

Grey's Anatomy  
Spec Script: "You've Got the Love"

By

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Grey's Anatomy  
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TEASER

FADE IN

EXT. SEATTLE SKYLINE/STREETS - SUNRISE

We see the Ferris wheel, the ferry, the skyline. At street level, people drag barriers to block the roads. Runners stretch, tie shoes. Today is the Seattle Marathon.

MEREDITH (V.O.)

Competition. For a lot of us, it's all we know. It keeps us on our toes, at our best.

A police officer holds traffic as runners breeze by.

INT. ALEX'S CAR - EARLY MORNING

Sitting at a stoplight, Alex Karev drums his fingers. He lays on his car horn aggressively.

ALEX

Come on! Some of us have to get to work!

The officer blows their whistle at Alex, who scoffs.

MEREDITH (V.O. CONT'D)

...at least, that's what they say.

CUT TO

INT. DEREK'S TRAILER - EARLY MORNING

Addison cooks breakfast as Derek comes inside with Doc from a walk. A pile of dirty dishes sits in the sink.

MEREDITH (V.O.)

Competition is everywhere. It drives our economy. Charles Darwin even based his whole theory of biology on it.

(CONTINUED)

CONTINUED:

DEREK

(feeding Doc a treat)

He chased a deer—can you believe that? It isn't even hunting season.

ADDISON

That's great. Excellent. Why didn't you do the dishes like I asked?

DEREK

I took Doc out.

ADDISON

Derek, the dishes were from dinner.

DEREK

Right, the dinner that I cooked, freeing me from the responsibility of having to do them.

ADDISON

That's not how it works.

DEREK

No, that's exactly how it works.  
(eyeing the breakfast)  
Turkey bacon? Are we dieting now?

Derek nabs a piece as he gets into the shower.

ADDISON

Fine—if we're going off your system, you can clean the pan!

CUT TO

INT. MEREDITH'S BEDROOM - EARLY MORNING

Meredith Grey, getting dressed, searches frantically through a drawer. Tossing socks about, she discovers a hospital I.D. badge.

(CONTINUED)

CONTINUED:

MEREDITH (V.O.)

And even if we try to avoid it...

The badge is labeled "Dr. Ellis Grey," with a picture of her mother, looking radiant, every bit the brilliant surgeon she was before her Alzheimer's set in.

MEREDITH (V.O. CONT'D)

there's no getting around the fact  
that we're born into a world with  
history to live up to.

Meredith sighs contemplatively, pockets the I.D. badge,  
puts on a pair of socks, rushes out of the room to work.

SMASH TO MAIN TITLES

ACT ONE

FADE IN

INT. HOSPITAL ATRIUM - DAY

Attendings and interns mill about the lobby; talking with nurses, patients, each other, etc.

INT. HOSPITAL ROOM - DAY

Interns Izzie Stevens and George O'Malley are in the middle of identifying and diagnosing a PATIENT to Dr. Bailey. Alex runs in, late.

GEORGE

(mid-sentence)

...for the inflammation, otherwise the corneal ulcer appears to be noninfectious.

BAILEY

How will we treat?

GEORGE

Since it's the eye, we'll need to take extra precaution.

BAILEY

Meaning?

GEORGE

Prescribe an antibiotic.

IZZIE

And a light painkiller, too.  
(shrugging) Eyes are sensitive.

BAILEY

Right. Stevens, tell him about the risk of residual scarring.  
O'Malley, page an Ophthalmologist.  
(feigning surprise)  
Dr. Karev, nice of you to join us.  
Hallway. Now.

(CONTINUED)

CONTINUED:

They step out. Alex attempts to defend himself, but Bailey cuts him off.

BAILEY

Nope—talk after I'm done. You were late.

ALEX

I was barely—

BAILEY

Late! (beat) Ever hear the saying 'five minutes early is on time, on time is late, late is unacceptable?'

ALEX

I have.

BALIEY

So where does that put you, Karev?

ALEX

I was late.

BALIEY

Not even kind of late. Very late.

She hands him a stack of folders and charts.

BAILEY (CONT'D)

You just earned yourself back-to-back rectal examinations.

ALEX

Oh, come on!

BALIEY

(walking away)

Think before you hit the snooze.

(CONTINUED)

Continued:

ALEX

It was the freaking marathon! All  
the roads were closed.

BALIEY

Late equals unacceptable!

Alex throws up his hands in frustration.

ALEX

Unbelievable.

CUT TO

INT. E.R. - DAY

Nurses tend to MARCELLA HIGHET (30's, fussy, vaguely  
beatnick-looking) with her partner, JUDITH (30's, timid, in  
a suit).

A male NURSE attempts to put a needle in her arm.

MARCELLA

Stop it! Stop. It. I cannot have a  
needle in that arm.

(looking at Judith)

So you're just going to let this  
Neanderthal end me, then?

JUDITH

Marcella, honey, he needs to-

MARCELLA

(to the nurse)

No. I need that arm to create.  
Take blood from my legs. Take my  
hair if you must. You will leave  
that arm untouched.

The Nurse draws back. Meredith enters the room.

(CONTINUED)

CONTINUED:

MARCELLA

And there's more of them.  
Excellent.

NURSE

(to Meredith)

Marcella Hight, 33, experiencing  
sever stiffness in her back,  
difficulty breathing, as well as  
arthritic symptoms in her ankles  
and hands.

MARCELLA

(wistfully)

Hands...hardly.

Marcella holds her hands out in front of her, eyeing them  
distantly.

MARCELLA

(absently, to herself)

Digit detritus. Oh, how dexterity  
dies.

MEREDITH

(taking the chart from Nurse)

Ms. Hight, how long have you been  
experiencing these symptoms?

Marcella ignores Meredith, sullenly examining her knuckles,  
mouthing words to herself.

JUDITH

About four or five weeks. (beat)  
You'll have to excuse my partner.

MEREDITH

Why'd you wait to come in?

JUDITH

Well...work, mostly. She's an  
artist. Sculptor.

(MORE)

(CONTINUED)



CONTINUED:

JUDITH (CONT'D)

She's been working on a commission for a Taiwanese banker.

(looking at Marcella)

I had to wrestle her away from the damn thing. I came by her studio one day after work and found her lying on the ground. We thought it was the bed she had been sleeping on at the studio, but the stiffness only got worse.

MEREDITH

We'll run some tests and see if we can figure it out.

MARCELLA

Tests? Are we not speaking English? I am stiff. S-T-I-F-F.

JUDITH

Honey, let her do her job.

MARCELLA

Doctor, I'll happily take any Cortisone, painkiller, anti-inflammatory and whatever other mélange you might have lying about on some dusty shelf, but I am not here to be prodded. I need to get back to my work.

MEREDITH

We'll be sure to keep it to the basics, Ms. Highet.

JUDITH

I just hope it's nothing serious.

MARCELLA

(sardonically)

Yes, hope. A world of hope.

(MORE)

(CONTINUED)

CONTINUED:

MARCELLA (CONT'D)

(quoting, staring off)

'Hope in gates, hope in spoons,  
hope in doors, hope in tables, no  
hope in daintiness and  
determination. Hope in dates.'  
Yes, the poets...

Meredith makes a quizzical face at Judith, who sighs impatiently.

MEREDITH

(to the Nurse)

Page Dr. Torres in Ortho.

CUT TO

EXT. DEREK'S TRAILER - DAY

Derek and Addison hurry toward the car in the driveway, arguing.

ADDISON

(mid-sentence)

...dirty sink, dirty laundry; you  
keep your boots in the bedroom,  
and the bathroom is completely  
covered in hair!

DEREK

Yes, it's disgusting, and it's  
mostly yours.

ADDISON

You have beard hair all around the  
sink! I had to brush my teeth in  
the kitchen this morning. When do  
you even shave? I've never seen  
you without-

DEREK

I'm not going to apologize for  
biology!

(CONTINUED)

CONTINUED:

ADDISON

If you're going to live in the  
middle of nowhere, the least you  
could do is be clean!

They slam the car door, drive away.

CUT TO

INT. NURSE'S STATION - DAY

Alex comes out of a hospital room. He tosses a pair of  
gloves in a trash can and braces himself against a wall in  
recovery.

A stranger saunters over to him. He's PROFESSOR MITCHELL  
(60's, spry, scholarly, in tweed). He walks with his hands  
in his pockets, strolling.

PROFESSOR MITCHELL

'scuse me. You wouldn't happen to  
know where I could find Dr.  
Cristina Yang, would you?

ALEX

(exhaustedly)

Haven't seen her. Probably on  
rounds.

PROF. MITCHELL

So you know her? Personally?

ALEX

Yeah. (eying him) Did she, like,  
leave her purse in a locker at the  
museum or something?

Cristina walks by.

CRISTINA

Professor Mitchell...?

PROF. MITCHELL

Cristina.

(CONTINUED)

CONTINUED:

CRISTINA

You're here...in the hospital. In this hospital. The one where I work.

PROF. MITCHELL

It would appear that way.

They smile at each other, embrace.

PROF. MITCHELL

It's good to see you.

CRISTINA

Yeah. Yeah, you too. You look-

PROF. Mitchell

(interrupting)

Old, withered. I'm aware.

ALEX

You two...um, were...?

CRISTINA

I was his student in grad school.

PROF. MITCHELL

'Student?' Don't be so modest. You were a revelation.

(to Alex)

I mean, you think you know everything there is to know about the role of bone morphogenetic proteins in blood clots,

(wistfully)

and then in comes a student like Cristina (gesturing to her) whose research changes everything.

ALEX

Right. (beat) I'm gonna go back to sticking my hands in people's asses. Nice meeting you.

(CONTINUED)

CONTINUED:

Alex walks off.

CRISTINA

Why are you here?

PROF. MITCHELL

I'm speaking at a conference at the Infectious Disease Research Institute. I wasn't sure how to contact you, but I had seen in the alumni magazine that you were doing your residency here. Thought I might try my chances at seeing you.

CRISTINA

You actually read those?

PROF. MITCHELL

I'm not busy until tomorrow. Do you have time to get some coffee and catch up?

CRISTINA

You drink coffee? You never drank coffee.

PROF. MITCHELL

Well, no, but it's probably too much to ask you to grab a drink during work.

CRISTINA

No. Drinks are better. Uhhh...  
(looking around)  
Screw it. There's a bar across the street.

PROF. MITCHELL

Perfect—when do you take lunch?

CUT TO

INT. DEREK'S CAR - DAY

Derek and Addison sit in marathon traffic, still arguing.

ADDISON

(mid-sentence)

...and nothing is where it's  
supposed to be! I can't find  
anything-ever!

DEREK

Well if organization is such a  
concern maybe you should have  
married a filing cabinet!

ADDISON

The amount that I put up-

There's a loud crash ahead of them, rattling the car.

ADDISON

What was that?

They open their doors, standing to get a view.

EXT. SEATTLE STREETS - CONTINUOUS

A block or so ahead of them, a half-finished building has  
collapsed and fallen onto the race course, scattering  
debris. Runners hold themselves in pain, car alarms wail,  
people cry out for help.

Derek and Addison leap out of the car and take off for the  
site on foot.

FADE TO BLACK

END ACT ONE