF
HELMETS!

← 42

POTTER

Yeah, I got that here on Mildred's list.

B.J.

...fixing holes in the screens.

POTTER

(looking further
down list)

Yep, right here. You got clipping the azaleas?

B.J.

I have to prune the lemon tree. You know, to some people stuff like that can sound pretty boring.

POTTER

(looking at Mildred's
letter, chuckling)

Yeah, look at that list. Not an interesting thing on it.

B.J.

There was a time when Peg just couldn't get me involved in that stuff. It just didn't seem exciting.

POTTER

(looking at list,
his chuckle fading
somewhat)

Yeah, just one boring thing after another.

B.J.

But I'll tell you, right now. I feel like I could do chores like that for the rest of my life.

Potter looks at the list as it gets longer and turns the page over and looks down the other side of the long list.

POTTER

Yeah, well, I'm gonna be doing them the rest of my life.

The two of them lean back, contemplating their future; B.J., happy as a clam, and Potter beginning to feel a little hemmed in. He keeps turning pages. The list goes on forever.

sc 43 B.J. chg 6

helmet carried in left hand top too left hip

shirt tail out / bottom button @ neck closed / sleeves down not rolled @ cuff

dog tags outside shirt

belt n.v.

Pants down not tucked rear pocket flaps buttoned

shoes laced & tied

watch left wrist face out

sc 43 Kluge chg #2

helmet on table top up

D.D. t shirt tail in

dog tags outside t shirt

fatigue shirt tail out sleeves collar down open in front

pocket flaps closed

fatigue pants down not tucked

belt buckled left & buckle centered

boots laced & tied

INT. MESS TENT - DAY

Klinger is sitting with Soon-Lee.

SOON-LEE

(excitedly to Klinger)

Chorwon is very close. You get Jeep, we be there in an hour. We be back by dinner time.

KLINGER

Soon-Lee, we go to Chorwon, we'll have Chinese food for dinner. The enemy's all over the place up there.

B.J. stops by on his way out.

B.J.

(to Klinger)

Did you find a surgeon for me yet?

KLINGER

Don't you read the papers? There's a lot of fighting going on. All the spare doctors are over in Kum Song.

B.J. hands Klinger a piece of paper.

B.J.

Not all of them. I happen to know Artie Jacobson is just sitting around in Tokyo doing nothing.

KLINGER

Okay, I'll ask him.

B.J.

Don't ask him. Tell him. I want to get home!

B.J. goes.

KLINGER

(to Soon-Lee)

Boy, what a lucky guy. I'd give anything to be back in Toledo, sitting in Packo's with the guys having a beer and eating a dog while the chili sauce drips down my arm.

A SHELL EXPLODES outside. Klinger and Soon-Lee dive under the table. Another SHELL EXPLODES.

KLINGER

Of course, this is nice, too.

sc 45 & 46 Klinger chg 2

helmet on chin straps hanging tilted to left

fatigue shirt open on front / tail out / pocket flaps buttoned

collar & sleeves down

O.d. "t" shirt tail in

belt buckled left buckle centered

Pants down not blouse'd

shoes on & laced steel

watch left wrist face out

dog tags hanging around neck outside "t" shirt

fatigue hat under steel helmet

sc 44 Klinger chg 2

wardrobe worn same as

sc 45 & 46

sc 44 Potter chg 5

steel helmet sitting on desk front facing desk connects to it.

fatigue shirt top buttons open at neck / sleeves & collar down

tail out / pocket flaps buttoned

O.d. "t" shirt visible @ neck

dog tags n.v.

fatigue pants down & blouse'd

boots laced

watch left wrist face out

glasses on

INT. POTTER'S OFFICE - DAY (A FEW MINUTES LATER)

Potter is on the phone.

POTTER

(into phone)

No patrol can find them. As soon as they fire off three rounds, they must pack up and move to a new location...

Klinger ENTERS. Potter holds up his hand to quiet him.

POTTER

(into phone)

...Uh-huh...Yeah. I understand, Colonel.

Potter hangs up angrily.

POTTER

(to Klinger)

I-Corps. I'm specifically ordered not to touch the tank. And it may be days before the owner comes and gets it.

KLINGER

Why don't you just tell them this is a hospital? As long as that tank is here, we're a target.

Potter gets out his chair in angry frustrations.

POTTER

Boy, you must think I'm the biggest dunce since the monkey wrapped his tail around the flagpole. Don't you think that's what I told him? I'll take care of my job. You go act like a Sergeant, unless you want to try something lower.

He shoos Klinger out of his office.

INT. KLINGER'S OFFICE - DAY (CONTINUOUS)

Klinger walks morosely over to the door and opens it.

ANOTHER ANGLE

We SEE Klinger in a CLOSE SHOT, looking out across the Compound.

KLINGER'S P.O.V.

The tank sits ominously on the other side of the Compound.

INT. HOSPITAL CORRIDOR - DAY

Sidney and B.J. are walking down the hall.

B.J. *SHIRT UNBUTTONED, BOTH POCKETS ARE UNBUTTONED, D-TAGS OUT OF T-SHIRT & PANTS,*
 Is he any calmer? He was talking a mile a minute the last time I saw him.

SIDNEY *SHIRT UNBUTTONED, BOTH POCKETS UNBUTTONED, TAIL OF SHIRT INTO PANTS, PLEASD,*
 We've made progress, but we're not done yet.

B.J. pauses by Hawkeye's door. He's reluctant to go right in.

B.J.
 Do you think I should tell him I'm going home soon? Would that throw him?

SIDNEY
 That's a good question. Why don't you just play it by ear.

They ENTER Hawkeye's room.

INT. HOSPITAL ROOM - DAY (CONTINUOUS)

B.J. and Sidney ENTER. Hawkeye is seated on the bed.

SIDNEY *SOME AS SCEN. 48*
 (to Hawkeye)
 I brought you a present.

HAWKEYE *? 1st TOP BUTTON IS OPEN, KNOT IS TIED 1" JUST ABOVE 2ND TOP BUTTON,*
 (to B.J.)
 Look at you. Just visiting, or did you get a leak in your bean bag?

B.J.
 I missed you.

HAWKEYE
 Yeah, me, too.

After a beat:

SIDNEY
 I have to go read a few inkblots. I'll see you guys later.

Cont.

Sidney leaves the room. B.J. takes a flask from his pocket and holds it up for Hawkeye to see.

B.J.

I'd have brought the whole still, but it would have been tough to sneak past the guards.

Hawkeye finds a couple of cups and hands one to B.J.

HAWKEYE

How's work?

B.J.

We're keeping busy.

HAWKEYE

Well, it's a nice location. You get a lot of drop-in business.

B.J.

I'll gladly give it up to go home.

Hawkeye looks up.

HAWKEYE

What makes you think you're going home?

B.J.

Well, you know, eventually. Some day we'll get out of here. Seems like the whole world has gone by while we've been here. You know, Erin's second birthday is coming up. Last time I saw her, she was so small she couldn't get her hand around my finger.

(smiles)

She wore these little baby booties you could fit into a shot glass.

HAWKEYE

You know, I wear the same boots I got when I came here.

B.J.

(pausing for a moment
at Hawkeye's nonsequitur)

Well, anyway, I really miss her. Even though just about all I remember is her big toothless grin.

Hawkeye rises out of his chair and starts to pace nervously.

HAWKEYE

That's the thing, you see. I mean, a toothless grin. Fingers, boots, shot glasses. There's a common thread running through all of this. I mean, you could have said a ball of twine, toothbrushes, chewing gum under the seat in the theatre. I found gum under my seat at the Rialto in Kennebunkport. Charles Boyer was trying to drive Ingrid Bergman crazy in 'Gaslight.' 'The lights went dim.' 'No, they didn't. You're crazy.' Now she knows she's not going crazy, the audience knows she's not going crazy, but this French guy is trying to put her away. Now I want to know why. I mean, okay, she had a Swedish accent, but we're still talking about an American citizen here.

X

B.J. stares at Hawkeye not knowing what to say in the face of this raving.

HAWKEYE

I'd like to know where they get the gall to lock up a surgeon. And I'm talking about the finest surgeon you'll ever see.

B.J. goes to the door, opens it, and looks down the hall.

B.J.

(motioning down hall)

Sidney?

HAWKEYE

I'll tell you. They're not keeping me here. There are people I can call, you know. Very highly placed people.

Sidney ENTERS.

SIDNEY

What's up?

Cont.

HAWKEYE

Oh, hi. We were just talking about you.

B.J.

(to Hawkeye)

I'm sorry I got you a little agitated.

HAWKEYE

I'm not even miffed yet. You want to see agitated? I can be aggravated, infuriated, frustrated, vexated and irritated.

SIDNEY

Maybe Hawkeye and I ought to talk alone for awhile.

B.J.

Sure.

He stands in the doorway for a moment, reluctant to leave.

HAWKEYE

Go. What are you waiting for?

B.J.

I don't know. I just thought there might be something we wanted to say before I left.

HAWKEYE

So tell me the next time you see me. I'm not going to be here forever. I can guarantee you that.

B.J.

(saying good-bye
without saying it)

Yeah, well, I'll see you.

B.J. EXITS. Sidney sits down on the wooden chair.

SIDNEY

You want to tell me what you and B.J. were talking about?

HAWKEYE

Same thing he always talks about.

SIDNEY

What's that?

ms. Sydney chg 1
cc 51 54 56
wardrobe worn same
ms. cc's 20 22 & 25

HAWKEYE

Fingers, smiles, teeth, booties.

SIDNEY

Was there anything about that
you found upsetting?

HAWKEYE

(suddenly getting
confidential)

No, I'll tell you what I find
upsetting is being in here.
Now I want you to get me out
of here. I don't care how you
do it. You can put me on a
plane, on a train, on a bus,
on a slow boat to China. I'll
go out of here on a mouse-drawn
chariot, I don't care what.

SIDNEY

A bus, huh?

HAWKEYE

(in frustration)

Again with the bus? Why don't
you subscribe to Arizona Highways
and leave me alone.

SIDNEY

It's more fun with you.

"F.B."

INT. BUS - NIGHT (FLASHBACK)

50

People are looking toward the back of the bus, frightened. We
HEAR the LOUD NOISE of a CHICKEN CLUCKING. Hawkeye looks
very troubled. He moves toward the back of the bus and whispers
hoarsely and angrily to the woman holding the chicken.

HAWKEYE

Keep that damn chicken quiet!

INT. HOSPITAL ROOM - DAY

51

SIDNEY *SAME AS SCEN. 5*

Then what happened?

HAWKEYE *slightly any part of P3 color*

Then I went back toward the *13 show*
front of the bus. *Rede is then,*

SIDNEY

What happened next?

49

INT. BUS - NIGHT (FLASHBACK) 52

Hawkeye is in the front of the bus. We HEAR the CHICKEN making LOUD NOISES. Suddenly, the noise of the chicken stops. There is SILENCE.

ANOTHER ANGLE 53

In a TIGHT SHOT Hawkeye turns toward the back of the bus, concerned.

INT. HOSPITAL ROOM - DAY 54

Hawkeye is very agitated.

HAWKEYE
There's something wrong with
it. It stopped making noise.
It just stopped.

INT. BUS - NIGHT (FLASHBACK) 55

Hawkeye moves toward the rear of the bus, his eyes fixed on the refugee woman who is o.s.

INT. HOSPITAL ROOM - DAY 56

HAWKEYE
She killed it. She killed it.

SIDNEY
She killed the chicken?

INT. BUS - NIGHT (FLASHBACK) 57

Hawkeye looks at the woman.

ANOTHER ANGLE - A TIGHT SHOT OF THE WOMAN 57-A

She is in utter despair. Her head is raised up and she is crying soundlessly.

INT. HOSPITAL ROOM - DAY 58

HAWKEYE
Oh, my God. Oh, my God.

INT. BUS - NIGHT (FLASHBACK) 59

CAMERA PANS FROM the woman's face DOWN TO her lap TO REVEAL that she is holding a baby, not a chicken. The baby is dead.

INT. HOSPITAL ROOM - DAY 60

Hawkeye breaks down and sobs. Sidney watches quietly.

HAWKEYE

I didn't mean for her to
kill it. I just wanted it to
be quiet. It was a baby. She
smothered her own baby. A baby.

Slowly Hawkeye's sobs subside and he sits silently. Hawkeye
looks at Sidney angrily.

HAWKEYE

You son of a bitch. Why did
you make me remember that?

SIDNEY

You had to get it out in the
open. Now we're halfway home.

ON Hawkeye's angry, untrusting face:

FADE OUT

END OF ACT THREE

sc 61 Potter chg 6

backside wrapped left over it / belt single
knot in front / collar down

right crown collar down / top buttons open / tail visible
1" on back 6" in front
helmet on / chin strap over helmet in back

boots on + laced

sock 4" above boots

dog tags on

watch on

sc 61 Klunger chg 2

shirt collar down / top 2 buttons open / tail
out / sleeves down

tie shirt visible at neck

belt on

Pants down + not bunched

boots on + laced

ACT FOURhelmets!

FADE IN

EXT. COMPOUND - NIGHT

61

It's raining. Klinger is guiding a sleepy Potter across the Compound, holding a poncho over the both of them. Potter is in his robe and helmet.

KLINGER

(in mid-speech)

...and then I started thinking. It's like my Uncle Jameel used to say, 'If you want to hide in the desert, you gotta look like sand.'

Potter cuts him off.

POTTER

I was already asleep. I don't need to hear a bunch of Lebanese fairy tales.

KLINGER

Sorry I had to wake you, Colonel. But we could only do this under cover of darkness.

Potter stops in his tracks in front of a tent.

POTTER

Wait a minute. What's this tent doing here where the...

Klinger pulls back the flap and Potter is face to face with the tank inside the tent.

POTTER

...tank used to be.

KLINGER

And to make extra sure, there's a big red cross on the roof, too.

POTTER

You know...we may just fool them with this.

KLINGER

It's an old bedouin trick. Back in the old country, my Uncle Jameel was a camel rustler.

sc 62 Hawkeye chg B

dog tags under pajama top

blue flannel pajamas collar up visible at neck ∇ 12" / legs below robe

blue hospital robe w belt collar & sleeves down / wrapped left over
rt / tied single knot @ waist left end 28" hanging rt end 12"
rt lapel 3" left 2" ∇ of robe 6" from belt

black slippers on
sock on an visible

sc 62 Sidney chg #1

od t shirt visible @ neck

fatigue shirt closed on front except top buttons / pocket flaps buttoned
tail in / sleeves & collar down

dog tags n/p

belt buckled left / buckle centered

Pants down & bloused at boot top / rear pocket flaps buttoned

boots unlaced

no hat

EXT. HOSPITAL LAWN - DAY

Hawkeye is seated on the sun-drenched lawn, writing a letter. He is wearing a robe and slippers.

HAWKEYE

(voice over)

'Dear Dad. Sorry I haven't written for awhile, but I've been on R and R at this wonderful resort. We're planning to have a bridge tournament here as soon as we can find somebody with a full deck.'

Hawkeye rips the page off the pad, crumples it and throws it away. He starts another letter.

HAWKEYE

(voice over)

'Dear Dad. Remember when I was a kid, you always told me if my head wasn't attached to my shoulders, I'd lose it? Well...'

He tears the page off the pad again, crumples it and throws it away. He starts another letter.

HAWKEYE

(voice over)

'Dear Dad. For the first time, I understand what a nervous disorder is because it seems I've got one. I guess I'll be seeing you soon, since I doubt if they'll let a surgeon operate whose cheese has slipped off his cracker.'

During the above, Sidney has been walking across the lawn. He now stands by Hawkeye. Hawkeye looks up.

HAWKEYE

Time to hit the couch?

SIDNEY

Actually, it may be time for you to hit the road. How would you feel about moving on?

Hawkeye leaps to his feet.

HAWKEYE

If you'll just have the bellhop bring me my pants, I'll be on my way.

He gathers his papers, suntan lotion and sunglasses from the table next to his chair.

HAWKEYE

Sidney, it's been a pleasure.
Soon as I get back to Maine,
I'm going to have a memorial
lobster in your honor. Cracked,
of course.

(smiles at Sidney
and holds out his
arms)

How about a little hug for the
road.

SIDNEY

I hate to break this to you,
but you're not going home.
You're going back to the 4077th.

Hawkeye drops his arms, dumbfounded.

SIDNEY

Does this mean I'm not getting
the hug?

HAWKEYE

You're sending a crazy man back
to the place where he got crazy
in the first place? Are you out
of your mind?

SIDNEY

Look, you know when a soldier
reacts to the stress of combat,
we get him back to his foxhole
as soon as we can. That's why
we have to get you right back
to the O.R.

HAWKEYE

Listen, a couple of days ago, I
fell all to pieces in there. I
thought we had to have more
sessions.

SIDNEY

We've had them.

HAWKEYE

So now you're just going to dump
me back there again?

Cont.

sc 64 & 66 B.G. chg 8.

OD "t" shirt tail out visible in front & sleeves

dog tags outside the shirt

vest opened front / tail out / pocket flaps buttoned

fatigue pants down & not tucked / rear pocket flaps buttoned

tennis shoes laced & tied

watch left wrist face out

belt, n/s

field jacket open front top pocket flaps out / collars, sleeves down / cuffs closed / lower pocket flaps in pocket

sc 64 & 66 Charles chg 2

OD "T" shirt visible @ neck

dog tags

fatigue shirt collar & sleeves down closed in front / tail in
pocket flaps buttoned

fatigue pants down not bloused / rt rear pocket flap not
buttoned

Boots on & laced

belt buckled left & buckle center

red wooden pencil in left breast pocket of shirt

watch left wrist face out

sc 64 & 66 Klinger chg 2

fatigue hat centered + 2" off bridge

OD "t" shirt tail in

dog tags outside of "t" shirt

fatigue shirt pocket flaps buttoned / tail out / open in front
collar and sleeves down

fatigue pants down front bloused / rear pocket flaps buttoned

boots laced & tied

belt buckled left & centered

SIDNEY

I'll drop in on you from time to time to see how you're doing.

HAWKEYE

Why don't we compromise? Send me to a foxhole in Crabapple Cove. You can drop in on me there.

Sidney shakes his head.

SIDNEY

I'm afraid of lobsters. I'll have the bellhop bring you your pants.

Sidney leaves. Hawkeye sits down on his chair. He looks at the letter to his father and wads it up.

EXT. CHOPPER PAD - DAY

63

CAMERA is CLOSE ON the BLADES OF A HELICOPTER as they slow down. WIDEN TO REVEAL the CHOPPER PILOT getting out with a sack of mail as Charles hovers over him. While Charles importunes him, the Pilot walks resolutely down the hill from the pad.

CHARLES

Good morning. I wonder if I might lighten your mailbag by one letter. The name is Winchester, Charles E.

CHOPPER PILOT

Sorry, Major. Nobody opens this sack until I get a receipt from your company clerk.

CHARLES

This is a letter from a hospital.

CHOPPER PILOT

I don't care if it's from Dr. Pepper. I need a receipt.

INT. KLINGER'S OFFICE - DAY

64

Klinger is on the phone. B.J. is studying a map.

KLINGER ✓

I can get you on a flight out of Tokyo to Guam. From there a steamer to Seattle.

Cont.

sc 64 & 66 Chopper pilot chg #1

fatigue cap on centered 1/2" above bridge

O d t shirt visible @ neck

Kakhi shirt top button open in front / collar & sleeves down
tail in

fatigue pants down & bloused at top of boots / rear pocket flaps
buttoned

leather jacket collar & sleeves down / pocket flaps out / opens in front

boots laced & tied

gun belt buckled @ waist gun on rt side

sun glasses hanging out of left jacket pocket / top of glasses facing to rts
rt side

Pants belt npv

watch left wrist face out

sc 66 Potter chg 7

fatigue cap on centered and

O d t shirt visible at neck

fatigue shirt tail out / collar & sleeves down / closed in front
except top button / Pocket flaps closed

fatigue pants down & bloused at top of boots

boots laced & tied

watch left wrist face out

belt npv

B.J.
Can you get me to Honolulu?
I can hitch a flight from there
to San Francisco.

KLINGER
(into phone)
What about that boat from
Okinawa to Honolulu?...Uh-huh...
Uh-huh...Kimpo, Okinawa, Honolulu,
San Francisco...

B.J.
Great.

KLINGER
(to B.J.)
But the plane leaves Kimpo in
forty minutes.
(into phone)
Got anything else?

The Chopper Pilot ENTERS with Charles right on his heels.

CHARLES
There's your company clerk.
Now if I could just have my
mail.

CHOPPER PILOT
Sign here.

The Pilot hands Klinger a receipt.

KLINGER
(to the Pilot)
One second.

Charles fumes in frustration.

B.J.
(to Klinger, looking
up from his map)
Can you get me to Midway?

KLINGER
Wait a minute. I'm still working
on Honolulu.

CHOPPER PILOT
(holding out receipt)
Sergeant, come on. I'm due in
Kimpo in twenty minutes.

Cont.

sc 65 B J chg 8

Od t shirt tail out

dog tag around neck outside t shirt

fatigue vest open in front / tail out / pocket flaps buttoned

fatigue pants down / not bloused

shoes on / laced

watch left wrist / face out

sc 65 Potter chg 7

fatigue hat squared / bill 1" above bridge

Od t shirt tail in visible @ neck

dog tags on n/v

fatigue shirt tail in / top buttons open in front / sleeves and collar down / pocket flaps closed

fatigue pants down / bloused

boots laced

watch left wrist / face out

B.J.
Kimpo! Wait a minute. You
got room for a passenger?

CHOPPER PILOT
I've got room, but I've got to
leave right away.

B.J.
Give me ten minutes. I'll meet
you at the chopper pad.

CHOPPER PILOT
Five.

B.J.
You got it. Klinger...

KLINGER
You got it...Kimpo.

B.J. dashes into Potter's office. Charles grabs the receipt
from the Pilot's hand and shoves it in front of Klinger.

CHARLES
Klinger, sign.

Klinger signs the paper as he talks into the phone.

KLINGER
Corporal, get me that flight
from Kimpo...Thank you.

He hands the receipt to the Pilot.

CHOPPER PILOT
Thank you.

He hands the mail to Charles.

CHARLES
Thank you.

Charles dives into the sack of mail.

INT. POTTER'S OFFICE - DAY

65

POTTER
Five minutes! I haven't got your
replacement yet.

B.J.
Jacobson's due here first thing
in the morning and this is the
only connection I could get.

Potter looks at his pleading expression.

POTTER

Ah, go ahead. Send me a
piece of birthday cake.

X

B.J. throws his arms around Potter and hugs him.

B.J.

Thank you.

(goes to door
and turns)

Listen, I...uh...this isn't how
I...

POTTER

Go. You're fighting the clock.

Potter rushes B.J. through the door.

INT. KLINGER'S OFFICE - DAY (CONTINUOUS)

66

B.J. and Potter come into the room.

KLINGER

You're on the flight, Captain.
I even got you a window seat.

B.J.

(taking Klinger's
hand)

Klinger, you're...I'm really
gonna...

KLINGER

That's how I feel, Sir.

CHOPPER PILOT

Captain, I'm leaving at ten after,
with or without you.

Charles has found his letter. He lets out a whoop.

CHARLES

Hah!

He hurriedly opens the letter.

B.J.

(remembering)

I better leave a note for Hawkeye.
Klinger, give me a piece of paper
and a pencil.

(turns to Charles)

Charles...

sc 67 BJ chg 8

Old "t" shirt tail out

fatigue vest open w front / tail out / pocket flaps closed

dog tags around neck / outside "t" shirt

fatigue pants down / not bloused

tennis shoes on + laced

watch lft wrist / face out

sc 67 helicopter pilot chg 1

wardrobe worn same as sc 69

sc 68 BJ chg 8

wardrobe worn same as sc 67

kept puts field jacket on / rt arm
is in sleeve.

sc 68 Charles chg 2

wardrobe worn same as sc 64 + 66

sc 68 Helicopter pilot chg 1

wardrobe worn same as sc 66

CHARLES
(eagerly opening
his letter)

Wait a minute.

Klinger hands B.J. a paper and pencil.

KLINGER
Here you are, Sir. Better hurry.

Charles reads his letter.

CHARLES
I've got the job! Apparently
someone on the Board gave me
a rousing endorsement.

He scans the letter.

B.J.
Charles, I have to go.

CHARLES
(paying no attention
whatsoever to B.J.)
Yes. Fine. You do that.

B.J.
Thanks, Charles.

He heads for the door as Charles exults some more. Klinger and Potter follow B.J. to the door.

EXT. COMPOUND - DAY (CONTINUOUS)

67

B.J. runs from Klinger's office to the Swamp. This is a WIDE HIGH SHOT. MUSIC from the loudspeaker covers B.J.'s AD-LIB good-byes to nurses and corpsmen.

INT. THE SWAMP - DAY

68

B.J. dashes in and drantically writes his note to Hawkeye. He puts the letter down and sets his bag on the bed and starts to throw a couple of items of clothing into it. The Chopper Pilot ENTERS.

B.J.
Throw some of that stuff in the
suitcase for me, will you? Get
as much in the bag as you can.

CHOPPER PILOT
I'll try not to wrinkle your
shorts.

sc 69 B J chg 8A

fatigue jacket collar & sleeves down / top pocket flaps out / lower pocket flaps out on rt out on left / cuffs buttoned open in front
od t shirt on / tail out

dog tags around neck outside "t" shirt

fatigue vest open in front pocket flaps buttoned / tail out

black tennis on & laced

fatigue pants down & not bloused / pocket flaps up

watch left wrist face out remove & replace during ops

sc 69 Mulcahy chg 5

straw hat tilted to rt & back to hairline / brim down over front / 1/2" hair visible

turtleneck shirt 2" roll @ neck / tail in

cross and chain around neck outside turtleneck

fatigue shirt pocket flaps buttoned / collar & sleeves down / open in front / tail out / cuffs buttoned

fatigue pants down not bloused

boots on & laced

glasses on

belt buckled left & buckle centered

sc 69 Helicopter pilot chg 1

fatigue cap squared / bill 1" off bridge

od t shirt visible at neck

dog tags around neck outside "t" shirt

kaki shirt closed in front except top button / collar & sleeves down / cuffs buttoned / tail in / pocket flaps buttoned

fatigue pants down & bloused / pocket flaps buttoned

leather jacket open in front / pocket flaps out / collar & sleeves down

boots on & laced

gun belt buckled in front / gun over rt side of rt rear pocket

sunglasses left jacket pocket hanging out top facing right

B.J. goes back to his note. He's stuck for something to say.
Charles ENTERS.

CHARLES

You're leaving and you didn't
say good-bye?

B.J.

Well, you know how insensitive
I can be.

CHARLES

Hunnicutt, when people share a
tent for such a long time, they
can become quite close. Of
course, that didn't happen in
our case, but there is such a
thing as common courtesy.

B.J.

Listen, I got a kid in Post-Op
with a perforated descending colon
I repaired. Check him for fever,
okay?

CHARLES

Certainly. Anything else?

B.J.

(realizing there is)
Yeah, but I better handle that
myself.

B.J. stuffs the unfinished letter in his pocket and dashes out.

CHARLES

(to closed door)

I will. And please give my
best to yours.

EXT. COMPOUND - NEAR MESS TENT - DAY

69

B.J. approaches Mulcahy who is loading food into a Jeep.

B.J.

Father, I'm leaving now.

MULCAHY

What? You're leaving?

B.J.

I've just got a minute. I want
to check your ears before I go.

Cont.

B.J. (Cont.)
(takes his wristwatch
and holds it up to
Mulcahy's ear)
What do you hear?

MULCAHY
I hear your watch ticking.

B.J. moves his watch over Mulcahy's head to Mulcahy's other ear.

B.J.
What do you hear in that ear?

MULCAHY
The same thing. Your watch.

B.J.
(showing him he has
just switched watch)
Really? I just put it in my
pocket.

MULCAHY
Well, in that case, I couldn't
hear it in the other ear either.

B.J.
Your hearing hasn't improved
In fact, I think it's getting
worse. In a few weeks you may
not be able to hear a thing.
You've got to go home.

MULCAHY
(shaking head)
You're going home to your child.
My children are still here.

The Chopper Pilot ENTERS with B.J.'s bag.

CHOPPER PILOT
Let's go, Doc. It's now or never.

B.J. takes the bag.

B.J.
Coming. So long, Father.

MULCAHY
Good-bye, B.J. And thank you.

B.J. moves off with the Pilot. They approach the stairs to the
chopper pad when B.J. sees Hot Lips behind her tent, hanging up
some laundry.

sc 70 + 72 Potter chg 7
wardrobe worn same as
sc's 74 + 75 65 + 66

sc 70 + 72 Kleuger chg 2

sc 71 Bj chg 8A
wardrobe worn same as
sc 69

sc 71 helicopter pilot chg 1
wardrobe worn same as
sc 69 except jacket was
zipped up $\frac{1}{2}$ and sunglasses
were on.

B.J.
(handing Pilot
his bag)
Put this in the chopper, will
you? I'll just be a second.

The Pilot takes the bag and looks at it in disbelief. B.J. runs
over to Hot Lips.

B.J.
Margaret, I got a flight at the
last minute. I'm leaving.

HOT LIPS
You're leaving?! Now?!

B.J.
Will you talk to Hawkeye for me?
I tried to write him a note but
there was too much to say.

HOT LIPS
I...I...I wanted to give you a
big send-off.

We HEAR the SOUND of the CHOPPER starting up. B.J. looks
nervously off toward it.

HOT LIPS
Okay, just go.

She gives him a big hug. B.J. starts to take off for the chopper.
He stops and goes back to Hot Lips and gives her a big hug back.
Then he takes off up the hill for the chopper.

EXT. COMPOUND - DAY

70

Potter is standing outside Klinger's office, looking up at the
helicopter pad. Klinger rushes out of his office with orders
in his hand.

KLINGER
Colonel, this just came in the
mail. Captain Hunnicutt's travel
orders have been rescinded.

Potter turns and looks at Klinger.

KLINGER
(after a beat)
What should I do?

Potter looks back at the chopper pad.

sc 74 & 75 Potter chg #1

fatigue cap centered and 3" off bridge

o d "t" shirt visible @ neck

dog tags n/v

fatigue shirt tail out / closed in front (except top button) / pocket flaps buttoned

fatigue pants down and bloused at boot top / pocket flaps buttoned

boots on laced & tied

put n/v

watch left wrist face out

sc 74 & 75 Charles chg #2

o d "t" shirt visible @ neck

dog tags n/v

fatigue pants down & not bloused / rear pocket flaps closed

fatigue shirt tail in / closed in front (except top button) / collar and sleeves down / pocket flaps buttoned

boots on & laced

watch left wrist face out

sc 74 & 75 Klinger chg #2

fatigue cap centered & 1 1/2" off bridge after explosions hat tilted to right hair visible

dog tags hanging over "t" shirt

o d "t" shirt tail in / visible in front

fatigue shirt sleeves down / pocket flaps buttoned collar down / tail out
open in front

fatigue pants down & out

boots laced & tied

watch ~~to~~ n/v

EXT. CHOPPER PAD - DAY

71

TIGHT SHOT of the interior of the chopper. B.J. is buckling himself in. The chopper rises OUT OF THE FRAME.

EXT. COMPOUND - DAY

72

Potter and Klinger stand watching the chopper.

ANOTHER ANGLE

73

The chopper rises over the Compound and moves off.

BACK TO POTTER AND KLINGER

74

POTTER

(turning to Klinger)

Now what was all that, son?
I couldn't hear you over the
chopper.

KLINGER

(with a knowing
look)

Nothing, Sir. I guess it's too
late now.

POTTER

By the way, if we get any mail
from I-Corps, put it on my desk.
I'll look at it in, oh, an hour
or so.

KLINGER

Right, Sir.

A SHELL ERUPTS in the Compound.

POTTER

Everybody hug a sandbag!

Everyone in the Compound starts screaming and scurrying. Charles, in a desperate effort to get quickly from the Swamp to Klinger's sandbagged office, runs directly through the netting of the Swamp. Klinger, Potter and Charles rush into Klinger's office.

INT. KLINGER'S OFFICE - DAY (CONTINUOUS)

75

Potter, Klinger and Charles scramble inside as another SHELL EXPLODES outside. They get behind a wall of sandbags.

CHARLES

(to Klinger)

I thought you said you 'had
everything under control?'

Cont.

KLINGER

I did. Even I was fooled by that tent. I almost delivered mail there.

POTTER

Well, it didn't fool them. They know that tank is here someplace. They ain't seen it driven out in the daytime, and they ain't heard it driven out at night.

There's another EXPLOSION. Potter rises.

POTTER

Okay, that's three. Get I-Corps on the phone. It's time to kick some ear.

He goes into his office. Klinger moves to the phone. Charles follows.

CHARLES

After that, send out this telegram for me.

Charles takes out a piece of paper and unfolds it. Klinger cranks up the phone.

KLINGER

(into phone)
Hello, Sparky? Get me headquarters, I-Corps.

Klinger has taken the note and is reading it.

KLINGER

(to Charles)
You want to express you gratitude to who? Dr. Tearbug?

CHARLES

Torborg. Chief Administrator, Boston Mercy Hospital.

KLINGER

You're kissing up the wrong tree.

CHARLES

I beg your pardon?

Cont.

KLINGER

(into phone)

Yeah, I-Corps. This is MASH
4077. Tank towing, please.

(to Charles)

This ain't the guy who got you
your job.

CHARLES

How would you know?

KLINGER

Because Major Houlihan sent
her telegram to a whole other guy.

CHARLES

What do you mean, she sent a
telegram?

KLINGER

(into phone)

Who's this?...Good. Hang on to
your treads. Colonel Potter wants
to say a few obscene words to you.

(putting phone
down)

You're on, Colonel.

(turning to Charles)

I mean, she recommended you to
her uncle who's not really her
uncle, but he runs the hospital.

CHARLES

Are you speaking of
Dr. Robert Harwell?

KLINGER

Uncle Bob.

CHARLES

(incredulously)

What? What!

KLINGER

Gee, don't get so choked up
about it. You want me to change
Tearbug to Uncle Bob?

Charles grabs the paper from him, crumples it and throws it on
the floor. Charles stalks out angrily.

KLINGER

See ya at the next shelling.

se 77, 78 Klengid chg. 2

fatigue hat on

Od t shirt visible @ neck / tail out

fatigue shirt closed in front (except top button @ neck) /
pocket flaps buttoned / tail out / sleeves & collar down

Pants down / not bloused

shoes on & laced

mail bag over rt shoulder bag on left hip

se 77, 78 Charles chg. 2

wardrobe worn same as se 74 + 75

except rt rear pocket flap of fatigue pants is unbuttoned

INT. HOSPITAL HALLWAY - DAY

Sidney and Hawkeye are walking down the hall. Hawkeye is carrying a small duffle bag.

"HELMET!"

HAWKEYE SHIRT IS UNBOTTLED, BOTH BOTTLES I'm not sure I feel right about ~~the~~ ~~getting~~ getting back into surgery, ~~D-TAGS~~ ~~were~~ ~~at~~ ~~the~~ ~~top~~ ~~of~~ ~~the~~ ~~shirt~~.
Sidney.

SIDNEY
Why not?

HAWKEYE ~~TRAIL~~ ~~IS~~ ~~PRO~~ ~~PER~~ ~~THE~~ ~~HELMET~~ ~~IS~~ ~~LEFT~~ ~~IN~~ ~~THE~~ ~~DUFFLE~~ ~~BAG~~
I don't know. The thought, 'What if something goes wrong?,' never occurred to me. Now I'm thinking that a lot.

SIDNEY
Actually, that's a pretty good sign that you're ready to go back.

They arrive at the heavy steeled door, with a thick glass window in it.

(NOTE: This SCENE can be SHOT THROUGH the glass window as Sidney and Hawkeye approach the CAMERA.)

Sidney takes out the key to the door and unlocks it. CAMERA PULLS BACK as the door opens. Hawkeye steps through the doorway. In the b.g., "MacArthur" and "Truman," in their hospital robes, step into VIEW watching Hawkeye leave. Hawkeye waves to them.

HAWKEYE
So long, guys.

They wave back to him.

HAWKEYE
(confidentially,
to Sidney)
Good. They made up.

"TRUMAN" ~~ROBE~~ ~~GETS~~ ~~OUT~~ ~~OF~~ ~~THE~~ ~~DOOR~~.
COLLAR OUT OF ROBE
COLLAR BUTTON OPEN
TAIL KNOB B, BOTTLES,
"MACARTHUR" 2 BOTTLES OPEN.
ROBE TIED, BUT, ASCUE
OPEN. GET, 3!"

Sidney smiles. Hawkeye EXITS. Sidney closes the door and locks it.

EXT. COMPOUND - DAY

Klinger is handing out mail to a group of people.

KLINGER
Valentinetti, Robinson,
Phipps...

Cont.

Hot Lips emerges from the crowd, reading a letter. As she walks and reads, she gets increasingly excited. Over this, we HEAR the P.A. ANNOUNCEMENT.

P.A.

Good evening, Mr. and Mrs. Korea and all the ships at sea. Flash. Today General Mark Clark predicted the early signing of an armistice. Meanwhile, there's still heavy fighting in the Kum Song bulge. One hill has changed hands three times since midnight. Peace is hell.

Hot Lips, excited at what she reads in her letter, does not see Charles walking across the Compound, carrying an empty military carton. She bumps into him.

HOT LIPS

Oh, Charles, I'm sorry. I was reading this letter from my father.

Charles ignores her and continues walking to the Swamp. Hot Lips follows, talking excitedly.

HOT LIPS

Guess what? He's lined up an even better assignment for me.

Charles doesn't answer and walks through the door to the Swamp. Hot Lips follows.

INT. THE SWAMP - DAY (CONTINUOUS)

78

Charles and Hot Lips ENTER. Charles goes immediately to his desk and starts packing his box with books.

HOT LIPS

He says forget Tokyo. He knows someone who can get me assigned to NATO Headquarters in Belgium. Isn't that great?

(looking at letter)

Of course, Dad says I should write a tactful letter to his friend in Tokyo backing out of that job.

(looks up from letter)

Gee, that's kind of tricky. Maybe you could help me with that. You're good with words.

CHARLES

Oh, I don't know. You don't seem to have a problem using words.

HOT LIPS

You know what's funny? I've already sent away for Japanese language records. Now I'll have to change it to Flemish.

She laughs. Charles doesn't laugh. Her laughter trails off.

HOT LIPS

What are you doing?

CHARLES

Packing. The minute this war is over, I intend to be ready. By the way, I believe you have my copy of Elizabeth Barret Browning's 'Sonnets from the Portuguese.'

HOT LIPS

Oh, I love it.

CHARLES

Do you?

HOT LIPS

Let me count the ways.

She chuckles again at her joke. Charles does not smile.

CHARLES

I trust I can count on its return.

HOT LIPS

Oh, I sort of thought you hated it.

CHARLES

I loathe it. Romantic drool. A book that could only be read in a bad painting.

HOT LIPS

(a little acid
creeping into
her tone)

But you want it back.

Cont.

sc 79 Klinger chg 2

fatigue cap worn under steel helmet

old t-shirt tail in visible @ neck

dog tags around neck outside "t" shirt

fatigue shirt closed in front. except top buttons @ neck / tail out
sleeve + collar down pocket flaps buttoned

fatigue pants down not bloused

boots laced & tied

steel helmet on / chin straps hanging

sc 79 Old man chg 1

shirt top two buttons open @ neck / pocket flaps not
buttoned collar + sleeves down cuffs not buttoned

t-shirt visible @ neck

Pants down

shoes on + laced

hat centered and squared / 2" off eyebrows

CHARLES

It is volume three of a four-volume set. Without it, this set will have all the charm of a smile with a missing tooth.

HOT LIPS

I would have returned it sooner, it's just that the book has come to mean an awful lot to me.

CHARLES

I'm sure you'll find another that moves you just as much. The literary world is full of sentimental claptrap.

HOT LIPS

(holding anger down)

I'll get it right back to you. Maybe I'll be better off without it. Being sentimental can lead you to do things you regret later.

Hot Lips skewers him with a deadly look and walks out.

EXT. A HUT NEAR ROSIE'S - DAY

79

Klinger approaches a small lean-to, carrying a covered dish of food. He knocks on the wood frame, then pulls up the cloth and looks in.

KLINGER

Soon-Lee?

She's not there. Hearing Soo-Lee's name, an OLD KOREAN MAN comes over to Klinger and starts speaking to him in Korean.

OLD MAN

(in Korean)

Soo-Lee is not here. She's gone away.

KLINGER

What? I'm looking for Soon-Lee.

OLD MAN

(in Korean; emphatically with gestures)

Soo-Lee is gone. Went away.

Klinger replies with gestures, although speaking in English.

Cont.

Chinese musicians se 80

violin bottom button closed pants tied @ ankle ^{left} lapel flapped over 6"
_{hat 3" off bridge}
flute bottom button closed pants tied @ ankle left lapel 4" ^{wing}
_{hat 2" off bridge}
Oriental instrument top 2 buttons open pants tied at ankle
_{hat 1" off bridge}
accordion left lapel turn out 25" pants not tied @ ankle ^{hat turned}
symbal bottom 2 buttons closed pants tied @ ankle ^{2" to right}
_{hat 2" off bridge} ^{+ 3" of bridge}

se 80 Charles skg 2

fatigue shirt sleeves & collar down / closed in front except
top button / tail in / pockets flaps buttoned

tee shirt visible @ neck

belt buckled left buckle centered

Pants down not tucked at rear pocket flap not buttoned
watch left wrist face out

KLINGER

She's gone? Soon-Lee is gone?

The Old Man points in the direction she went.

OLD MAN

Soon-Lee. Soon-Lee.

KLINGER

She didn't go to Chorwon, did she?
She could get killed there.

(speaking slowly
to be understood)

Chorwon?

The Old Man shrugs and points in her direction again.

OLD MAN

(in Korean)

She went away.

KLINGER

All right. Thanks anyway.

Klinger turns and starts to walk away dispiritedly. The Old Man stops him and points to the dish of food.

OLD MAN

(in Korean)

You got any plans for that food?

KLINGER

Huh?

OLD MAN

(in Korean)

Food.

KLINGER

Oh, sure. Here. You take it.
Enjoy.

Klinger walks off. The Old Man takes the food to his family and they eagerly begin to divide it up.

INT. MESS TENT - DAY

80

Charles, with his score on a surgical instrument tray, is conducting the Chinese musicians. An MP is standing nearby, guarding the POWs. Charles gives the downbeat and they begin playing. He immediately stops them.

CHARLES

No, no. Dolce, dolce.
Espressivo.

He sings the phrase the way he wants it. He raises his baton, about to give them the downbeat again.

CHARLES

Softly, now. Softly.
(dragging word out)
D-o-o-lce.

Before he can give the downbeat, Hot Lips storms into the room and walks over to him and slams the book down on the O.R. tray.

HOT LIPS

There's your book. Stick it
in your shelf.

CHARLES

I happen to be rehearsing.

HOT LIPS

You also happen to be self-centered,
inconsiderate and ungrateful.

CHARLES

Ungrateful?

HOT LIPS

I just heard from Klinger that
you got the position you wanted in
Boston.

CHARLES

Did you?

HOT LIPS

I did. He also told me you know
I had sent a telegram to my
Uncle Bob.

CHARLES

Did he?

HOT LIPS

He did. And you knew that when
you asked me for that book back.

CHARLES

Indeed I did.

HOT LIPS

How could you -- after I got you
that job?

CHARLES

You did not get me that job.

HOT LIPS

I helped.

CHARLES

I happen to have a reputation.
A standing in the medical
profession. I do not need the
'help' of a nurse.

HOT LIPS

If I weren't a lady, you'd need
a nurse, buster. I should have
known better than to help somebody
who has no regard for other people.

CHARLES

I have no regard for other people?

HOT LIPS

None. You play your records all
night. I can hear them halfway
across the Compound.

CHARLES

I once got down on my knees and
scraped plaster off the floor of
the O.R. for you. Did I get any
thanks?

HOT LIPS

Why should I thank you? You're
the one who put it there.

CHARLES

What about that time you went to
Tokyo and I gave your lecture for
you? Was that inconsiderate?

HOT LIPS

You wouldn't do it unless I
bought you a record by some
Schnabel guy.

CHARLES

(topping her)

And you still owe me that record.
You're the one who's thoroughly
insensitive. You come into O.R.
wearing so much perfume the
patients don't need anesthesia.

Cont.

HOT LIPS

I'm completely professional in O.R. Unlike some people I know who don't know how to obey the simplest rules of maintaining sterility.

CHARLES

(pointing a finger
at her)

Oh, no you don't. We settled this long ago.

HOT LIPS

I know what I saw.

CHARLES

(threateningly)

You saw nothing because it didn't happen.

HOT LIPS

You touched your nose.

CHARLES

(screaming)

I didn't. I did not touch my nose.

HOT LIPS

You couldn't keep your hands off it. You are obsessed with your nose. You have a nasal obsession.

CHARLES

(trying to interrupt
her)

Just a minute. Just a minute.

He raps his baton on the O.R. tray to stop her. The musicians take this as a signal. They ready their instruments.

HOT LIPS

Right in the middle of an operation, you rub your nose like it was some kind of good luck charm.

CHARLES

(emphatically)

I do not rub on my nose.

ON the word "Nose," he gestures emphatically with the baton. The musicians take this as their cue and start playing.

81-84A 85-87 Hawkeye

helmet on chin straps over helmet

shirt open in front / collar down / sleeves down / ^{cuffs closed} / pocket flap buttoned

tee shirt on / tail out

dog tags on outside tee shirt

Pants down cuff NV

belt NV

shoes on NV

watch left wrist face out

81-84A 85-87 Dream #1

helmet on straps not closed

shirt top 2 buttons open collar down / sleeves down / pocket flaps closed

tee shirt visible at neck

belt NV

Pants down + blowed

shoes NV

wedding band 3rd finger left hand

gears + gear belt on gear on the side

HOT LIPS

Take a look at it sometime,
it's covered with fingerprints.
You know you're in love with it.
What do you do at night? Put it
in little dresses and take it to
bars?

CHARLES

How dare you?!
(raises hand to
musicians)
Quiet!

One of the Musicians smiles and nods as he continues to play.

MUSICIAN

Dolce. Dolce.

EXT. ROAD - DAY

81

A Jeep comes down the road. As it gets closer to the CAMERA, we
SEE that Hawkeye is being driven to the M*A*S*H camp.

1ST DRIVER

Looks like this'll all be over
before too long, huh, Captain?

HAWKEYE

Not a century too soon.

1ST DRIVER

(smiling and pointing
to side of road)
Hey, look at that.

ANOTHER ANGLE

82

Hawkeye looks off.

HAWKEYE'S P.O.V.

83

We SEE five small white signs in the road, one at a time.

1ST SIGN

'Hawk was gone'

2ND SIGN

'Now he's here'

3RD SIGN

'Dance 'til dawn'

4TH SIGN

'And give a cheer'

5TH SIGN

'Burma Shave'

BACK TO JEEP

84

Hawkeye smiles. We HEAR the SOUND of a HORN HONKING impatiently. The Driver pulls over to the side of the road as an ambulance swerves around and pulls past them.

WIDER ANGLE

84-A

REVEALS that behind the ambulance is a bus carrying wounded. It HONKS and runs over all the Burma Shave signs. Hawkeye looks back at the signs lying on the ground as the Driver pulls into the Compound.

EXT. COMPOUND - DAY

2nd PART!
ALSO CSB

85

M*A*S*H personnel are rushing to the ambulance and bus and beginning Triage. Hawkeye's Jeep pulls into the Compound. He gets out, a lonely figure unnoticed by the scurrying personnel. There is a moment of hesitation as he takes in this sight. He's not too sure of himself. As Hawkeye takes his helmet off, Potter rushes over.

POTTER

Pierce, good to see you.

Potter kneels down and starts examining a patient on a litter.

POTTER

Why don't you start on the bus.

HAWKEYE

Okay.

POTTER

You feel up to it?

HAWKEYE

Yeah, sure.

POTTER

Good. It's a hellava load for me and Winchester.

HAWKEYE

Where's B.J.?

POTTER

(gently)

You just missed him. He went home.

(nodding toward bus)

Go ahead, you've got customers.

Potter goes to another patient. Hawkeye turns and walks toward the steps of the bus. He stops at the foot of the steps, not sure if he wants to enter. He looks into the bus.

RIGHT SHOT.
RT. CAM. C/P
OF BODYS WOUNDED.
DRIVER HAS HELMET
RED CROSS ARM BAND.
TAIL KITO PAINTS.

75

INT. OF THE BUS - HAWKEYE'S P.O.V.

86

We SEE the wounded in the bus.

ANOTHER ANGLE - OUTSIDE THE BUS

87

Hawkeye makes his decision. With some uncertainty, he goes up the steps of the bus.

FADE OUT

END OF ACT FOUR

SOME EXTRAS W/OUT HELMETS
SOME W/OUT HELMETS.

sc 88-90A Hawkeye chg #10

Od t shirt visable at neck approx 1"

scrub shirt n.v. except m back

scrub pants visable below

OR knit cap 2 rolls 1" and 2" off bridge

OR gown 1 tied in back slures down

OR mask tied around face

boots tied

dog tags n.v.

sc 88-90A Potter chg #8

Od t shirt visable at neck

dog tags n.v.

OR knit hat 1" single roll 3" off bridge

OR mask over face + hat

scrub shirt (bloody) not tucked

scrub pants down not bloused

boots tied + laced

sc 88-90A Klinger

OR cap tied in back / 1" off eye brow

OR mask tied on over face + cap

Od t shirt visable at neck

dog tags n.v.

lab coat collar down / closed in front except top button

fatigue pants visable on legs + cuffs / not bloused

fatigue shirt top 2 buttons open / rt collar tip standing ^{under} collar
of lab coat / left collar tip winged over left lab coat collar

boots on + tied

glasses on

ACT FIVE

FADE IN

INT. O.R. - DAY

88

Hawkeye is being gloved and is looking down into the wound of his patient with uncertainty. Hot Lips is assisting him.

POTTER

(o.s.)

Jacobson was supposed to be here yesterday! Where is he?

X

ANOTHER ANGLE

89

Potter is operating as Klinger holds a telephone just far enough away so as not to contaminate the field.

POTTER

(into phone)

What do you mean, you rescinded his orders?...I told you, Hunnicutt left the country. Listen, I'm talking to you from my O.R. I need a surgeon so bad I don't have time to leave the room to tell you how bad I need a surgeon...There are skirmishes all over the place. We're working on boys right now who have retaken Chorwon four times in the past couple of days...

Klinger reacts to the name, Chorwon. He becomes anxious and impatient to leave.

POTTER

(into phone)

...Good, you do that.

(to Klinger)

I'm done, Klinger. Slam down the phone for me.

Klinger puts his telephone gear under his arm and leaves the room.

POTTER

(to his Nurse,
sardonically)

They're gonna do what they can.

ANOTHER ANGLE

90

Charles is operating. Mulcahy is standing next to him placing sponges on his tray.

Cont.

re 88-90A Mulcahy, Chg #6
Dr mask on tied somewhat

Dr cap tied in back / 1" off bridge
black turtle neck on / tail in / one 2 1/2" roll @ neck
silver cross hanging over t neck skirt
fatigue pants down not bloused
lab coat on collar and sleeves down open in front
boots on & laced

re 88-90A Charles Chg #3

Dr knit cap one 3" roll and 3" off bridge

Dr mask tied over cap

00" t-shirt n/v

Aug top n/v

Dr gown sleeves down / tied in back

scrub shirt vesabb @ neck

scrub pants down not tucked

boots on & laced

CHARLES
 (not looking up)
 Father, could you fetch me some
 three-0 silk?

Not having heard, Mulcahy does not respond.

CHARLES
 (sharply)
 Father!

Mulcahy leans in, putting his ear almost directly in front of Charles' face.

MULCAHY
 What?

CHARLES
 Sorry to interrupt your nap, but I
 asked for some three-0 silk.

MULCAHY
 Well, maybe you'd have it sooner if
 you weren't so snippy.

He EXITS. Charles is nonplused.

ANOTHER ANGLE

90-A

Hawkeye is staring at the patient. His reverie is broken by the Anesthetist's voice.

ANESTHETIST
 He's asleep, Doctor.

HAWKEYE
 Yeah, right.

HOT LIPS
 How are you doing?

HAWKEYE
 Fine. What could be wrong? I'm
 about to stick my hands into a kid
 whose insides look like a raw meat
 loaf...I just found out my best
 friend went home without even
 leaving me so much as a damn note...

HOT LIPS
 He really felt bad about that.

HAWKEYE
 Trapper left without leaving a note,
 too. Is it the war that stinks, or
 me?

sc 91 Hawkeye chg 10

Dr's coat cap or mask not worn or visible

scrub shirt tail out sleeves down slight blood

scrub pants down not bloused

boots tied

Id t shirt visible @ neck

dog tag worn over t shirt visible

full apron - over neck and wrapped @ waist + tied in front

sc 91 Klingon chg 2A

steel helmet chin strap hanging down

Id t shirt visible at neck

dog tag around neck out of t shirt

fatigue shirt, sleeves and collar down / pocket flaps buttoned / tail out
closed in front except to button

fatigue pants down not bloused

boots unlaced

sc 91 Soldier chg 1

dog tags around neck

kaki top shorts on

blue house slippers on

blue bathrobe hanging on sink and placed on it shoulder and lap

as it ends

Hawkeye just stares at the patient some more. B.J. is not really what's bothering him. Potter looks over, concerned.

POTTER
How's it going, Pierce?

HAWKEYE
Swimmingly.

He continues to stare at the wound.

HOT LIPS
Can I get you an instrument,
Doctor?

HAWKEYE
Yeah. That would be a good way to
start.
(beat)
Scalpel.

Hot Lips passes him the instrument and he begins to work with determination. Hot Lips shows some relief and exchanges looks with Potter.

INT. CAST ROOM - DAY

91

CAMERA PULLS BACK FROM an arm cast being placed on a YOUNG SOLDIER. Hot Lips is assisting.

HAWKEYE
(to Soldier;
exhausted)
You and I have something in common.
I just had my head in a cast.
(to Hot Lips)
Anybody left out there?

HOT LIPS
(compassionately,
hoping Hawkeye is
all right)
He's the last one. We can take a
break after this.

Klinger ENTERS quickly and goes over to the Soldier. Hawkeye finishes the cast and helps the Soldier into a wheelchair.

KLINGER
You came in from Chorwon?

SOLDIER
Yeah, why?

Cont.

KLINGER

Our side's got it now, right?

SOLDIER

Yeah, for now.

KLINGER

Did you see a Korean woman there?
Short. Dark hair.

SOLDIER

You're kidding, right?

KLINGER

(beat)

I'm never gonna find out this way.

He leaves the room. A Corpsman ENTERS and helps Hawkeye put the Soldier into the chair.

HAWKEYE

(to Soldier;
looking after
Klinger)

See you later.

The Corpsman wheels the Soldier out. Hawkeye sits, exhausted.

HOT LIPS

You holding up okay?

HAWKEYE

All things considered.

A SHELL GOES OFF in the Compound, startling them.

HAWKEYE

Most things considered.

HOT LIPS

The O.R. has double sandbags. Come on.

They head for the door.

EXT. MOTOR POOL - DAY

92

Rizzo is dashing from one of his Jeeps to a makeshift shelter. He crawls in as Klinger rushes into the motor pool. Putting on a helmet, Klinger climbs into one of the Jeeps and starts it.

RIZZO

(half-emerging
from his shelter)

Klinger, what are you doing?

SHIRT AND T-SHIRT OUT OF PAIRS.

sc 93, 95 & 97 Letter chg 8
od "t" shirt visible at neck
scrub shirt tail out sleeves down
scrub pants down not tucked
dog tags not visible
OR mask not worn
OR cap 2" roll 4" off bridge centered
boots laced tied
glasses no watch

sc 93, 95 & 97 Hawkeye chg #10
od t shirt visible at neck
scrub shirt on tail out
scrub pants down + not laced
OR gown no gown worn
OR cap knit not worn
OR mask not worn
dog tags n/r
boots tied & laced
no watch

sc 93, 95 & 97 Charles chg #3
OR knit cap 1/2" off bridge & center / one 6" roll
OR mask not worn
od "t" shirt visible @ neck
dog tags n/r
scrub shirt on visible at neck
scrub pants down not tucked
OR gown sleeves down / tied in back
boots on + laced
no watch

KLINGER *HELMET STRAPS ARE DOWN,*
I'm taking a ride in the countryside.

RIZZO
You can't take that unless I sign you out. They'll bust me right down to my socks.

*COLLAR BUTTON OPEN,
ONLY
POTH POCKETED
FIRE BOMBED,*

KLINGER
Then come over here and sign me out.

Another SHELL GOES OFF.

RIZZO
Have a nice trip.

Klinger speeds off.

INT. O.R. - DAY

93

Potter, Hot Lips, Hawkeye, Charles, Mulcahy, Nurses and Corpsmen are huddled on the floor. Potter rises.

POTTER
Okay, that's three. Let's see if there's any damage.

As everyone starts to rise, ANOTHER SHELL HITS. All dive to the floor again.

HAWKEYE
That was a hell of a short intermission. I didn't even have time to buy an orange drink.

EXT. ROAD - DAY

94

Klinger slows his Jeep as he passes a caravan of refugees. Most are carrying a few belongings. There is SHELLING IN THE DISTANCE.

KLINGER *HELMET STRAPED OVER CHIN,*
I'm looking for the Han family. Han. *SHIRT BUTTON*
Soon-Lee. Anybody recognize that name? *FAT, CAP OVER*
Soon-Lee.

Most people just stare at him and walk on. Klinger drives off.

INT. O.R. - DAY

95

Another SHELL HITS CLOSER. The building shakes a little.

CHARLES
I though we had a system here. They fire three rounds at us and move on.

Cont.

MC 9395497 Mulcahy chg # 6

OR cap tied in back 1" off bridge

OR mask hanging on neck hanging strings still tied

turtleneck shirt tail in / one 2 1/2" roll @ neck

fatigue pants down not tucked

cross-chain visible worn outside turtleneck shirt

lab coat open in front / roll up sleeves down

boots on tied

glasses on

MC 96 Klinger chg 3

steel helmet chin straps hanging

fatigue hat worn under helmet

od t shirt visible @ neck

fatigue shirt collar & sleeves down / pocket flaps buttoned

closed in front except top button @ neck / tail out

fatigue pants down not blowed / rear pocket flaps buttoned

boots on unlaced

dog tags around neck outside "t" shirt

MULCAHY

Wait a minute. What happened to this pattern they had of firing three rounds and then going away?

CHARLES

Good question...again.

HOT LIPS

Aren't those idiots afraid of being spotted?

POTTER

I guess they figure the tank's worth the risk.

HOT LIPS

Or maybe they brought in a second mortar squad.

Another SHELL GOES OFF. Dust falls from the ceiling.

CHARLES

Or maybe a third.

HAWKEYE

Well, the mortar merrier.

Everyone looks at Hawkeye a bit warily. He chuckles. X

EXT. CHORWON REFUGEE SETTLEMENT - DAY

96

We HEAR the SOUND of SHELLING in the b.g. There are a couple of very rudimentary lean-tos and a few people cooking over a small fire. Klinger walks among them, looking for Soon-Lee. He looks discouraged. Suddenly, he brightens and begins to race across the field. He reaches a young woman and turns her around to face him. It is Soon-Lee.

KLINGER

Don't you know you could get killed up here?

SOON-LEE

So could you. Why do you come here?
(pushing Klinger
toward his Jeep)

Go back. I look for my parents. I can take care of myself.

KLINGER

Every day I see them carry in people who can take care of themselves. I'm not gonna let that happen to you.

A SHELL GOES OFF fairly close to them. He pulls her to him protectively.

KLINGER

(earnestly)

Soon-Lee, please come back to camp with me. Please.

She pulls away from him and begins gathering some of her belongings.

SOON-LEE

I go look in Sibyon-ni. They may be there.

KLINGER

When I figured out you came here, I realized I might never see you again and it felt like someone kicked me in the stomach.

She turns around and looks at him.

KLINGER

I guess for you, worrying about your folks must be a twenty-four hour kick in the stomach. Come on, I'll take you to Sibyon-ni. We'll look together.

SOON-LEE

The shelling is even worse there.

KLINGER

I couldn't let you go without me. You could get hurt. Come on.

SOON-LEE

No, I not let you come with me.

KLINGER

Why?

SOON-LEE

I not want to lose you, too.

The SHELLING INTENSIFIES.

KLINGER

We better get out of here.

As they move quickly to the Jeep.

KLINGER

I promise you we'll find them. I'll call everywhere. I promise.

They get in the Jeep, look at each other one more time, realizing things are different now, then drive off.

se 98 wardrobe Hawkeye chg¹⁰
worn except Hawkeye got dirt on back of seat shirt

same as 201 2/3-9/3-97

Hawk,

Port.

1000-1/1.

INT. O.R. - DAY

A SHELL GOES OFF, shaking the building and causing dirt to fall. Hawkeye turns to the Nurse next to him. Throughout Hawkeye's speech, the others exchange worried looks.

HAWKEYE

Nice war we're having. Of course, every war has its cute things. World War II had nice songs, the War of the Roses had nice flowers. We've got booms, they had blooms. Actually, every war has its 'ooms.' You got doom, gloom, everybody ends up in a tomb, the planes zoom and bomb your room.

A SHELL GOES OFF, shaking the place and dropping dust on them.

HAWKEYE

(rising nervously
and agitatedly)

Okay, boys and girls. It's time to do something intelligent. Since I seem to be the only intelligent person here, I nominate me. All in favor of me say 'Aye.'

He stands up.

POTTER

Take your seat, Pierce.

HAWKEYE

Uh-uh, sorry. I can take umbrage, I can take the cake, I can take the A-train, I can take two and call me in the morning. But I cannot take this sitting down. So, if you'll pardon me, I'm going to take five.

He runs out of the O.R.

EXT. COMPOUND - DAY (CONTINUOUS)

Hawkeye runs out of the building and dashes recklessly across the Compound to the tent holding the tank. A SHELL GOES OFF nearby. He ignores it.

ANOTHER ANGLE - DOORWAY OF O.R. BUILDING

Potter and the others are in the doorway, horrified.

POTTER

Pierce, come back here. You hear me? Right now.

20106-0 Potted chg 9 5/

hat centered + 2" off brow

shirt tail out / sleeves down / collar down / closed

in front (except top button) / pocket flaps closed

tie shirt visible at neck

belt on

Pants down & bunched at top of boot

shoey tags on

watch left wrist face out

20104+105 Hookup chg 10

wardrobe worn same as

93 95+97+98 except

dent on back of scrub shirt's

98 104+105

ANOTHER ANGLE 100

We SEE the tank tent. Hawkeye is nowhere in sight. We HEAR the engine of the TANK REVVED UP. Suddenly, the tent starts to move as the tank rips through one end of it and moves off, wearing the tent like an ill-fitting mumu. Hawkeye is obviously having trouble driving it. It runs over the new latrine.

ANOTHER ANGLE 101

Everyone reacts to the loss of their brand-new latrine.

BACK TO TANK 102

The tank has lost its tent and proceeds erratically down the road. It takes a sharp right turn and disappears into some woods. X

BACK TO DOORWAY 103

MULCAHY

What's he doing? He could get killed!

EXT. WOODS - DAY 104

The tank comes out and plunges into the garbage dump, partly submerging itself in garbage. After a beat, Hawkeye climbs out of the tank and jumps to the ground. He brushes off his hands, turns and walks away. A SHELL LANDS NEAR THE TANK, and he starts to run toward the Compound.

EXT. COMPOUND - DAY 105

"NO MORE HELMETS!"

People are peering out from their tents and hiding places to see his return, as Hawkeye walks back to the Compound.

HAWKEYE

I don't know why I always have to take out the trash.

SOME ARMS HAVE HELMETS ON.

People begin cheering him and applauding. He holds up his hand like a victorious Roman and accepts their applause.

BACK TO DOORWAY 106

CHARLES

I think his discharge from the hospital was a tad premature.

POTTER

I'm putting in a call to Sidney.

EXT. CORRAL - DUSK 106-A

Potter is leading Sophie back to her corral.

Cont.

106 B 106E Klingew

fatigue hat squared 2" off bridge

odd t shirt visible @ neck

fatigue shirt top 2 buttons open sleeves + collar down / tail out / pocket flaps buttoned

dog tags around neck outside t shirt

fatigue pants down not bloused pocket flaps n/v

boots on & laced

watch n/v

106 E Potter chg #9

fatigue hat squared 2" off bridge

odd t shirt visible @ neck

fatigue shirt closed in front except top button / collar + sleeves down

pocket flaps buttoned

dog tags n/v

fatigue pants down / cuffs n/v

boots n/v

watch n/v

POTTER

Well, Soph, I think it's safe for you to come back now. We kept your room just the way you left it.

(takes out grooming brush, starts to groom her)

Looks like it's really going to be over soon.

(beat)

This ain't easy for me to tell you, Sophie, but I can't take you home with me. I sure will miss you. And I have a feeling you'll miss me too, won't you? I guess we'll both be homebodies from now on. I'll be weeding Mildred's nasturtiums and you'll probably wind up dragging some farmer's plow. Well, that's good solid work. And I'm sure you'll get plenty of love. Just don't count on a lot of excitement.

He stops brushing for a moment and thinks, his thoughts turning inward, as he looks across the Compound.

POTTER'S P.O.V.

106-B

Klinger and Soon-Lee walk down the road together, talking quietly. Klinger gently raises his arm and places it around Soon-Lee's shoulder, and she puts her arm around his waist.

BACK TO POTTER

106-C

He goes back to brushing Sophie.

EXT. COMPOUND - NIGHT

106-D

A few people walk quietly. Above the darkened mountains, we SEE a bright, red glow in the sky.

EXT. COMPOUND - NIGHT (CONTINUOUS)

106-E

Potter heads for his tent, carrying Sophie's bridle. From the opposite direction, Klinger approaches, whistling happily.

KLINGER

(pointing in direction over Potter's shoulder)

Look at that sunset, Colonel. What a beautiful ending for a beautiful day.

*Klinger
fatigue cap
106 B-106 F
fatigue shirt
Bentwood in
front*

sw106 H Pochter chg 9 in his office

helmet laying on desk / his opens / puts helmet on and leaves

dog tags n/v

sd t-shirt visible @ neck

fatigue shirt closed in front except top buttons / sleeves & collar down / pocket flaps buttoned / tail out

fatigue pants down cuff n/v

boots n/v

watch left wrist face out

sw106 H Klenger chg 3

helmet not visible

dog tags on outside t-shirt

sd t-shirt on visible @ neck

fatigue shirt closed in front except top 2 buttons / sleeves & collar down / tail out / pocket flaps buttoned

fatigue pants down / front blouses

boots laced on

watch n/v

fatigue hat squared with bill at bridge

POTTER

Well, Soph, I think it's safe for you to come back now. We kept your room just the way you left it.

(takes out grooming brush, starts to groom her)

Looks like it's really going to be over soon.

(beat)

This ain't easy for me to tell you, Sophie, but I can't take you home with me. I sure will miss you. And I have a feeling you'll miss me too, won't you? I guess we'll both be homebodies from now on. I'll be weeding Mildred's nasturtiums and you'll probably wind up dragging some farmer's plow. Well, that's good solid work. And I'm sure you'll get plenty of love. Just don't count on a lot of excitement.

He stops brushing for a moment and thinks, his thoughts turning inward, as he looks across the Compound.

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106-E

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KLINGER

(pointing in direction over Potter's shoulder)

Look at that sunset, Colonel. What a beautiful ending for a beautiful day.

*Klinger
fatigue cap
106 B-106 F
fatigue shirt
Battered in
front*

Potter turns, stares for a moment.

POTTER

Yeah...would be a nice sunset
if it was settin' over there.

He points beyond Klinger.

KLINGER

What do you mean?

POTTER

Ever since I've been around,
the sun's always set in the
west.

KLINGER

Then what's that?

POTTER

I once saw the same kind of glow
in the Ardennes Forest. The
next day, there wasn't any forest
left. Better get I-Corps on the
phone. If that fire's headed
this way, we're headed out.

Klinger heads for his office. Potter grimly stares at the sky.

CUT TO:

EXT. FIELD - NIGHT (STOCK)

106-F

A brush fire sweeps across the land.

DISSOLVE TO:

EXT. FIELD - DAY (STOCK)

106-G

The fire, in a WIDER ANGLE, covers a hill.

INT. POTTER'S OFFICE AND KLINGER'S OFFICE - DAY

106-H

We SEE Potter THROUGH the window in the office door as he slams
down the phone and runs into Klinger's office.

POTTER

It was started by incendiary bombs
and it's coming straight at us.
Bug out!

Potter and Klinger rush out of the room.

*106H Potter puts
helmet on / Klinger
has fatigue hat*

Every one wears steel helmet

see 106 i show 106K

sc108 Helicopter Pilot chg 1
jacket not zipped

sc108 Potter chg 9

fatigue hat on head squored 2" off ledge

Od "t" shirt on visable @ neck

fatigue shirt closed in front except top button / collar & sleeves down
tail out / pocket flaps buttoned

fatigue pants down & bloused

boots laced & tied

dog tags on v

watch left wrist face out

sc108 Klenger chg 3

fatigue hat slight tilt to left

Od "t" shirt visable @ neck

dog tags on v

fatigue shirt collar and sleeves down / closed in front except
top button / pocket flaps buttoned

fatigue pants down not bloused

boots on & laced

jeep driver

helmet on chin strap langing

od "t" shirt visable @ neck

fatigue shirt closed in front except top button collar & sleeves
down

EXT. COMPOUND - DAY (STOCK)

106-I

The 4077th is bugging out. Trucks and personnel are crisscrossing the compound. Tents are coming down.

CUT TO:

ANOTHER PART OF THE COMPOUND

106-J

In a TIGHT SHOT, Potter is giving orders, surrounded by frantic activity.

POTTER

Get those wounded on the bus and bring that truck over here for the POWs. And get me a vehicle for the refugees. We're taking them with us.

CUT TO:

ANOTHER PART OF THE COMPOUND (STOCK)

106-K

The bug out continues.

A CHOPPER

moving across the sky. It crosses a lake and heads for the new M*A*S*H Compound.

NEW M*A*S*H COMPOUND

Hawkeye, Potter, Klinger and the other personnel are moving across the Compound toward the chopper landing site. They walk behind a Jeep with two litters on it.

CUT TO:

107

*captain pilot
jacket not zipped*

*BJ full jacket & vest open
A shirt tucked*

108

Cont.

*Ruger - cap on top & BOTTOMS
Both pockets empty.*

ARE ALL

*POTTER, cap on top of helmet, Both Pockets were
empty. Pants are Bloused.*

*... is open w/ both
... TAPS INSIDE
VEST IS OPEN. D-TAGS ARE ON
OF T-SHIRT.*

9B04

*Hawkeye - SHIRT IS UNZIPPED
D-TAGS ON OF T-SHIRT
KNOWITALLJOE.COM*

POTTER

Well, it's about time. Did you catch the guy's name?

KLINGER

No, all they said was your new surgeon will be coming in on the evac chopper.

POTTER

I hope he's got fast hands.

ANOTHER ANGLE

109

The chopper settles on the pad. M*A*S*H personnel run over and begin strapping in the patients. The door opens and the new surgeon steps out of the chopper. It is B.J. Hunnicutt; he's not thrilled to be there. Everyone is stunned to see him.

FADE OUT

END OF ACT FIVE

get to 110

ACT SIX

FADE IN

EXT. CHOPPER PAD - DAY

110

Hawkeye, Potter, B.J. and others walk down the steps from the chopper pad.

B.J. *SAME AS SCEN 108*

(disgruntled)

I got as far as Guam and all flights were cancelled. Nothing was going in or out. I'm sitting there in this crummy little officers' club, and this guy comes over and says, 'Are you Hunnicutt, the doctor?' I didn't like the sound of that -- so I said, 'No, not me. I'm Hunnicutt, the chaplain.' And he said, 'Well, chaplain, you better start praying for a miracle because you're going back to Korea and do surgery.' I was a third of the way home!

POTTER *SAME AS SCEN 108*

When I was screaming for a surgeon, I sure didn't think they were gonna dig you up.

B.J.

(to Hawkeye)

You're looking a lot better since the last time I saw you. How you feeling?

HAWKEYE *SAME AS SCEN 108*

In the pink.

B.J.

(picking up on
Hawkeye's tone)

I wanted to leave you a note when I left, but I just didn't have time.

HAWKEYE

I didn't even know you were gone. I thought you were in the bathroom.

B.J. lets this criticism sink in and then continues walking down the hill.

Cont.

SC111 Klunged chg 3

fatigue hat slight tilt to left / 1" of hair visible

od "I" shirt on and visible @ neck

dog tags NPV

fatigue shirt sleeves and collar down / closed in front
except top button / pocket flaps buttoned

fatigue pants down not bloused

boots on laced & tied

B.J.
 (ironically)
 Sure is great to be back.

We HEAR the SOUND of the CHINESE MUSICIANS REHEARSING. B.J. and Hawkeye pass by them. The musicians are seated on the side of the hill. Charles is standing on the flat ground, frustrated.

CHARLES
 (screaming at
 musicians)
 Dolce! Dolce! You almost
 had it!

B.J. stares at this remarkable sight and then looks to Potter for an explanation.

POTTER
 The Chinese have been torturing
 Winchester for a week now.

EXT. SOON-LEE'S LEAN-TO - NIGHT

111

Klinger approaches, carrying something folded in tissue paper. He knocks.

KLINGER
 Soon-Lee?

Soon-Lee appears. She smiles.

SOON-LEE
 Max...

They kiss.

KLINGER
 I called Sibyon-ni and they
 haven't seen them. But I'll
 try the towns around there
 next.

SOON-LEE
 Thank you.

KLINGER
 Listen, remember how I told you
 I used to wear dresses to try
 to get out of the Army?

SOON-LEE
 Yes...

Cont.

KLINGER

Well, I saved a couple, and
I brought one over.

SOON-LEE

(playfully)

Oh, good. I always wanted to
see you in one.

KLINGER

(smiling gently)

Nah...This is kind of a special
dress. I'd kind of like to see
you in it.

He takes the dress out of the tissue paper and holds it up. It
is a wedding dress.

SOON-LEE

(confused)

You want me to wear a funeral
dress?

KLINGER

(suddenly realizing)

Oh, yeah. Over here, white is
for funerals. See, in America
white is for weddings.

Soon-Lee is touched. She takes the dress and hugs it to her
breast. She looks up at Klinger.

SOON-LEE

Max...

KLINGER

I love you, Soon-Lee. Will
you marry me?

SOON-LEE

(softly)

Yes.

KLINGER

(softly)

Oh, that's great.

They embrace.

KLINGER

(whispering gently
in her ear)

You're gonna love my folks.

Cont.

sc 113 Mulcahy chg 7

wardrobe worn same as sc 114

sc 113 Sidney chg 1

wardrobe worn same as sc 115

except right rear pants pocket flap open

sc 113 B.J chg 9

wardrobe worn same

as sc 114

He pulls back to look in her face, excited about the future.

KLINGER

And they're going to be nuts about you. We'll throw a wedding that'll run for a week. It'll be the first one Toledo ever had in English, Korean and Lebanese.

SOON-LEE

Toledo?

KLINGER

It's a great town. You're going to love it.

Soon-Lee stops him from going further.

SOON-LEE

Max, I cannot leave Korea until I find my family.

KLINGER

That could take months. Years.

SOON-LEE

I got to find them. No matter how long.

Klinger is crestfallen. He doesn't know what to say. He steps back from her. She sadly gives him back the dress. Her eyes well up and she ducks back into the lean-to. As Klinger stands holding the dress, not knowing what he'll do, we:

CUT TO:

EXT. STREAM - DAY

Camp. HOT on corner of car. Rackets BUTT. PAINTS BLASSED
 A young Korean child is riding on Sophie on the road bordering the stream. CAMERA PULLS BACK TO REVEAL Potter, wearing his campaign hat, is smiling and leading the horse, as other kids excitedly await their turn. Hot Lips walks alongside to be sure that the child in the saddle doesn't fall off. There is a picnic going on attended by the orphans and the M*A*S*H personnel.

INTERCUT THE FOLLOWING

113

Mulcahy's taking part in a three-legged gunnysack race. He shares a sack with a seven-year-old Korean child. In his arms he holds a three year old. As they cross the finish line, he holds the three year old out so she can be the one to break the tape.

Cont.

sc 114 Potter chg 10

hat squared

fatigue shirt top button open / pocket flaps buttoned / tail out

collar & sleeves down

Old t-shirt visible at neck

Pants down & bloused

boots on & tied

dog tags n/r

watch left wrist face out

sc 114 B J chg 9

Old "t" shirt visible at neck tail out

dog tags around neck outside "t" shirt & apron

Pants down not bloused / flap button on back pocket

shoes on & tied

watch left wrist face out

apron around neck / wrapped at waist tied in front

watch left wrist face out

hat brim up in back

sc 114 Mulcahy chg 7

hat tilted back

cross & chain around neck & hanging in front

shirt 2" roll @ neck tail in

belt buckled left / buckle centered

Pants down not bloused / pocket flaps closed

boots on & tied

Kids being pushed in Jeep tires hanging from a tree.

Relay races.

Mulcahy leads a game of dodge ball.

Charles opens up a tree made from rolled-up newspapers. It is gigantic. The children giggle and are awed by it.

In the b.g., Sidney pulls up in a Jeep. He walks down to the picnic area. He watches the games for a moment. Mulcahy jogs over to him on his way to another game.

MULCAHY

Sidney, welcome. Isn't this great? Just look at those glowing faces.

SIDNEY

Not to mention yours.

MULCAHY

(hasn't comprehended,
but nods anyway)

Uh-huh.

Rather than get caught in further conversation, Mulcahy EXITS. Sidney passes by a grill where B.J. is cooking hamburgers and hot dogs.

SIDNEY

You got any that are well done?

B.J.

They're so well done, you can have in on a bun or in an urn.

SIDNEY

I think I'll pass.

POTTER'S VOICE

(o.s.)

Okay, folks, can I have your attention?

ANOTHER ANGLE

114

Potter is gathering some people together. He's by a mess table. It is shielded by a makeshift sheet on a rope.

POTTER

I need Captain Hunnicutt. Would the hot dog man please get his buns over here?

Cont.

B.J. doesn't know what this is all about. He walks over to Potter.

POTTER

As you all know, Hunnicutt would rather be back in the States celebrating his daughter Erin's birthday. Well, we thought we might be able to do something by proxy.

Hot Lips steps forward holding a two-year-old Korean child.

POTTER

It turns out that little Kim here has the same birthday as Erin Hunnicutt. So...

He reaches for the curtain and pulls it back. There's a cake with candles lit on the table and a big sign that says, "Happy Birthday Kim and Erin." Everybody cheers and applauds. B.J. laughs gratefully. Hot Lips and Mulcahy bring Kim over to the cake where she coaxes Kim to blow out the candles. Giggles and applause from the crowd. Everyone starts to line up for cake as Potter cuts the first slice. B.J. gives Kim a kiss on the cheek.

B.J.

(to Hot Lips)

This is great.

(leaning in to
Mulcahy)

How'd you find a kid with the same birthday as Erin?

MULCAHY

(a little sadly)

Well, we didn't really. There aren't any records on most of these kids. With so many of them we don't know who their parents were or where they come from.

HOT LIPS

So we just decided to find a little girl who looked about two years old and make it her day. We really don't know when she was born.

B.J.

What better birthday present to get than your own birthday.

(touched; hugs
Kim)

Thank you.

On the edge of the crowd, Hawkeye is observing somewhat nervously. After a moment, he looks away and walks off.

sc115 Hawkeye chg #11

hat slight tilt tent / brim even with bridge

Od "t" shirt on tail out

Od fatigue shirt collar slurs down / pocket flaps not buttoned
cuffs closed

Od fatigue pants down not bloused

boots laced and tied

dog tags hanging around neck outside "t" shirt
watch left wrist face out

sc115 Sidney chg!

fatigue hat slight tilt / bill to bridge

Od t shirt on visible at neck

fatigue shirt tail in / collar & collar down / top buttons open
at neck / pocket flaps buttoned

fatigue pants down / bloused / rear pocket flaps buttoned

dog tags NV

boots tied

belt buckled left / buckle centered

watch left wrist face out

ANOTHER ANGLE

Sidney sees Hawkeye leave and moves over to him.

SIDNEY

Hi, sailor.

HAWKEYE

Hi. I saw you come in.

They continue to walk as they talk.

HAWKEYE

Does the fact that you're here mean that I'm not all there?

SIDNEY

I heard you took a tank for a spin.

HAWKEYE

Everybody was getting shelled on account of that tank, and I got rid of it. You call that crazy?

SIDNEY

Actually it might have been the sensible thing to do. But I am curious about why you walked away from that kid just now.

HAWKEYE

Well, maybe you got me there. I was looking at her and all of a sudden I noticed I had a butterfly collection loose in my stomach. Being around little kids makes me uncomfortable these days.

SIDNEY

I guess that's something we have to work on. What else have you been going through?

HAWKEYE

Yesterday I spent a year in the operating room. I was up to my ankles in panic. I'm a little out of control, Sidney. Surgery used to be like falling off a log. Now it's more like falling off a cliff.

Cont.

sc 118

Charles chg 5
od t shirt visible @ neck

Pajama top closed in front / ^{1/2" in} sleeves & collar down tail out
rt lapel under robe left lapel laying on robe 1"

sop on

houseslippers on

robe put on as he leaves tent / wrapped left over right / V at neck 3"
below top button of pajama / belt tied in bow in front / collar down in
front on back but 1" of collar on back turn up
dog tags on under t shirt

sc 118 Mulcahy chg 8

strawhat 3" off eyebrow tilted to rt.

Bl turtle neck on tail in / one 2" roll @ neck

silvers cross on around neck over sweater

fatigue shirt open in front / tail out / pocket flap
buttoned / sleeves & collar down

belt buckled left / buckle centered

fatigue pants down not bloused

shoes on & laced
glasses on

ROBES ON EXTRAS.
ALL ROBES!

SIDNEY

You know...just because you're a doctor doesn't mean you're supposed to be perfect. Your patients aren't.

HAWKEYE

Yeah.

SIDNEY

They have pain and they're afraid. Actually, they're probably better off if you know how they feel.

(beat)

Might make being a surgeon a little harder, but it might make you a better doctor.

Hawkeye looks at him, considering what he said.

SIDNEY

Well, anyway, it's something to think about.

Hawkeye and Sidney walk down the road, talking.

INT. THE SWAMP - MORNING

116

Charles is sleeping. Suddenly we HEAR SOUNDS from the Compound. A TRUCK is REVING its MOTOR. MPs ARE GIVING COMMANDS. PEOPLE SPEAKING CHINESE ARE HEARD. Charles gets up on an elbow and looks out through the netting.

CHARLES' P.O.V.

116-A

A truck is being loaded with POWs, including the Chinese musicians.

BACK TO CHARLES

117

He springs out of bed, grabs a robe and hustles out of the Swamp.

EXT. COMPOUND - DAY (CONTINUOUS)

118

Charles goes immediately to an MP.

CHARLES *B. Top Button is unbuttoned. TO EXPO. TSHIRT.*
 What are you doing? Where are you taking these people? *PUTS ON ROBE ON EXIT.*

MP

Gotta get them to a relocation center, Major. Soon as the truce is signed, they gotta be ready for the big switch. We're swapping their prisoners for ours.

*OO SOX'S ON. W/SLIPPERS
 R. Sleave 1st*

sc 118 Potter chg 10A

fatigue hat

fatigue shirt closed in front / collar & sleeves down / closed in front except top button / pocket flaps buttoned / tail out
t shirt visible @ neck

dog tags not visible

Pants down + bloused

boots on + bloused

sc 118 B J chg 10

robe collar & sleeves down / right lapel tip curled up / wrapped
left over rt V @ belt / belt tied once @ waist
dd t shirt tail out

dog tags around neck outside t shirt

fatigue pants down not bloused

shoes on & laced

watch left wrist face out

CHARLES

Yes. Fine. Just leave me these five. Him, him, him, him and him.

He starts grabbing his quintet from the truck. The MP puts them back.

MP

Sorry, Major. They all go.

CHARLES

You can't. Not yet. I've come too close to stop now.

The MP closes the gate and calls to the driver:

MP

Okay, move out.

The truck starts to pull away slowly. As it does, the Chinese musicians, in a gesture to Charles, take up their instruments and play the theme from the Clarinet Quintet. This time they play it exactly as he wanted. Charles reacts with emotion. CAMERA STAYS ON the rear of the truck until it's well out of camp and the MUSIC FADES AWAY. Charles turns and walks back to the Swamp. We HEAR a P.A. ANNOUNCEMENT:

P.A.

Ladies and gentlemen, five minutes ago at ten-oh-one this morning, the truce was signed in Panmunjom. The hostilities will end twelve hours from now at ten o'clock tonight. The war is over.

He lets out a SCREAM of JOY. We HEAR CHEERS from all over the camp. People begin to celebrate spontaneously. People chant, "The war is over. The war is over."

Mulcahy comes out of his tent, confused for a moment, then asks a passing Corpsman, "What's going on?" Mulcahy reacts. People come out of their tents and embrace. A few start a conga line. It snakes all through the Compound, everyone chanting, "The war is over. The war is over." An ambulance pulls to a halt in the Compound and the DRIVER jumps out.

AMBULANCE DRIVER

We've got wounded here.

The celebration stops. People rush over and start carrying the wounded out of the ambulance. An ambulance bus pulls in. Triage begins.

ANOTHER ANGLE

118-A

Potter walks among the wounded and calls out the M*A*S*H personnel.

POTTER

All right, listen up. We operate on all the ones who can't wait. Those who can travel, we take with us. I-Corps wants us back in Quijongbu right away.

ANOTHER ANGLE

119

B.J. rushes across the Compound and kneels at a litter to examine a young soldier. Hot Lips is already there tightening his pressure bandage. She looks up at B.J.

HOT LIPS

(bitterly)

Does this look like peace to you?

FADE OUT

END OF ACT SIX

ACT SEVEN

FADE IN

EXT. OLD M*A*S*H COMPOUND - DAY

119-A

The ambulance bus, followed by trucks, pulls into the Compound and stops. Potter and a few nurses get out and look around. CAMERA PANS SEEING what he sees. The camp is devastated. Ruins are still smoking. Only the tin hospital building, charred, remains standing. A nurse looks at Potter, helplessly. Potter turns and goes to the door of the bus.

POTTER STARTS OUT W/ HELMET ON, AS HE LEAVES
 BUS HE TAKES IT OFF
 Okay, let's get to work.
 PANTS ARE BLEWED, GUN BELT IS ON,
 TAIL INTO PANTS,
 Both Pockets ARE
 BOTTOMS. 120

INT. O.R. - DAY

All the tables are full. Sidney ENTERS, carrying sponges.

SIDNEY

Okay, I've got fresh sponges.

He takes the CAMERA AROUND the room as he delivers the sponges from table to table. Over this we HEAR a RADIO BROADCAST.

P.A.

(radio announcer)

It is now ten minutes before noon. In just ten hours and ten minutes the Korean War will be officially over. It is a time for summing up, and these are the most up-to-date figures we have. The cost of the war to the U.S. has been placed at twenty-two billion dollars.

There are a few WHISTLES and MURMERS from the operating personnel.

B.J.

Don't look at me. I only get three hundred a month.

P.A.

(radio announcer)

In human terms, the cost was much greater. The UN forces have suffered the following casualties. Killed in combat: 71,500. Missing and Captured: 83,263. Wounded: Two hundred fifty thousand.

HAWKEYE

Make that two hundred fifty thousand and one.

Cont.

sc 120+124 Hawkeye chg 13

Dr cap 1 1/2 roll / 3" off bridge

Dr mask over face & tied in back of neck &
od "t" shirt visible @ neck

dog tags n/v

scrub pants on down & not bloused

scrub shirt visible in back & neck

Dr gown (bloody) sleeves & cuffs down / tied in back

boots on & laced

sc 120+124 B.J chg 11

Dr cap 1" roll with twist at front / squared 1/2" off bridge touching eyebrows

x Dr mask over face / tied 3" below tassel of hat in back

od "t" shirt visible at neck

dog tags visible @ neck / outside of "t" shirt

scrub shirt (bloody) tail out / sleeves down

scrub pants down not tucked

tennis shoes laced & tied

sc 120+124 Potter chg 11

Dr cap 2" roll / 2 1/2" off bridge / squared on head

Dr mask over face tied back of head 2" below hat tassel

x Od "t" shirt on / visible @ neck

dog tags n/v

scrub shirt (bloody) tail out sleeves down

scrub pants down not tucked visible below

boots on laced & tied

glasses on

fatigue pants not bloused / 6" below scrub pants

ACT SEVEN

FADE IN

INT. O.R. - DAY

120

All the tables are full. Sidney ENTERS, carrying sponges.

SIDNEY

Okay, I've got fresh sponges.

He TAKES THE CAMERA AROUND THE ROOM as he delivers the sponges from table to table. Over this we HEAR a RADIO BROADCAST:

P.A. (RADIO ANNOUNCER)

It is now ten minutes before noon. In just ten hours and ten minutes, the Korean War will be officially over. It is a time for summing up, and these are the most up-to-date figures we have. The cost of the war to the U.S. has been placed at twenty-two billion dollars.

There are a few WHISTLES and MURMURS from the operating personnel.

B.J.

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In human terms, the cost was much greater. The U.N. forces have suffered the following casualties. Killed in combat: 71,500. Missing and captured: 83,263. Wounded: Two hundred fifty thousand.

HAWKEYE

Make that two hundred fifty thousand and one.

B.J.

And two.

POTTER

Three.

CHARLES

Four.

KLINGER

And there are twelve more out in the hall.

Cont.

120124 Charles chg 6

Dr knit hat kn 3" above bridge

Dr mask over face tied in back

dd "t" shirt on visible @ neck

scrub shirt slung down/tail out visible at neck & back

scrub pants on down not bloused/visible below Dr gown

Dr gown on slung & cuffs down/tied in back

dog tags n/v

boots on & laced

120124 Klenger chg 4

Dr hat squashed 1" off bridge touches eyebrows

Dr mask over face/tied in back of head under hat @ 122 [tied over cap in 124 7" from bottom of cap]

lab coat slung & collar down/closed in front

dd "t" shirt on visible at neck

fatigue shirt collar down/top buttons open visible at neck & cuffs at lapel/under coat left lapel

unfastened but not over coat

fatigue pants down not bloused not visible above lab coat

dog tags not visible

boots laced/tied

120124 Mulcahy chg 9

Dr cap 1" off bridge

Dr mask over face/top strap tied just below crown of head

turtleneck shirt 2" roll at neck slung down

cross & chain hanging outside turtleneck

fatigue pants down not bloused

lab coat closed in front/collar & slung down

boots on & laced

lost ribbon 7" hanging out of lab coat breast pocket

glasses on

And two. B.J.

Three. POTTER

Four. CHARLES

KLINGER
And there are twelve more out
in the hall.

Cont.

20120424 Sidney chg 3

Dr cap 3" off bridge/squared

Dr mask over face tied / left strap on ear tied in back rt strap under ear

dog tags n/v

fatigue shirt collar down / sleeves down / top buttons open @ neck cuff visible
1" below lab coat / cuffs not closed / left lapel puffed rt lapel tucked under coat

fatigue pants down & bloused

Od t shirt visible @ neck

boots unlaced
lab coat closed in front except top button / sleeves & collar down
watch left wrist face

20121 Potter chg 11

Dr knit cap 2" roll and 3" off bridge

Dr mask hanging from neck & strings are tied

Od t shirt visible at neck & back
gloves on

dog tags n/v

Dr gown light blue / sleeves down tied in back
scrub pants down not tucked

boots tied & laced

fatigue pants 6" below scrub pants both legs

scrub shirts not worn

20121 Klinger chg 4

Dr cap removes hat as he enters room

Dr mask tied in back and mask pulled down

Od t shirt visible @ neck

dog tags n/v

fatigue shirt visible at neck and 1" of cuff below lab coat / tab out

fatigue pants down not bloused

lab coat collar & sleeves down / closed in front

boots laced & tied

P.A. (RADIO ANNOUNCER)

On the Communist side, 1,347,000 were killed or wounded. The war has also killed 400,000 Korean civilians.

B.J.

This is not a good place to have a career as an innocent bystander.

P.A. (RADIO ANNOUNCER)

If you add it all up, it comes to more than two million people killed or wounded.

Everyone in the room is stunned at the figure. They look up from their work.

HAWKEYE

(after a beat)

Now that's what I call a grand total.

P.A. (RADIO ANNOUNCER)

In addition, one-fourth of all Koreans are homeless. And 100,000 are orphans...

MULCAHY

(to B.J.)

What did he say? How many orphans?

B.J.

100,000, Father.

Mulcahy shakes his head. As the P.A. goes on, the operating room turns back to their work, the SOUND of their VOICES drowning out the radio.

INT. CORRIDOR - DAY

121

Potter is sitting on the bench taking a break. Klinger comes out and sits next to him, looking very dejected.

KLINGER

Sir, could I ask you something of a personal nature?

POTTER

(looking at his watch)

Well, in another minute, I've got to go back in and pick up my scalpel.

Cont.

sc 122 Hawkeye chg #13

or knit cap
od "t" shirt
or mask
or gown (bloody)
scrub shirt
scrub pants
dog tags
boots
watch

sc 122 BJ

or cap
or mask
od "t" shirt
scrub shirt (bloody)
scrub pants
dog tags
shoes

sc 122 Potter chg 11

or knit hat
or mask
dog tags
od "t" shirt
scrub shirt
scrub pants
boots
watch

sc 122 Charles chg 6

or knit hat
or mask
dog tags
od "t" shirt
scrub pants
scrub shirt
OR gown
Boots

KLINGER

Do you understand women?

POTTER

What I understand about women will take a lot less than a minute.

KLINGER

I thought when the war was over, it would be the happiest day of my life. But everything's all messed up. Now I'm in love and I got nothing but trouble.

POTTER

Listen, when you love somebody, you're always in trouble. There's only two things you can do about it: either stop loving 'em, or love 'em a whole lot more.

KLINGER

But if you love 'em a whole lot more, won't that just get you a lot more trouble?

POTTER

Yep. Then you love 'em even more.

KLINGER

Boy, that sounds tough.

Potter pats him on the knee and rises.

POTTER

It's murder.

He goes back into the O.R.

INT. O.R. - DAY

122

Potter ENTERS. As he makes his way to an empty table, he CARRIES the CAMERA PAST the FOLLOWING PEOPLE:

B.J.

A big glass of fresh, ice-cold milk.

There's a MOAN of approval from the rest of the room.

HAWKEYE

For me, a banana. And of course, what's a banana without a piece of chocolate cake.

Cont.

N122 Mulcahy chg 9

Dr hat

Dr mask

chain & cross

turtleneck shirt

Dr lab coat

fatigue pants

boots

watch

N122 Sidney chg 3

Dr cap

Dr mask

dog tags

old t shirt

fatigue shirt

fatigue pants

lab coat

Hot Lips is assisting Charles.

HOT LIPS

I'm going to take a three-hour bubble bath. What about you, Colonel? What's the first thing you want when you get back home?

POTTER

Well, I like fresh corn. I mean, real fresh corn. So I think maybe I'll just take a hot plate out to the garden and make a pot of boiling water. And then, I won't even pick that corn. I'll bend that stalk till the ear dips into the water, and I'll eat it right there standing up. Scrumptious.

HOT LIPS

What are you looking forward to, Charles.

CHARLES

I'm looking forward to a hemostat!

HOT LIPS

(handing it to
him)

Hemostat. And you don't have to bite my head off.

CHARLES

Sponge.

HOT LIPS

Sponge.

(quietly so the
others can't hear)

You know, I don't see why some people can't be grateful when other people try to help them.

CHARLES

Don't you.

HOT LIPS

I think a person's lucky if someone cares enough to help. Where would I be without my father's help.

Cont.

CHARLES

Where indeed? He's pulling you in three different directions. If you were any luckier, there'd be a piece of you in every corner of the world.

HOT LIPS

(dismissing subject)

Maybe some people are just incapable of gratitude.

CHARLES

Maybe some people like to have other people run their lives...But some people don't.

HAWKEYE

Listen, be quiet, will you? I'm a centimeter away from this kid's carotid. I don't need a second opinion from Dr. and Mrs. Bickerson.

HOT LIPS

I'm sorry, Captain.

HAWKEYE

Good. Then shut up.

Hot Lips and the others look at Hawkeye in surprise at his anxiety.

INT. MESS TENT - DAY

123

B.J. is crossing the Mess Tent carrying two cups of coffee. He sets one down in front of an unresponsive Hawkeye who is at a table, exhausted with his head in his hands. They are both still in their surgical whites.

P.A. (RADIO ANNOUNCER)

...but as we near the halfway point in these final twelve hours, both sides continue heavy artillery shelling. Further bulletins as they arrive.

MUSIC comes on the loudspeaker. B.J. holds up a dish of sandwiches that are on the table.

B.J.

You want a sandwich?

Cont.

sc 123 Hawkeye chg 13

OR cap not worn or visible

mask - bottom strings tied around neck top strings hanging w mask

OR "t" shirt visible @ neck

dog tags n/v

scrub shirt visible @ neck & back / tail out

scrub pants tied @ waist / down & not tucked

OR gown on tied in back over scrub shirt & pants

boots on & tied

watch not worn

sc 123 B.J. chg 11

OR cap hanging out of left breast pocket of scrub shirt

OR mask hanging on neck / top strings dangling

OR "t" shirt visible @ neck

dog tags n/v

scrub shirt tail out

scrub pants on down & not tucked

tennis shoes laced & tied

watch not worn

HAWKEYE
(without looking up)
What's in it?

B.J. opens up one of the sandwiches and holds up a piece of dead bologna.

B.J.
Let's see. Cucumbers, watercress,
a little French mayonnaise.

HAWKEYE
Is the crust cut off?

B.J.
No.

HAWKEYE
Forget it.

B.J. takes a bite from one of the sandwiches.

B.J.
(talking with mouth
full)
I tell you, one thing I'm not going
to miss is bologna.
(chews for a bit)
Or standing in line to take a cold
shower. I'm not going to miss
that, either. What are you not
going to miss?

X

HAWKEYE
Lice, dysentery, rats. There's
nothing here I'm going to miss.

They look at each other for a moment.

HAWKEYE
Except you.

B.J.
Well, we'll get to see each other.

HAWKEYE
How? You'll be on one coast and
I'll be on the other.

B.J.
Phone calls, letters, maybe a
surgical convention.

Cont.

HAWKEYE

Can you picture either one of us
at a convention?

B.J.

No, I guess not.

HAWKEYE

We'll never see each other again.

B.J.

Look, one year Peg and I and Erin
will come east and...

HAWKEYE

One year.

B.J.

Yeah. And we'll get together and
uh...

HAWKEYE

Have dinner.

B.J.

Yeah.

HAWKEYE

In other words, good-bye.

B.J.

It's not good-bye.

HAWKEYE

It is good-bye. Say good-bye.
What's the big deal? Just say
good-bye.

B.J.

What do you want me to say it for?

HAWKEYE

Because it shows you know I'm going.
What would you do if I was dying?
Would you hold me and let me die
in your arms, or would you just let
me lay there and bleed?

B.J.

What are you talking about? You're
not dying. You don't even have
a cold.

Cont.

HAWKEYE

Come on, just a little so long.

B.J. rises from the table and walks to the door.

B.J.

I've got to get back to the O.R.

HAWKEYE

(pointedly)

Good-bye.

B.J.

(won't say it)

See you later.

He goes out the door.

INT. O.R. - DAY

124

All tables are working as the news comes over the P.A.:

P.A. (RADIO ANNOUNCER)

In other matters,
President Eisenhower is expected to
ask for an emergency relief fund of
two hundred million dollars to
rebuild the war-torn Korean economy.
Another two hundred million may be
allocated for the reinforcement of
the Vietnam Army in its war against
Communism in Southeast Asia. It is
now five hours before the cessation
of hostilities.

Static is heard.

X

KLINGER

Vietnam, where's that?

POTTER

Southeast Asia he said.

The radio voice is interrupted by the camp P.A. Announcer:

P.A. ANNOUNCER

Sorry to interrupt your peace
bulletin, folks. Wounded in the
Compound. We need a surgeon for
Triage. Looks like it's all over
but the shooting.

POTTER

Who's free?

sc 125 & 126 Charles chg 6

Dr knit hat one 3" roll / squared / 3" off bridge

Dr mask hanging from neck and over with gown @ neck / top

dog tags ^{strings tied} not visible

Od t shirt not visible

Dr gown (bloody) on tied in back sleeves down

scrub shirt visible at neck

scrub pants visible below gown / not bloused

shoes on & laced

watch not worn

sc 125 + 126 Corpoman

hat - helmet on chin strap not snapped and hanging

Od t shirt visible @ neck

dog tags around neck and outside t shirt

lab coat not worn

fatigue shirt tail in sleeves down closed @ cuff / top 3 buttons open
collar down / pocket flaps buttoned on right open on left

fatigue pants down & bloused / pocket flaps buttoned

boots unlaced

red cross bar on left arm

CHARLES
(taking off gloves)
I'll go.
(to Hot Lips,
pointedly)
If that's all right with you.

ON Hot Lips' exasperated reaction:

CUT TO:

EXT. COMPOUND - ANGLE ON A LITTER - DAY

125

It's being carried toward Pre-Op. CAMERA RESTS ON Charles.

CHARLES
We'll take him second. What else
do we have?

CORPSMAN
This POW over here, Sir. He was
in the back of the truck when
it got hit.

Charles moves to another litter holding a Chinese POW and X
immediately looks at the wound. KELLYE is assisting at this
litter. X

CHARLES
Half his chest is gone. Does he
even have a pulse?

He reaches up to the man's carotid artery, and for the first
time, sees his face. It is the Chinese flutist. Charles is
shocked. The man's eyes are glassy and unfocused.

CHARLES
Oh, God, no.

KELLYE
What's his priority, Major?

Charles feels for a pulse.

KELLYE
Doctor...?

Cont.

SC 126A Mulechy chg 10

hat 100% tilt to rt. $1\frac{1}{2}$ " of hair in front

shirt tail in / turtleneck with $2\frac{1}{2}$ " roll

chain & cross outside turtleneck

fatigue shirt sleeves & collar down / cuffs closed / open in front / pocket flaps behind

fatigue pants down not bloused / pocket flaps

belt buckled left & buckle centered

boots on & laced

glasses on

SC 126A Driver #2

fatigue hat squared and 1" off bridge

Old t shirt visible @ neck

dog tags outside t shirt

fatigue shirt tail out / bottom & buttons closed in front
collar & sleeves down / pocket flaps

fatigue pants

boots tied & laced

Charles removes his hand and looks away from the POW.

CHARLES

He wasn't even a soldier, he was
a musician.

(to Corpsman)

What happened to the others in the
truck?

CORPSMAN

He was the only one who made it
this far.

Charles reacts.

KELLYE

Major, it will take us a few minutes
to prep them. Why don't you take
a break?

Charles nods and walks toward the Swamp.

INT. THE SWAMP - DAY

126

Charles ENTERS and walks to his record player. He turns it on
and sits. He listens to a few bars of the Mozart Clarinet
Quintet, then he rises, takes the record off the machine and
smashes it.

EXT. COMPOUND - NIGHT

126-A

Mulcahy is wandering by himself in an almost-deserted section of
the Compound. In the b.g. a Jeep comes into the Compound,
bearing down fast on him and BLOWING its HORN. Oblivious,
Mulcahy keeps on walking. At the last moment, Shari pulls him
out of the way.

2ND JEEP DRIVER

Hey, wake up, will you?

He drives on.

SHARI

Better pay attention, Father. You
want to go home in one piece.

She moves off. Mulcahy collects himself and heads for a deserted
area between two tents, muttering to himself:

MULCAHY

Dear Lord, I know there must be a
reason for this but...WHAT IS IT?!

Cont.

sc 127 Hawkeye chg 13

Dr cap One 1" roll / 2 1/2" off bridge squared

Dr mask tied in back of head over cap

Dr gown sleeves down / tied in back

dog tags n/v

Old "t" shirt n/v

fatigue pants n/v

boots tied & laced

scrub pants visible below gown / not bloused

scrub shirt n/v

sc 127 Sidney chg #3

Dr cap 2 1/2" off bridge

Dr mask tied over face & hat in back

Old "t" shirt visible at neck

dog tags n/v

lab coat collar & sleeves down / closed in front

fatigue shirt collar down inside lab coat but visible

fatigue pants visible below lab coat not bloused

boots tied & laced

sc 127 Mulcahy chg 10

Dr cap 1" off bridge / squared

Dr mask over face and tied over cap in back

black turtleneck sweater 2 1/2" roll at neck

cross and chain around neck and visible

fatigue pants visible below lab coat / not bloused

boots tied & laced

lab coat collar & sleeves down

glasses on

lab sites ribbon in breast pocket of lab coat

MULCAHY (Cont.)

(punctuates anguish
by kicking nearby
oil drum)

I answered the call to do your work,
I've devoted my life to it. And
now how am I supposed to do it?
What good am I now? What good
is a deaf priest? I prayed to
you to help me, but every day I
get worse. Are you deaf, too?

He turns away in a moment of remorse, leaning against the tent.
Then quietly:

MULCAHY

Please help me to understand.

INT. O.R. - NIGHT

127

All tables are working. Sidney is still helping out. Hawkeye
is finishing with a patient. He yanks off his gloves.

HAWKEYE

I'm done here. Give me another
body. Can I have some gloves?

SIDNEY

How you doing, Doc?

HAWKEYE

Just barely getting through it.

SIDNEY

Congratulations. Who could hope
for more?

A Corpsman places a new patient down in front of Hawkeye.

HAWKEYE

Oh, my God.

He's frozen for a moment.

MULCAHY

She was thrown into a ditch during
the shelling.

HAWKEYE

She can't be more than eight years
old.

Cont.

sc 127 Patted chg #11

Dr knit cap 1/2" roll 3/4" off bridge

Dr mask over face tied in back of head

Old "t" shirt visable @ neck

dog tags n/v

scrub shirt sleeves down & tail out

scrub pants pants down not bloused

boots laced & tied

Glasses on

sc 127 BJ chg #11

Dr knit cap 1" roll / square on head tassell straight up

Dr mask over face tied over hat in back

dog tags visable at neck

Old "t" shirt visable at neck

scrub shirt bloody tail out / sleeves down

scrub pants down & not tucked

tennis shoes on & laced

sc 127 Charles chg #6

Dr mask over face tied on back of hat / top string in front of tassell

Dr knit cap 2/4" off bridge / one 6" roll tied just behind tassell

dog tags n/v

scrub pants down not tucked

scrub shirt not visable

Dr gown sleeves down tucked in back

boots n/v

POTTER

Pierce, you want to switch with me?
I'll take her.

There is a moment of eye contact between Hawkeye and Sidney.
Finally:

HAWKEYE *al. Gaud clear,*

No, I'll take her.
(begins to drape
her)

Sidney, I, uh...Thanks.

X

SIDNEY

My pleasure. Well, if you folks
can spare me, I'll be going. I
think there are places where I can
be of more use.

HAWKEYE

I'd give you that hug now, but I'm
kind of busy.

SIDNEY

That's okay. Save it for her.

As he passes by tables, people AD-LIB, "So long, Sidney," "'Bye,
Sidney," etc. Sidney pauses at the door.

SIDNEY

You know, I told you people something
a long time ago. And it's just as
pertinent today as it was then.
'Ladies and gentlemen, take my
advice. Pull down your pants and
slide on the ice.'

Sidney goes.

P.A. (RADIO ANNOUNCER)

I'm speaking to you from Panmunjom.
It's one minute before ten P.M. We
can still hear the sound of nearby
artillery. At some point during
the next few seconds, the guns
should go silent as the cease-fire
officially goes into effect.

For a moment, we HEAR the SOUND of ARTILLERY. Then, the firing
stops. In the SILENCE, the M*A*S*H doctors and Nurses look up
to the speaker and then to one another.

Cont.

SC128 + 128A Hawkeye chg 14

fatigue shirt open in front / tail out /

Od t shirt tail out visible in front

dog tags outside "E" shirt

belt NV

Pants down & not bloused

boots on & laced

watch left wrist face out

SC128 + 128A BJ chg

fatigue next collar down / pocket flaps buttoned / tail out /
open in front

ls pink undershirt top buttoned @ neck open / sleeves down / tail out

dog tags outside of pink undershirt

belt NP

Pants down not bloused pocket flaps buttoned

tennis shoes on & laced

watch left wrist face out

SC128 + 128A Mulcahy chg 10

fatigue shirt open in front / collar & sleeves down / cuffs closed
pocket flaps buttoned

turtleneck shirt collar 2" roll / tail in

cross & chain outside turtleneck shirt

belt buckled left buckle centered

Pants down not bloused

Glasses on

watch NP

no hat

P.A. (RADIO ANNOUNCER)

...There it is. That's the sound
of peace.

After a moment, the doctors and Nurses go back to work.

LONG SLOW DISSOLVE TO:

INT. MESS TENT - NIGHT (SEVERAL DAYS LATER)

128

The tent is set up banquet fashion for a farewell dinner party. Food and drink are being passed around. People are toasting one another and laughing and talking. Mulcahy is talking into Potter's ear. Potter talks into Mulcahy's ear. Mulcahy is delighted and shakes Potter's hand enthusiastically. Some people are engaged in a raucous rendition of "Home on the Range." Potter rises and bangs on a glass. No one pays attention to him.

POTTER

I'm still your CO for the next few
hours, so when I go like this...
(raps on glass)
...you go like this.

He draws his finger across his neck in a signal for silence. Everyone chuckles and quiets down.

POTTER

Tomorrow, the tents of the
Four-oh-seven-seven will be coming
down...for good. For an awful long
time now, we've been living
together, eating together...

VOICE IN THE BACK

Sleeping together...

Everyone laughs.

POTTER

(smiling)
Well, I wouldn't know. I have a
horse. Anyway, since this is our
last evening together, I've been
wondering what your lives will be
like when all this is over. I
thought it might be a good idea
for each of us to get up and tell
everybody what we'll be doing next.

There's a murmur of approval and a couple of people applaud
lightly in anticipation.

Cont.

sc 128 + 128A Ryzgo chg 5 (clean)

fatigue hat squared 3" off brow bill turned up

Old "t" shirt on visible in front

dog tags outside t shirt + visible

fatigue shirt collar + sleeves down / tail out / pocket flaps buttoned / bottom 2 buttons closed / collar tip curled up

but NV

fatigue pants down not bloused

boots on + laced

underneath of boots

sc 128 128B Klenger chg 5

fatigue shirt closed in front top button open / tail out / pocket flaps buttoned

Old "t" shirt on visible at neck

fatigue hat square 2 1/2" off bridge hair 1 1/2" off bridge 1 1/2" hair visible

dog tags outside "t" shirt
slight tilt to left

fatigue pants down not bloused

boots on and laced

sc 128 + 128A Potter

no hat

fatigue shirt closed in front except top button @ neck / tail out

Pocket flaps buttoned / sleeves and collar down

Old "t" shirt visible at neck

Pants down & bloused

dog tags NV

watch left wrist face out

HOT LIPS

I think you ought to go first,
Colonel.

There is encouragement from the crowd.

POTTER

Well...There's a woman back in
Hannibal, Missouri, who's spent the
better part of thirty years just
waiting for me to come home from
one tour of duty or another. She's
had to learn to do an awful lot on
her own. Now I'm going home to
see if she can show me how to do
it with her. So part of the time
I'll be a semiretired country
doctor, but most of the time I'll
be Mrs. Potter's Mr. Potter.

(looks around room)

Who's next?

There's a moment's hesitation. People look at one another.
Kellye stands up.

KELLYE

Me! I put in to be assigned to
Tripler Army Hospital in Honolulu
so I could be near my family who
I really miss and I just want to
say that I love you all.

She sits down. There's a little applause for her. Rizzo stands
up.

RIZZO

Well, I don't love you all 'cause
some of you still owe me money.
Which I really need it, because I
plan to open up a business back in
Louisiana.

(flicks ash off
cigar, somewhat
grandly)

There's big money in this: I'm
gonna breed frogs for French
restaurants.

Everyone acts impressed and applauds. Hawkeye rises and tosses
five dollars to Rizzo.

HAWKEYE

(to Rizzo)

Here, go buy yourself a frog.

sc 128-1280 Ray

fatigue shirt collar & sleeves down / closed in front except top button
tail out / pocket flaps buttoned / cuffs buttoned
odd "t" shirt visible @ neck
dog tag n/v
hat n/v

sc 128-1280 Perry

fatigue shirt collar & sleeves ^{down} / tail out / closed in front except top
button @ neck / pocket flaps buttoned
odd t shirt visible @ neck
dog tag n/v
hat n/v

sc 128-1280 Rip Dickey

fatigue shirt collar & sleeves down / tail out / closed in front except top
button @ neck / pocket flaps buttoned / cuffs buttoned
odd "t" shirt visible @ neck
dog tag n/v
hat n/v

sc 128-1280 Dennis

sp hawaiian shirt sleeves & collar down / closed in front
except top button @ neck / tail out
dog tag n/v
glasses silver rim on except take 2 glasses were not visible

sc 128-1280 Bill

sp hawaiian shirt sleeves & collar down / closed in front except top
button / tail out
dog tag n/v
silver wedding band 3rd finger left hand

Everyone chuckles.

HAWKEYE

But seriously. When I graduated from medical school, I couldn't wait for the action of a big-city hospital. Now I'm not so sure action's all it's cracked up to be. In fact, neither is cracking up. I think I'd like to take it easy for a while. I don't want to just have a bunch of anonymous patients parade through my office. Might be nice to talk with them for a few minutes -- find out who they are. So, for now I think I'll be very happy just getting Crabapple Cove to say, 'Ahh.' And I can't say I've loved you all either...

(grinning impishly)

But I've loved as many of you as I could.

There is a chuckle from the crowd. In a SERIES of QUICK CUTS, we SEE the FOLLOWING PEOPLE:

ANGLE ON DENNIS

128-A

DENNIS

I'm going back to Colorado. My father-in-law has a ranch there.

CUT TO:

ANGLE ON SHARI

128-B

SHARI

I want to see if I can get into radiology.

CUT TO:

ANGLE ON ROY

128-C

ROY

I don't know what I'm going to do.

CUT TO:

se 128-1280 Igar chg 3

short blue hawaiian s/s / tail out closed in front except at neck

ANGLE ON B.J.

128-D

B.J.

(in high spirits
from a little wine)

Well, as you know, I was all set to go back to Mill Valley to Peg and to Erin and all that. But I'll tell you, I had the best time on Guam. I met this cookie in the airport bar who begged me to run off with her, and I figured, what the hell? You only live once, you know?

B.J.'s overcome by a fit of giggles. Finally, he pulls himself together.

B.J.

Nah, just kidding.

Mock relief from the crowd: "You hear that? He's just kidding." "Oh, thank goodness for that." B.J. is convulsed with laughter and collapses against Hawkeye helplessly.

CUT TO:

ANGLE FAVORING IGOR

128-E

IGOR

I'm going to do something where people don't yell at me when I put food down in front of them. I'm going to be a pig farmer.

RIZZO

What do you mean gonna be?

Everyone laughs and shouts in agreement.

CUT TO:

ANGLE ON BIGELOW

128-F

BIGELOW

Well, I was a nurse at the tail end of World War Two and now this...and you know something? I've had it.

She wants to say something else but can't think of anything more. She sits down.

CUT TO:

ANOTHER ANGLE

128-G

We SEE B.J. speaking into Mulcahy's ear. Mulcahy rises.

MULCAHY

Thanks to Colonel Potter, I think I've got a way that may help the orphanage to be self-supporting -- so I'll be heading home to Philadelphia. I was anxious to get back to being in a parish and coaching boxing for the C.Y.O. But lately I've gotten kind of interested in working with the deaf.
(exchanges glances with B.J.)

Of course, not doing parish work I'll miss hearing confessions. But after listening to you people for so long, I think I've just about heard it all.

CUT TO:

ANGLE ON JOANNE

128-H

JOANNE

I'm going to stick with the Army and see if I can get stationed in Europe.

CUT TO:

ANGLE ON GWEN

128-I

GWEN

I've never been to Washington. I'd like to work at Walter Reed.

CUT TO:

ANGLE TO INCLUDE POTTER AND CHARLES

128-J

POTTER

How about you, Winchester?

Charles rises unenthusiastically.

CHARLES

I'll be Head of Thoracic Surgery at Boston Mercy Hospital. So my life will go on pretty much as I expected. With one exception. For me, music has always been a refuge from this miserable experience, and now it will always be a reminder.

9B04 He sits down.

CUT TO:

ANGLE ON BAKER

128-K

BAKER

...So, I'm going to stay in nursing. But I want to be in maternity and pediatrics. After all this, I think it would be nice to help bring people into the world.

CUT TO:

ANGLE ON SNYDER

128-L

SNYDER

I want to be an officer, so I'm going to see if I can get into OCS.

CUT TO:

ANGLE ON ABLE

128-M

ABLE

...And then I'm going to be the best darn nurse Oklahoma's ever seen.

X

CUT TO:

ANGLE ON HOT LIPS, POTTER AND KLINGER

128-N

HOT LIPS

Well, for the next few days, I'm going to help with the consolidation of the Eight-oh-sixty-third. And then after a little furlough, I'll go on to my next assignment.

POTTER

Tokyo, right?

KLINGER

Wrong. Belgium.

HOT LIPS

You're both wrong. I always looked to my father for guidance. When he makes up his mind to do something, he does it, no matter what anybody says. That's what I'm going to do. What I wanted all along, to work in a hospital in the States. I guess there's a lot of my father in me. It was never his way to tell people how he felt about them. So maybe that's why I've never told my nursing staff what I've told other people about you. It's been an honor and a privilege to have worked with you. And I'm very, very proud to have known you.

X

ANGLE FAVORING KLINGER

128-0

KLINGER

(somewhat sober)

Well, I had planned something, but it kind of fell through. I guess you've noticed Soon-Lee isn't here tonight. That's because she's got a lot of things to take care of.

(a grin spreads across his face)

'Cause we've decided to get married.

A big reaction from the crowd.

KLINGER

I had to cut through a lot of red tape, but I got permission. The only problem is she won't leave Korea until she finds her family. So...boy, I don't believe I'm saying this...I'm staying in Korea.

X

Another big reaction from the crowd.

HAWKEYE

Klinger, you don't have to act crazy now. We're all getting out.

HOT LIPS

Klinger, you're staying in Korea?

KLINGER

Well, here's how I figure it. When you love somebody, you've got nothing but trouble. So you either stop loving 'em, or you love 'em a whole lot more.

POTTER

(turning to someone next to him)

You know, that's very profound.

KLINGER

But the first thing I'm gonna do is have a wedding ceremony with my family.

B.J.

I thought you weren't going back to Toledo.

KLINGER

No, I mean with my family here. With you guys. We can do it tomorrow before everybody goes.

sc 129-134 Hawkeye chg 15

field jacket open in front / collar sleeves down / cuffs closed
breast pockets flaps buttoned lower pocket flaps in pockets
Odt shirt on visible @ neck

dog tags around neck outside t shirt + under fatigue shirt sc 129 + 132
dog tags outside t shirt + tag outside fatigue shirt sc 130 131 + 131A
fatigue shirt top 3 buttons open / tail out pocket flaps buttoned

fatigue pants down not bloused

boots on + tied

sc 129-134 B j chg 13

straw hat not worn sc 129 130 + 131 / laying on motorcycle sc 131A

field jacket open in front collar and sleeves down / cuffs buttoned
breast pockets flaps out lower pocket flap in pockets
Odt shirt tail out

dog tags around neck outside t shirt

fatigue vest open in front tail out

fatigue pants down not bloused

shoes on + tied

sc 129-134 latter chg 13

campaign hat held in hand

ls khaki shirt collar down top button open

tan riding pants down + tucked into boots

dog tags npr

Odt shirt visible @ neck

brown riding boots

field jacket 5th button from top closed in front / collar + sleeves down
cuffs buttoned breast + lower pocket flaps buttoned

Everyone applauds.

B.J.

Great. Two weddings. One where
they eat rice, and one where they
throw it.

X

He doubles up in laughter and falls against Hawkeye again.

HAWKEYE

(turning to person
next to him)

Is he a friend of yours?

KLINGER

Colonel, would you be our best man?

POTTER

I'd be honored, son.

(rises; raises glass)

Here's to the happy couple. May
they enjoy a long, happy life full
of love and peace. And so may we
all.

As they all CLINK glasses, mugs and tin cups:

CUT TO:

EXT. COMPOUND - DAY (NEXT MORNING)

129

The wedding ceremony is in progress. Mulcahy is officiating. Soon-Lee is in Klinger's wedding dress; Klinger is wearing a tuxedo; Potter is in jodhpurs holding his campaign hat and serving as best man. Hot Lips is serving as maid of honor. During the ceremony, CAMERA PANS the crowd, SHOWING their reactions.

MULCAHY

...and the fact that this is only
the first of two ceremonies is a
symbol, I think, of the respect that
you have for your families and for
each other. I hope you will cherish
and hold onto that respect throughout
your lives. It will be your bond
and your freedom.

(to Potter)

Do you have the ring, please?

POTTER

(reaching for ring
in pocket)

Comin' right up.

sc 129-134 Charles chg 8

fatigue shirt closed in front collar down / pocket flaps buttoned

tail in
belt shirt visible @ neck

dog tags n/v

fatigue pants down not bloused / left rear button open

boots on & tied

watch left wrist face out

belt buckled left & buckle centered

sc 129-134 Klinger chg 6

top coat collar & sleeves down / lower button closed in front

top pants down & out

shirt cuffs 1" below coat sleeves / collar down / closed in front

tail in
tie clipped on collar

pocket square 2 1/2" x 3" wide

dog tags n/v

shoes on & tied

cuff links on cuffs

sc 129-131 Mulcahy chg 10

serial rollers on tail out

fatigue shirt open in front / collar down / pocket flaps buttoned
cuffs buttoned

fatigue pants down & not bloused

belt n/v

boots on & tied

sc 131A Mulcahy chg 10

wardrobe worn same as sc's 129-131

next add straw hat

He hands it to Klinger who places it on Soon-Lee's finger.

MULCAHY

Soon-Lee, do you take
Maxwell Klinger to be your lawfully
wedded husband, to love, honor and
cherish, to have and to hold from
this day forward, in sickness and
in health, until death do you part?

SOON-LEE

I do.

Rizzo cries shamelessly.

MULCAHY

Max, do you take Soon-Lee to be
your lawfully wedded wife, to love,
honor and cherish, to have and to
hold from this day forward, in
sickness and in health, until death
do you part?

KLINGER

You bet I do.

MULCAHY

I now pronounce you husband and
wife.

Soon-Lee and Klinger turn to each other. She lifts her veil and he kisses her. Everyone applauds and throws rice. The crowd gathers around them and congratulates them, shaking hands and kissing.

RIZZO

(wiping his tears)

Come on, your limo's waiting.

KLINGER

Yeah, right.

Everyone walks Klinger and Soon-Lee over to their oxcart. Klinger turns to Mulcahy.

KLINGER

Thanks for your help, Father.

Mulcahy takes his hand warmly.

MULCAHY

Francis John Patrick Mulcahy.
Remember that if you name any
children after me.

BW

fatigue shirt 2nd button from bottom closed in front / sleeves

+ collar down / pocket flops out but not buttoned

dog tags around neck outside of shirt tail out

odt shirt on + visible @ neck tail out

fatigue pants down not blouse

shoes on + tied

fatigue hat bill turned up / centered / 3" off bridge

belt n/v

Hot Lips is hugging Soon-Lee.

HOT LIPS

I hope you find them very soon.

SOON-LEE

Thank you.

Hot Lips turns to Klinger and shakes his hands.

HOT LIPS

So long, Klinger.

(apologetically)

I know there have been times I've yelled at you and called you names...

KLINGER

That's all right, Major. I know you didn't mean it.

HOT LIPS

Well, I wouldn't go that far.

KLINGER

(smiling)

I know you didn't mean that, either.

(gives her a

peck on cheek)

So long, Major.

B.J.

Max, a few years from now when I tell Erin about all this, there are certain things she's not going to believe. Would you autograph this for me?

He takes out an 8 X 10 of Klinger in a frilly dress with a parasol.

KLINGER

Ah, one of my favorites. I was always a sucker for crinolines.

Charles moves to Klinger.

CHARLES

Well, Klinger, with your penchant for scams, I'm sure in no time at all you'll own this country. And you can have it.

Cont.

KLINGER

Thanks, Major. If I'm ever in Beantown, I'll look you up.

CHARLES

Unfortunately, I'll be out of town then.

HAWKEYE

So long, kiddo. I'm going to miss you.

KLINGER

Me, too, Captain. And I'm sure glad you're feeling okay now.

HAWKEYE

Couldn't be better, Klinger.
 (takes Klinger's
 nose in fingers;
 grabs it twice)
 Honk! Honk!
 (pointing at
 Klinger's nose)
 Better have that tuned.

Hawkeye goes to say good-bye to Soon-Lee. Klinger sees Potter standing a few feet away by the oxcart. Klinger walks over to Potter. They look at each other for a moment.

KLINGER

Good-bye, Sir.

POTTER

Good-bye, son. Take care of yourself.

After a beat, they hug. Klinger helps Soon-Lee onto the oxcart. He then gets on the cart, signals the driver and the cart pulls out, trailing some of Klinger's old high-heeled shoes. Everyone waves good-bye. Kellye's attention is caught by something on the other side of the Compound.

KELLYE

(sadly)
 Oh, look at that.

The crowd turns and looks off.

ANOTHER ANGLE

130

The Mess Tent collapses. CAMERA PANS TO another tent which collapses. Enlisted men are folding up the canvases.

BACK TO THE GROUND 131

as they react. Through the rest of this SCENE, enlisted men pull down and fold tents in the b.g.

ANOTHER ANGLE 131-A

The ambulance is being loaded with the last litter of wounded being evacuated.

RIZZO

All aboard for the
Eight-oh-sixty-third.

Several Nurses and Corpsmen head for the bus. As they pass by the mileage post, Kellye stops.

KELLYE

Wait a minute. I'm taking my
hometown home.

She pulls the Honolulu sign from the post. Others pull their hometowns from the post, including B.J. who grabs San Francisco. As Nurses and Corpsmen get on the bus, there are AD-LIB good-byes and hugging. The bus takes off.

RIZZO

Father, I saved you a spot next to
the ambulance driver. It's pulling
out. And I got the Jeep ready for
Major Houlihan and Major Winchester.

B.J. walks Mulcahy toward the ambulance.

X

B.J.

You know, Father, the first time
I met you, I thought, 'Here's this
nice, decent guy, kind of sweet and
gentle, you know? How's he ever
going to last out here?' But I
gotta tell you, I think you're just
about the toughest bird I know.

MULCAHY

Well, I'm certainly a lot luckier
than some of the people we've seen
come through here.

HOT LIPS

I'll see you at the
Eight-oh-sixty-third, Father.

Cont.

She takes off for the Jeep.

MULCAHY

What?

CHARLES

Good-bye, Father. I must admit you've helped make this hellhole a trifle less unbearable.

MULCAHY

It certainly is.

Mulcahy moves on toward the ambulance.

CHARLES

What?

Charles heads for the Jeep. Mulcahy and B.J. arrive at the ambulance where they're met by Potter and Hawkeye.

POTTER

So long, Francis. You've been a godsend.

MULCAHY

Well, look at the bright side. When they tell us we have to do time in purgatory, we can all say, 'No thanks, I've done mine.'

They all chuckle.

HAWKEYE

Father, I may never see you again, and before you go there's something I've been meaning to tell you for a long time. Your shirt's on backwards.

As Hawkeye hugs him, Mulcahy looks quizzically over Hawkeye's shoulder to B.J. B.J. laughs, encouraging Mulcahy to do the same. Mulcahy takes the cue and laughs heartily. As he opens the door of the truck and starts to get in:

MULCAHY

Good-bye, everyone. I'll pray for you.

The ambulance takes off.

ANOTHER ANGLE

132

Hot Lips, Charles and Rizzo are at the Jeep as a Corpsman is putting the last bit of Hot Lips' luggage into the Jeep which is piled high with her stuff. Hot Lips gets into the Jeep.

RIZZO
(to Charles)
Okay, Major, pile on.

CHARLES
As what? A hood ornament?

Hot Lips climbs out of the Jeep in embarrassment.

HOT LIPS
Sorry, Major. They can put these things in the truck. I'll catch up with them later.

CHARLES
No, you stay with your belongings. Leave them to the Army and you'll never see them again. You take the Jeep. I'm sure Sergeant Rizzo will find me another mode.

RIZZO
I'll take a look. We ain't got too many modes left, Major.

He leaves.

CHARLES
(to Hot Lips)
Actually, I'm taking too many things myself. I wonder if you could squeeze one more item in with you.

From a small bag, he takes out the book of "Sonnets from the Portuguese" and hands it to her. She is touched.

HOT LIPS
Thank you, Charles.

CHARLES
Thank you.

Charles takes her hand and kisses it. B.J., Potter and Hawkeye walk over to the Jeep.

B.J.
Hold onto that arm, Charles. We want to kiss it, too.

HAWKEYE
You take the arm, I got dibs on what's left.

Cont.

B.J. gives Hot Lips a kiss on the cheek.

B.J.
Good-bye, Margaret.

She gives him a big hug.

HOT LIPS
I hope some day I find someone like
you.

B.J.
I hope so, too. You deserve the
best.

POTTER
So long, Margaret. I know you've
got your career in order, but
don't forget to have a happy life,
too. You deserve it.

HOT LIPS
You dear, sweet man. I'll never
forget you.

She pulls back from Potter and looks at Hawkeye. Hawkeye looks at her. There is a moment of silence between them. Neither of them can say all there is to say in front of other people. Finally:

HAWKEYE
So listen...

HOT LIPS
Yes, I...

After a beat, they step to each other and forcefully lock themselves into a giant kiss. They kiss for a long time -- a long, long time. The others begin awkwardly to stare at their shoes and kick at the dirt. Potter clears his throat and looks in another direction. Charles opens the "Sonnets from the Portuguese" and starts reading. Hawkeye and Hot Lips step back and speak with a lightness that is in sharp contrast with the passion of their hug. The hug has said it all for them.

HAWKEYE
Well, so long.

Hot Lips gives Hawkeye a little wave, then gets in the Jeep and moves out. As Hawkeye, B.J., Potter and Charles watch her drive off, we HEAR:

CORPSMAN
(o.s.)
Timber!

9B04 They look in the direction of the voice.

ANOTHER ANGLE

The Swamp collapses.

BACK TO HAWKEYE, B.J., POTTER AND CHARLES

CHARLES

Ah, if only I could have swung the ax.

HAWKEYE

Just think of all the rats who are homeless now.

CHARLES

You'll find somewhere to go.

Rizzo comes over.

RIZZO

Uh, 'scuse me, Major. I got you some transportation. It ain't exactly a sedan, but it's the last vee-hicle I got.

CHARLES

As long as it has wheels.

RIZZO

(pleased)

What a sport.

He EXITS.

POTTER

(shaking hands with Charles)

So long, Major. You can be proud of the work you've done here. You're a fine surgeon.

CHARLES

Thank you, Sir. As are you. Shortly I will be in a position of authority over other surgeons. And I hope I will be guided by the memory of your gentle good humor and wisdom.

POTTER

That's very kind of you...Charles.

Hawkeye shakes Charles' hands.

Cont.

HAWKEYE

I know you've got an even bigger compliment for me, Charles, but let's not get gooey.

CHARLES

(shaking hands with
B.J.)

I want to thank you both. You two have made me realize what going home is all about.

B.J.

Gee, after living with a guy for so long it's kind of hard to say good-bye without giving you a big sloppy kiss.

CHARLES

Watch it, Hunnicutt. I'm a Major. I can have you shot.

Rizzo drives over in a garbage truck and sticks his head out of the window.

RIZZO

I hope you don't mind riding in the garbage truck, Major. It's the last vee-hicle I got.

CHARLES

(climbing into cab)

Not at all. What better way to leave a garbage dump?

RIZZO

Don't slip. There's some gunk on the running board.

Charles regally climbs in and slams the door. The truck pulls out. Potter, B.J. and Hawkeye are left in an almost-empty Compound.

B.J.

How are you getting out of here, Colonel?

POTTER

I've got my transportation right over there.

He walks toward Sophie. B.J. and Hawkeye follow.

Cont.

POTTER

There's a Jeep meeting me at the orphanage. I'll take one last ride on Sophie and then, at the Padre's request, I'm giving her to the orphans. They can use her for farming and maybe take her for a ride now and then. She's real good with kids.

Potter busies himself tightening the saddle and adjusting the stirrups.

POTTER

Well, boys, it would be hard to call what we've been through fun, but I'm sure glad we went through it together. You both always managed to give me a good laugh right when I needed it most. Never forget that time you dropped Winchester's drawers in the O.R. 'Course, I had to pretend I was mad at you, but inside I was laughing to beat all hell.

He starts to laugh, and as he does, his laughter turns to tears. He turns away and busies himself with the horse. Hawkeye and B.J. are affected as well.

HAWKEYE

(after a beat,
moved)

Yeah, I'm laughing just thinking about it.

B.J.

(eyes all watery)
I love a good laugh like this.

POTTER

I better get out of here.

He climbs into the saddle.

HAWKEYE

Colonel, before you go...

B.J.

We've been thinking about it and there's a little something we'd like to give you.

Cont.

06137
MC135 136 4134 pt Hawkeye chg #15

field jacket open in front / collar & sleeves down / top pocket flaps buttoned
lower flaps in / cuffs closed

Od t shirt visible in front / tail out

fatigue shirt, top 3 buttons open in front / top pocket flaps buttoned
tail out

fatigue pants down / not bloused

dog tags hanging around neck outside "t" shirt

boot on slaid

MC135 134 Ry chg #13

Od t shirt on / tail out

straw hat on chin strap under chin so it opens rimous when he gets off bike +
puts hat back on as he departs on bike

dog tag around neck / outside t shirt

fatigue vest open in front / tail out

fatigue pants down / not bloused

field jacket on / pocket flaps out except st. lower which was in
cuffs closed / collar & sleeves down / open in front

H tennis shoes on slaid

watch left wrist face out

MC134 pt

Campaign hat

ls kaki shirt

tan riding pants

Brown riding boots

Od t shirt

dog tag

HAWKEYE

It's not much, but it comes from
the heart.

Hawkeye and B.J. salute Potter. Potter returns the salute, looks away and rides off. They stand in silence for a moment. We HEAR the CHOPPER on the pad STARTING UP. Hawkeye glances up toward the pad and then back to B.J.

HAWKEYE

Sounds like my cab is here.

B.J.

Yeah.

HAWKEYE

(after a beat,
not knowing how
to say good-bye)

So...

B.J.

(not wanting to
say good-bye)

Come on, I'll give you a ride up
there.

He goes to his motorcycle and starts it up as Hawkeye hops on the back. They take off.

EXT. CHOPPER PAD - DAY

135

Two Corpsmen are strapping a patient onto a pod. B.J. and Hawkeye come up the hill on the motorcycle, stop by the chopper and get off.

HAWKEYE

Look, I know it's tough for you to say good-bye, so I'll say it. Maybe you're right. Maybe we will see each other again, but just in case we don't, I want you to know how much you've meant to me. I'll never be able to shake you. Whenever I see a pair of big feet or a cheesy moustache, I'll think of you.

B.J.

Whenever I smell month-old socks, I'll think of you.

Cont.

U 13/6 13/6

helicopter pilot

fatigue hat squared

jacket closed 3/4 in front / collar & sleeves down / pocket flaps out

khaki shirt tucked / closed in front except top button @ neck

belt buckled left & buckle centered

sunglasses on

fatigue pants down & bloused / pocket flaps buttoned

boots unlaced

gun belt buckled in front gun on its side

gloves on

HAWKEYE

Or the next time somebody nails
my shoe to the floor...

B.J.

Or when somebody gives me a martini
that tastes like lighter fluid.

HAWKEYE

I'll miss you.

B.J.

I'll miss you a lot. I can't
imagine what this place would have
been like if I hadn't found you
here.

They give each other a big hug. Hawkeye gets into the chopper
and straps himself in while B.J. gets on his motorcycle and
starts it up. He holds up the San Francisco arrow and shouts
across the pad:

B.J.

See you in the States. I promise.
But just in case, I left you a note.

Hawkeye can't hear B.J. over the sound of the chopper.

HAWKEYE

What?

B.J. waves one last time and makes a daredevil exit off the side
of the hill down to the road and out of the camp. Hawkeye gives
a thumbs-up sign to the pilot and they lift off. As they pull
away from the pad, Hawkeye looks down and sees:

HAWKEYE'S P.O.V. - CHOPPER PAD

136

B.J. has left a message on the pad, spelled out in stones. It
is the word "GOODBYE." Hawkeye smiles and looks at the Compound
as it recedes in the distance. The only SOUND HEARD is that of
the CHOPPER.

FINAL FADE OUT

THE END