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EP#201

**GREY'S ANATOMY**

**"Enough Is Enough (No More Tears)"**

**Written by  
Jim Parriott**

**Directed by  
Peter Horton**

**July 6, 05 WHITE  
July 11, 05 BLUE (FULL)  
July 12, 05 PINK (FULL)  
July 13, 05 YELLOW (FULL)**

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GREY'S ANATOMY

"Enough Is Enough (No More Tears)"

CHARACTER LIST

DR. MEREDITH GREY  
DR. DEREK SHEPHERD  
DR. CRISTINA YANG  
DR. PRESTON BURKE  
DR. ISOBEL "IZZIE" STEVENS  
DR. GEORGE O'MALLEY  
DR. ALEX KAREV  
DR. MIRANDA BAILEY  
DR. RICHARD WEBBER  
DR. ADDISON FORBES MONTGOMERY SHEPHERD

Adele Webber  
Another Surgeon  
Dr. Domner (Formerly Dr. Donner) \*  
E.R. Resident  
Hubble  
Lea Seibert (Formerly Lin Seibert) \*  
Dr. Orsen (Formerly Dr. Ochoa) \*  
Olivia  
Paramedic  
Paramedic #2  
Patricia  
Dr. Prabhu  
Radiologist  
Scott Seibert  
Scrub Nurse  
Nurse

GREY'S ANATOMY

"Enough Is Enough (No More Tears)"

SET LIST

INTERIORS	EXTERIORS
SEATTLE GRACE HOSPITAL ATRIUM E.R. CORRIDOR E.R. E.R. BAY RICHARD'S ROOM TRAUMA ROOM 1 TRAUMA ROOM 2 RADIOLOGY RADIOLOGY VIEWING ROOM PRE-OP O.R. #2 SURGICAL WING CORRIDOR ELEVATOR LEA SEIBERT'S ROOM OUTSIDE LEA'S ROOM RICHARD'S OFFICE SCOTT SEIBERT'S ROOM CORRIDOR MR. HUBBLE'S ROOM NURSES' STATION ATRIUM EATING AREA O.R. CORRIDORS SURGICAL I.C.U MRI SUITE RECOVERY ICU/PRIVATE ROOM CATWALK O.R. #1/GALLERY OUTSIDE RICHARD'S OFFICE  MEREDITH'S HOUSE UPSTAIRS BATHROOM	SEATTLE GRACE HOSPITAL PARKING LOT HOSPITAL GROUNDS E.R. ENTRY/BREEZEWAY

GREY'S ANATOMY

"Enough Is Enough (No More Tears)"

DAY / NIGHT CHRONOLOGY

NIGHT 1		2,
DAY 2		3, 4, 6, A7, 8, 9, A10, 10, 11,
	*	13, 14, 15, 16, 17, 18, 19,
		20, 21, 22, 23, 24, 25, 26, A27, 27,
	*	28, A29, 29, 30, 31, 32, 33, 34, 35,
		36, 37, 38, 39, 40, 41, 42, 43
NIGHT 2	*	44, 45, 46, 47, 48, A49, 51,
		A54, B54, 54

GREY'S ANATOMY

"Enough Is Enough (No More Tears)"

ACT ONE

FADE IN:

1 OMITTED 1

2 INT. MEREDITH'S HOUSE - UPSTAIRS BATHROOM - NIGHT 2

Meredith lies on the floor, her head near the toilet. You don't drink eight shots of tequila without paying a price. \*

MEREDITH \*

It's not us. It's them...THEM and their stupid boy penises. They didn't tell me they had a wife. They didn't give any warning before they broke up with you. \*

Cristina pulls back the door to the tub. She's lying inside. \*

CRISTINA \*

It isn't that Burke broke up with me. It's how he broke up with me. Like it was-- *business*. Like it was a *business transaction*. Like he's the *boss of me*. \*

MEREDITH \*

He is the boss of you. \*

CRISTINA \*

And what's worse is that I care. \*

MEREDITH \*

Crap. I'm going to throw up again. \*

Cristina closes the tub door. Meredith leans over the toilet. \*

MEREDITH (V.O.) \*

I have an aunt who, whenever she poured anything for you, would say "Say when." \*

MEREDITH \*

No. Wait. I'm not. False alarm. \*

Cristina opens the shower door. Meredith lies back down. \*

(CONTINUED)

2

CONTINUED:

2

CRISTINA

The problem is estrogen.

MEREDITH

I thought it was tequila.

CRISTINA

I used to be all *business*. Then he gets me pregnant--

MEREDITH

Using his stupid boy penis--

CRISTINA

-- and now I'm having hormone surges. He ruined me. I'm ruined. He turned me into a big, stupid, pregnant girl. Who cares. Estrogen.

MEREDITH

And penises. -- Penises, Izzie!

As Izzie enters with a large bottle of water and two glasses.

IZZIE

Can I just point out that alcohol is not an answer to your problems? Water. Hydration. Drink.

MEREDITH (V.O.)

It could be vodka for my mother or lemonade for me -- my aunt would say "Say when" and, of course, we never did.

George comes in with his towel and his toothbrush.

CRISTINA

Estrogen, George.

GEORGE

...Okay. Clearly, I missed something.

IZZIE

I came home to full on vomit drama. Apparently, she dumped Derek. And her? Sleeping with Burke. -- Drink.

They do. George eyes Meredith -- a promising thought forms...

MEREDITH (V.O.)

We don't say "when" because there's something irresistible about the possibility of more.

(CONTINUED)

2

CONTINUED: (2)

2

GEORGE

You really broke up with Shepherd?

\*  
\*

MEREDITH

I feel empty.

\*

IZZIE

Two hours of vomiting will do that.

\*

MEREDITH (V.O.)

More lemonade. More tequila. More  
anything. More is better...\*  
\*

MEREDITH

No. I feel empty.\*  
\*

CRISTINA

You're lucky. I feel pissed off.

\*  
\*

3

EXT. SEATTLE GRACE PARKING LOT - MORNING

3\*

Meredith, Izzie, George, and Cristina pile out of her car...

MEREDITH (V.O.)

...We never really know when enough  
is enough.

Meredith finding herself face to face with a waiting Derek.

MEREDITH

Stop.

\*  
\*

She heads toward the building, Derek trailing....

\*

DEREK

What...?

\*  
\*

MEREDITH

You're stalking me. Stop.

\*  
\*

DEREK

Did we communicate last night? Did  
you even hear what I was saying?\*  
\*

MEREDITH

Your wife screwed your best friend.

\*  
\*

DEREK

From that point on she didn't exist  
to me.\*  
\*

MEREDITH

You had marital amnesia?

\*  
\*

(CONTINUED)

3

CONTINUED:

3

DEREK

No.

MEREDITH

Sounds like marital amnesia.

DEREK

I bared my soul to you last night.

MEREDITH

And I told you - it's not enough.

DEREK

How can it not be enough?

Meredith spins on him.

MEREDITH

Because when you waited two months to tell me about her, when I had to find out by her showing up physically, all leggy and fabulous and wearing six inch heels, and telling me herself -- you pulled the plug. I'm a sink with an open drain, okay? Anything you say runs out. There is no enough. This sink can't be filled.

She heads into the building past:

GEORGE

She probably could've picked a better metaphor.

IZZIE

Give her a break - she has a hangover.

And they enter:

4

INT. HOSPITAL ATRIUM - CONTINUOUS

4\*

Where Cristina pauses -- watching BURKE as he approaches. They make eye contact -- is that hope we're seeing? - then Burke breaks it -- focusing on

BURKE

Dr. Shepherd.

Derek as he enters -- not thrilled to be entering a conversation at this particular moment.

DEREK

Dr. Burke.

(CONTINUED)



4 CONTINUED:

4

Burke pulls him off to the side.

BURKE

We have an organ donor coming in  
this afternoon from Wilkeson General.  
We're doing the harvest...

DEREK

Commendable, but not my...

BURKE

... in O.R.1 at four.

DEREK

I'm in O.R.1 at four.

BURKE

Your surgery's non-critical. You  
can be first up tomorrow morning.

DEREK

You can't bump me...

BURKE

As Chief...

DEREK

Interim Chief...

BURKE

...I can.

DEREK

Bump someone else.

BURKE

You're in the O.R. we need. \*

DEREK

Why can't they do the harvest at  
Wilkeson?

BURKE

Small facility in the boonies. We  
have the location, the airport nearby,  
the staff, and now, the revenue. \*  
Your surgery's rescheduled.

Another moment of tension... then Derek turns and heads off.

CRISTINA AND MEREDITH watch from the elevator.

CRISTINA

"Mine is bigger than yours." \*

\*  
\*

(CONTINUED)

4 CONTINUED: (2) 4

Alex slips into the elevator.

ALEX  
Whip it out, I'll measure.

CRISTINA/MEREDITH/IZZIE  
Shut up, Alex.

One last look back at Cristina from Burke... and the doors close.

5 OMITTED 5

6 INT. E.R. - MORNING 6

An E.R. Resident briefs Bailey and the interns as they move through the E.R., pulling on their trauma gowns.

E.R. RESIDENT  
... a jumped lane two car head-on.  
Four victims. Single male, 55, in  
the car that was hit. PEA in the  
field. Family of three in the car  
that jumped across...

They move through the double door to

A7 EXT. E.R. ENTRY - COVERED BREEZEWAY - CONTINUOUS A7

George sidles up to Bailey...

GEORGE  
Dr. Bailey... I'd really like to do  
something surgical, if possible.  
I've been on Dr. Webber's case and...

BAILEY  
You'll stay on Dr. Webber's case  
until the chief's discharged -- which,  
according to his chart, is today. \*  
I'm not putting you on anything you  
can't be called away from...

She turns away as AN AMBULANCE approaches... George suddenly finding OLIVIA - the nurse who gave him the syph - at his side. She smiles shyly...

OLIVIA  
Hi, George...

GEORGE  
Hey, Olivia...

(CONTINUED)

A7

CONTINUED:

A7

The awkward moment saved by THE AMBULANCE as it pulls to a stop - the doors immediately opening. Paramedics pull out the victim: a 55 year old man in very bad shape. He's intubated, CPR in progress.

\*  
\*

PARAMEDIC

Male, 55, victim of head-on collision. GCS 3 with a depressed skull fracture and multiple internal injuries. ACLS protocol started but his veins blew - so we've been pushing meds down the tube. PEA in the field.

BAILEY

How long's he been down?

PARAMEDIC

We've been doing CPR for twenty minutes, but it took Fire twenty to get him out of the car. He's pretty much gone.

BAILEY

He's not gone until we say he's gone. Keep coding.

(turns to George)

You want something more, O'Malley? Get him into a bay and save him.

GEORGE

(beat)

But he's dead.

And not only that - nurse Olivia is on the code team that's helping the paramedics get him into a bay.

BAILEY

Did you not hear me? He's not dead until we say he's dead. What are the reversible causes of PEA?

GEORGE

Uh... myocardial infarction, acidosis, tension pneumothorax, cardiac tamponade...

BAILEY

You know what to do, so do it. Grey - you're on it, too. Move!

They head into the E.R. .... George remaining for a numb moment. Trying to wrap his head around the fact that...

GEORGE

But... he's dead.

\*

7 OMITTED

7

TO BLACK

END OF ACT ONE

ACT TWO

FADE IN:

8 INT. E.R. BAY - MOMENTS LATER 8

Meredith and George dig into their futile work, as the code team (supervised by an E.R. Resident) continues to work on the victim. Both are feeling very ambivalent about it. Meredith's just finishing running a femoral central line, as George readies the paddles...

GEORGE  
Pulseless V-tach.

MEREDITH  
Line's in.

GEORGE  
Charge to 200...

OLIVIA  
200...

GEORGE  
Clear...

He gives the patient a jolt... Nothing.

MEREDITH  
(to a code nurse)  
Push one of epi.  
(to George)  
Go again. Try 300.

GEORGE  
Seriously?

OLIVIA  
I think that's what Dr. Bailey wants  
you to do, George... Dr. O'Malley....

Meredith catching the correction; Olivia's obviously still interested in George. George looks to Meredith... \*

MEREDITH  
It's what she wants, Dr. O'Malley.

GEORGE  
Okay... then charge to 300...

And he gives the dead patient another jolt.

9 EXT. E.R. BREEZEWAY - MORNING 9

ANOTHER AMBULANCE bursts open as Paramedics pull out BOB SEIBERT - the father and driver of the car that jumped lanes. The paramedic briefs Bailey and crew... \*

PARAMEDIC 2

Male, 46... unrestrained driver of the car that jumped lanes. BP 80 over palp. Tachycardic - last pulse 138. Got two liters LR running wide open. Chest wound on the right and significant abdominal tenderness.

Bailey does a quick exam as

BAILEY

Any history?

PARAMEDIC 2

Wife says he has a bad liver - he's on the transplant list. \*

BAILEY

Abdomen's rigid...Everybody, hands off! Page Burke and Domner and prep this guy for the O.R.... Who wants it? \*

Cristina hesitates briefly at Burke's name...

IZZIE/ALEX

I do!

CRISTINA

I do.

BAILEY

Too late. Stevens - it's yours.

IZZIE

Yes.

Izzie jumps in... leading the transpo team toward the O.R. elevators. Cristina watching with sudden regret at what she just passed up as \*

A THIRD PARAMEDIC VEHICLE opens up and delivers the final two victims.

BAILEY

Karev!

She nods to SCOTT SEIBERT, 18 and thin, being pulled out of the truck. Not intubated and conscious. \*

(CONTINUED)

9 CONTINUED:

9

His mother LEA SEIBERT, 43, is in the gurney behind him --  
aside from cuts, looking okay.

BAILEY (CONT'D)  
You take the kid. Yang, get the  
mom. I want to be looking at their  
films in fifteen minutes....

Bailey follows Scott's gurney into

A10 INT. THE E.R. - CONTINUOUS

A10

The E.R. Resident approaching her...

E.R. RESIDENT  
We've got one more for you.

He nods to A STRANGE LOOKING MAN - rather round and bald,  
sitting on a gurney. He's calm but every once in a while he  
winces with pain. This is MR. HUBBLE. \*

\*  
\*  
\*

BAILEY  
He was in the accident?

E.R. RESIDENT  
No. Bowel obstruction. He's not  
telling us what he ingested - but  
the films look like he's packing.

BAILEY  
Can't people figure out a better way  
to move drugs?  
(calls)  
Grey!

She heads over to

10 THE BAY

10

Where Meredith, George and the code team work on the dead  
man. At the moment, George has a large needle in the man's  
heart.

BAILEY  
Pericardiocentesis. Good. Any  
response?

This last question to the E.R. Resident running the code.  
He shakes his head in a way that says this guy is gone.

BAILEY (CONT'D)  
Okay... you guys can, uh...

(CONTINUED)

10 CONTINUED:

10

The code team starts to file out. Olivia takes over bagging the patient.

GEORGE  
Should we call it?

BAILEY  
What would you do next, O'Malley?

GEORGE  
I'd call it.

BAILEY  
To save him.

GEORGE  
Oh... a pericardial window?

BAILEY  
Excellent. Do it. Grey, you're done here. I got a bowel obstruction for you. \*

MEREDITH  
Fun.

GEORGE  
At least your patient's alive.

He watches as Meredith heads out with the code team... leaving him with an eager Olivia and a dead man.

OLIVIA  
What next, Doctor?

This is going to be hell.

11 INT. RICHARD'S HOSPITAL ROOM - MORNING

11

A LIGHT ON RICHARD'S EYE.... moving back and forth.

RICHARD  
Stop it! That's it...

DEREK  
That's not it, Richard. Hold still.

Derek rounds on Richard - examining him for discharge.

RICHARD  
How can I hold still, if you're poking me? \*

(CONTINUED)



11 CONTINUED:

11

DEREK

I have to poke you, if you want to be discharged.

ADELE

What makes you think he wants to be discharged?

ADELE WEBBER, Richard's formidable but neglected wife of thirty years, stands in the doorway - and she's pissed.

ADELE (CONT'D)

Derek, don't you know that this hospital will crumble unless Richard's here holding up the walls?

RICHARD

Adele -- You're supposed to be in the Virgin Islands.

ADELE

You are in five kinds of trouble, mister man. You have brain surgery and you don't tell me?

RICHARD

It was a small procedure...

ADELE

It was *brain surgery*.

RICHARD

I didn't want to ruin your vacation.

ADELE

You don't know what a vacation is. How could you know how to ruin it?

RICHARD

And anyway, how did you know about...?  
(realizes; to Derek)  
You called my wife?

DEREK

You called mine.  
(beat)

Having someone at home with you is the only way I'm letting you out of here today.

RICHARD

Fine.

Addison appears in the doorway.

(CONTINUED)

11 CONTINUED: (2)

11

ADDISON

I thought I saw a fabulous woman  
walk by...

They hug. Old friends.

ADELE

Addison. See? This is good. I  
told Richard, I knew you and Derek  
would work things out.

\*  
\*  
\*

ADDISON

I'm just here on a case. We...

\*

DEREK

Addison and I are over, Adele.

ADDISON

It's not like we're divorced.

DEREK

As good as divorced.

ADELE

You had counseling?

Adele's talking to Addison but Derek answers before she can.

DEREK

I had adultery. That was enough.

ADDISON

(uncomfortable)  
I'll call you later.

\*  
\*  
\*

And she's gone.

\*

ADELE

You should give her a chance, Derek.

\*

A beat. He kisses Adele's cheek.

\*

DEREK

It was good to see you. Keep him  
out of trouble.

\*  
\*  
\*

12 OMITTED

12\*

13 INT. TRAUMA ROOM 2 - DAY

13\*

SCOTT SEIBERT as he's x-rayed. Alex stands by as the  
RADIOLOGIST positions the mobile x-ray over him.

\*

(CONTINUED)

13 CONTINUED: 13

SCOTT  
My mom's okay, right? \*

ALEX  
Yeah, I think so. Your dad, though--  
he needed surgery. \*

SCOTT  
Yeah, well, he got what he deserved.  
(off Alex's look)  
This whole thing was his fault. Son  
of a bitch got what he deserved. \*

The story strikes a chord in Alex - we can see it on his  
face, but we don't know why. \*

14 INT. TRAUMA ROOM 1 - DAY 14\*

Cristina examines the mother, LEA SEIBERT, 43, post x-ray -  
but before the films are out. The woman's numb - still  
shocky. As Cristina palpates her abdomen... \*

LEA SEIBERT  
My husband, he's a really good driver.  
Safe. The crash....it just came out  
of nowhere. One minute everything's  
fine...and the next... -- is he okay?  
My husband? He's okay, right? \*

CRISTINA  
Going into surgery... \*

LEA SEIBERT  
He has a bad liver. \*

CRISTINA  
We know. \*

LEA SEIBERT  
And Scott? My son...? \*

CRISTINA  
He's next door getting x-rayed. \*

LEA SEIBERT  
Ow.... \*

Cristina is palpating a suspicious older bruise. Yellow,  
but quite painful to Lea... \*

CRISTINA  
That's pretty bad. How'd you get  
it?

(CONTINUED)

14 CONTINUED: 14

LEA SEIBERT

We hit so hard...

CRISTINA

I don't think you got this in the  
collision - it looks a couple of  
weeks old.

The woman looks at Cristina, with a disturbing detachment.  
Cristina realizing... something's wrong here.

15 INT. E.R. - DAY 15

George works on his dead guy with a scalpel, opening a  
pericardial window. Olivia helps him - their relationship,  
such as it was, the elephant in the room.

GEORGE

There... can you retract that? Not  
that it matters...

OLIVIA

You take things very personally.

GEORGE

They have me working on a dead guy.  
He's deceased. Not living. It's a  
waste of time.

Olivia eyes him. Wanting to say...

OLIVIA

Listen, George...

Interrupted by

BAILEY

Where are you?

GEORGE

I've opened a pericardial window....

BAILEY

You dissected the diaphragm off the  
sternum?

GEORGE

And I can see the heart. The heart  
that's not beating.

BAILEY

Open the pericardium and aspirate.  
If his heart's still not beating,  
close and call it.

(CONTINUED)

15 CONTINUED:

15

She sees George's conflict...

BAILEY (CONT'D)

What? You think we're defiling this man's body? \*

GEORGE

We're certainly doing more than...

BAILEY

Than what? If they're dead or dying when they come through those doors you hump and you hump hard. Why?

GEORGE

The experience...

BAILEY

What else? There's something more.

George draws a blank.

BAILEY (CONT'D)

You think on that. It'll come to you.

And she leaves the couple to do their work.

16 INT. E.R. CORRIDOR - DAY

16

Meredith transports Mr. Hubble, the man they believe is "packing", on a gurney up to the surgical floor. As they wait for the elevator... \*

MEREDITH

Y'know, Mr. Hubble, you'd probably make it easier on yourself, if you'd just tell us what you've ingested. We'll know anyway, after we look at your films. \*

But Hubble is oddly untroubled and silent. Seems to be studying Meredith's face.

HUBBLE

You have the most beautiful features.

MEREDITH

Mr. Hubble...

HUBBLE

Delicate. Almost porcelain.

Yeah... it's a little creepy.

(CONTINUED)

MEREDITH

You've ingested could kill  
you sure you don't want to  
that's got you blocked up

HUBBLE

offend you.

MEREDITH

yes?

HUBBLE

drugs.

MEREDITH

HUBBLE

It's not drugs.

MEREDITH

I'm glad it's not drugs.

RELOCATING - TIME CUT

Meredith the developed films.

RADIOLOGIST

films up to a light to see at least ten  
objects spread across the man's abdomen.

RADIOLOGIST (CONT'D)

at least ten balloons in  
-- my guess, cocaine. Guy  
the creeps.

MEREDITH

the only one.

adds himself facing an approaching ADDISON. \*

ADDISON

ing. Dr. Grey.

(radiologist)

films for Dr. Montgomery- \*

.. Addison turning back to Meredith. \*

(CONTINUED)

17 CONTINUED: 17

ADDISON (CONT'D)

I take it you went out to see my husband last night.

MEREDITH

(after a beat)

I'm sorry, I have work to do... \*

And she heads off down the hall toward: \*

18 INT. RADIOLOGY VIEWING ROOM - CONTINUOUS 18

Where Bailey is studying the films of Scott and Lea Seibert, Cristina and Alex presenting. \*

ALEX

Scott Seibert, 18. No fractures or internal bleeding... Got pretty lucky.

BAILEY

Recommendation?

ALEX

Keep overnight for observation.

She nods and moves on to Cristina and Lea Seibert's films - several different angles. Doesn't like what she sees. \*

BAILEY

Damn.

CRISTINA

Lea Seibert, 43. Multiple healed fractures. Here on her clavicle... humerus.. Third and fourth ribs... \*

BAILEY

She's either a bull rider or she's abused. \*

ALEX

Kid said the old man has a temper. Accident was road rage. He and the mom had been fighting... then they got cut off in traffic and he went ballistic. Chased the guy - lost control... \*

BAILEY

And killed a man in the process.

CRISTINA

Not the story I got. She made it sound like the car's fault.

(CONTINUED)

18 CONTINUED:

18

BAILEY

Why am I not surprised?

CRISTINA

She has a bad yellowing bruise over her right kidney, tender to palpation... told me she got it from a fall last week. She's bleeding....

Cristina points to a dark spot on the film that appears to be growing out of one kidney.

BAILEY

Perinephric hematoma - should take care of itself - but we'll keep an eye on it. She needs bed rest.

\*

CRISTINA

And a shrink.

\*

ALEX

Why don't we just take a baseball bat to her husband and see if he likes how it feels?

\*

Meredith enters with Hubble's films and announces:

\*

MEREDITH

It's drugs.

She puts up the films, and we get a better look, now - Bailey, Cristina and Alex gathering to see:

TEN WHITE ROUNDISH OBJECTS spread through the man's bowel.

BAILEY

Stupid, stupid, stupid. One bursts, he's dead in five minutes.

(to Meredith)

What do we do?

\*

MEREDITH

Umm...Run his bowel.

\*

BAILEY

And that means? Yang?

\*

CRISTINA

Running the bowel entails removing all thirty six feet of intestine from the body cavity, hand searching it to find the balloons and then cutting them out.

(CONTINUED)



18 CONTINUED: (2)

18

BAILEY

Grey, book an O.R. Yang, Karev -  
you're in. I'm gonna need all the  
hands I can get.

\*  
\*

Cristina smiles, but Alex has spotted something strange on  
the film.

\*

ALEX

You sure they're balloons?

BAILEY

You have reason to believe they're  
not balloons?

ALEX

Well.... this one's got a face.

A what? Everyone looks more closely. Bailey pulls the film  
down and fires up a "hot light" - a high intensity lamp.  
Holds the film over it...

MEREDITH

So does this one.

CRISTINA

They all do.

And, sure enough... if you look closely, all the white objects  
have tiny little porcelain like features.

BAILEY

I'll be damned. They're Judys.

\*

They all look to Bailey...

CRISTINA

Judys?

\*

BAILEY

He's swallowed the heads of ten Judy  
dolls.

\*  
\*

And, off the eerie image of a doll's face gazing out from a  
man's bowel...

TO BLACK

END OF ACT TWO

ACT THREE

FADE IN:

19 INT. PRE-OP OR EXAM ROOM - DAY

19

Mr. Hubble lying quietly on his gurney as Meredith, Cristina, Bailey and Alex study him through a window.

ALEX

Wonder what he did with the bodies?

MEREDITH

Won't go there.

CRISTINA

My mother used to buy me Judy dolls.  
Manhattan Judy, Disco Judy, Surfer  
Judy...

\*  
\*  
\*

MEREDITH

I always wanted one...

CRISTINA

I dissected them. Cut off their  
arms, shaved their heads...

ALEX

(enjoying this)

Gotta be a sick and twisted story  
behind this.

CRISTINA

They're sexist, distorted devil toys  
that create unrealistic image  
expectations catering to the porn  
driven brains of men.

BAILEY

You swallow a bitter pill this  
morning, Yang? They're *dolls*.

(beat)

Grey, call for a Psych consult then  
see if he has family.

MEREDITH

But I should still schedule the O.R.

BAILEY

Oh yeah. Check with Dr. Burke - see  
if there's someone we can bump.  
Those Ladies gotta come out today.

\*

20 INT. O.R. 2 - DAY

20

Burke and two other attendings - a vascular surgeon, and a trauma surgeon, DOMNER, hunch over the opened body of MR. SEIBERT, as Izzie looks on. All work intently - this man is in trouble. A circulating NURSE hangs another bag of blood..

NURSE

Hanging another B neg...

DOMNER

He's going through a lot of blood.

BURKE

I'm almost done up here.

DOMNER

Bowel's a mess but repairable. Lotta work - but don't know the point with this liver.

Burke looks... Izzie stealing a look over his shoulder.

BURKE

What do you see, Stevens?

IZZIE

A deep laceration... bleeding...

BURKE

What else?

IZZIE

It's pale and hard. Cirrhotic. They said he was on the transplant list.

DOMNER

List won't help him now. We can work all day but this liver won't stop bleeding -- and it won't support his recovery from the surgery.

IZZIE

Isn't there an organ donor coming in?

BURKE

Different type and the scheduled liver recipient's critical.

DOMNER

Then maybe we should pack it in. No use tying up an O.R. if we're just prolonging the inevitable.

(CONTINUED)

20 CONTINUED:

20

Burke looks at the body of the man in front of him - weighs this very difficult decision.

BURKE

He has family here, Stevens?

IZZIE

A wife and son.

BURKE

Get a better history from them - maybe he has a relative who types out and is ready. I'll call the transplant center...

DOMNER

So we keep going? \*

BURKE

How long will your work take to complete?

DOMNER

Five, maybe six, hours. \*

BURKE

Then that's how much time we have to find him a new liver.

DOMNER

(not pleased, but...)  
You're the chief. \*

And they go back to work as Izzie heads out.

21 INT. E.R. BAY - DAY

21

George closing the dead man as Olivia continues to bag him.

GEORGE

Are there any family members waiting?

OLIVIA

Still trying to reach them.

GEORGE

Good. I mean... not good that we haven't reached them, just good that... I don't have to...

OLIVIA

(nods, understanding)  
It's always hard.

(CONTINUED)

21 CONTINUED:

21

A pause.... then Olivia stops bagging the man and acknowledges the elephant.

OLIVIA (CONT'D)

I'm sorry about Alex.

GEORGE

Oh. That...that's fine. It's good.  
No need to talk about it.

OLIVIA

You do understand that I had sex  
with him before you. Not during.  
Because when you and I were having  
sex, I was-

GEORGE

I understand.

OLIVIA

I just.. wanted to clear the air.

GEORGE

The air's clear. Perfectly... clear.

OLIVIA

Okay.

GEORGE

Okay.

A beat. Then...

OLIVIA

And about the syphillis...

GEORGE

We really don't have to discuss that.

OLIVIA

It's just...I mean, I didn't know I  
had it. I should've... I'm a nurse...  
I mean there was the sore and I was  
all itchy... \*

GEORGE

(cutting her off before  
she can say more)  
Okay. I get it. Things happen.

OLIVIA

They do. They really do. Things  
that you wish you could change... \*

(CONTINUED)

21 CONTINUED: (2)

21

She's asking for a chance. George knows she's asking for a chance. Crap - he has to say something. George's pager rescues him. He checks it. Visibly relieved.

GEORGE

It's the Chief. I gotta go.

OLIVIA

Sure. Sure. I'll finish here.

He starts to leave.

OLIVIA (CONT'D)

George...

He turns. Oh, God -- what's she going to say now?

OLIVIA (CONT'D)

You have to call it.

GEORGE

Call it?

OLIVIA

Him.

GEORGE

Time of death -- eight forty-eight. \*

A beat... then he turns, and leaves her alone with the corpse.

22 INT. SURGICAL WING CORRIDOR - DAY

22

Alex wheeling Scott Seibert back to his room. Notices the kid rhythmically banging his fist against the side of the gurney. They push into

23 THE ELEVATOR

23

Where they're alone...

ALEX

A guy came in this morning with ten Judy doll heads in his abdomen. Is that some kind of sick or what? \*

This gets a look from Scott -- but that fist keeps going. \*

ALEX (CONT'D)

I mean, when you think about it, those things can't be that easy to swallow.

(MORE)

(CONTINUED)

23 CONTINUED:

23

ALEX (CONT'D)

And if they've still got their hair...  
that's some bad spaghetti.

That gets a small reaction. A smile - a connection that quickly fades as Scott folds back into himself. Alex takes a more direct approach.

ALEX (CONT'D)

When you're little, you can hide. \*  
Ignore the shouting... the screaming. \*  
Pretend you're someplace else.

Scott looks at Alex - is he talking about what he thinks he's talking about?

ALEX (CONT'D)

But when you get older... bigger...  
you feel like you should be doing  
something. Something to stop it.  
To protect her.

(beat)

And, when you can't - you don't know  
who to be angrier at -- your old man  
or yourself. Usually it's yourself.

A pause... Alex clearly speaking from experience.

SCOTT

Did she tell you?

ALEX

Didn't have to - it was all over her  
films.

SCOTT

So what do you do? About the anger.

ALEX

Me?

(a beat, then  
deflects...)

I think about the guy who eats doll  
heads. He's got problems. \*

A connection's been made. The door opens and he wheels the  
kid off.... to find IZZIE waiting. \*

IZZIE

Been looking for you guys.

SCOTT

(knows instantly)  
It's my father...

24 INT. MRS. SEIBERT'S ROOM - DAY 24

Lea Seibert turned toward her window. Distant. Tired. \*  
Cristina hooks her into her monitors and medication... \*  
occasionally glancing at BURKE who is here with questions. \*

LEA SEIBERT \*

Bob liked his beer. Liver started \*  
to fail a couple of years ago...he \*  
quit drinking and we got him on the \*  
transplant list. But his blood  
type...

BURKE

B negative.

LEA SEIBERT \*

There just aren't that many available.  
They suggested a family member.

Cristina can't believe her ears - they want to save this  
guy?

BURKE

Any luck?

LEA SEIBERT \*

My son. They say Scotty's a good  
match. He's eighteen....

CRISTINA

Family members shouldn't do it out  
of obligation. It's a risky  
operation...

This draws a look from Burke.

LEA SEIBERT \*

Scotty's had counseling. They don't \*  
just let you do it. -- He hasn't \*  
made up his mind, yet. I mean, we \*  
actually have a date for the surgery.  
But Scotty hasn't... I don't want to  
pressure him... \*

CRISTINA \*

Then you shouldn't. \*

LEA SEIBERT \*

Oh, God...I don't want to lose Bob... \*

This sad plea turns Cristina's stomach.

(CONTINUED)



24 CONTINUED:

24

BURKE

We'll give your son as much time as we can to make a decision.

Burke looks to Cristina, then exits. A beat... then Cristina follows him into:

25 INT. CORRIDOR OUTSIDE LEA SEIBERT'S ROOM - CONTINUOUS

25\*

Where Burke is waiting.

BURKE

Would you care to explain...

CRISTINA

Seibert's a wife beater. Her films show years of abuse.

BURKE

I didn't know that. Still--

CRISTINA

Multiple fractures. She's got a kidney bleed from a beating she took last week. Plus, it was his road rage that caused the car accident. The man in the other car died.

BURKE

I see. And that means what? No heroic measures? We should leave him on the table?

CRISTINA

If it were up to me...

BURKE

Think like a surgeon, Dr. Yang. We have a dying patient and a liver that could save him.

CRISTINA

This is more complicated than that.

BURKE

For the social workers, yes. For the family. Not for you. It's not up to you.

CRISTINA

Yeah. You've made that very clear.

A moment of tension as he tries to read her -- is she talking about the patient or their relationship? Finally:

(CONTINUED)

25 CONTINUED:

25

BURKE

I'm glad we have an understanding.

CRISTINA

I'm sure you are.

\*

He turns and starts down the hall. HOLD on Cristina's frustration and anger and regret... then

TO BLACK

END OF ACT THREE

ACT FOUR

FADE IN:

26 INT. ATRIUM CATWALK - DAY

26

Burke makes a quick trip back to his (Richard's) office -- PATRICIA, Richard's assistant keeps pace alongside, feeding him a pile of files and memos one at a time...

PATRICIA

Signature, signature, signature...

BURKE

The donor from Wilkeson?

PATRICIA

Should be here at three - Harvest team's on their way in.

BURKE

I also need to touch base with the transplant center about Seibert getting his son's liver.

(reacts to a memo)

What's this?

PATRICIA

A formal protest from the scrub nurses...initial it now, read it later...

\*  
\*

They come through the door into

A27 THE WAITING AREA OUTSIDE RICHARD'S OFFICE

A27

Where MEREDITH intercepts him with a couple of Hubble's films.

MEREDITH

Excuse me, Dr. Burke? Dr. Bailey needs an O.R. and they're booked.

BURKE

For..?

MEREDITH

An emergent bowel obstruction.

She hands Burke the films - he holds them up to the light.

BURKE

Drugs?

(CONTINUED)

A27

CONTINUED:

A27

MEREDITH

Judy doll heads. Ten of them. \*

BURKE

Seriously?

Patricia looking over Burke's shoulder.

PATRICIA

I can see their little faces. Help.  
Let me out.

This draws a look from Burke. He hands the films back to Meredith.

BURKE

(to Patricia)

Bump Warner's hernia in 1 - but don't  
tell him what we're removing.

Burke and Patricia continue into

27

RICHARD'S OFFICE

27

Where Adele Webber is at Richard's desk, loading up a box  
with his stuff. In explanation...

ADELE

If he can't be here obsessing - he  
wants stuff to obsess with at home.  
I'll be done and out of your way in  
a moment.

PATRICIA

Intern time cards. Sign. \*

Patricia goes. Burke uses the corner of his desk to sign  
the time cards. \*

ADELE

It's always something, isn't it?  
Some emergency surgery, some annoying  
administrative problem. Being Chief's  
like being an intern -- the work  
never stops.

(beat)

When I heard Richard had a tumor,  
you know what I felt? Relief. I  
was hoping that he'd finally be forced  
to retire. \*

Burke looks up...

(CONTINUED)

27

CONTINUED:

27

ADELE (CONT'D)

Oh, that has your attention, doesn't it? How we both would love for that to happen. I could finally go on a vacation for two.

(starts toward the door with her box)

You're made for this job, Preston. Unattached. Obsessive. No real life on the outside. This job, this hospital -- it's enough for you, isn't it?

She turns to him at the door.

ADELE (CONT'D)

I'll keep my fingers crossed for you.

And she's gone. HOLD on Burke, feeling the slap in her words. Wondering if they're true.

28 INT. SCOTT SEIBERT'S HOSPITAL ROOM - DAY

28

Scott is numb as Izzie takes his blood sample, Alex looking on... growing increasingly irritated with Izzie as:

SCOTT

It has to be today?

IZZIE

He won't make it off the table with his own liver. He's bleeding a lot.

That sits with Scott. A beat, then...

SCOTT

When you get counseling, they say you shouldn't force it. That one day, one moment, you'll just know the right thing to do.

(beat)

This should be easy, right? He's my father.

But clearly this is a struggle for him.

ALEX

It's a tough operation. Be a big change in your life.

(CONTINUED)

28

CONTINUED:

28

IZZIE

On the upside, the liver's the only organ that regenerates. They'll take half of yours, and in two months, it'll be back to normal size. You might not be able to run a marathon, but...

ALEX

Dr. Stevens, can I see you outside for a moment?

What's this all about?

A29

INT. CORRIDOR OUTSIDE SCOTT'S ROOM - TIME CUT

A29\*

as they emerge and Alex pulls Izzie away from the door.

IZZIE

What is your...

ALEX

You're doing a sales job. The recipient's your patient - you shouldn't even be talking to the donor.

IZZIE

The recipient's his father - who he's going to lose if he doesn't...

ALEX

He understands that, all right? Believe me... he understands that.  
(beat)  
You have no idea what's going on in that kid's head.

And Alex heads back into Scott's room.

29

INT. HOSPITAL CORRIDOR - DAY

29

Richard being wheeled toward the elevator. The box Adele retrieved from his office on his lap, Adele and George walking alongside.

RICHARD

Call three times a day...

ADELE

Do not call three times a day...

(CONTINUED)

29 CONTINUED:

29

RICHARD

-and if my wife doesn't put you through-

ADELE

-I won't put you through-

RICHARD

-you keep calling until she does.

GEORGE

(in hell)

Yessir...

They pass...

30 MR. HUBBLE'S ROOM - CONTINUOUS

30

As a resident shrink, DR. PRABHU, emerges from Hubble's room (we can see him in his bed) with Bailey and Meredith.

PRABHU

He's not talking. It could be pica - but doubtful for a man his age. Maybe an Oedipal complex or idolization of the dolls as partners... or it could be that he simply enjoys it.

BAILEY

I've seen a lot of strange things in strange places... but how does he enjoy this?

PRABHU

He'd enjoy them when they... came out.

BAILEY

I didn't need to hear that.

Addison passes... addressing Meredith.

ADDISON

Dr. Grey? Can I speak with you?

Meredith looks to Bailey.

BAILEY

Don't look at me for help.

Then Meredith sighs and follows Addison to

## 31 THE SURGICAL WING NURSES' STATION 31

As they walk...

ADDISON

I assume he told you why he left me? \*

MEREDITH \*

Dr. Shepherd, with all due respect? \*

This has nothing to do with me. \*

ADDISON \*

Really? So he didn't win you back? \*

You two aren't together? \*

Meredith isn't going to answer but that tells Addison all she needs to know.

ADDISON (CONT'D)

Good girl. \*

MEREDITH

And if you don't mind, in the future, \*

I'd appreciate it if we could keep \*

our relationship strictly \*

professional.

Meredith starts off... \*

ADDISON

Sometimes people do desperate things \*

to get someone's attention, Meredith. \*

Meredith turns. \*

ADDISON (CONT'D)

There are two sides to every story. \*

Off Meredith... \*

## 32 INT./EXT. ATRIUM EATING AREA - DAY 32

Meredith, Izzie, Cristina and George head for their usual table with their lunch trays. Meredith still on edge from her run in with Addison. \*

CRISTINA \*

It's too much pressure to put on a kid. His father's an alcoholic wife beater. There shouldn't even be a question. \*

(CONTINUED)



32

CONTINUED:

32

IZZIE

But, if you can save him, wouldn't you feel like, if you didn't, you'd be committing murder?

CRISTINA

Like the guy did when he crashed into George's DOA? He's the killer, not his son.

GEORGE

(reacts to table)

Aw... that's sick.

TEN HEADLESS NAKED JUDY DOLL BODIES sit in the center of the lunch table. They scan the atrium for the perp...

IZZIE

Who would...

...finding a grinning ALEX sitting nearby.

CRISTINA

Look, see Judy fly.

Cristina picks up one of the headless dolls... and heaves it at him. Olivia passes their table, smiling at George.

OLIVIA

Hey George...

GEORGE

Hey.

Meredith, Cristina and Izzie are eyeing him.

GEORGE (CONT'D)

What?

MEREDITH

She's trying to make up with you. You should go over and eat with her.

GEORGE

No... No, I shouldn't....

IZZIE

She's cute and she likes you, George. You shouldn't let the...

CRISTINA

Syph.

IZZIE

Syph get in the way.

(CONTINUED)

32 CONTINUED: (2)

32

GEORGE

It's not the syph.

CRISTINA

So the syph.

GEORGE

It's not the syph.

IZZIE

Then what?

George darts a look at Izzie. Shut up. Izzie gets it...

IZZIE (CONT'D)

Oh.

MEREDITH

What? Out with it, George.

George picks up one of the dolls. Plays with it absently.

IZZIE

There's this other girl... \*

GEORGE

Izzie!

CRISTINA

Other girl? You have another girl?

GEORGE

Not exactly. She's...on the horizon.

MEREDITH

What's that supposed to mean?

IZZIE

It means he has a crush. \*

GEORGE

IZZIE. I don't have a crush. I have  
a...thing. A thing that is personal.  
And I'd one day like to build on  
this...thing. With this other girl.  
Woman. She's all woman. \*Meredith suddenly cools. Snatches the Judy doll away from  
George. \*

MEREDITH

What are you doing? \*

GEORGE

With the doll...? \*

(CONTINUED)

32 CONTINUED: (3) 32

MEREDITH  
With Olivia. What are you doing  
with Olivia? \*

GEORGE  
Ummm...nothing?

MEREDITH  
NO. You're letting her think you're  
emotionally available. You're letting  
her think she has a chance. There \*  
is nothing worse than thinking you \*  
have a chance when you don't have a \*  
chance at all! You're stringing her \*  
along, George. You're lying to her. \*

GEORGE \*  
(yelling) \*  
Why are you yelling at me?! \*

CRISTINA \*  
Estrogen. \*

A long beat. \*

IZZIE  
Okay. Next subject.

MEREDITH sits, looking at the headless doll in her hands. \*

MEREDITH (PRE-LAP)  
Was it an act of desperation?

33 INT. MR. HUBBLE'S ROOM - DAY 33

Meredith near Hubble's head, as the transpo team gets him  
into the gurney for the trip to the O.R.

HUBBLE  
Not at all.

MEREDITH  
Something to attract attention?

HUBBLE  
Of course not.

MEREDITH  
I'm just trying to understand this,  
Mr. Hubble. I mean... why ten doll  
heads?

(CONTINUED)

33 CONTINUED:

33

HUBBLE  
(isn't it obvious?)  
Because eleven would've been too  
much.

And the transpo team pushes him out of the room.

34 INT. O.R. CORRIDORS - DAY

34

Interim Chief Burke at the scheduling board trying to line-up the O.R.s. It was filled to begin with -- and now with Seibert on the table for the entire day, and Bailey needing it for her doll head guy...

DEREK  
It's a mess.

Derek suddenly at his side.

BURKE  
No, it isn't.

DEREK  
I think I know a mess when I see a mess. The harvest is going to tie up O.R.1, you've got Seibert tying up 2, an emergent bowel obstruction...

BURKE  
It's simply a bit crowded.

DEREK  
Your "crowded" is my "seriously over booked". And, in my book, seriously over booked is a mess. \*

The circulating nurse emerges from Seibert's O.R... \*

SCRUB NURSE  
Dr. Burke -- they want to know if there's any word on the Seibert liver.

BURKE  
How much work do they have left?

SCRUB NURSE  
Couple of hours.

BURKE  
I'll be in to see them.

ANOTHER SURGEON approaches with a surgical team... pissed.

(CONTINUED)

34 CONTINUED:

34

ANOTHER SURGEON

You bumped me for a bowel  
obstruction?

Derek smiles, enjoying himself as he heads off...

DEREK

Uneasy lies the head that wears the  
chief's cap.

35 INT. O.R. 1 - DAY

35

The Hubble surgery. From the gallery angle: Our interns  
stand, running the bowel spread across a table. Literally  
feeling their way along his intestine... \*

IZZIE

I think it has something to do with  
his mother. Maybe she always wanted  
a girl and gave him Judys for his  
birthday presents... \*

GEORGE

Got another one... -- He's a grown  
man, Izzie.

IZZIE

It's a delayed reaction.

MEREDITH

I have one here.

Bailey takes George's section of bowel. \*

BAILEY

Doyen Clamp. \*

ALEX

Or maybe the guy's mother looked  
like Judy and he's into voodoo. \*

Instead of sticking pins in...

Bailey opens with a scalpel, pops the bowel open and pulls  
out George's doll head. \*

BAILEY

Ah, Black Judy back when she had the  
Afro. Before they gave her long  
hair. She came with go-go boots and  
a leather jacket. A shame...this  
one was a real collector's item. \*

ALEX

Collectable dolls. New twist.

(CONTINUED)

35 CONTINUED:

35

BURKE enters, unseen, as Cristina turns to Bailey. \*

CRISTINA

Seriously? You can identify each one of these dolls by their heads?

BAILEY

You got a problem with that, Yang? Grey, run the head up to the incision... \*

ALEX

They're evil sexist devil toys that create unrealistic expectations... And the women become victims and the men become wife beaters... \*

He's mocking Cristina.

CRISTINA

Are you defending wife beaters?

ALEX

They have nothing to do with dolls. \*

CRISTINA

Nothing to do with...? Nothing to do with...? They've made women into toys with breasts and let men think that they can do anything they want to them. And what's really sick? There are women out there who let them! \*

MEREDITH

(hissing)  
Estrogen, Cristina. \*

CRISTINA

(realizing)  
Dammit! \*

BAILEY

Enough. I like Judy dolls. I own Judy dolls. The only problem I have with Judy dolls is that they're in the bowel of this man. Now get back to work or get out of my (spots) Dr. Burke. (to Meredith) Give me that. \*

Oh shit. Cristina and the others turn to him. Cristina realizing that he's heard everything. Shit. \*

(CONTINUED)

35 CONTINUED: (2)

35

Bailey starts pushing the head up to the incision.

BURKE

We need an answer from Seibert's son. Karev, Stevens, Yang - scrub out. And O'Malley...

(to Bailey)

If you can spare him, I need him in the E.R. to meet the harvest donor and get her up to I.C.U.

BAILEY

Only a couple more heads to go.

(to Meredith)

Give me that.

\*  
\*

Bailey takes over pushing the head to the incision as Cristina grabs George and pulls him out, passing Burke with a look... leaving Meredith and Bailey alone, working to remove the head that Meredith discovered.

\*

BAILEY (CONT'D)

(pulls out the head)

Mod Judy - came with a yellow Vespa -- And you know what's strange?

\*  
\*  
\*

MEREDITH

We haven't had enough strange?

\*

BAILEY

She kind of looks like you.

Off Meredith, suddenly feeling ill, to:

36 INT. SURGICAL I.C.U. - DAY

36

George directs the ambulance guys as they move the donor into a curtained area.

GEORGE

Just put her in here until the harvest team comes down...

George signs for the woman and takes her chart as OLIVIA arrives at the bay. The ambu guys leave and, once again, George and Olivia are left with a dead person.

\*  
\*

GEORGE (CONT'D)

At least this one's heart's still beating.

An awkward beat. George again faced with Olivia. Screwing up the courage to dump... and not quite getting there.

(CONTINUED)

36 CONTINUED:

36

GEORGE (CONT'D)

I guess Bailey'd want me to... \*

He starts to give the woman a basic neuro exam. Light in the pupils. Ocular response...

OLIVIA

We finally reached the family of the dead motorist. Live in Portland - should be here in a few hours. Want me to page you when they get here? \*

GEORGE

Do they know? \*

OLIVIA

Only that we were still working on him. -- I think it's always better to hear bad news first hand. I know I'd want to talk to the doctor who called it.

(beat)

And get some answers.

(beat)

So that I could get on with my life.

She's talking about their relationship and he knows it. She's sensing the dump and she's calling him on it.

GEORGE

Um...yeah. Okay. Yeah... \*

He continues his exam of the donor... giving her a pain reflex test as \*

OLIVIA

George...I was kind of hoping that you were... well, maybe there was something you wanted to say to me but you didn't feel able to say and... \*

*The brain dead woman's muscles stiffen slightly. George reacts.*

GEORGE

Did you see that?

He prods the woman again. Same small reaction.

GEORGE (CONT'D)

She's decerebrate. Her brain stem's still alive.

DR. ORSEN of the harvest team arrives with a couple of transpo guys. \*

(CONTINUED)



36

CONTINUED: (2)

36

ORSEN

We've got it from here. Thanks.

\*

GEORGE

Uh... would you look at this?

He gives her the pain reflex test again. Again, the woman stiffens slightly. This is not good.

ORSEN

She's decerebrate.

\*

GEORGE

She can't really be declared brain dead until...

ORSEN

It's a small reaction - they must've missed it. Cortex is dead - the brain stem will follow. Death is imminent. We'll just have to wait it out.

\*

\*

\*

\*

(to transpo)

Let's get her up to pre-op.

\*

And the transpo team starts to wheel her out.

GEORGE

Really? I mean, maybe we should...

ORSEN

She'll be dead before she's in the O.R., Doctor.

\*

And with that, they're gone...

GEORGE

But... she's alive now.

Off George's deep concern... go

TO BLACK

END OF ACT FOUR

ACT FIVE

FADE IN:

- 37 INT. SCOTT SEIBERT'S ROOM - AFTERNOON 37
- Scott looking out the window... his fist working against the side of the bed.
- Alex appears in the doorway. Watches for a long moment - feeling the weight on the kid's shoulders. Then
- ALEX  
Hey. Stopped raining. Take a ride? \*
- Alex reveals he has a wheelchair. Scott smiles.
- 38 INT. O.R. 2 - SEIBERT'S OPERATION 38
- Seibert fighting for his life on the table as the two surgeons work on his abdomen. Burke entering...
- DOMNER  
What are we doing with this guy,  
Preston? Is this just an exercise?  
I don't need the practice. \*
- BURKE  
Transplant committee gave us a green  
light. We're trying to get an answer  
from the son.
- DOMNER  
He's going through blood like there's  
no tomorrow - and I mean that  
literally. \*
- BURKE  
How much work do you have left?
- DOMNER  
Maybe an hour and a half. But,  
without a liver, I don't think this  
guy's going to last that long. \*
- 39 INT. LEA SEIBERT'S ROOM - AFTERNOON 39\*
- Cristina with Mrs. Seibert... checking her vitals and kidney bruise. Mrs. Seibert's becoming more anxious... and very aware of Cristina's attitude toward her.

(CONTINUED)

39

CONTINUED:

39

LEA SEIBERT

I need to speak to Scotty. I can talk to him. I need to talk to him.

CRISTINA

I think they want him to make the decision on his own.

LEA SEIBERT

You think I'm sick? For wanting to save Bob, don't you?

Cristina takes a deep breath and decides to try a new approach:

CRISTINA

I think you're feeling very emotional. And when we're feeling emotional, it doesn't always make it easy to keep a level head and consider the facts.  
(after a beat)  
Your husband killed a man on the highway today. He almost killed you and your son. Those are the facts.

A pause - Cristina's attitude out in the open.

LEA SEIBERT

Have you ever been in love, Doctor?

CRISTINA

(beat, then...)  
Love has its limits.

A stinging moment.

40

INT. SURGICAL WING CORRIDOR - AFTERNOON

40

Derek heading for the nurses' station... George intercepting.

GEORGE

Dr. Shepherd...

DEREK

Dr. O'Malley.

GEORGE

I was just in I.C.U. with the harvest donor? And Dr. Bailey - she likes us to do exams and practice procedures even on patients who are dead, so I...

(CONTINUED)

40 CONTINUED: 40

DEREK  
What did you find?

GEORGE  
She's decerebrate. The donor. Her  
brain stem's still alive.

Off Derek's reaction...

41 INT. O.R. CORRIDORS - AFTERNOON 41

Meredith walks Hubble down the hall toward recovery just as \*  
Derek and George intercept the harvest team with the donor.

DEREK  
Excuse me? I'm Derek Shepherd, head  
of neurosurgery. Mind if I...?

Orsen looks to George, profoundly irritated. \*

ORSEN \*  
Okay so she's still posturing. We \*  
have every intent of waiting until \*  
she's dead. \*

Derek does the same pain test that George did on the patient --  
and gets the same small reflex.

ORSEN (CONT'D) \*  
She's in an irreversible coma. Hines, \*  
the neuro at Wilkeson, ran the \*  
protocol...

Derek looks at the woman's paperwork - the results of her \*  
testing.

DEREK  
... and missed her decerebration?  
What else did they miss?  
(reading chart)  
She has a tumor on her brain stem.  
I don't see an MRI here. Did they  
do an E.E.G. to confirm brain death? \*

ORSEN \*  
Hines said...

DEREK  
I don't know Dr. Hines. Wilkeson's  
a small facility, right? Really  
just a clinic? She really should  
have had an MRI.

(CONTINUED)

41 CONTINUED:

41

ORSEN

We have six patients in three states  
waiting for this woman's organs...

\*

BURKE emerges from his O.R. to see Derek in the confrontation.  
Is he screwing up the harvest?

DEREK

Who, I'm sure, would all feel much  
better if they knew they were getting  
their organs from a woman who was  
really brain dead.

\*

Burke moves toward the conflict as

CRISTINA comes off the elevator looking for him. She slows,  
as she sees what's happening... exchanging a look with  
MEREDITH nearby, both wondering: Will this be another dick  
measuring contest?

ORSEN

No one's going to touch her while  
she's alive... For you to imply...

\*

BURKE

Is there a problem here, Dr. Orsen?  
Dr. Shepherd?

\*

DEREK

We have a donor who's still  
decerebrate.

BURKE

And?

DEREK

I want an E.E.G. and an M.R.I.

ORSEN

An expensive waste of time.

\*

DEREK

That I insist on.

BURKE

You insist on?

DEREK

I do.

Tension between Burke and Derek...

...but it doesn't last. Burke turns to Orsen.

\*

(CONTINUED)

41 CONTINUED: (2)

41

BURKE

If my head of neurosurgery says she needs an E.E.G. and an M.R.I., she needs an E.E.G. and an M.R.I.

It's a response that, in retrospect, should have been expected -- but it surprises everyone. Especially Meredith and Cristina... and George - he made a good call.

ORSEN

We have six patients waiting...

BURKE

Look, we all have patients waiting. I have a man in that O.R. who needs a liver. He may be past saving and he may not deserve it, but it is not my job to deny whatever chance he has to stay alive. And I'm not denying this woman her chance.

This lands hard on Cristina.

BURKE (CONT'D)

Dr. Shepherd, the patient's yours.

There's a moment of great mutual respect between Burke and Derek, then they both respectively find the eyes of Meredith and Cristina. And move on.

42 EXT. HOSPITAL GROUNDS - AFTERNOON

42

Izzie emerges from the hospital, her pace and face reflecting an urgency. Scans the grounds... relieved to find:

Alex pushing Scott along a walkway under the trees. Izzie starts toward them.

WITH ALEX AND SCOTT....

SCOTT

What if he goes back to hitting her?

ALEX

You can't make that call. But whatever you do, the decision can't come out of anger.

SCOTT

Then what do you do with it? What did you do with yours?

Izzie closes in...

(CONTINUED)

42

CONTINUED:

42

IZZIE

Alex, you shouldn't be out here.  
Dr. Burke is looking for Scott. He  
needs...

He turns. Holds out his hand for her to

ALEX

Back. Off.

He means business. Izzie hesitates, then backs down....  
Alex turning back to Scott.

ALEX (CONT'D)

(a beat... then)

My anger... had a life of its own.  
I bulked up... became a wrestler...  
and then the next time he laid a  
hand on my mother, I beat the living  
crap out of him. When he got out of  
the hospital, he took off. Just  
took off and never came back.

(beat)

He was a cold, mean-tempered bastard.  
But he was my old man, you know?  
Gone for good. And now... now I  
can't stop wishing I'd never laid a  
hand on him. That we somehow could've  
worked it through.

Scott's moved -- as is Izzie. Alex turns back to her...

IZZIE

I didn't...I...

ALEX

Just tell me what Burke wants.

IZZIE

I'm sorry, Scott. He needs a decision  
now.

43

INT. MRS. SEIBERT'S ROOM - AFTERNOON

43

Scott is there with Izzie and Alex. Cristina stands near  
the doorway behind Burke. We have arrived at that large  
moment of silence, where everyone knows the score. The air  
is heavy. Finally...

LEA SEIBERT

When would it happen?

(CONTINUED)

43

CONTINUED:

43

BURKE

We'd take Scott to pre-op immediately.  
The transplant surgeon's on call and  
waiting. There isn't much time.

LEA SEIBERT

(a pause)

Scotty?

He can hear in her voice how much she wants this. Scott looks to Alex... then his mother. He stands - a bit painfully - out of the wheelchair and crosses to the window. All eyes on him.

Another long pause as he looks out, then he turns... looking at his mother. Then to Alex.

SCOTT

Yeah... okay. I want to do it.

Looks between Cristina and Burke... Izzie and Alex - each feeling the weight of his decision a different way. Alex actually choking up - knowing his part in it.

LEA SEIBERT

Oh... thank God. Thank God, baby...

BURKE

Let's get him to pre-op -- I'll call  
the surgeon.

The interns start to move....

SCOTT

But I have a couple of conditions.

The room slows... freezes...

LEA SEIBERT

Scott?

SCOTT

You're gonna tell the cops the truth  
about what happened in this accident,  
Mom.

(as his mother reacts  
to that)

And as soon as we get back home, you  
and I are moving out. Enough's  
enough.

And off the reactions of the room...

TO BLACK

END OF ACT FIVE



ACT SIX

FADE IN:

44 INT. CORRIDOR OUTSIDE LEA SEIBERT'S ROOM - EVENING

44\*

Izzie, Alex, Cristina, and Burke emerge -- suddenly exhausted by the emotion. Izzie and Alex hang back, waiting for Alex as he hugs his mother in the room.

In the hallway...

CRISTINA

You know she's just going to go back to him.

BURKE

I don't know that, and it's...

CRISTINA

...not our call.

Burke almost smiles. An awkward pause.

BURKE

Cristina...I've been wondering...I mean...I'm hoping that you and I can...I know we didn't...

CRISTINA

You're asking me...?

BURKE

...you're okay...?

Hoping she's not.

CRISTINA

Can I scrub in?

Beat. He nods.

CRISTINA (CONT'D)

Then, yes, Dr. Burke. I'm okay.

A moment between them, something lost forever. Then...

BURKE

Stevens, Karev - let's get him to pre-op. Let's go.

45 INT. MRI SUITE - EVENING

45

Derek examines the brain dead woman's MRI sections with George, the harvest vultures hovering.

DEREK

Here's the tumor on her brain stem --  
see it? \*

GEORGE

Looks pretty bad. \*

DEREK

You ever had a crappy day, O'Malley?  
I mean, really, really crappy.

GEORGE

I've had many crappy days...

DEREK

Well this one just got better...  
(to the vultures) \*  
You might as well go home, gentlemen. \*  
I'm the only one of us performing \*  
surgery today. My girl has a viable \*  
brain here. \*

The harvest vultures leave, not pleased. \*

GEORGE

She's gonna be okay?

DEREK

Once I get that tumor out, she's got  
a shot at recovery. \*

Derek starts out. Pauses.

DEREK (CONT'D)

You'll look out for her.

GEORGE

...Meredith?

Derek nods. And George nods back. Derek leaves. George's  
pager goes off.

46 INT. E.R. - EVENING

46

Olivia meets George as he arrives.

GEORGE

The family of the DOA motorist? \*

(CONTINUED)

46 CONTINUED:

46

OLIVIA

Yeah...

She nods to A FAMILY in the waiting room. A couple of older parents and a wife. And George stands there with Olivia. Realizing it's time. There's no avoiding what he has to do.

GEORGE

Look, Olivia... It's not the thing with Alex or the syph or whatever. It was never the problem. It's just... See... there's a girl who I.. and I don't care that there's this other guy...I frankly wouldn't care if she gave me the ebola virus... she's just...

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

OLIVIA

Not me.

\*

GEORGE

Yeah. She's not you.

\*  
\*

OLIVIA

Okay. I...okay.

\*

And they're done. Both taking a big breath of relief. Then...

\*

OLIVIA (CONT'D)

Know what you're going to tell them?

A beat, and then it dawns on George.

GEORGE

Why do we hump on every dead or dying patient that comes through those doors?

OLIVIA

Experience...

GEORGE

No. So we can tell their family that we did everything we could.

A moment between them... then he heads out toward the family to deliver the news.

47 INT. ELEVATOR - EVENING

47

Derek on his way to the O.R. The door opens and Addison enters.

(CONTINUED)

47 CONTINUED:

47

DEREK

Just when the day was improving.

The door closes.

ADDISON

You told Meredith what happened.

DEREK

I did. And what did you tell her?

ADDISON

That sometimes people do desperate things to attract attention.

DEREK

That's -- wow. That's your side of this? I didn't pay you enough attention? That's what you were thinking when you got naked with my best friend?

ADDISON

No, Derek, by that point, I wasn't thinking at all. By that point, I was just scratching an itch.

And he's actually stunned into silence.

ADDISON (CONT'D)

We got successful, you and me. We got busy, and we got lazy, and we didn't even bother to *fight* anymore. And Mark was there. And I missed you. And now I am more sorry than you can possibly imagine -- but at least I'm talking to you.

Derek takes that in for a long beat, then:

DEREK

Let me be very clear about this, so there's no misunderstanding. When you screwed my best friend, you killed everything I ever believed in. And when you showed up here... you killed everything I had with Meredith, too. So, now, if it is even possible to hate you more than before, I do.

(then)

Is that enough attention for you or is there someone else I know that you'd like to screw?

The elevator door opens. Derek exits.

(CONTINUED)

47 CONTINUED: (2) 47

ADDISON \*

Derek... \*

DEREK \*

I'm a sink with an open drain, Addie. \*

And the elevator doors close. \*

48 INT. RECOVERY ICU / PRIVATE ROOM - EVENING 48\*

Meredith enters, to find Hubble awake. As she checks his machines and chart...

HUBBLE

Did you get them all?

MEREDITH

Yes we did - and it wasn't easy or very pleasant. How do you feel?

HUBBLE

(a pause, with regret)

Empty. I feel empty now.

MEREDITH

Lately, I've been feeling a little empty, too.

HUBBLE

I can see that.

And he really can. She looks at him - sensing an opening. \*

MEREDITH

Mr. Hubble...would you please tell me... Why does eating doll heads fill you up? What's the satisfaction?

HUBBLE

Do you really want to know?

MEREDITH

Would it be too much information?

HUBBLE

I really think it might.

MEREDITH

Something that could get in the way of how I feel about you? \*

HUBBLE

One never knows. \*

(CONTINUED)

48 48

a moment...

MEREDITH

I'd rather be kept in

\*

MEREDITH (V.O.)

\*

something to be said about a

\*

full.

\*

A49\*

... eyeing

for surgery by Izzie and Alex.

MEREDITH (V.O.)

being when to say "when".

from Alex -- noticed by Izzie. Burke

49  
AND  
50

- CONTINUOUS

51\*

up at the board that he made happen  
Donner passes by on his way out of  
on the back.

\*

\*

\*

MEREDITH (V.O.)

It's a floating line. A

of need and desire.

begins to erase the board and refill

\*

Burke shaking his head, turns to

\*

the scrub room for the transplant.

\*

a moment....

\*

MEREDITH (V.O.) (CONT'D)

ely up to the individual...

on what's being poured.

into the room and Burke moves on.

\*

52 OMITTED 52\*  
 AND  
 53 53

A54 INT. LEA SEIBERT'S ROOM - NIGHT A54\*

BURKE pauses at the doorway as...Lea Seibert sits in her bed. A COUPLE OF UNIFORMED POLICEMEN stand waiting. \*

Lea's looking away, not wanting to do this. And then finally, she begins talking to them. Giving her statement. Haltingly. Facing a world that has shifted. A world of necessary compromise. \*

MEREDITH (V.O.) \*

We define our own limits. \*

B54 INT. HOSPITAL CORRIDOR - DAY B54\*

Burke heads down the hall, passing Bailey. She's holding up...is that a plastic bag full of the Judy heads she got out of Hubble? She eyes them, regretful. Mourning the waste. \*

MEREDITH (V.O.) \*

Sometimes, all we want is a taste. \*

And tosses them in the trash. \*

54 INT. O.R. 1 / GALLERY - NIGHT 54

Burke enters the gallery. \*

Derek and George work on removing the tumor from the former donor girl... a huge victory. \*

MEREDITH (V.O.) \*

Other times, there's no such thing as enough. The glass is bottomless. \*

Burke sits down, exhausted. Patricia plops down next to him, whips out her clipboard and starts talking... \*

We move away from them to see... \*

...MEREDITH watching Derek from the far corner of the room. \*

MEREDITH (V.O.) (CONT'D)

And all we want... is more.

AND FADE

END OF SHOW