

M*A*S*H - TV FINAL EPISODE

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FINAL DRAFT
SEPTEMBER 16, 1982

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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

"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.

SIDNEY

(voice over)

So, how are you feeling?

HAWKEYE

(voice over)

Great. How are you? You look a little thin.

SIDNEY

(voice over)

Uh-huh.

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.

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.

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. 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

(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.

HAWKEYE

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

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.

Cont.

B.J.

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

HAWKEYE

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)

Hunnicuttt. 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.

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

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.

Does that look like pellagra 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

Soon-Lee, will you tell these people a doctor wants to examine them and make sure they're okay?

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.

Cont.

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!

Cont.

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.

Cont.

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.

INT. KLINGER'S OFFICE - DAY

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

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

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

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.

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

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

Hawkeye starts to rise.

SIDNEY

Where you headed, soldier?

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.

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

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

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

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.

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

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.

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.

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
(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.

Cont.

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

(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.

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...'

Cont.

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.

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.

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.

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.

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.

Cont.

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)

'Hunnicut, 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,
Hunnicuttt.

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.

35

EXT. COMPOUND - DAY

36

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

37

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

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. think about it for a moment. Mulcahy, seeing B.J.'s concern:

MULCAHY

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

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

(pointedly)

Chickens 'take the bus?'

Hawkeye is still for a moment.

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.

Cont.

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.

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.

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.

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.

44

KLINGER'S P.O.V.

47

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

INT. HOSPITAL CORRIDOR - DAY

48

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

B.J.

Is he any calmer? He was
talking a mile a minute the
last time I saw him.

SIDNEY

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)

49

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

SIDNEY

(to Hawkeye)

I brought you a present.

HAWKEYE

(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

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?

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.

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

Then what happened?

HAWKEYE

Then I went back toward the
front of the bus.

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.

Cont.

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

ACT FOUR

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.

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.

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.

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.

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

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...

Cont.

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.

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.

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 choppe
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.

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. Charle 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.

INT. HOSPITAL HALLWAY - DAY

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

HAWKEYE

I'm not sure I feel right about
getting back into surgery,
Sidney.

SIDNEY

Why not?

HAWKEYE

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.

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.

Cont.

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.

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 come 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.

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

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.

Cont.

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

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.

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

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.

90

ANOTHER ANGLE

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

Cont.

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?

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?

KLINGER

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.

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

I'm looking for the Han family. Han. Soon-Lee. Anybody recognize that name? 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 thought we had a system here. They fire three rounds at us and move on.

Cont.

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.

Cont.

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.

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.

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

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.

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.

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.

Cont.

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.

REVISED - "GOODBYE, FAREWELL AND AMEN" - 10/15/82 85-B
X

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.

CUT TO:

A CHOPPER

107

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

NEW M*A*S*H COMPOUND

108

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.

Cont.

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

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.

(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

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

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.

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.

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

112

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.

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.

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.

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 REVVING 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

What are you doing? Where are you taking these people?

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.

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
Ouijongbu 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

Okay, let's get to work.

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 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.

And two. B.J.

Three. POTTER

Four. CHARLES

KLINGER
And there are twelve more out
in the hall.

Cont.

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.

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.

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.

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?

Cont.

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.

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.

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.

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

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.

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.

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.

Cont.

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:

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.

He sits down

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.

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.

Cont.

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.

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

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!

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.

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.

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