

The Patient Magnet: Module 1 Video (Excerpt)

Attitude Adjustment

By Tom Schroepfel - (c)Tele-Visual Communications

Approximate running time: 15 minutes and 30 seconds

Viewers: Orthopedic medical office staff.

Goal: To convince the viewers of the benefits of regular self-examination and improvement in terms of customer service and satisfaction.

Learning objectives of the training module:

Participants should

1. Understand that patients are customers.
2. Be able to describe areas of strength and weakness in overall customer service for their practice.
3. Be enthusiastic about creating a better service attitude for their practice.

Main sets:

Ye Olde Medical Centre (YOMC): A modern office but all the employees are dressed in conservative 1950's style. No pantsuits. All the women employees wear lacquered bee-hive or bouffant wigs and too much makeup. The men employees all wear Elvis wigs. Nobody smiles much, and when they do, it's obviously insincere. Everybody chews gum. A radio is always playing loud fifties rock in the background.

YOMC is shown in washed out, desaturated color, with film scratches. The sound track sounds scratchy and compressed. There is a crowded feeling to the office. The furniture is old and missing cushions. Some of the chairs are bean bag chairs. The lighting is harsh and direct, with shadows. There are cobwebs everywhere, so the staff actually have to brush cobwebs out of the way to work. There are stacks of files everywhere. Dust flies up whenever anything is moved.

On YOMC walls are signs like: "God Bless Us" "Get The Money First" "We're always right" "Take a number" Also movie posters for Beach Blanket Bingo, Elvis Presley and James Dean. Whenever we're in YOMC, we hear bad fifties rock and roll music in the background.

Modern Medical Services (MMS): An open, airy, modern office, with a clean, bright, colorful ambience. The lighting is soft and flattering. The employees are happy and attractive; there's lots of smiling and laughing.

On MMS walls are signs like: "The customer is always right" "Our patients are our ONLY reason for being here" "Excellent service is our goal" "Please let us know how we can help you" Whenever we're at MMS we hear soft, relaxing music in the background. The voices are crisp and clean.

Cast of characters.

Each bad/good staff person is played by the same actor. Names beginning with M are Modern Medical Services staff. Names beginning with any other letter are at Ye Olde Medical Centre staff:

Staff:

Drucilla/Melody Jones - an attractive thirtyish white female
Yolanda/Melba Frontcounter- an Hispanic female in her twenties
Maureen Nurse - an African-American female in her forties
Oriana/Melanie Scheduler - a white female in her thirties
Dr. Oafus/Dr. Martin - a white male in his forties
Olga/Maggie Nurse - a white female in her twenties

Patients:

Patients in waiting room - non-principals:

Waiting Man #1
Waiting Man #2
Waiting Woman #1
Waiting Woman #1

Arnold - an elderly man snoring, non-principal
Abigail - a white woman in her forties
Brian - a black man in his fifties
Carl - a white man in his sixties
Mrs. Ballesteros - an hispanic lady in her seventies
Dennis - a sixtyish white man
Cora and Ed - an elderly couple - non-principals

(Begin sixty-second generic module open)

-VIDEO-

-AUDIO-

FADE IN ON

[Fade in eerie prehistoric
music]

101 [GRAPHICS] A model dinosaur or
a painting of a dinosaur,
facing camera left. The camera
zooms in to a closeup of the
dinosaur's head in profile.

Narrator (James Earl Jones
clone):
This is a public service
message from the age of
dinosaurs. Adapt...

MATCH DISSOLVE TO

102 [GRAPHICS] (a) No-dinosaurs
skeletal logo without the
crossbar/circle. The logo
artwork fills the frame.

...or die!

A hand comes in with a
circular stamp (a la Mark VII
credit at end of "Dragnet")
and stamps the dinosaur
skeleton's head.

[Sound effect with echo:
THUD!]

(b) When the hand leaves the
frame we see the complete no-
dinosaurs logo with the
crossbar/circle in place.

Don't be a health care
dinosaur.

(c) As they are pronounced,
each of these words grows from
a point to fill the screen and
then soar off the edges of the
screen; it's the same effect
as if you zoomed right into a
hole in one of the letters
forming the word.

Change!

Evolve!

Survive!

[Under these words, the music

(CONTINUED)

-VIDEO-

-AUDIO-

102 CONTINUED:

builds to a strong and
positive-sounding close.]

FADE TO BLACK

FADE IN ON

[Music: light music hall
fanfare]

103 [GRAPHICS] Ornate title card:
Biomet Masterpiece Theater
presents:
A Tale of Two Centers

Narrator:
Biomet Masterpiece Theater
proudly presents...A Tale of
Two Centers

VISUAL TRANSITION TO

[Music: baby lullaby]

104 [PHOTOS] Slow zoom out from
stock still shot of twin baby
girls.

This is a tale of two medical
centers, and of twin girls,
Drucilla and Melody Jones,
tragically separated at birth.

105 [GRAPHICS] (a) CU washed out
color still of Drucilla
scowling at camera fills left
side of frame.

Drucilla...

(b) Vibrant color photo of
Melody fills right side of
frame.

and Melody were raised in two
totally different health care
environments. And they grew
up to be managers of two very
different medical offices...

(CONTINUED)

-VIDEO-

-AUDIO-

105 CONTINUED:

VISUAL TRANSITION TO

106 [YOMC/FRONT COUNTER/YOLANDA]
Wide shot. Ye Olde Medical
Center (hereafter referred to
as YOMC) front counter. A
superimposed title in old
English reads:
Ye Olde Medical Centre

[Sound effects: snoring]
This is Ye Olde Medical
Centre, where Drucilla Jones
works.

The superimposed title slides
off, like a sliding glass
door.

DISSOLVE TO

107 [YOMC/WAITING ROOM/ARNOLD/
CORA/ED] YOMC waiting room.
CORA and ED, an elderly
couple, sit quietly reading
old magazines. ARNOLD, an
elderly man, is asleep in a
beanbag chair under a sign on
the wall. Zoom in to sign on
the wall, which reads:
Ye Olde Medical Centre
Serving our patients the same
way since 1954.

[Sound effects of snoring
continue]
Their motto is: Serving our
patients the same way since
1954.

108 [YOMC/MANAGER'S OFFICE/
DRUCILLA] Outside Drucilla
Jones' office. The camera
moves from a closeup of her
nameplate by the door to the
open door.

And this is Drucilla Jones at
work.

As the camera moves into the
room, Drucilla looks up from
her desk and sees the camera.

Drucilla:
Hey, fella! Who let you in
here? How'd you get past the
front desk?

(CONTINUED)

-VIDEO-

-AUDIO-

108 CONTINUED:

Drucilla moves swiftly from behind her desk and puts her face right in the camera lens.

You've got just about two seconds to clear out or I'm calling security!

Drucilla puts her hand over the lens and pushes the camera away.

Did you hear what I said, buddy? Are you deaf?

FADE TO BLACK

[Sounds of cameraperson falling on floor]

FADE IN ON

[Sounds of friendly chatter and laughter]

109 [MMS/FRONT COUNTER/MELBA] (F)
Wide shot. Modern Medical Services (hereafter referred to as MMS) front counter. A superimposed title reads: Modern Medical Center

Narrator:
And this is Modern Medical Services, where Melody Jones works...

Title slides off.

DISSOLVE TO

[MMS/WAITING ROOM/WAITERS] (W)
Wide shot. MMS waiting room. Several patients (Waiting Man #1, Waiting Man #2, Waiting Woman #1, and Waiting Woman #2) chat and read magazines. The camera zooms to a closeup of a sign on the wall: Modern Medical Services We care about your health, and you.

[Sounds of friendly chatter and laughter continue]
Their motto is: We care about your health, and you.

-VIDEO-

-AUDIO-

110 [MMS/MANAGER'S OFFICE/MELODY]
Outside Melody Jones' office.
The camera moves from a
closeup of her nameplate by
the door to the open door.

And this is Melody Jones at
work.

As the camera moves into the
room, Melody looks up from her
desk and sees the camera.

Melody:
Oh, hi! I didn't see you come
in.

Melody moves from behind her
desk up to the camera and,
smiling, approaches the
camera.

I'm Melody Jones. How can I
help you?

FADE TO BLACK

(End sixty-second generic module open)

FADE IN ON

111 [GRAPHIC] Ornate title card:
Act One:
Attitude Adjustment

Narrator:
Act One... Attitude
Adjustment.

VISUAL TRANSITION TO

112 [YOMC/MANAGER'S OFFICE/
DRUCILLA] Drucilla's office.
The camera is on the floor
looking up. Drucilla is
leaning over with her hand
extended to pick up the
cameraperson.

Drucilla:
Oh, come on! Don't be such a
crybaby! Get up!

(CONTINUED)

-VIDEO-

-AUDIO-

112 CONTINUED:

Drucilla pulls the cameraperson up and goes back behind her desk.

The camera settles on a shot of Drucilla behind her desk.

Drucilla scowls at the camera.

No-dinosaurs logo transition: The logo slides down from the top like a vertical door, then slides up again to reveal the next scene.

113 [MMS/MANAGER'S OFFICE/MELODY] Melody's office. Medium shot of Melody at her desk. She smiles and shakes her head sadly.

How was I to know you had permission to do this interview?

Narrator:

Ah, we were hoping to get your comments on the patient as customer...

Drucilla:

The patient as customer? You mean like down at the A and P? Look, buddy, we're not selling salami here. We're keeping people alive! This is a doctor's office! It's a totally different ball game!

[Sound effects: CLUNK!]

Wrong, wrong, wrong. Our patients are our customers. They pay our bills. Golly, health care is getting so competitive these days. If we

(CONTINUED)

-VIDEO-

-AUDIO-

113 CONTINUED:

wanta stay in business, if we
want our office to grow and
prosper, then we have to treat
our patients like customers.
Like customers we wanta keep!

Melody leans toward the
camera.

Believe me. The days when a
doctor could just hang out a
shingle, and have people walk
in and drop money on the
counter.. Those days are long
gone.

VISUAL TRANSITION TO

114 [YOMC/FRONT COUNTER/YOLANDA/
ABIBAIL] Sequence at YOMC
front counter. Sequence
begins with a zoom-out from a
sign reading "Sign in and wait
to be called." as ABIGAIL, a
fortyish white woman in a
jogging outfit, limps past the
sign and up to the counter,
her face contorted in pain.
YOLANDA FRONTCOUNTER, an
Hispanic woman in her
twenties, is shuffling some
paperwork behind the counter
and ignores the woman.

[Sound of Abigail panting and
groaning]

After a moment, the woman
speaks.

Abigail:

Uh, pardon me...

(CONTINUED)

-VIDEO-

-AUDIO-

114 CONTINUED:

Without looking up, Yolanda waves a hand at her.

Abigail collapses to the floor in front of the counter. She holds her ankle in anguish.

After a moment, Yolanda gets up and leans over the counter to look down at the woman.

Yolanda:

Waita second. Waita second. I just gotta finish what I'm doing here.

Yolanda:

You got an appointment with the doctor?

Abigail (panting with pain):

An appointment?

Yolanda:

Yeah. An appointment. Were we expecting you today? Who's your doctor?

Abigail:

I was walking outside your building when my ankle just gave way. If someone could look at it...

Yolanda:

Got your insurance card?

(CONTINUED)

-VIDEO-

-AUDIO-

114 CONTINUED:

Abigail (still in obvious pain):

Insurance card? Ah...no. I have my house keys and some change in my pocket...

Yolanda (frowning):

Hmm. Well, have you been here before?

Abigail:

No, I haven't.

Yolanda:

Who's your regular doctor?

Abigail

Dr. Smith, downtown, but he's a gynecologist.

Yolanda:

Hmm. I guess he couldn't do much for a bad ankle, could he?

Abigail slowly pulls herself up and takes a tentative step on her injured leg.

Well, I think it may be a little better now. Maybe I can make it to the pay phone out

(CONTINUED)

-VIDEO-

-AUDIO-

114 CONTINUED:

in the lobby and call my
husband to come pick me up.

As Abigail limps off, Yolanda
turns around and starts
shuffling papers again.
Without looking up, she calls
after Abigail.

Yolanda:
Yeah, you do that. And when
you get home and find your
insurance card, if your
ankle's still hurting, call us
and set up an appointment. But
we can't fit you in for at
least two weeks.

As she limps off, Abigail
waves a hand backward in
dismissal.

Abigail:
Yeah, sure.

No-dinosaurs logo transition:
The logo slides down from the
top like a vertical door, then
slides up again to reveal the
next scene.

[Sound effects: CLUNK!]

115 [MMS/Front Counter/Melba/
Abigail] Sequence at MMS front
desk. Sequence begins with a
zoom-out from a sign reading
"We're here to help YOU." as
Abigail, a fortyish white
woman in a jogging suit, limps
past the sign and up to the
front desk.

[Sound of Abigail panting and
groaning]

Melba Frontcounter, an
Hispanic woman in her
twenties, looks up from her
work.

Melba:
Oh, my! Wait a second, let me
help you!

(CONTINUED)

-VIDEO-

-AUDIO-

115 CONTINUED:

Melba runs around front desk
and helps Abigail to a chair
in the waiting room.

116 [MMS/WAITING ROOM/MELBA/
ABIGAIL/MAUREEN] (B)Melba sits
next to Abigail.

Melba:

My goodness! What happened to
you?

Abigail:

I was walking outside your
building when my ankle just
gave way. If someone could
look at it...

Melba stands up.

Melba:

Of course. You just try to
relax. I'll go find a nurse to
come out here and take a peek
at it.

Abigail waits and groans
slightly.

MAUREEN NURSE, an African-
American woman in her forties,
followed by Melba, walks up
briskly and kneels at
Abigail's ankle. She looks up
at Abigail and smiles
encouragingly.

Maureen:

Hi, I'm Maureen. What were you
doing? Running the marathon?

(CONTINUED)

-VIDEO-

-AUDIO-

116 CONTINUED:

Abigail smiles weakly.

Maureen gently manipulates
Abigail's ankle.

Maureen stands up.

Abigail:

No. Just out for a walk.

Maureen:

Does that hurt?

Abigail:

Well, no more than it's
hurting already.

Maureen:

But no sharp pain?

Abigail:

No, just an overall hurt.

Maureen:

Well, it looks like you just
sprained it. A little ice and
some rest is probably all you
need. If it's still bothering
you in a day or two, give us a
ring and we'll bring you in
for some x-rays. But I don't
think it'll come to that. Now,
can we call someone to come
pick you up?

(CONTINUED)

-VIDEO-

-AUDIO-

116 CONTINUED:

Abigail looks up at Maureen with relief on her face.

Abigail:

Oh, that would be just great.

FADE TO BLACK

FADE IN ON

[Sound of telephone ringing]

117 [YOMC/SCHEDULING OFFICE/ORIANA] YOMC office. Start with zoom out from sign: "Get the money FIRST!" ORIANA SCHEDULER, a white woman in her thirties, answers phone. She looks to screen right.

Oriana:

Doctor's office.

118 [BRIAN'S LIVING ROOM/BRIAN] BRIAN, a black man in his fifties, sits by the phone in his living room, with his leg propped up on an ottoman. He looks to screen left.

Brian:

Yes, I'd like to make an appointment to see someone about my knee. You see, I was mowing the yard this morning and...

119 [YOMC/SCHEDULING OFFICE/ORIANA] Oriana's office. She is shuffling papers while she talks to Brian.

Oriana:

Stop. Hold it right there. You a regular patient?

120 [BRIAN'S LIVING ROOM/BRIAN] Brian's living room.

Brian:

Well, no. But, when I hurt my leg, my neighbor, Hal Johnson? Well, he said...