

GREY ' S ANATOMY

"I Eat Dinner"

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Writers' Draft
4/11/06

TEASER

FADE IN:

INT. MEREDITH'S HOUSE -- MEREDITH'S BEDROOM -- MORNING

MEREDITH lies in bed, staring out the window. The light outside is pale and grey. She tries to pull her blanket around her, but it's gotten all twisted in the night, and now seems too small for the bed and for her.

MEREDITH (V.O.)

Remember when you were a kid and every little thing seemed like a big deal? Getting an ice cream cake for your birthday...

INT. MEREDITH'S HOUSE -- HALLWAY -- CONTINUOUS

Meredith goes to the linen closet, opens it. Nothing but barren shelves...and one pale yellow washcloth.

MEREDITH (V.O.)

Having to finish your homework before you got to play with your friends...

MEREDITH (CONT'D)

(yelling down hall)
Whose turn was it to do towels?

INT. MEREDITH'S HOUSE -- KITCHEN -- CONTINUOUS

IZZIE is dumping chopped fruit into a blender. She pours in some milk, hits the "blend" button, opens the cupboard. The shelves are bare, except for one tiny juice glass.

IZZIE

(yelling down hall)
Whose turn was it to do dishes?

MEREDITH (V.O.)

Finding that toy in the Cracker Jack box...

INT. MEREDITH'S HOUSE -- BATHROOM -- SAME

Meredith is in the shower, letting the hot water cascade over her. She glances down at the sliver of soap sitting in the tray.

MEREDITH (V.O.)

In the grand scheme of things, these events were not what you would call monumental.

INT. KITCHEN -- SAME

The BLENDER GRINDS LOUDLY as Izzie finishes putting on her shoes. As she turns the blender off, she realizes the phone has been RINGING. She hears the ANSWER MACHINE PICK UP O.S.

MEREDITH (V.O.)

But when you were a kid, they were huge.

INT. MEREDITH'S HOUSE -- LIVING ROOM -- CONTINUOUS

Izzie pokes her head in just as the machine BEEPS. There is a pause, and then we hear:

DEREK (O.S.)

(on answering machine)

Meredith, hi, it's me. Derek...

Off Izzie, as she hesitates: do I stay or go?

INT. BEDROOM -- MOMENTS LATER

Meredith is getting dressed and drying her hair with a t-shirt at the same time when Izzie pokes her head in.

MEREDITH

We need to do towels.

IZZIE

And dishes.

MEREDITH

How do all these seemingly little chores manage to become such big pains in the ass?

IZZIE

Look, I don't want you to freak out--

MEREDITH

I'm not freaking out. It's towels. And dishes. Not exactly freak-out material.

IZZIE

There's a message on the machine. For you. From McDreamy.

Meredith stops drying and dressing.

MEREDITH

McDreamy is on my machine? Why is McDreamy on my machine?

Izzie tries to gauge Meredith's reaction.

IZZIE

I don't know if you should listen.

MEREDITH

Did you listen?

IZZIE

It's not bad, it's just--I don't know.

MEREDITH

So if it's not bad, it must be good.

IZZIE

Don't freak out.

MEREDITH

There's a message from McDreamy on my machine.

IZZIE

You're over him, right? So a message on your machine is no big deal.

MEREDITH

Right. We're friends. Friends leave messages for one another.

Meredith meets Izzie's look. Beat. They both turn and exit.

INT. DEREK'S TRAILER -- MORNING

DEREK pours himself a bowl of cereal. Meredith's ex-dog DOC sits at his feet, staring up at him with that "I need food or I'll die" look that only a dog can muster. Derek's cell phone sits on the counter nearby.

DEREK

Don't look at me like that. It's your fault, you know.

Derek spoons in some cereal as ADDISON enters.

ADDISON

What's his fault?

DEREK

I can't tell you. It's a secret.

ADDISON

You and the dog are keeping secrets now?

She grabs a banana from the bowl on the table.

ADDISON (CONT'D)

We're going to be late.

Derek quickly gulps his cereal as Addison puts on her coat, hands him his.

ADDISON (CONT'D)

He keeps a good secret. I've shared a few with him myself.

DEREK

Yeah. He told me.

Addison meets Derek's look. And his grin. She starts out the door. He follows, grabbing his cell from the counter and giving Doc a last scratch on the head.

INT. MEREDITH'S HOUSE -- LIVING ROOM -- MORNING

Meredith and Izzie are standing at the answering machine.

MEREDITH (V.O.)

We still have that impulse as adults. To turn even the smallest things into big things. Enormous things. Things so big that there's no way we can handle them.

The front door opens and CRISTINA enters. She sees Meredith and Izzie standing next to the machine.

CRISTINA

So what was so important that you couldn't tell me at the hospital?

Meredith hits the "play" button on the answering machine. She and Izzie stare at Cristina as the message begins:

DEREK (O.S.)

(on answering machine)

Meredith, hi, it's me. Derek. I'm calling, well, I'm calling because of Doc. I think you ruined him. He's always got this look. A twinkle. Like he's about to do something that will get him in trouble. And try as he might, he can't help himself. I don't think he had this twinkle before you had him. I think this twinkle is your fault. That's all. There's definitely a twinkle.

And with that the message ends. Meredith and Izzie look at Cristina for a response. Cristina meets their look...then turns and walks out of the house without a word. Off Meredith, as she looks down at the lit "received message" light.

MEREDITH (V.O.)

At least that's how we see it.

EXT. SEATTLE GRACE HOSPITAL -- LOCKER ROOM -- MORNING

ALEX stands at his locker, changing into scrubs. The female interns file in, late. As they begin to change:

ALEX

I thought no one was gonna show and
I'd get all the surgeries to myself.

CRISTINA

You've already scoped out the good
cases, haven't you? Dammit, why did
I go to Meredith's house?

IZZIE

Where's George? Why isn't he here?

CRISTINA

Don't look at me. He moved out days
ago.

IZZIE

So who's he been spending his nights
with?

ALEX

Nice. Dude grew some balls.

IZZIE

Do you always have to be such a pig?

ALEX

(getting in her face)
I don't have to be.

Alex snorts at Izzie, then heads out the door. Izzie just rolls her eyes, truly disgusted.

MEREDITH

George is having sex? Good. That
must mean he's over me.

IZZIE

I wouldn't go that far.

MEREDITH

At least he's having sex. With other
people. That's a good thing.

INT. HOSPITAL LOBBY -- MORNING

GEORGE arrives at the hospital, a bounce in his step. He's late, but who cares. He didn't just have sex, he just had good sex. Lots of it. Nobody got syph and nobody cried. It's a banner day.

He's stopped in his path by ANDY PHILLIPS, 16, a wirey kid, totally calm and collected.

ANDY

Excuse me, do you know where the emergency room is? I need a doctor.

GEORGE

I'm a doctor.

ANDY

Seriously?

GEORGE

(unfazed, afterglow)
Seriously. How can I help you?

ANDY

I think I broke my leg.

MEREDITH (V.O.)

And no matter what other people--
rational, clear-sighted people--no
matter what they say...

GEORGE

If you broke your leg you'd be in a
lot of pain right now, not walking
around. No, let me see your...

George looks down, sees that Andy's left leg is so broken
IT'S FACING THE WRONG DIRECTION.

GEORGE (CONT'D)

...incredibly broken leg.

MEREDITH (V.O.)

...there's nothing we can do to make
those little big things little again.

Off George's look of disbelief.

END OF TEASER

ACT ONE

INT. SEATTLE GRACE HOSPITAL -- HALLWAY BY TRAUMA -- MORNING

Meredith and Izzie lean against the wall, sipping coffees.
Cristina sits in a wheelchair opposite them.

MEREDITH

This is not a big deal.

IZZIE

Totally not a big deal.

CRISTINA

Duh.

MEREDITH

So why am I making such a big deal
out of this totally "not a big deal"
deal?

IZZIE

Because you're a masochist.

MEREDITH

I am not a masochist.
(beat)
Am I a masochist?

CRISTINA

Again, duh.

ALEX

I'd like to second that "duh."

The girls turn to see Alex approaching.

ALEX (CONT'D)

You're the most pained girl I know.

MEREDITH

Pained? Now I'm pained?

Cristina gets up from the wheelchair.

CRISTINA

God, when did this become our "thing?"

MEREDITH

I like our thing.

CRISTINA

You would. You're a masochist.

BAILEY (O.S.)

This is a hospital.

The gang turns to see Bailey moving toward them at a brisk clip. They all straighten to attention.

BAILEY (CONT'D)

Sick people come in here and we make them better. How many sick people do you see right now? That's right. None.

She passes between them, and they immediately follow.

BAILEY (CONT'D)

Because hallways are not where you find sick people. So why are you all standing around in this hallway?

INT. HALLWAY LEADING TO AMBULANCE BAY -- MORNING

Bailey leads her interns toward the ambulance bay just as the doors crash open and TWO PARAMEDICS wheel a woman in. This is REBEKAH BELL, 37. She is on her side, her body rigid, vomit oozing from her mouth.

PARAMEDIC

37-year-old woman with possible narcotic overdose. She was cyanotic and hypotensive when found.

ALEX

And who says there aren't sick people in hallways.

Bailey and the interns move with the gurney into:

INT. SEATTLE GRACE HOSPITAL -- TRAUMA -- MORNING

PARAMEDIC

Blood gas levels low. She's had 100% O2. Glucose level 65, administered 25 gms 50% dextrose IV. Pushed 1 mg Narcan. She was unresponsive when found, vomited twice during transport.

Meredith jots all this down as the paramedics lift Rebekah onto the bed. Her body trembles slightly as they set her down.

MEREDITH

Did you see that? There was a tremor.

BAILEY

Rebekah, can you hear me? I'm Dr. Bailey. We're here to help you.

There's no response from Rebekah. Meredith lifts Rebekah's eyelid as the paramedics exit. The eyeball is jerking back and forth rapidly.

MEREDITH
She's nystagmatic, Dr. Bailey.

IZZIE
It's not narcotic then.

Several NURSES enter, begin assisting in the work-up.

MEREDITH
Anti-psychotic maybe, or anti-convulsant.

BAILEY
Protocol?

MEREDITH
Blood and platelet count, serum electrolyte levels, check for elevated liver enzymes, 12-lead EKG to monitor for dysrhythmia. Isonic fluid boluses to treat the low blood pressure.

BAILEY
Good. Grey, you're with me on this one. The rest of you, find a sick person. Take their history, page me when you're ready. Not when you think you're ready. When you're actually ready.

INT. HALLWAY OUTSIDE TRAUMA -- CONTINUOUS

Izzie, Cristina and Alex trail out as a MAN in his early 40s approaches, looking wide-eyed and panicked.

MAN
Excuse me, I'm looking for my wife Rebekah Bell. I'm Joe, her husband.

INT. TRAUMA -- CONTINUOUS

Joe enters. His face goes ashen when he sees:

JOE
Rebekah....my god...

BAILEY
Mr. Bell, your wife is suffering from a severe drug overdose.

Joe pulls a prescription bottle from his jacket pocket.

JOE
Carbamazepine. That's what she took.

BAILEY
Your wife has epilepsy?

JOE

Yes.

MEREDITH

And you're sure she took the carbamazepine?

JOE

Yes. I'm sure. She did exactly what she said she was going to do.

MEREDITH

She told you she was going to try and commit suicide? Why didn't you stop her?

JOE

She made me promise not to. She said it was the only way you guys would listen.

(off their looks)

She can be really stubborn when she wants to.

Meredith meets Bailey's look.

BAILEY

Grey, walk me through it.

MEREDITH

Stomach lavage, followed by multiple-dose activated charcoal.

BAILEY

Right. I want 60 g of charcoal with 30 g of sorbitol via a nasogastric tube and three ampules of sodium bicarbonate given intravenously.

The nurses do their thing as Bailey waves Meredith to her.

BAILEY (CONT'D)

Better get psych down here. For both of them. And watch her for any myoclonic seizures.

Bailey exits. Joe pulls up a chair next to his wife.

JOE

I'm right by your side, Bek. Not more than one foot away. You hear me, sweetie? Not more than one foot.

Off Meredith, as she watches Joe gently pushing the hair back from Rebekah's face.

INT. HOSPITAL -- MONICA COOPER'S ROOM -- MORNING

MONICA COOPER, 40s, thin, blonde and busty, sits knitting herself a sweater, as Alex enters.

ALEX

Monica Cooper, I'm Dr. Karev. You can call me Alex, though.

MONICA

You can just call me. I'm serious. Tell me you're single. Make my day.

ALEX

You're a firecracker, aren't you?

MONICA

I got a boob job three months ago and I figured: new boobs, new me.

ALEX

Well what seems to be bothering the new you?

MONICA

Like I said, I got a boob job...and this morning I woke up like this.

Monica lowers her gown slightly to reveal: her breasts appear to connect and form into one large mound across her chest.

MONICA (CONT'D)

I only have one boob. It doesn't hurt, I just look like a mongoloid.

ALEX

You got a bad boob job, that's all. But we can make you beautiful again.

Monica beams from Alex' attention. Bailey enters. From her POV, it looks like Alex is being flashed by the patient.

BAILEY

Dr. Karev?

And then she sees:

ALEX

Monica Cooper, 44-years-old. Suffers from symmastia caused by an over-dissection of the tissues in the cleavage area. The muscle wall needs to be reconstructed.

BAILEY

Good. Call Ms. Cooper's plastic surgeon. Then you can discharge.

MONICA

No, I don't want my plastic surgeon to do this. I want Alex to do this.

BAILEY

Your plastic surgeon is more than capable of fixing his mistake.

MONICA

I don't want "more than capable."
"More than capable" gave me one boob.
Alex promised he'd fix me.

Bailey's eyes go wide.

BAILEY

Karev? You promised you'd fix this woman? Good luck. She's all yours.

INT. SEATTLE GRACE HOSPITAL -- PATIENT ROOM -- MORNING

Bailey enters to find Cristina and Izzie going over the chart of DAVID HANSON, 27. David is in bed, holding his left side.

BAILEY

There must be something really special in here if it requires two of my interns to diagnose.

DAVID

I'll take that as a compliment.

CRISTINA

David Hanson, 27. Presented with minor vomiting and acute abdominal pain. Temp 102.6, BP 137 over 89.

DAVID

I've never heard vomiting referred to as "minor."

IZZIE

It just means you're not throwing up constantly.

Bailey moves in, begins palpating David's left side. He flinches as she moves her fingers back and forth.

BAILEY

On a scale of one to ten, where would you rate your pain, Mr. Hanson?

DAVID

With your fingers in my gut? Ten. Otherwise, it's mostly a 6 or 7.

BAILEY

Any thoughts?

Izzie jumps right in.

IZZIE

Splenoptosis.

Bailey notices that Cristina wasn't the first to respond.

BAILEY

A wandering spleen?

IZZIE

The patient's presentation matches the symptoms perfectly. The vascular peduncle has twisted, causing ischemia in the splenic arteries. That would account for the pain and fever.

BAILEY

That's a pretty rare disorder, Dr. Stevens. What makes you think it's not something less exotic?

CRISTINA

Because he told her.

Bailey looks over at David.

DAVID

I was diagnosed 6 months ago. It didn't hurt, so I left it alone.

BAILEY

You realize that by waiting to treat this defect, you could have done more damage to your spleen and the surrounding blood vessels.

DAVID

I don't like hospitals.

BAILEY

Well, you're going to be spending a few days in one.

(looks at the girls)

Solution?

IZZIE

Laparoscopic exploration of the abdominal cavity to confirm, followed by total splenectomy to avoid future organ torsion. Barring any complications, Mr. Hanson should only have to be in the hospital about three days.

DAVID

Three days? I could do three days.

BAILEY

You don't have much of a choice, Mr. Hanson. Dr. Stevens, I want X-rays and pre-op blood work-ups. You'll scrub in with me on this one.

Izzie glances over at Cristina.

BAILEY (CONT'D)

Yang, I want you covering the pit. We've got a lot of doctors in the O.R today.

CRISTINA

Yeah, well, I was hoping to be one of those doctors, Dr. Bailey.

BAILEY

You're on sutures and aspirin detail until further notice.

Bailey starts out the door, with Cristina on her heels.

CRISTINA

Dr. Bailey--

BAILEY

Pit, Yang.

With that, Bailey is gone. Izzie shoots Cristina an "I'm sorry" look, but Cristina just glowers back, exits.

INT. ANDY PHILLIP'S ROOM -- MORNING

Andy lies in bed as George and CALLIE examine his leg.

CALLIE

You really can't feel any of this? Your whole twisted...backwards...leg?

ANDY

What part of "Congenital Insensitivity to Pain" do you not understand?

George and Callie share a look. Callie continues her exam.

ANDY (CONT'D)

I am so busted. My parents don't even know I own a skateboard. They're always so worried I'll hurt myself.

CALLIE

Well, you did break your leg.

ANDY

Please. I've broken so many bones, I've lost count. I just want to be normal. For once. I want to go skateboarding, or play football, or, like, do something as simple as drink a hot drink and not worry. You know?

GEORGE

Look on the bright side: you'd be in a lot of pain right now if you could actually, well...feel pain. But since you can't--consider this trip to the hospital like a vacation.

ANDY

Do you realize how many "vacations to the hospital" I've had in my life? Sorry, but I'm kinda over the whole "vacation to the hospital" thing. I'd rather go to Hawaii.

Even though Andy's immune to physical pain, George can see the emotional kind welling up in the young man's eyes.

INT. WAITING ROOM -- MORNING

George talks with ELLEN and NATE PHILLIPS. They both look older than their 40-odd years. Their faces lined with worry.

ELLEN

He was skateboarding? Was he trying to kill himself?

NATE

My wife's not over-reacting. Our son has CIPA. Which prevents him from feeling sensations of pain.

GEORGE

Andy told me about his condition. He's on his way to get an MRI now so we can make sure there are no internal complications. If everything looks good, Dr. Torres will reconstruct his leg this afternoon.

Nate hugs his wife, who has begun to cry.

ELLEN

I'm sorry. I hate to see my son get hurt, and it's...it's all I see.

NATE

He wants to be normal. A big kid. That's why he does things like this.

ELLEN

But he needs special attention.
Even the smallest thing--a fever, a
cut--he won't know it's there, so he
won't know to worry until the problem
gets worse. Which it always does.

GEORGE

I'll keep an eye on him. I promise.

Nate and Ellen have heard it all before, but coming from
George they actually have a little faith.

INT. SEATTLE GRACE HOSPITAL -- THE PIT -- MORNING

An OBESE MAN lies on his back on a table. Cristina examines
the infected ingrown toenail on his big toe. She preps the
nail for excision, keeping her eyes on her work.

CRISTINA

When was the last time you had a
tetanus shot?

OBESE MAN

I don't know. Do I need one?

CRISTINA

Yes.

OBESE MAN

I try and trim them back, I even
make that 'V' cut in the center of
the nail, like it says to do on the
internet. But they grow back in.

CRISTINA

Really. Even though the internet
said they wouldn't. Go figure.

OBESE MAN

I'm just making conversation here.
You should try it sometime.

Cristina glances up just long enough to see BURKE standing
across the way, checking some charts.

CRISTINA

Wait here. I need a bigger needle.

INT. AREA OUTSIDE THE PIT -- CONTINUOUS

Burke smiles as he sees Cristina approaching.

CRISTINA

I need you.

Burke squints back toward her patient.

BURKE
For an ingrown toenail?

CRISTINA
No. I don't need Doctor you, I need
Boyfriend you.

BURKE
What's up?

CRISTINA
My day sucks. Bailey has a bug up
her butt. A bug with my face on it.
I'm stuck doing infected toenails
and curling iron burns. And all I
can think about is going home and
climbing into bed with you. Promise
me that's how this horrible sucky
day is going to end. Me, you, bed.

BURKE
Will there be snuggling?

Cristina just stares at him. Burke smiles back in return.

BURKE (CONT'D)
I promise.

CRISTINA
Good. Now I have to drain pus.

With that she heads back to the Pit.

INT. SEATTLE GRACE HOSPITAL -- REBEKAH'S ROOM -- MORNING

Meredith comes in to check on Rebekah. Joe is still sitting
at her side, holding her hand. Meredith offers him a small
smile, picks up Rebekah's chart.

JOE
You guys called psych on us?

MEREDITH
It's standard procedure, Mr. Bell.
Your wife tried to commit suicide.

JOE
Call me Joe, please.

MEREDITH
Okay. Joe.

JOE
Rebekah's not crazy.

REBEKAH
He's right. I'm not crazy.

Meredith sees Rebekah has opened her eyes. Her face is pale and drawn, but she manages a warm smile when she sees Joe.

JOE

Baby, you're back.

He leans in, kisses her. Meredith checks her vitals.

MEREDITH

Hi Rebekah. I'm Dr. Grey. How are you feeling?

REBEKAH

Better.

MEREDITH

You took a large dose of your epilepsy medicine. Was that an accident?

REBEKAH

No. I took the pills, then I called 911.

(off Meredith's look)

I wasn't trying to kill myself. I was trying to make a point.

Joe looks at his wife.

MEREDITH

And what point was that exactly?

REBEKAH

I have a condition called micropsia. It's a byproduct of my epilepsy.

MEREDITH

Alice in Wonderland Syndrome. You have trouble with your perception?

REBEKAH

Trouble? You make it sound like my car won't start. What I have is a nightmare. I'm Alice. But not in the fun let's-have-a-tea-party-and-laugh-at-the-hookah-smoking-caterpillar kind of way. It's more of a terrifying, paralyzing, I'm-lost-and-I'll-never-be-found kind of way. I feel like I'm about to slip off the edge. Not the figurative edge. The actual, literal edge. Like, at any moment, I'm going to slam into the ground going a million miles an hour.

MEREDITH

And the drugs, they have no effect on the visual aura you experience?

JOE

The drugs control the epilepsy, but they don't stop her visions.

REBEKAH

Nothing stops them. And believe me, falling down the rabbit hole is not a pleasant experience.

MEREDITH

I understand these episodes are upsetting, but you seem to realize that they aren't real. Can't you tell yourself what you're feeling isn't actually happening?

REBEKAH

Have you ever felt something you thought was so real, that no matter what anyone told you, no matter what you told yourself, that thing never felt any less real than that first moment you felt it? We don't realize how important perspective is Dr. Grey, until we lose it. If I could make this big thing any smaller, don't you think I would?

Off Meredith, as this thought washes over her.

INT. AREA OUTSIDE THE PIT -- MORNING

Cristina exits the pit. She sees George coming toward her.

CRISTINA

George, want some pit time? Good suture practice.

GEORGE

No chance. I've got a kid who can't feel any pain.

Cristina's mouth drops open slightly as Alex approaches from the opposite direction.

CRISTINA

Karev, you're not doing anything, right?

ALEX

Nice try, Yang. I've got a chick with symmastia. Total unibooper.

Cristina's mouth drops open more. She sees Meredith hurrying toward her.

CRISTINA

At least you've only got a run of
the mill suicidal epileptic.

MEREDITH

Who has Alice in Wonderland Syndrome.

CRISTINA

Why am I the only one not on a cool
case?

MEREDITH

Wandering spleen is kinda cool.

CRISTINA

No. Alice is cool, no pain boy is
cool, unibooper is cool. Wandering
spleen is the kid who's trying to be
cool. And I'm not even in on it.
It's Izzie's.

MEREDITH

Oh. Sorry.

And with that Meredith is gone. Off Cristina, as she simmers.

INT. SEATTLE GRACE HOSPITAL -- SCRUB ROOM -- MORNING

Bailey and Izzie are scrubbing up as Cristina enters.

CRISTINA

I want in on the spleen.

IZZIE

I'm doing the spleen. Find your own
spleen.

Izzie heads into the O.R. Cristina fixes her look on Bailey.

CRISTINA

Why am I the only surgeon in this
hospital not assigned to a surgery?

BAILEY

Where were you last night, Yang?

CRISTINA

What? I was home.

BAILEY

And the night before that? How about
the night before that?

(off her look)

When I was an intern I was in this
hospital day and night, whether I
was on call or not. Every day.

(MORE)

BAILEY (CONT'D)

All day. I wanted to be the best surgeon here. And try as I might, I couldn't figure out how to make that happen sitting on my couch watching Oprah.

Cristina gets a look on her face: you watch Oprah?

BAILEY (CONT'D)

So Oprah, and my husband, and my family, and my friends had to just get over the fact that I was going to be here. Always.

Cristina's look has changed: Bailey's words are hitting home.

BAILEY (CONT'D)

Doing what you have to do to become who you want to become.

Bailey finishes scrubbing up, moves toward the door.

BAILEY (CONT'D)

I'm not waiting on your butt. So hurry up.

And with that she enters the O.R. Cristina moves to the sink, starts scrubbing in quickly.

INT. NURSES' STATION -- MORNING

Derek leans against the counter, sipping coffee and going over some charts. He smiles when he sees Meredith approaching.

DEREK

I called you this morning.

MEREDITH

I was in the shower.

DEREK

So you got my message.

MEREDITH

Doc has a twinkle.

DEREK

There's definitely a twinkle.

MEREDITH

I need a consult on one of my patients. She has temporal lobe epilepsy with accompanying micropsia.

DEREK

Alice in Wonderland Syndrome?
Interesting.

MEREDITH

Not really. She's really suffering
from the visions.

DEREK

There's a protocol for surgical
treatment of TLE. It can take months.

MEREDITH

I know. But I don't think she's going
to make it that long.

Off Derek, his curiosity piqued, as he meets Meredith's look.

INT. REBEKAH'S ROOM -- MORNING

Derek and Meredith enter. Derek looks over Rebekah's chart.

DEREK

Hi Rebekah. I'm Dr. Shepherd, chief
neurosurgeon here at Seattle Grace.

JOE

So you can help my wife.

DEREK

Well, I'd like to talk to you about
that. How long have you had TLE?

REBEKAH

I had a bad car accident three years
ago. There was severe brain trauma.

DEREK

Which led to the epilepsy. And the
distorted perception? Did that first
occur with your seizures?

REBEKAH

Yes.

DEREK

Rebekah, there's a pretty strict
drug protocol before you can be
considered a surgical candidate. Now
you've only been treated with
carbamazepine. If that's not working,
then we can try you on other anti-
convulsants to see if that helps
control the distorted perception.

Rebekah is starting to get upset.

REBEKAH

I can't try this drug and that drug
and then wait to see if they work.
I'm running out of time here.

DEREK

I understand your frustration...

Meredith notices that Rebekah has taken on a wide-eyed,
motionless stare.

MEREDITH

Rebekah?

Meredith and Derek startle as Rebekah suddenly screams in
terror, reaching out to try and stop herself from falling,
even though she's still lying in the bed.

REBEKAH

Don't let me go! Joseph, don't let
me fall! Please!

JOE

I'm right here, Bek. I'm only a foot
away. I won't let you fall. I promise.

Rebekah begins smacking her lips loudly together as her body
goes rigid. Meredith moves in quickly, as does Derek.

MEREDITH

Her pupils are dilated.

DEREK

She's having a myoclonic seizure.
Push 10 mg diazepam.

Meredith does as instructed. Rebekah's seizure subsides as
the drug kicks in.

MEREDITH

You're okay, Rebekah. You're safe.

REBEKAH

I can't keep living like this. I
can't. I'd rather be dead than live
with this fear. Joe, I'm sorry. I
can't do it anymore.

Joe looks up at Derek.

JOE

Please help her. You can help her.

DEREK

I'm so sorry. There's a protocol.
Until that's exhausted, there's
nothing I can do.

Derek meets Meredith's look, then exits. Off Meredith, surprised by Derek's hardline on this case.

END OF ACT ONE

ACT TWO

INT. SEATTLE GRACE HOSPITAL -- SURGERY BOARD -- DAY

CHIEF WEBBER surveys the board, his arms crossed. He realizes that Cristina is next to him, also surveying the board.

WEBBER

Looking for something in particular,
Yang?

CRISTINA

No, sir. Just taking it all in. I
like to know exactly what's happening.
When and where and with who.

WEBBER

Knowledge is power.

CRISTINA

The board is power.

Webber glances at her, then fixes his eyes back on the board.

WEBBER

The board is power.

CRISTINA

Yes, sir.

Off Webber and Cristina, their arms crossed, their eyes studying every little detail of the board.

INT. MRI ROOM -- MORNING

Andy lies on the slab, which slowly retracts into the machine.

INT. MRI ROOM -- TECHIE SIDE -- CONTINUOUS

George and Callie watch Andy through the glass as the MRI TECHNICIAN begins to run tests.

CALLIE

Can you imagine not ever knowing
when you're hurt?

GEORGE

I hate to say it, but it sounds nice.

Callie scrutinizes George, this man she's fallen for. She brushes her hand against his, but then pulls away as:

Dr. Webber enters.

WEBBER

Dr. O'Malley, Dr. Torres. I hear
your patient has CIPA.

GEORGE

Roughly 40 people in the world have it. This kid's one of 'em.

WEBBER

What's his case history?

GEORGE

He's prone to bruises, burns, cuts-- all manner of injuries--so his parents keep him shut indoors. Today he decides to rebel, goes out skateboarding, and *snap*. Breaks his leg. Just like that.

CALLIE

He's scheduled for a unicompartmental knee arthroplasty.

WEBBER

Talk to his parents. Find out everything you can about his condition. We can write this up, get published. It could mean a lot to Seattle Grace.

Webber leaves. George looks at Callie, surprised.

GEORGE

Did he just say we'll write it up?

CALLIE

Looks like you're getting your first byline. Congratulations.

George smiles: the Chief's giving him a byline. Rock on.

INT. MONICA COOPER'S ROOM -- DAY

Monica continues working on her sweater as Alex enters.

MONICA

Is it time to make me human? Because I *really* want two boobs again.

ALEX

We're waiting on an operating room. But I want to talk to you about your options. We can replace the implants, or go even bigger if you'd like.

MONICA

Bigger? Oh, no, I want them out. I'm knitting a smaller sweater. Back to the old me.

Alex sits on the edge of Monica's bed, gives her a sly smile.

ALEX

Are you sure? Because I think you'd look kinda hot with an even bigger...sweater.

MONICA

I'm done with the implants. But when I get outta here, I'd be happy to show you "kinda hot."

ALEX

Oh, I don't really date patients, so--

Alex gets up from the bed, back to business.

MONICA

You were into me when you thought I wanted bigger boobs, but now that you know I'm getting rid of them, that's it? No more Hot Doc?

ALEX

It's against hospital policy.

MONICA

(suddenly pissed)
So why've you been flirting with me?

ALEX

Honestly? It's a cool surgery.

MONICA

Wow. You are Dr. Evil Spawn.

ALEX

Who said I was Dr. Evil Spawn?

MONICA

Just give me my boobs back.

But Alex isn't listening anymore. He exits, angrily.

INT. ANDY PHILLIP'S ROOM -- DAY

Andy is hooked up to IV machines, his mother at his side.

INT. CORRIDOR OUTSIDE ANDY'S ROOM -- CONTINUOUS

George confers with Andy's father.

GEORGE

The MRI results came back and they're good. We're going to prep Andy for surgery this afternoon.

(beat)

Can I ask you some questions? About Andy? The chief, well, he was hoping---

NATE

You want to write this up? For one
of your medical journals?

George nods. They both look into the room at Andy, who looks frail, weak, in no shape to talk.

NATE (CONT'D)

It's up to him.

INT. NURSES STATION -- DAY

Izzie stands at the counter, reading through a chart, when Alex approaches, indignant.

ALEX

What did you say to my patient?

Izzie dismisses him, barely looking up from her files:

IZZIE

I told her you were a sleaze.

ALEX

You think you're the only intern
who's allowed to date patients?

Izzie slams her chart down on the counter.

IZZIE

No, I just think you're a sleaze and
people should watch out for you.
Are you gonna try to tell me you're
not a sleaze? Because you are.

She makes her way past Alex, who just scowls.

INT. SEATTLE GRACE HOSPITAL -- CATWALK -- DAY

Derek is walking briskly past the rain-splattered windows when he hears:

MEREDITH (O.S.)

Dr. Shepherd!

Derek turns to see Meredith approaching. He slows a bit, but doesn't stop walking.

MEREDITH (CONT'D)

Can I talk to you about Rebekah Bell?
I think you need to reconsider the
possibility of surgery.

DEREK

I haven't ruled out surgery. I just
can't authorize it until she's
followed the protocol.

Meredith touches his arm, which causes him to stop walking.

MEREDITH

Look, I understand there are rules.
But sometimes people bend the rules.
Sometimes they break those rules
into such tiny pieces that you can't
even see what the rules were to begin
with.

DEREK

Spoken like a true rule breaker.

MEREDITH

Imagine what she's going through.
Always living in fear. Always feeling
like you're not in control.

DEREK

I feel for her, Meredith. I do. But
being a good doctor doesn't always
mean doing everything the patient
wants. There are rules. And if I
were to break those rules, I could
lose my license.

MEREDITH

Being a good doctor means doing
anything and everything you can to
ease your patient's suffering. Can
you tell me you're doing everything
to ease Rebekah Bell's pain?

DEREK

At the moment, yes, I am.

MEREDITH

She's lost all sense of perspective.
What if you couldn't make the big
things little, and the little things
big? Perspective is the only thing
keeping us from slipping over the
edge into the abyss. Rebekah falls
into that abyss 20 times a day.

Derek meets her look.

DEREK

Your twinkle's working overtime.
But my answer is still no.

MEREDITH

What the hell good is a twinkle then?

And with that she turns and exits, leaving Derek to watch
her go as the rain continues to paint the glass behind him.

INT. ANDY PHILLIP'S ROOM -- DAY

Andy looks up to see George entering with a tray.

GEORGE

I brought you some pineapple. You
said you wanted to go to Hawaii.
This is the closest I can get you.

Andy looks at George like he's crazy.

GEORGE (CONT'D)

Want it, or should I take it back?

ANDY

I'll take it.

George sits down with Andy. They both snack on the pineapple.

GEORGE

So how are you feeling?

ANDY

That's a trick question, right?

GEORGE

Sorry, yeah, right, you don't--

ANDY

I feel fine. I always do.

GEORGE

I'd like to ask some questions so we
know how to help you best.

ANDY

Everyone thinks they can come up
with a cure for the freak kid who
can't feel any pain, but they can't.
So what makes you any different?

GEORGE

I can't promise you a cure, and I
won't. But the more we know about
what you go through...There are other
kids who have it. The things you
know could help them.

Andy considers for a beat. He takes a bite of pineapple.

ANDY

This pineapple seriously sucks.

GEORGE

It does, doesn't it?

ANDY

It's, like, the worst pineapple I've ever had in my entire life.

GEORGE

It's cafeteria pineapple. Nothing like what they have in Hawaii.

ANDY

You're not like most doctors. Most doctors are nerds, but you're a dork.

GEORGE

There's a difference?

ANDY

Nerds are obsessed with science, figures, facts. Dorks are too, but they have more heart, that's all.

George smiles. He's getting through to the kid.

ANDY (CONT'D)

So, what do you wanna know?

INT. MONICA COOPER'S ROOM -- DAY

Monica sits in her bed, knitting angrily. She yells out the door as a NURSE hurries past in the hallway.

MONICA

Where the hell is my doctor?!

No response. Monica sees Cristina walk past the door.

MONICA (CONT'D)

(yelling at Cristina)

I got bigger boobs so I wouldn't be invisible!

Beat. Cristina returns to the doorway, steps inside the room, a predatory gleam in her eye.

MONICA (CONT'D)

Finally! Where the hell is my doctor?

CRISTINA

I don't know. Is there a problem?

She whips down her hospital gown, exposing her chest.

MONICA

I have one boob. And let me tell you, one really is the loneliest number.

CRISTINA

You're Dr. Karev's patient, right?

MONICA

I don't care whose patient I am. I want this boob gone. Now.

CRISTINA

I understand. But they're pretty backed up in surgery right now.

MONICA

So you're telling me my big boob isn't quite big enough to push me up on the priority list?

CRISTINA

It's a boob.

Monica's heard enough. She grabs one of her knitting needles...and stabs it into her chest!

MONICA

How about now?

Cristina stares in stunned surprise at the steel needle sticking out from the giant boob.

CRISTINA

Seriously?

Monica just stares back as blood blooms across her gown.

INT. HOSPITAL CORRIDOR / TEST LAB -- DAY

Alex picks up test results from a NURSE, then turns and bumps into a tall, lanky, blonde girl (HANNAH, 11), causing her to drop a folder she's holding. Papers scatter to the floor.

HANNAH

Excuse me--I'm sorry--I wasn't looking--

They both bend down to pick up the loose papers.

ALEX

Don't apologize. I bumped into you.

HANNAH

I'm looking for Isabelle Stevens. Do you know where I might find her?

One of the papers on the floor is Izzie's modeling photo, torn from a magazine. Hannah notices Alex notice the photo as she puts it into her folder.

ALEX

Is she your doctor?

HANNAH

No, she's, um...well, just no.

Alex laughs at the girl's endearing awkwardness.

ALEX

She's probably upstairs.

HANNAH

I was just up there. Now I'm here.
I've been going in circles. Do you
think you could be slightly more
specific than "probably upstairs?"

ALEX

I'm already going up there. Why
don't you come with me?

Alex heads for the elevator, Hannah in tow.

INT. ELEVATOR -- DAY

Hannah stands next to Alex as they ride up in the elevator.
The bell dings "1," then "2," then...

ALEX

Are you a fan of Izzie's? Like, you
wanna be a model when you grow up?

HANNAH

Not exactly.

ALEX

Then how do you know her?

HANNAH

I don't know her. She just gave
birth to me, that's all.

ALEX

She's your mother?

Hannah shrugs.

HANNAH

Birth mother.

Alex's eyes go wide. Holy crap.

They continue to ride the elevator in silence. The bell
dings "5". Alex motions to Hannah: this is our floor.

INT. ANDY PHILLIP'S ROOM -- DAY

George takes notes as Andy and his parents tell their story.

GEORGE

So...Andy, I'd like to get as comprehensive a history as possible. What's the first thing you remember?

Ellen doesn't give her son a chance to answer the question:

ELLEN

Everyone always said he was the perfect baby. He never cried when he was hungry or when he was hurt.

NATE

We didn't realize it was a problem until he started teething. That's when he started biting his tongue.

ANDY

I don't remember. I was a baby.

GEORGE

What was the first thing you remember?

Again, before Andy can answer, his parents interject:

NATE

He broke his arm was when he was four. We actually didn't realize it was broken for a couple of days.

ANDY

I knew something felt different, but--

ELLEN

(cutting him off)

Of course, we always watch what he eats to make sure it's not too hot.

NATE

He'll burn his tongue if we're not careful.

ELLEN

We have a nurse practitioner who helps at home. She cooks too, and--

Andy's finally had enough. He speaks above his mother.

ANDY

No, stop. This isn't your thing. I know I'm a burden and you want to tell your story, but I think the doctor wants to hear *me* describe what I've been through. Not you.

ELLEN

Oh, Andy, of course--

NATE

We're just filling in the gaps.

ANDY

Let me tell my story and I won't leave any gaps. Please? Let me talk to the doctor alone.

ELLEN

(getting it, apologetic)
Okay. We'll be right outside.

Ellen and Nate head out. As soon as they're gone:

ANDY

They get like that. They take over. They don't listen. I know they love me, but they smother me. That's why I finally went skateboarding today. I just wanted to feel, like, free.

GEORGE

You want to feel normal.

ANDY

Exactly. And do normal things. Like get a driver's license and have a girlfriend. How old were you when you had your first girlfriend?

GEORGE

Twenty-one.

ANDY

Okay, bad example. But a lot of guys my age already have girlfriends.

George suddenly feels the need to stand up for his manhood:

GEORGE

I might have been a late bloomer, but I have a girlfriend now.

ANDY

Really? Is she hot?

GEORGE

You know her, it's Dr. Torres.

ANDY

She *is* hot. Nice.

GEORGE

Thanks but, um, let's go back to your story. You're the important one here.

INT. SURGERY BOARD -- DAY

Burke stands in front of the board, checking in. He sees Cristina moving quickly toward him.

BURKE

Would you look at that? It looks like you and I are scheduled for some major snuggling later tonight?

Cristina looks at him like: you didn't just really say that.

BURKE (CONT'D)

What?

CRISTINA

I've got a woman who just hara-kiried her own boob. I'm way too busy for cuddling.

BURKE

I'm not talking about now.

CRISTINA

I'm going to be busy later too. I'm going to be busy permanently.

BURKE

Whoa...Did I do something?

CRISTINA

This isn't about you. It's about me. Or the me I used to be. But I'm back. I'm me again.

BURKE

I have no idea what you just said.

But Cristina doesn't stop to explain. She disappears down the hallway. Burke's look says it all: now what?

INT. CORRIDOR -- ON THE MOVE -- DAY

Izzie moves down the hall at a clipped pace. Alex catches up with her.

ALEX

I need to talk to you.

Izzie stops. Annoyed.

IZZIE

Are you still mad about the Uniboober? You think she did what she did because I told her not to go out with you?

ALEX

What did the Uniboober do?

IZZIE

Don't you ever answer your pages?

ALEX

I never got paged.

IZZIE

She stabbed her frigging boob.

Totally news to Alex.

ALEX

You'd think that would be the craziest thing I heard today. But it's not.

IZZIE

I gotta go.

She starts to walk away from him, until...

ALEX

(calling after her)

There's this girl who says she's your daughter.

...which stops Izzie cold in her tracks.

ALEX (CONT'D)

She's down the hall. Cute kid.

Izzie just stands there, stunned, speechless.

ALEX (CONT'D)

Happy mother's day.

Alex heads off to get back in on the Uniboober action, leaving Izzie alone in the hall. Totally. Freaked. Out.

END OF ACT TWO

ACT THREE

INT. REBEKAH'S ROOM -- DAY

Joe sits next to his wife, watching her sleep. She is attached to an ictal/interictal EEG, which monitors her seizure activity. Joe looks up as Derek walks past in the hallway.

INT. HALLWAY OUTSIDE REBEKAH'S ROOM -- CONTINUOUS

JOE

Dr. Shepherd?

Derek turns as Joe approaches him.

DEREK

Mr. Bell. How's your wife doing?

JOE

She's slipping. And there's nothing I can do to break her fall. She needs the surgery now.

We see Meredith approaching from farther down the hall. She stops when she sees Joe and Derek talking.

DEREK

It's not that simple, Mr. Bell--

JOE

Are you married, Doctor?

DEREK

Yes.

JOE

So you know. You know what it's like to love someone so much that you can't remember what life was like before you started loving them.

It's at this moment that Derek sees Meredith watching them.

JOE (CONT'D)

And you can't imagine what life would be like if they stopped loving you. You know these things.

DEREK

Yes.

JOE

I'm losing my wife, Dr. Shepherd. I'm losing her to an illness that I can't stop. She's falling and there's nothing I can do. But you can. You can break her fall.

DEREK

Mr. Bell--

JOE

Is there anything you wouldn't do
for the woman you love?

(off Derek's look)

So what makes it so different just
because it's the woman I love?

With that, Joe turns and heads back to his wife's bedside.
Derek looks down the hall at Meredith watching him. He offers
her a small smile, then turns and walks back the way he came.

INT. CORRIDOR -- DAY

Hannah peers into a patient's room, then turns to see Izzie
approaching.

IZZIE

Excuse me, are you looking for...

HANNAH

You're Isabelle Stevens. I'm Hannah.

IZZIE

(kinda dazed)

Hannah.

HANNAH

Your birth daughter.

Hannah offers her hand. Izzie shakes it. So surreal.

IZZIE

How did you--

HANNAH

I have your photo. I recognized
you. My parents don't keep anything
from me. I've known I was adopted
since before I can remember. We had
to come to Seattle for a wedding, so
we figured I might as well meet you.
They're waiting in the waiting room.
Do you have time to get lunch?

Izzie tries not to be steamrolled by so much information.
It's a lot to process. She forces a smile.

IZZIE

Lunch. Sure. We could get lunch.

INT. SEATTLE GRACE HOSPITAL -- CAFETERIA -- AFTERNOON

Meredith, Cristina, George and Alex are eating lunch. Cristina is going over a stack of patient files, while Meredith picks at her egg salad sandwich.

MEREDITH

Does this look weird to you? It looked better when I bought it. Now it looks...weird.

CRISTINA

So don't eat it.

ALEX

I'll eat it.

MEREDITH

How can something look great one minute and horrible the next?

GEORGE

I think it's funny that we can spend a whole conversation discussing something as trivial as egg salad.

Alex takes half of Meredith's sandwich.

ALEX

We're not discussing...
(he takes a bite)
We're eating.

GEORGE

We should be talking about bigger things. More important things.

ALEX

Like the fact you're finally getting some good tail?

George meets Meredith's eyes briefly, then looks away.

CRISTINA

I'd rather talk about the egg salad.

MEREDITH

We can talk about George's girlfriend. So go ahead, George. Tell us all about her.

GEORGE

Oh. Uh. Okay. Well, she's...yeah, she's...well, she's really--

CRISTINA

Coming over here.

The group looks up to see Callie approaching. She stops next to George, places her hand on his shoulder.

CALLIE

Hi everybody.

Polite smiles from the group. All except George, who has a big grin on his face.

GEORGE

Hi. I mean, hello Dr. Torres.

CALLIE

George, I'm starting prep on Andy's surgery. You should finish up here.

GEORGE

Yeah. Right. I'm pretty much done.

George rises, starts to gather his lunch. Callie takes the uneaten banana from George's tray.

CALLIE

So, have you guys given me a nickname yet?

George catches Meredith's eye.

CALLIE (CONT'D)

That's your thing, right? Nicknames.
McDreamy. McSteamy. Evil Spawn.
(off Alex's look)

So, have you given me one?

GEORGE

Oh, I don't think that would be--

CALLIE

How about McSpicy? It has a nice ring to it. Think about it.

And with that Callie leaves, George's banana in hand.

ALEX

Tell us George, is she McSpicy?

GEORGE

That's none any of your business.

Just then both Cristina and Alex's pagers go off. They rise.

CRISTINA

I don't think you get to give yourself a nickname. It's breaking the rules.

ALEX

When did you ever follow the rules?

CRISTINA
Right. McSpicy it is.

GEORGE
Can we talk about something else?

CRISTINA
That egg salad conversation is looking pretty good right now, huh George?

The three of them leave. Only Meredith remains at the table. And that's when she sees Addison sitting a few tables away, also alone. Addison meets Meredith's look, offers her a smile.

Beat. Meredith sits at her table, alone. Addison sits at her table, alone. Meredith grimaces: this is stupid. She gets up, walks over to Addison's table.

MEREDITH
We're both eating lunch. We should eat together.

ADDISON
Right. That's what friends do. They eat lunch together.

MEREDITH
Right.

Meredith sits, picks at her egg salad. Addison sips her soup. Silence. Meredith checks her pager, even though it hasn't beeped.

ADDISON
They never go off when you want them to.

MEREDITH
Oh. I don't want it to go off. I'm having fun.

Addison laughs. Which makes Meredith laugh.

In the b.g., Derek exits the lunch line, egg salad sandwich in hand. He sees Meredith and Addison laughing together. They don't see them. He watches for a beat, then leaves.

EXT. SEATTLE GRACE HOSPITAL -- GROUNDS -- AFTERNOON

Izzie and Hannah sit on a bench, eating hot dogs from a nearby vendor. Blue sky peeks through the clouds.

IZZIE
(re: the hot dog)
These are better than anything they have in the cafeteria.

HANNAH
They're alright.

They each take a bite of their hot dogs. Awkward beat.

IZZIE
It's a surprise to see you.

HANNAH
I don't want to be part of your life.
If that's why you think I'm here.

Izzie almost chokes on her dog.

IZZIE
Oh. Okay.

HANNAH
I just wanted to see who you were.
What you were like. I found your
underwear pictures.

Izzie almost chokes again. Clears her throat.

IZZIE
You did your research. They're
modeling shots. They got me through
med school.

HANNAH
You shouldn't be embarrassed. It
was a smart thing to do.

IZZIE
Thanks, I think.

HANNAH
It's nice to know that my birth mom's
not just a pretty face. She's a
doctor. Can I ask you some questions?

Izzie nods.

HANNAH (CONT'D)
I know you were 16 when you had me.
I was just curious who my birth dad
was and if you loved each other or
if it was just a one-time thing?

IZZIE
Straight to the point. Right, okay,
well, your birth dad was, um...
(her eyes well up)
...I'm sorry. Your birth dad, he...
(regaining composure)
...he was a good guy. We loved each
other. But we were young, so...

From the look on Izzie's face, we can tell she's lying, but Hannah seems satisfied by the answer.

Hannah's cell rings. She looks at the caller ID, rises.

HANNAH

That's my parents, they're ready to go.

IZZIE

You're leaving?

HANNAH

We're going to Pike Place Market. My parents don't want to meet you. This is my thing. Anyway, they're waiting, so I should really go.

IZZIE

Wait, can I ask you a question?

HANNAH

Sure.

IZZIE

Just...are you happy? With your parents? With your life?

Hannah considers for a beat.

HANNAH

I have the best parents ever. I'm really happy. Yeah.

IZZIE

Good. That's great. Me too, then.

Hannah leans towards Izzie and gives her a quick peck on the cheek, then turns and heads towards the parking lot. Izzie is surprised by the sudden surge of emotion she's feeling. She waves after Hannah.

INT. SEATTLE GRACE HOSPITAL -- O.R. 2 -- AFTERNOON

Monica and her punctured uniboob are prepped for surgery.

INT. SEATTLE GRACE HOSPITAL -- O.R. 2 SCRUB ROOM -- SAME

Alex and Cristina are scrubbing up.

ALEX

You're crazy if you think Bailey is going to let you piggyback this one.

CRISTINA

I am so getting my hands on that uniboob.

INT. O.R. 2 -- CONTINUOUS

An O.R. NURSE ties Bailey's mask in place as Cristina and Alex enter, both in their surgical scrubs.

BAILEY
Karev, you're off this case.

ALEX
What? She's my patient.

BAILEY
She was your patient. Your patient who stabbed herself in the breast when you were nowhere to be found. Now she's Yang's patient.

Alex shoots Cristina an angry look.

CRISTINA
This makes up for the leg you stole from me. Now we're even.

ALEX
We are so not even.

Cristina moves toward the table as Alex leaves.

INT. ANDY PHILLIP'S ROOM -- AFTERNOON

George checks Andy's vital signs.

GEORGE
She wants my friends to call her McSpicy. What do you think?

ANDY
It's a cool nickname, I guess.

Meredith pokes her head into the room.

MEREDITH
George? Webber's looking for you.

GEORGE
Oh, okay, did he--um--

MEREDITH
He's looking for you and I knew you were in here. So I'm telling you.

GEORGE
But does he want a report? Something written up? Or--

MEREDITH
George. Just the messenger.

She retreats back out of the room. Andy notices George's face flush.

ANDY

What's up with that? I thought you liked McSpicy.

GEORGE

I do like McSpicy.

ANDY

But your cheeks got red. You like her too.

GEORGE

Who, Meredith? No, I don't.
(scoffing)
I definitely don't.

Andy gives him a skeptical look.

GEORGE (CONT'D)

I don't. She's McTrouble.

INT. HALLWAY OUTSIDE REBEKAH'S ROOM -- AFTERNOON

Meredith watches Joe as he sits next to his sleeping wife. He gently caresses her forehead, unaware that Meredith is just outside.

DEREK (O.S.)

I need you to update Rebekah's chart.

Meredith doesn't take her eyes from the couple as Derek stops next to her.

DEREK (CONT'D)

She's on a cocktail of Lamictal and valproic acid. 25 mg QOD for the first two weeks. Then up 50 mg a week for the next two.

MEREDITH

She needs the surgery.

DEREK

I know. That's why I want it on the record that she tried the drug protocol.

Meredith looks at him.

MEREDITH

You want me to fudge the records?

DEREK

You said it yourself. She needs the surgery.

MEREDITH

You want me to lie.

DEREK

That's a strong word. I wouldn't call it lying. I would call it creative problem-solving. Of course, it's all in how you see it. How do you see it, Dr. Grey?

He smiles at her, starts to walk back down the hall.

DEREK (CONT'D)

I need MRI and SPECT scans before we cut.

MEREDITH

Got it.

Off Meredith, as she turns back to Rebekah and her husband.

INT. TUNNEL -- AFTERNOON

Izzie sits on a gurney against the wall. Staring. Lost in thought. Alex sits next to her.

ALEX

So get this: the unibooper pops her boob with a knitting needle, and I get kicked off the case. Today sucks.

Izzie doesn't even acknowledge his presence.

ALEX (CONT'D)

Hello? Earth to Izzie? You there?

(beat, realizing)

Oh right, your daughter. How'd *that* little reunion go? Bet that sucked too. You must have popped her out when you were, what? Fourteen? Fifteen?

She turns to him, lashing out.

IZZIE

Look, I know you're a sleaze, and I know you're evil, and I know you're an idiot, but do you think you could understand that just *maybe* this *might* be a big deal to me? And just maybe I'm upset? Could you realize that and just maybe leave me alone?

Izzie gets up and walks away in a huff.

INT. REBEKAH'S ROOM -- AFTERNOON

Rebekah is sitting up in bed, Joe at her side as Meredith enters. She hands Rebekah a clipboard with some forms.

JOE

What's this? More prescriptions?

MEREDITH

It's a release form. It says that we exhausted all pharmaceutical options for the treatment of your TLE, and that the only viable solution at this point is surgery.

REBEKAH

What?

JOE

But Dr. Shepherd--

MEREDITH

Dr. Shepherd had a change in perspective.

Rebekah's eyes fill with tears as she signs the form.

REBEKAH

Thank you, Dr. Grey.

INT. THEATER OPERATING ROOM -- AFTERNOON

Callie, George, and SEVERAL NURSES prep Andy for surgery.

ANDY

Do I really need anesthesia? Can't I just watch?

CALLIE

You don't want to watch. Believe me. Take the anesthesia.

Andy's breathing is a little ragged, but the change is almost imperceptible.

GEORGE

You know, Andy, the Chief wants to write a series of articles about you, not just one.

ANDY

Wow. So am I, like, the coolest patient in the hospital right now?

CALLIE

Pretty much.

ANDY

What about the chick who popped her boob? She sounds cool.

GEORGE

Hey, a dude who can't feel pain is way cooler than a chick who popped her boob. Other people would be in agony without painkillers. But you're like Superman. Am I right, or what?

Andy shows no sign of discomfort, but his breathing is getting even more noticeably shallow.

ANDY

Sure, but no pain means...no pleasure. Gotta have...pain to feel the...good stuff. To make it matter. Sometimes you need to feel the pain...to get out of McTrouble...know what I mean?

Andy's eyes roll back in his head as his heart monitor beeps like crazy.

GEORGE

Andy?

George listens to Andy's heart.

GEORGE (CONT'D)

He's in v-tach!

Suddenly the heart monitor flatlines. George begins CPR as a NURSE applies gel to the defib paddles, which Callie grabs.

CALLIE

Charge to 200! All clear! I'm shocking on three! One, two, three--

She shocks Andy's chest. No change.

O.R. NURSE

No pulse.

CALLIE

Charging to 300! Page Dr. Burke. We may have to open him up.

Off George, as he continues CPR while the machine charges...

GEORGE

Come on!

END OF ACT THREE

ACT FOUR

INT. THEATER OPERATING ROOM -- MOMENTS LATER

The surgical team is still trying to save Andy.

CALLIE

Charging to 360...Clear!

Another shock. And then, suddenly...that familiar beat:

O.R. NURSE

I have a pulse!

Just as Burke sweeps into the room.

BURKE

Talk to me.

CALLIE

We were prepping him for UKA surgery.
Vitals were normal across the board.
Then he went into v-tach.

Burke listens to Andy's chest.

BURKE

I hear coarse rales.

CALLIE

A possible pulmonary embolism?

GEORGE

Which caused the heart attack.
Dammit. He has CIPA, he can't feel
pain. There weren't any signs.

BURKE

You should have noticed the
tachycardia. We need to open him
up. Now.

INT. SEATTLE GRACE HOSPITAL -- O.R. 1 -- AFTERNOON

Rebekah is under anesthesia, her head positioned for surgery.
The O.R. NURSES are doing their thing. Meredith holds the
retractor as Derek carefully excises the temporal lobe.

DEREK

You're pretty proud of yourself,
aren't you?

MEREDITH

No. I'm just doing what I do. That's
all we can expect of ourselves, right?

DEREK

I suppose. But I still think you're
a little bit proud.

MEREDITH

It's the twinkle, isn't it?

We can see Derek grin beneath his surgical mask.

INT. THEATER OPERATING ROOM -- MOMENTS LATER

Burke has Andy's chest open.

BURKE

O'Malley, pull tighter on that
retractor. I need to see--

George and Callie assist as Burke looks for the clot.

O.R. NURSE

Dr. Burke, his pulse is weak and
thready.

BURKE

There's severe pulmonary edema. His
lungs are like water balloons.

GEORGE

He couldn't tell us he wasn't feeling
right.

BURKE

And how about a patient who comes in
unconscious? They can't tell you
what hurts either. Is that a good
enough excuse for missing a problem?

George meets Callie's look.

GEORGE

No, sir.

Suddenly, Andy begins to flatline again.

BURKE

Dammit--

CALLIE

His heart is enlarged. All the
pressure from the embolism. We're
losing him--

GEORGE

No--

George puts two fingers on Andy's heart, begins to massage
the muscle. As Burke continues to look for the clot...

INT. GALLERY -- SAME

Izzie sits alone in the stillness, lost in her thoughts. A sudden flurry of movement below catches her attention. She watches as George, Callie and Burke fight to keep Andy alive.

Izzie is suddenly overcome with emotion. She fights back the tears as she rises, runs quickly from the gallery.

INT. THEATER OPERATING ROOM -- MOMENTS LATER

Burke stops looking for the clot. George continues to pump Andy's heart with his fingers. He doesn't want to give up.

CALLIE

George...George.

He finally realizes...it's over.

BURKE

Call it.

George doesn't want to. He looks to Callie for help.

CALLIE

Time of death: 4:15 p.m.

INT. HALLWAY OUTSIDE THEATER OPERATING ROOM -- AFTERNOON

Callie follows George into the hall.

CALLIE

You gonna be okay?

GEORGE

I gotta go tell his parents.

Callie squeezes his hand. George starts off in the opposite direction when he bumps into Webber.

WEBBER

I was just on my way to watch your surgery. How's our CIPA kid?

GEORGE

He had a pulmonary embolism. Which caused a heart attack. We lost him.

Obviously upset, George starts to go, but Webber stops him.

WEBBER

George, I'm sorry, but I still want you to interview his parents. We can still publish this. Understand?

Webber's look does not invite questions. George continues on his way to Andy's parents, more frustrated than before.

INT. REBEKAH'S ROOM -- EVENING

Rebekah lies in bed, her head bandaged. Joe is at her side. Meredith checks her vitals. Rebekah looks up as Derek enters.

DEREK

How are you feeling, Rebekah?

REBEKAH

Wonderful.

DEREK

Any seizures?

MEREDITH

She had a mild myoclonic seizure that lasted about ten seconds.

DEREK

That's perfectly normal. There's usually some minor seizure activity within the first couple hours after surgery. Did you experience any visual aura with the seizure, Rebekah?

REBEKAH

No. None. I feel...normal.

DEREK

Good. You may have some minor memory loss, particularly when you're trying to remember certain words. But these are temporary, and should wear off in a few weeks.

JOE

Thank you, Doctor. Both of you. Thank you.

Derek smiles at Rebekah and Joe.

DEREK

You're welcome.

INT. WAITING ROOM -- EARLY EVENING

When Nate and Ellen see George approaching, they stand up, expectant, worried as ever.

IN ANOTHER PART OF THE WAITING ROOM, we pull back to reveal Callie. She watches as George breaks the news to Andy's parents. Ellen begins to cry. Nate holds her in his arms. Even from a distance, Callie can see how much heart George has. With every day, she falls for him even harder.

RESUME GEORGE

GEORGE

I'm so sorry. We did everything we could. The chief still wants me to interview you, but if you don't want to--

NATE

If it'll help other kids with CIPA, that's what Andy would want. It's why Andy agreed to talk to you in the first place.

INT. ELEVATOR -- EVENING

Derek and Meredith stand next to one another in the elevator.

MEREDITH

I think I've made you too big. I need to make you small.

DEREK

Small.

MEREDITH

Yeah. Small. I can make you small.

DEREK

What if I don't want to be small?

MEREDITH

It's not up to you. It's better for both of us if you're small.

Derek faces her.

DEREK

Better for both of us.

MEREDITH

Right. You're small.

He takes a step closer to her. She looks up at him.

DEREK

Well, don't make me too small. It would be a shame if I got so small that you lost me.

MEREDITH

I won't lose you.

DEREK

Promise?

They are really close now.

MEREDITH

I promise.

The elevator dings. Derek steps back as the door opens.

DEREK

I'm holding you to it.

He steps out and heads down the hall. But Meredith doesn't follow. She just leans back against the wall, looking oddly tiny in the big empty elevator.

INT. HALLWAY OUTSIDE WOMEN'S RESTROOM -- AFTERNOON

Addison and Cristina stand opposite the entrance to the women's restroom.

CRISTINA

What should we do?

ADDISON

She's obviously upset.

CRISTINA

I'm not going back in there.

ADDISON

I just need to use the restroom.
She's your friend. You talk to her.

CRISTINA

I don't talk to people.

ADDISON

Someone should talk to her.

Alex approaches.

ALEX

Talk to who?

ADDISON

Izzie. She locked herself in a stall.
We're leaving her alone like she
asked, but we're not sure we should
leave leave. Cristina doesn't talk
to people and I need to use the
restroom. Any suggestions?

Alex doesn't even respond. He simply walks into the women's restroom.

INT. WOMEN'S RESTROOM -- CONTINUOUS

Alex walks right up to the closed stall door.

ALEX

Izzie, open up. Word on the street
is you need to talk to someone.

INTERCUT WITH IZZIE IN THE STALL, AS NECESSARY:

IZZIE

Alex? I don't want to talk to you.

ALEX

I'm guessing it didn't go well with
your daughter. But I didn't tell
anyone about it, and since I already
know anyway, if you need to talk to
someone I'm all you've got. I'm
just saying.

IZZIE

You know you're an asshole, right?

ALEX

Yes, I'm deeply aware of that.

IZZIE

And I hate you.

ALEX

Okay, that's cool too.

IZZIE

And I'm not sleeping with you.

ALEX

Not even on my mind.

IZZIE

Oh, *and* you're a dick.

ALEX

Look, I know all that. I know I'm a
dick, but...can a dick buy you dinner?

The stall door opens. Izzie gives Alex a skeptical look.

IZZIE

This *so* does *not* mean we're friends.

INT. HALLWAY OUTSIDE LOCKER ROOM -- EVENING

Cristina moves down the hall as Burke hurries to catch up.

BURKE

I was thinking we might grab some
dinner at Palermo's on the way home.

CRISTINA

I'm not going home. I'm staying here.

BURKE

You on-call?

CRISTINA

No. I'm just staying. Just in case.

BURKE

In case of what?

CRISTINA

In case something happens.

BURKE

That's ridiculous. If something happens, they can page you at home. If you're not on-call, then you don't--

CRISTINA

Burke, I'm staying because I want to stay. I don't want to go home. Home is making me soft. I need edges. I used to kick ass.

BURKE

You're serious?

CRISTINA

I'm staying.

BURKE

And what about us?

CRISTINA

We're still us. But you'll be home and I'll be here.

BURKE

Cristina, I think you're missing the point. You still kick ass. Whether you're here or home, or wherever. You are a good surgeon.

She meets his look.

CRISTINA

Good isn't good enough.

BURKE

Well, I'm going.

CRISTINA

I'm staying.

Burke turns and heads down the hallway. Cristina turns and heads the opposite direction.

END OF ACT FOUR

ACT FIVE

INT. LOCKER ROOM -- EVENING

Meredith sits at her locker in her street clothes, putting on her shoes. Otherwise, the locker room is empty.

George enters. Meredith doesn't say hello. She's gotten used to their relationship being purely business.

GEORGE

Meredith, I want to talk to you, but I don't want you to say anything. I just need you to hear me.

Meredith looks up at him. Okay.

GEORGE (CONT'D)

I've been in love with you since day one. You know that now. Even after you did the thing you did, I still thought I was in love with you.

Meredith looks like she might interject.

GEORGE (CONT'D)

Please don't say anything. This is hard enough as it is. I just, I think I've been afraid to really feel the pain, you know?

George opens up his locker. Starts changing out of his scrubs, into his street clothes. Totally casually.

GEORGE (CONT'D)

But it suddenly hit me today: you're not "the one." You're the one I have to get over in order to find "the one." And I don't know if Callie's "the one," but you definitely are *not* "the one."

He throws his scrubs into the laundry bin.

GEORGE (CONT'D)

And I've been so afraid of feeling the pain, of mourning you, that I'm not fully feeling the other stuff, the good stuff that's going on that I should be feeling so intensely.

He grabs his jacket, puts it on, shuts his locker.

GEORGE (CONT'D)

But I'm ready now, you know? I'm ready to bring on the pain.

(MORE)

GEORGE (CONT'D)

To get over it and move on. You hurt me, but once I finally let myself feel it, I can move on.

He sits on the bench next to Meredith.

GEORGE (CONT'D)

As soon as I realized that, I knew I could do this...

He leans in and kisses her. Meredith doesn't pull away. She lets the kiss happen. It's soft, tender, perfect.

GEORGE (CONT'D)

(pulling away)
...and I'd feel nothing. See?

George gets up, satisfied. He's proven his point: the kiss really didn't do anything for him.

GEORGE (CONT'D)

So we're cool. We can be cool again.

Meredith watches as George leaves. The funny thing is...that kiss? Yeah, it kinda did something for her.

MEREDITH (V.O.)

So maybe there's a reason we make those little things into bigger things.

BEGIN MUSIC MONTAGE:

INT. TUNNEL -- NIGHT

Cristina sits on a gurney against the wall, going over charts. She forks cold noodles out of a styrofoam cup into her mouth.

MEREDITH (V.O.)

A reason why we make mountains out of mole hills.

INT. BURKE'S APARTMENT -- KITCHEN -- NIGHT

Burke sits at his kitchen table, eating Italian take-out from Palermo's. Alone.

INT. DEREK'S TRAILER -- NIGHT

Derek and Addison sit at the tiny kitchen table, eating an enormous pizza. Derek laughs as Addison flicks a pepperoni into Doc's waiting mouth.

MEREDITH (V.O.)
Maybe it makes it easier to climb
those real mountains when we've
already faced the imaginary ones.

INT. RESTAURANT -- NIGHT

Alex and Izzie are sitting together as a WAITER brings a bottle of wine. Alex pours Izzie a glass, winks at her. She shakes her head...but can't help but smile back.

MEREDITH (V.O.)
Or maybe we're all just masochists
who like to make things harder than
they need to be.

EXT. SEATTLE GRACE HOSPITAL -- PARKING LOT -- NIGHT

George and Callie walk across the parking lot, arm in arm. They kiss and nuzzle one another as they walk. A light rain begins to fall.

MEREDITH (V.O.)
Big or small, how we see things
depends on how we want to see them.
The important thing is that we do
see them.

END MUSIC MONTAGE.

INT. MEREDITH'S HOUSE -- LIVING ROOM -- NIGHT

Meredith sits on her sofa, watching the rain spider across the windows. An uneaten plate of food sits on the table in front of her.

MEREDITH (V.O.)
Big or small, we see them. And maybe,
in the end, that's all we can hope
for.

FADE OUT.

THE END.