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EP#101

UNT. GREY'S ANATOMY SPIN-OFF PROJECT

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UNT. GREY'S ANATOMY SPIN-OFF PROJECT

Ep. 101

CHARACTER LIST

ANDY HERRERA
BEN WARREN
DEAN MILLER
DR. MIRANDA BAILEY
JACK GIBSON
MAYA BISHOP
DR. MEREDITH GREY
PRUITT HERRERA
RYAN TANNER
TRAVIS MONTGOMERY
VIC HUGHES

Becca
Tiffany

UNT. GREY'S ANATOMY SPIN-OFF PROJECT

Ep. 101

SET LIST

INTERIORS	EXTERIORS
* AID CAR 19	OLD APARTMENT BUILDING BY THE RIG
ANDY & PRUITT'S HOUSE	GREY SLOAN HOSPITAL BREEZEWAY
ENTRY	
KITCHEN	
LAUNDRY AREA	
* DINING ROOM	IN BETWEEN NARROW BUILDINGS
BEDROOM	STATION 19 FRONT APRON
GREY SLOAN HOSPITAL	SEATTLE
PRUITT'S ROOM	CITY STREET
WAITING ROOM	ESTABLISHING
SUPPLY CLOSET	OCCIDENTAL SQUARE
TRAUMA ROOM	RESIDENTIAL STREET
HALLWAY	
LADDER TRUCK 19	
OLD APARTMENT BUILDING	
HALLWAY	
APARTMENT A	
KID'S ROOM	
STAIRS	
STATION 19	
DORM FLOOR LOCKER HALLWAY	
CATWALK/THE POLE	
THE TURNOUT ROOM	
THE BARN	
CAPTAIN'S OFFICE	
BEANERY	
SECOND FLOOR OFFICE	
TIFFANY'S HOUSE	
BATHROOM	
BEDROOM	

UNTITLED GREY'S ANATOMY SPINOFF PROJECT

EPISODE 101: "Stuck"

ACT ONE

1 **EXT. SEATTLE - DAWN** 1

We sweep through sleepy Seattle. The sun is just coming up.

ANDY (V.O.)

You ever tried going down a fire pole? It's not easy.

2 **INT. BEDROOM - DAY** 2

ANDY (V.O.)

There's no perfect way to get down...

Early morning. A woman, TIFFANY (28) sits on her bed, in her pajamas, focused, sipping coffee, like she's doing work on her laptop. Only, she's actually scrolling through social media pages of a very HANDSOME GUY.

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

But there's definitely a wrong way.

She scrolls through pictures of Handsome Guy out on the town, laughing, arms draped over various women (not Tiffany).

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

Hold on too tight, and you won't slide -- you'll just hang there, dangling. Stuck.

A beat, then Tiffany dials her phone, puts it on speaker (so her hands are free to keep scrolling). As soon as it answers:

PHONE VOICE (O.S.)

Turn off the computer.

TIFFANY

He's dating her!

PHONE VOICE (O.S.)

You don't need him. SAY it.

ANDY (V.O.)

Nobody wants to get stuck.

TIFFANY

I don't need him.

(CONTINUED)

2 CONTINUED:

2

PHONE VOICE (O.S.)
You're better off without him.

TIFFANY
...I'm better off without him.

PHONE VOICE (O.S.)
You fall too hard and--

TIFFANY
(rote)
--And too fast. Which undermines everything our moms taught us and our grandmas burned their bras for and what I need is to BE myself. On my own.

PHONE VOICE (O.S.)
By stepping AWAY from the computer.
(beat)
Well? Are you stepping?

Tiffany SLAMS the laptop shut.

TIFFANY
I hate you.

PHONE VOICE (O.S.)
Good girl. Now hang up so I can go back to sleep.

ANDY (V.O.)
It's hard to give in and *let go*.

But as Tiffany heads into the bathroom... WE STAY in the bedroom, with the computer. Which is plugged in.

ANDY (V.O.) (CONT'D)
We all hold on to things. Too tight.
And too long.

The cord is worn. There's a rip in the rubber casing, where wires are showing through...

ANDY (V.O.) (CONT'D)
That's why I decided a long time ago just to use the damn stairs.

Then... the wires SPARK. We can hear Tiffany in the shower, oblivious, as... they SPARK AGAIN. Shower's still going. Then, the tiniest WISP OF SMOKE starts to drift up from the pillow underneath the computer... Uh oh.

3 **EXT. SEATTLE RESIDENTIAL STREET - TIFFANY'S HOUSE - DAY**

3

SIRENS are BLARING. LIGHTS are FLASHING. As FIRETRUCKS pull up to a house with SMOKE POURING out of its windows. We're in a sleepy, residential neighborhood - now fully awake. Neighbors are out, in their pajamas, phones up, recording. And firefighters are jumping out of their rigs, including ANDREA "ANDY" HERRERA (28), confident, no-nonsense; LIEUTENANT JACK GIBSON (30s) impulsive, all energy; and PRUITT, their Captain, (60s), in command, and shouting:

PRUITT

--You all know it but I'm still gonna say it. Life first. Property second. Contain the flame, and get the hell out!

Andrea pauses, looking at the burning house, almost admiring it, like a piece of art... But she's also reading the smoke.

ANDY

Laminar smoke flow, small chance of flashover. Smoke's brown, so it's moving from a contents fire to structural... And it's uniform. So the burn's deep-seated. My guess is, the back of the house.

Pruitt gives a quick nod, just as Jack jogs past, already geared up, heading for the building--

PRUITT

In a hurry, Gibson? Haven't even given you the plan yet--

JACK

(on the move)

Just ready to get in there, sir!

Pruitt shakes his head, more amused than annoyed...

PRUITT

Miller, partner up with Gibson on Fire Attack One. Andy, you and Bishop handle Search & Rescue-- and let's get somebody up on that roof to vent!

Everyone splits off, getting to work...

4 **INT. TIFFANY'S HOUSE - VARIOUS - DAY**

4

Quick, fast, stylized - as we follow Andy and MAYA BISHOP (28), intense, all focus.

(CONTINUED)

4 CONTINUED:

4

They work their way through the smoke-filled house, wall by wall, room by room, looking for survivors. They speak into their RADIOS:

ANDY
Entryway's clear.

MAYA
Kitchen and dining room clear!

ANDY
Approaching the living room...

--As they methodically make their way deeper inside...

5 **INT. TIFFANY'S HOUSE - BATHROOM - DAY**

5

A door BURSTS open. Andy and Maya discover--

ANDY
--We got somebody!

There, huddled on the floor, is Tiffany, wrapped tightly in a wet towel, coughing, scared. As they hurry to her--

MAYA
(into radio)
We've got a conscious
victim inside, gonna
need medics standing
by out front--

TIFFANY
(rapid fire)
Oh thank god, the door was
so hot when I got out of
the shower and--

Tiffany suddenly bursts into a coughing spasm...

ANDY
Ma'am. Can you walk? We need to
get you out of here--

TIFFANY
Wait, wait, hang on--

MAYA
Hang on?

Tiffany starts pulling a robe on over her towel...

ANDY
Ma'am. We need to go--

TIFFANY
--I can't, I'm naked--

(CONTINUED)

5 CONTINUED:

5

MAYA

Did she really just say *hang on*?

TIFFANY

Do you see my pajama pants anywhere?

ANDY

Okay, no, this room is filling with smoke from an uncontained fire just outside that door, a door that's about to *burn down*. And then we'll be trapped in here with you and your fuzzy pink towels and that is not my job. My job is to *save you*. So either you get up and come with us *right now*, or I will literally throw your bare naked ass over my shoulder and carry you out.

Beat. Tiffany hugs her bathrobe tighter.

TIFFANY

Yeah, okay, let's go.

Maya gives her a towel to cover her mouth, as they leave...

6 **INT. TIFFANY'S HOUSE - BEDROOM - DAY**

6

... Heading out right past a WALL OF FIRE -- and Jack & his team: DEAN MILLER (30s), all charm & bravado, and TRAVIS MONTGOMERY (30s), the kind of guy who goes to church... or at the very least always calls his grandma on her birthday.

JACK

Charge the line!

TRAVIS

You got it.

DEAN

Wet stuff on the red stuff!

As WATER SHOOTS out of their hoses. It's intense and dangerous and scary -- but that doesn't seem to worry these guys at all, as they stand there, inches from giant flames, like it's just another day at the office. Because... it is.

7 **EXT. SEATTLE RESIDENTIAL STREET - TIFFANY'S HOUSE - DAY**

7

Andy and Maya burst out of the house with Tiffany, who's now coughing badly. JUMP CUTS: as Andy and Maya ease Tiffany to the ground, Captain Pruitt arrives with VICTORIA "VIC" HUGHES, (30s, fun - with an edge) and they start routine EMT protocol--

(CONTINUED)

7 CONTINUED:

7

PRUITT
Check her vitals, watch her ABCs--!

VIC
BP's 80 / 60--

PRUITT
--Can you tell me your name?

TIFFANY
...Tiffany.

PRUITT
Tiffany. This is important. Was
there anyone else inside with you?

But Tiffany doubles over from a terrible coughing spasm.
Between breaths, she barely gets out:

TIFFANY
...Charlie...

8 **INT. TIFFANY'S HOUSE - DAY**

8

Things are smoking and sizzling, but-- NO MORE FLAMES.

JACK
Hold on the pipe, fire's out!

The water dies down, when-- the RADIO CRACKLES:

PRUITT (O.S.)
Got another possible victim inside
guys, name's Charlie.

TRAVIS
Damn.

DEAN
(just the facts)
If he's in here, he's already toast.

TRAVIS
Shut up.

DEAN
What? --The place is charcoal.

JACK
Dean. *Enough.*

(CONTINUED)

8

CONTINUED:

8

DEAN

You think anybody'd survive this
kind of--

TRAVIS

--SHUT UP! You guys hear that?

They all pause, and listen. After a beat, sure enough, they
all hear a faint WHIMPER.

JACK

Oh my god, it's a kid.

The guys react, instantly start looking around, hurrying,
now really worried, calling out--

TRAVIS / DEAN / JACK

Charlie! Charlie--??

JACK

GUYS! Just -- stop.

They pause, standing silent, listening, listening... When
THERE'S ANOTHER WHIMPER. This time they all heard where it
was coming from, and QUICKLY they move across the room, to a
smoking, charred, overstuffed chair. They bend down,
apprehensive of the gruesome scene they might see, when they
find... an ADORABLE LITTLE DOG, hiding, terrified, staring
out. Nametag reads: Charlie. Oh thank god. A beat, then...

DEAN

Dibs on the puppy.

TRAVIS

You can't call dibs on the puppy.

DEAN

Just did. DIBS. On the puppy--

9

EXT. SEATTLE RESIDENTIAL STREET - TIFFANY'S HOUSE - DAY

9

Our guys suddenly emerge, triumphant, probably in slow mo --
heroes. First Jack, then Travis. Smear'd (sexily) with
ash, and soot. Heading out of the still-smoking house...
Neighbors rush toward them, crowding around...

NEIGHBORS ONE / TWO / THREE

Look! / Are you guys okay? /The
fire's out?

When, behind them, last to emerge... is Dean. Cradling the
adorable PUPPY under one arm. Instantly, all the attention
and adoration goes from the other two guys... right to Dean.

(CONTINUED)

9 CONTINUED:

9

NEIGHBORS ONE / TWO / THREE (CONT'D)
Awww, poor thing! / OMIGOD. /
There's a dog?!

Tiffany, pushing away her O2, gets up, and hurries to Dean...

TIFFANY
Charlie! Oh my gosh, thank you thank
you thank you--

DEAN
Yeah, of course. Here to serve.

Tiffany fawns over Dean and the puppy -- And Dean's eating
it up. From their post, Maya and Andy watch for a moment.

ANDY
You think he practices? Like, does
he go to dog parks on his days off...

MAYA
--Cradle puppies under one arm, wipe
away pretend soot with the other...

ANDY
--He must.

MAYA
I mean, look at him.

Dean hands the dog off to Tiffany, who's clearly so enamored.
The dog licks Dean's face. Dean laughs; Tiffany laughs.

ANDY
You notice we're the ones who saved
her life, and HE'S the one she's
thanking?

MAYA
That stuff's not gonna fly when we're
running the place.

ANDY
...Next time WE save the puppy.

As they get back to work. **END OF TEASER**

10 **EXT. STATION 19 - THE FRONT APRON - DAY**

10

Station 19. Modern, sleek, lots of glass, green-engineering.
This is not an old-fashioned Fire Station, this is a new,
more modern Seattle version. Updated... and awesome.

(CONTINUED)

10 CONTINUED:

10

Rigs pull in, and the returning Firefighters hop off, buzzing, like ya do, after a big successful call. BEN WARREN helps direct the rigs in, then jogs up to help unload them...

VIC

New Guy! Gonna need you to decon
the rest of these hand lines--

He nods, heads right over. As he starts to work...

BEN

You know I'm not exactly *new*. I
have been working here full time a
couple of weeks now...

(off her silence)

--And before that, I was a surgeon.
I've held actual beating hearts in
my hands...

She stares at him blankly.

BEN (CONT'D)

I'm just saying, I'm not some clueless
kid who doesn't understand hard work,
or discipline... I can do more than
clean hoses.

VIC

Sure thing, New Guy. Follow me.

She starts walking inside.

BEN

Also, I HAVE a name.

As she escorts him to...

11 INT. STATION 19 - THE TURNOUT ROOM - DAY

11

A large storage space located just inside the Turnout Room.
Shelves PILED with stacks and stacks of additional hoses.

VIC

Do these too. Clean 'em. Hang 'em.
Oh, and one of them has a hole.
You'll need to patch that up.

BEN

--Which one? Has the hole?

VIC

You're not new? Figure it out.

(CONTINUED)

11 CONTINUED: 11

Off Ben, now staring at mountains of hoses... As Vic heads back outside, passing right by...

12 **INT. STATION 19 - THE BARN - DAY** 12

Jack, who moves to Pruitt, on the move...

JACK

Fast containment, today, sir. No casualties. Think that means today might be... a Pole Day?

The mention of the pole gets several other firefighters' attention too... But Pruitt's not biting.

PRUITT

You saved a puppy.

MAYA

And a Tiffany.

PRUITT

Puppies and Tiffanys do not equal pole days.

JACK

Then what does? 'Cause in the two years I've been here, not once--

PRUITT

I enjoy your joy, Gibson. I do. But I'll know the perfect Pole Day when I see the perfect Pole Day. And trust me, today's not it.

Pruitt slams out of the Barn, into a hallway, passing Vic, Travis, and Andy, all lugging in more gear from outside. Travis sighs, looking up at the fire pole...

TRAVIS

It's so tall. And shiny. Just staring down at us. Mocking. I can feel it mocking...

MAYA

What's the point of having a fire pole if nobody ever gets to use it?

VIC

Herrera. Can't you convince him to give us a Pole Day?

When, from the hallway, we hear...

(CONTINUED)

12 CONTINUED:

12

PRUITT (O.S.)

ANDY.

Andy shoots Vic a look, then grabs an armful of clipboards from their spot on the wall and hurries to--

13 INT. STATION 19 - WALK & TALK TO CAPTAIN'S OFFICE - DAY 13

Andy falls into step with Pruitt, who's walking at a clip. Andy matches his pace.

PRUITT

--It's like they think the only thing on my mind is the damn pole.

ANDY

Yup. --Sign this.

She hands him a clipboard. He signs, while:

PRUITT

And how many times do I have to say it? Don't 'cross country' when we vent-- stick to a beam, or stay off the roof. *It's how people get hurt.*

ANDY

I wasn't on roof duty today, but I will pass it along. --Drink.

She hands him an opaque water bottle.

PRUITT

And we've gotta remember--
(disgust)
This isn't water.

ANDY

No, it's a protein kale smoothie. You've been skipping meals.

He hands it back to her, wanting nothing to do with it.

PRUITT

You're keeping tabs on my food intake now?

ANDY

Someone needs to. I also filed your incident reports, put the calendar out for approval, arranged maintenance checks on each rig--

(CONTINUED)

13 CONTINUED:

13

Pruitt, done with this conversation, just walks into his office, and SHUTS THE DOOR on her, mid-sentence. But Andy's undaunted. A beat, then she KNOCKS. And keeps KNOCKING. Until he REOPENS it. Without a word, she holds out the smoothie, not backing down. A silent beat, then...

PRUITT

You're lucky you're my daughter.

ANDY

So are you.

Finally, he takes the drink. And re-shuts the door.

14 INT. STATION 19 - DORM FLOOR LOCKER HALLWAY - DAY

14

A robust hallway, lined by rows of bunk rooms. Outside of each bunk are sets of personal lockers where people finish getting into fresh uniforms. Maya, hair wet, puts some items away when Jack makes a bee-line for her...

JACK

Can I touch it?

MAYA

(sizes him up)

...Why?

JACK

It's your good luck charm. And I could use a little luck. Just let me touch it. Please.

Ever so slowly, she opens her locker just enough to reveal: a GOLD OLYMPIC MEDAL hanging inside.

MAYA

This is 5 hours a day, 365 days a year, in the rain and sun and heat and cold, running 100 miles a week, against thousands of other women just to *qualify* to compete in the 10,000 meter run. With my best EVER time, on a sprained ankle. When I *won this*. Not with luck, but with blood and pain and hard work-- This isn't a *lucky charm*, this is a reminder, of just how much tougher I am than any single one of you.

That sinks in for a minute. Then...

(CONTINUED)

14 CONTINUED:

14

JACK

Yeah, but can I touch it?

She eyes him for a beat, incredulous, when he breaks into a grin, clearly playing with her. SLAM. She shuts the locker HARD, barely missing his fingers. And walks away. Over it.

15 INT. STATION 19 - BEANERY - NIGHT

15

A big open kitchen area, with a long, sturdy table flanked by benches. Travis, in an apron, dishes food and passes it. A big rowdy mess of a dinner where everyone talks over each other, across the table -- it's fun, familiar, like a family.

DEAN

--All I'm saying is, the point of a meatloaf is the MEAT.

ANDY

I don't mind the veggie kind.
Especially when Travis makes it--

TRAVIS

Thank you. It's my husband's recipe.

MAYA

What's the matter, Dean? Trying to bulk up to rescue more itty bitty puppies?

DEAN

You gonna tell me you trained for the Olympics on spaghetti made from squash?

TRAVIS

--Consuming a plant-based meal even once a week has quantifiable health benefits--

BEN

--That's true, actually. I've seen it first hand. In the OR.

VIC

(sotto)

...Of course you did.

Jack passes the food to Pruitt, but Pruitt shakes his head.

DEAN

See? Even the Captain won't touch it.

(CONTINUED)

15 CONTINUED:

15

PRUITT
Just not that hungry.

BEN
--I saw everything, the clogged
arteries, fatty tissue, all of it...
You know, when I opened people up--

VIC
...Yeah, no, we got that.

PRUITT
Takes guts, to cut somebody open. I
like guts. I expect everyone on my
team to have guts.

BEN
Sure, okay. --How do you mean,
exactly?

ANDY
(groans)
Oh god.

TRAVIS
Now you've done it.

DEAN
--Here we go!

Ben looks around, confused. But it's clear everyone else
knows exactly what's coming next... Pruitt starts, serious...

PRUITT
9/11, when I went to go help at the
Towers-- worst thing I ever saw in
my life, still is, it got to me, all
of it... But I couldn't stop, I
didn't want to leave. And Andrea,
she came out there. She hopped on a
plane, by herself, came to New York
and ordered me to come home. Saved
my life. She was TWELVE. And she
hailed my ass back.

He says it with pride, but there's something different on
Andy's face. This isn't a warm fuzzy memory for her.

PRUITT (CONT'D)
My daughter's got guts. She's a
force. She needs *no one*.

MAYA
(whispering)
This is my favorite part...

(CONTINUED)

15 CONTINUED: (2)

15

PRUITT
--She's Baby Rambo --

A couple of people mouth "Baby Rambo" when he says it.

ANDY
And Rambo says, let's talk about
something else, okay?

She doesn't find this charming. The dinner gets back to small talk, but we stay on Andy, clearly frustrated. A beat, then she gets up and goes. Jack watches, then, after another beat... he gets up too...

16 **INT. STATION 19 - TURNOUT ROOM - NIGHT**

16

Dinner continues, rowdy, in the background, as Jack heads into the Turnout Room, where he finds Andy, riled up, pacing.

ANDY
I hate that story, I've always hated
that story--

JACK
I know.

ANDY
He thinks it's cute. It wasn't cute,
it was MESSED UP--

JACK
Forget about it.

ANDY
I can't. I--

But she doesn't finish her thought, before Jack's whisked her to him, in between the hanging coats and uniforms, kissing her, hot, hungry... And she kisses right back. Breathless:

JACK
Distracted yet?

ANDY
Getting there...
(eyeing the door)
This is bold. Even for you.

JACK
Say the word. I'll stop.

She kisses him harder. No more words. He kisses her neck, picks her up; she wraps her legs around him and moves her

(CONTINUED)

16 CONTINUED:

16

hands to his pants, and just as things are starting to get HOT HOT HOT, a startled look crosses Andy's face. Too late, Jack realizes--

JACK (CONT'D)

Nope. No, wait. We're not doing that right now. --Hand it back!

Because Andy's pulled a RING BOX out of Jack's pocket. She holds it like a bomb, stunned. He holds out his hand.

JACK (CONT'D)

That's not-- you weren't supposed to see that yet--

A long beat, then...

ANDY

...Okay.

She relinquishes the ring. Which throws Jack a little.

JACK

Okay. Okay? -- I mean, I guess I thought-- you don't seem happy about this--

ANDY

Yeah, no, it's not-- I mean-- it's been *six months*-- You celebrate six months with *this*--

(gesturing: her body)

Not THAT...

(gesturing: the ring)

...So...

JACK

So, if I'd pulled this out for real... you'd've said no? As in, no?

ANDY

NO! I mean, yes - no - but not no-but not -- oh god. I don't know! I don't know what to say here--

JACK

...Do you just not want to get married? Or, is it, you don't want to get married to me?

But before she is able to properly answer, suddenly, ALARMS BLARE. LIGHTS COME ON. A call is coming in, while Jack stares at Andy, and Andy at Jack, not knowing how to answer...

ACT TWO

17 **INT. STATION 19 - TURNOUT ROOM - NIGHT**

17

Seconds later. Andy and Jack are still staring at each other - neither speaking. LIGHTS ARE ON. The station outside the room has jumped into action...

DISPATCH (O.S.)

*Ladder, Engine, Aid Car 19, apartment
fire, 3 Alarm, 563 Bellevue Avenue
East.*

ANDY

We have to go.

JACK

You didn't answer me.

ANDY

We have TO GO.

And, rattled, she walks away from him, out into:

18 **INT. STATION 19 - THE BARN - NIGHT**

18

A rush of people, suiting up, jumping into rigs. A tousled looking Andy and Jack join the fray... Jack's on Andy's heels, but she just keeps walking, ignoring him, looking spooked. Maya clocks it. Andy quickly suits up and jumps into the Ladder Truck driver seat. Maya climbs in beside her, FAST, as Andy CLICKS ON the LIGHTS, BLASTS the HORN and the SIRENS and, without a word, BARRELS out of the station.

19 **INT. LADDER TRUCK 19 - NIGHT**

19

The Truck ZOOMS through streets, Andy at the wheel, charging past cars and through stoplights...

MAYA

What happened?

Andy shoots Maya a look. Andy doesn't even have to say words, Maya can read Andy's expression...

MAYA (CONT'D)

Something bad. With Jack? --How bad?

(off Andy's look)

What.

(off Andy's look)

Wait. No.

(MORE)

(CONTINUED)

19 CONTINUED:

19

MAYA (CONT'D)

(gasps)

He proposed! Andy, that's-- Wait
and we are NOT happy. How could we
be? What was he thinking?

(off Andy's look)

He's a monster. Why would he do
that? At least give you a heads up,
some warning.

(off Andy's look)

Or, at least TALK to you first? You
don't want to settle! You're focused
on work! --Plus the FUN is in having
the SECRET sex, not--

When from the seat behind them, Ben leans into view, chiming
in, innocently:

BEN

What're we talking about?

MAYA / ANDY

NOTHING, NEW GUY.

Ben slowly leans back...

20 **EXT. SEATTLE STREET - NIGHT**

20

The Ladder Truck RUMBLES down the street, rounding a corner.
Closely followed by the Engine. Then the Ambulance...

21 **INT. LADDER TRUCK 19 - NIGHT**

21

When Andy spots something out the front window--

ANDY

Oh HELL no.

22 **EXT. OLD APARTMENT BUILDING - NIGHT**

22

An old apartment building perched high on a Seattle hill.
It's the kind of building with lots of history, lots of
charm... and lots of faulty wiring. On an upper floor, FLAMES
flicker from windows and BLACK SMOKE rises into the sky.
POLICE OFFICER RYAN TANNER (28) is outside, helping evacuate
residents, when his PHONE RINGS:

RYAN

--Tanner speaking.

INTERCUT WITH: Andy, still driving, talking on her (hands
free) phone as we hear the GRINDING OF METAL.

(CONTINUED)

22 CONTINUED:

22

ANDY

Red zone applies to everyone.

Ryan looks alarmed, starts feeling for his keys.

RYAN

Crap. CRAP.

ANDY

--It goes: little old ladies, cops, bomb squad, FBI, CIA, Homeland Security, *Fire Department*, anyone escaping the apocalypse, and THEN GOD. Are you God? Because if not--

Ryan's on the move, running now...

RYAN

Stop, wait, I am ON my WAY--

And he arrives just in time to see his SQUAD CAR, being unceremoniously RAMMED out of the way by Andy's firetruck so Engine 19 can pull up behind it, next to the hydrant. Andy parks, hops out, as do Maya and the other firefighters...

RYAN (CONT'D)

(pissed)

Really??

ANDY

Needed the hydrant. You weren't around.

RYAN

--I WAS around, literally, around the corner, *evacuating people*--

ANDY

--But your car was blocking the water source we need. To fight the fire.

RYAN

I can't just *ignore* a call to help--

ANDY

I don't expect you to ignore it, I expect you to watch where you're parking when you answer it!

RYAN

You gave me NO time--!

(CONTINUED)

22 CONTINUED: (2)

22

ANDY
I called--

RYAN
To gloat!

ANDY
To TELL you!

RYAN
Too late! --You can't just ram my
car!

ANDY
--You can't just block my hydrant!

RYAN
This isn't-- You can't-- I'm telling
my BOSS--

ANDY
--Great! And I'm telling MINE!

Both pissed, they storm off, in opposite directions. Ben,
with Maya, watches -- a little startled.

BEN
Does she... always talk to cops that
way?

MAYA
Just the ones she went to prom with.

23 **EXT. OLD APARTMENT BUILDING - NIGHT**

23

Captain Pruitt's barking out orders to the entire team as
they hustle, collecting gear, prepping to work the call...

PRUITT
--This one's big, and in a building
this old, it's even more dangerous.
Pair up. No freelancers. Nobody
goes off on their own, understood?

They all split into pairs. Dean's with Ben. As they prep--

DEAN
I'll go first, you tow the line,
follow my every move, do not get
lost. You got it?

BEN
Got it.

(CONTINUED)

23 CONTINUED:

23

DEAN

This isn't some surgery in a fancy
OR. Nobody's looking over your
shoulder to save your ass--

BEN

Understood.

They start to go, Ben follows Dean's every step. Dean stops.

DEAN

What'd I just say?

BEN

Follow your every move? --I am.

DEAN

The line. Can't fight much fire
without water.

BEN

OH. Of course. Sorry.

Ben hurries to grab a hose. Dean calls out:

DEAN

See? This is why we still call you
New Guy, New Guy.

24 OMITTED

24

25 **INT. OLD APARTMENT BUILDING - HALLWAY - NIGHT**

25

The hall's too narrow to fit more than one or two firefighters
at a time... Dean and Ben carefully make their way down it...

BEN

Tight squeeze, huh?
(off Dean's silence)
Sure. You're not into small talk.
Got it.

Dean and Ben find themselves at an apartment door with a
small glass window above it at the top. Through the window,
they can see ORANGE FLAMES, licking the glass.

DEAN

Fire's in there, we're out here.
What's our next move?
(beat)
Faster. *What's the move?*

(CONTINUED)

25 CONTINUED:

25

BEN

--Break the glass, create a point of access--?

DEAN

(instantly)

Watch your eyes!

Dean reaches up with his axe, and SMASHES THE GLASS of the window, creating a vent, and access... He keeps quizzing:

DEAN (CONT'D)

--Door open or shut?

BEN

Shut?

DEAN

Is that a question or--

BEN

Shut. Maintain a protective barrier between us and the flames.

DEAN

(nods)

Good. --Let's hit her from here!

Ben opens up the line, and they SHOOT WATER up into the apartment, the fire licking at them from the other side of the door. A beat, then it appears to be out.

BEN

Now we go in?

DEAN

Now we go in.

Then they start KICKING IN THE DOOR to go inside.

26 INT. OLD APARTMENT BUILDING - APARTMENT A - NIGHT

26

From inside an apartment, we see a door FLY OPEN, but on the other side are Pruitt and Jack - having just forced open the door to a DIFFERENT apartment. They move cautiously...

PRUITT

Careful. Watch for active flame--
Low visibility. This is gonna be slow-going. Stay close.

JACK

Copy that.

(CONTINUED)

26 CONTINUED:

26

Jack inches forward, eyes on Pruitt's back, when -- Jack's hand lands on a doorknob. He pauses, noticing a kid's DOOR SIGN. A look of concern crosses Jack's face, and he twists the doorknob...

27 **INT. OLD APARTMENT BUILDING - KID'S ROOM - NIGHT**

27

Jack steps carefully into a bedroom. He sees stuffed animals, toys... He calls out:

JACK

Found a kid's room! Gonna double check and make sure no one's hiding--

Because, kids often do. He quickly checks the closet, under the bed, behind curtains, everywhere... Nothing. Whew.

JACK (CONT'D)

All clear in here, Captain. Coming out to re-join you. How's your sweep?

A beat, as Jack waits for an answer... that doesn't come.

JACK (CONT'D)

Captain?

Another beat, longer this time. Uncomfortably long.

JACK (CONT'D)

--CAPTAIN??

28 **INT. OLD APARTMENT BUILDING - STAIRS - NIGHT**

28

Andy and Maya are carefully moving down dark stairs, when Andy's radio CRACKLES.

JACK (O.S.)

Herrera-- you there?

ANDY

Go ahead, what do you need?

JACK (O.S.)

I lost him.

ANDY

What?

JACK (O.S.)

I LOST HIM, Andy. I can't find him anywhere - I lost your DAD.

Off Andy, completely stunned.

ACT THREE

29 **INT. OLD APARTMENT BUILDING - APARTMENT A/STAIRS - NIGHT**

29

Direct pick up, **INTERCUTTING** between Andy and Jack, who's searching as he talks, trying not to panic...

MAYA

--He *lost* him?

JACK

We got separated, I went back to find him, the smoke's too thick-- I CAN'T SEE him--

ANDY

How the hell did you get separated? He SAID don't go off on your own--!

JACK

I know, but --

ANDY

(cutting him off)
Just tell me where you are.

30 **INT. OLD APARTMENT BUILDING - APARTMENT A - NIGHT**

30

Jack's searching as best he can, but it's hard, there's so much smoke, there's very limited visibility, when suddenly--

MAYA

Gibson--??

JACK

HERE.

MAYA

Wow. Heat's bad in here.

ANDY

Smoke's worse.

They have to crouch, low to the ground, where the heat and smoke are slightly less intense... it's claustrophobic.

ANDY (CONT'D)

--Where have you looked already?

JACK

--Kid's room, kitchen-- I was doubling back in here--

(CONTINUED)

30

CONTINUED:

30

Maya and Andy are already on the move, not wasting time, as--

MAYA

Alright. We case the rooms again.
Inch by inch --

ANDY

Hug the wall, don't lose the door or
we'll lose each other in this smoke--

MAYA

OW! Careful there's something on
the ground over--

Maya quickly crouches down. Because of the smoke, she's
momentarily hidden from view--

ANDY

Maya? --Maya, WHAT.

MAYA

...Get over here.

They hurry to Maya, who's crouched beside Pruitt, COLLAPSED,
unconscious, behind a sofa. The smoke's so thick, you can't
see him unless you're on top of him. SHIT.

MAYA (CONT'D)

Okay, let's grab his legs, we'll get
him to the hallway, we can manage
him down the stairs from there--

They start to pick Pruitt up, when--

ANDY

Stop.

Andy's staring above them, toward the ceiling.

MAYA

--There's no time, we don't know how
long he's been down--

Jack follows Andy's gaze...

JACK

It's not breathing.

MAYA

We don't know that yet, it's why we
need to get him *out of here quickly*--

(CONTINUED)

30 CONTINUED: (2)

30

ANDY
Not him, it. Look up, look at the
smoke...

Maya looks up, at the smoke hanging in the air above them...

MAYA
(realizing)
The smoke's swirling down...

JACK
It's choking. The fire isn't
breathing.

Sure enough, trails of smoke are dipping down, forming
tendrils, spinning and swirling...

ANDY
We're at flashpoint.

They all know what this means. It means: RUN.

JACK/ MAYA/ ANDY
...Damn it! / We gotta move, NOW.
/ Go go go!

In unison, they retreat FAST into the kid's room, all pulling
Pruitt as they go, immediately SLAMMING THE DOOR just as --

31 **INT. OLD APARTMENT BUILDING - KID'S ROOM - NIGHT**

31

BOOM. Andy, Maya, and Jack dive into the room with Pruitt.
Behind the closed door, they can hear the GIANT EXPLOSION.
The Flashpoint. The moment in which gas and fuel and oxygen
instantly combust. ORANGE FLAMES glow through the cracks of
the doorframe...

JACK
--We've got about five or six minutes
before that door's gone and this
room ignites too--

ANDY
--We gotta get out of here!

They're trapped. Andy and Jack start urgently looking for
other ways out, but Maya's checking Pruitt's vitals...

MAYA
...Guys?

JACK
No way out but the window.

(CONTINUED)

31 CONTINUED:

31

ANDY
Window won't work--

MAYA
--Guys.

ANDY
--As soon as we open it and introduce
oxygen into this room--

JACK
Boom.

MAYA
GUYS. --*Captain doesn't have a pulse.*

What?? Andy pauses, startled -- then HURRIES to her dad.

ANDY
Help me get his turnout gear open--!

MAYA
Andy. If we do that, and this place
explodes--

ANDY
Then he's DEAD ANYWAY. Help me GET
IT OFF.

A beat, then Jack and Maya start pulling open Pruitt's heavy,
protective fire gear (because it's so thick, you can't
actually perform CPR through it) as Andy starts compressions--

MAYA
--Fire's at the door!

Sure enough, PAINT on the door is starting to PUCKER from
the heat... They hustle even faster--

JACK
So we're down to... two minutes.
Maybe less.

MAYA
This building has fire escapes, if
we could get to them--

JACK
Can't jump that far from this angle--
especially not carrying the Captain.
(on his radio)
Mayday. Ladder 19, we need a jumper,
charlie-delta side, repeat, Mayday--

(CONTINUED)

31 CONTINUED: (2)

31

MAYA

One way or another, we're getting out. I'm making an anchor point-- Gibson--

JACK

I'll start a harness.

Jack and Maya get to work. Maya SLAMS a halligan deep into the wall, to create an anchor point. Jack starts tying rope and mesh to fashion a harness... all (essentially) in real time. As Andy keeps pumping, pumping... smoke swirling around her, sweat forming on her brow, but she doesn't stop. It goes on. And on. So long that we're freaking out now, time's up, the room's going to explode, and here we've started really LIKING these amazing firefighters but they're bound to all die now and why would we KILL THEM LIKE THAT???

JACK (CONT'D)

(shit)

--Flames, at the door--

Under the frame, the orange glow is getting stronger--

MAYA

We gotta go, RIGHT NOW. Harness or not. --Andy?

ANDY

No.

JACK

Andy.

ANDY

NOBODY LEAVES UNTIL HE HAS A PULSE.

They pause, frozen. As Andy keeps pumping and pumping and pumping. And they wait, eyeing the door. Worried. THEN, Andy pauses, listens, checking...

ANDY (CONT'D)

C'mon c'mon c'mon...

(beat that feels like an eternity)

Pulse-- I've got a pulse!

JACK

Let's GO!

They scramble FAST, harnessing Pruitt ONTO JACK'S CHEST. They get to the window, and crouch, level with the glass, paused, poised...

(CONTINUED)

31 CONTINUED: (3)

31

MAYA

The fire's starved for air. As soon as we break this glass, it'll light up.

ANDY

So we jump. Fast as we can.

JACK

Fly or fry. --No helmets. Too risky from this high up--

They start taking their helmets off...

ANDY

We gotta be exact. No margin of error down there.

Maya glances back at the door, glowing orange, paint PUCKERING--

MAYA

--Time's up, you guys.

ANDY

We'll make it.

JACK

We better.

MAYA

GUYS. Are we doing this??

32 **EXT. OLD APARTMENT BUILDING - NIGHT**

32

It's eerily quiet, outside of the building, smoke pouring out of the windows, flashing lights reflected in the glass... when: CRASH. The glass of a window SHATTERS! And - in slow mo - Andy, Maya, and Jack (with Pruitt) - BURST OUT, LAUNCHING THEMSELVES into the SKY just as a ROARING, FEROCIOUS BLAST OF FIRE ignites, FLASHING OUT RIGHT BEHIND THEM! They fall, suspended, heading down, down, down... Then THUNK. They land on massive airbags! Crunched, but alive.

MAYA

...I can't believe that worked.

33 **EXT. OLD APARTMENT BUILDING - NIGHT**

33

Stylized, slow mo -- Andy, Jack, and Maya climb down, carrying Pruitt. Ben RUSHES over, Travis close on his heels. On Andy, Maya, and Jack we see dark trails of BLACK SOOT at their nostrils. This time, there's nothing sexy about the ash or the soot. It's scary as hell.

(CONTINUED)

BEN

He lost his pulse, so he's in danger of clotting. We need to start a drip line, get him on Heparin--

TRAVIS

NO. We need to get him on O2, and O2 only. --Go go go!

Travis takes over, effectively pushing Ben out of the way. Ben registers it, but shakes it off, hurrying after Travis, who's rushing Pruitt to an ambulance... Other firefighters continue to fight the fire, but all Andy sees... is her dad, looking so lifeless. As adrenaline starts to fade, as reality starts to sink in, Andy starts to shake...

JACK

--You alright?

But Andy can't speak. She's pacing, unraveling. Jack moves closer, and she shoves him away, again, and again, still pacing, starting to feel a little crazed and panicked and enraged, because what the HELL HAPPENED up there--? But she can't form the words, she's just pacing, getting more and more upset when-- suddenly Ryan is there.

RYAN

Hey, hey, breathe, Andrea. You're outside. You got him out. You can breathe now. Just... breathe, okay?

She locks eyes with Ryan, trying to breathe without tears springing up. The SIREN WAILS, making her jump. He holds her gaze another beat...

RYAN (CONT'D)

Breathe.

She takes a breath. A long silent beat as she pulls it together. Then, she straightens and takes off, calling out:

ANDY

Let's get him to the hospital, RIGHT DAMN NOW.

Andy takes off toward the rig. Jack follows, a backward glance at Ryan, but we're off Andy, barreling ahead.

ACT FOUR

A34 INT. AID CAR 19 - NIGHT

A34

Ben and Travis ride opposite each other, in the back of the Aid Car, as it ZOOMS, jostling them around. Pruitt's unconscious on the gurney between them. Ben checks his B/P...

BEN

BP's 80/50, that's low...

Travis is unreadable.

BEN (CONT'D)

--Does he have any history of cardiac distress, or--

TRAVIS

You coulda killed him.

BEN

Excuse me?

TRAVIS

You can't start a patient on blood thinners *in the field*. You don't know his history, or if he's suffered any underlying trauma-- And if he HAS? You're looking at internal hemorrhages, cranial bleeding-- WE CAN'T TREAT A BRAIN BLEED ON THIS RIG. You would've killed him right in front of his daughter. What we can treat on the rig and what you do in an OR are two very different things. You're so busy trying to make sure we all know what a great surgeon you are when what you NEED is enough common sense to recognize you don't know *what the hell you're doing yet*.

Off Ben, momentarily shaken. As the vehicle suddenly JOLTS to an abrupt halt.

TRAVIS (CONT'D)

We're here.

The doors fly open, and we're at--

34 **EXT. GREY SLOAN HOSPITAL - BREEZEWAY - NIGHT**

34

A stylized (possibly slow-mo) montage of actions and images -- as Grey Sloan doctors, led by MIRANDA BAILEY, rush out, pulling on trauma gowns, greeting our ambulance. Travis, Ben, Andy, and Jack jump out, unloading Captain Pruitt, urgent, apprehensive but all-business, giving the bullet on the move-- They are rushing, but time feels almost frozen, sound muffled, the world collapsing in and around Andy, running alongside the gurney, Ben and Jack following. Travis stays with the rig. Andy's shouting, but WE barely hear her as she calls out--

ANDY

62-year-old male, found unconscious
at the scene of a fire, possible
smoke inhalation--

And we jog inside with Pruitt's gurney...

35 **INT. GREY SLOAN HOSPITAL - TRAUMA ROOM - NIGHT**

35

ANDY

--He collapsed while on duty, arrested
and resuscitated on the scene--

The montage continues - a jumble of images: wheeling Pruitt into the Trauma Room. Nurses and interns descending. Hands grasping Pruitt's sheet, quickly transferring Pruitt onto a bed. Bailey's voice is muffled too--

BAILEY

Need a saline drip, an EKG, and get
me a portable ultrasound RIGHT NOW.

Bailey and the doctors hook Pruitt up to an EKG. To IVs. Attaching leads. Calling out orders. Hanging bags. Pumping Pruitt's ambu bag. Listening to his chest. Ultrasounding his belly. All while Andy watches the controlled chaos in front of her, unable to speak, unable to look away... Jack places a comforting hand on Andy's shoulder, but she brushes it off, walks away - FAST.

36 **INT. GREY SLOAN - HALLWAY - NIGHT**

36

Moments later. Andy slams into the hallway, Jack follows...

JACK

You should get some O2--

ANDY

(keeps walking)
I'm fine.

(CONTINUED)

36

CONTINUED:

36

JACK

No you're not.

She pauses. Anger bubbling.

ANDY

Yeah. Okay, you're right. I'm really not.

JACK

You're mad.

ANDY

More than mad.

JACK

Me too, I'm mad at myself--

ANDY

You shouldn't have split off on your own, you should've been *paying more attention...*

JACK

I WAS paying attention! I saw a kid's room, you know how kids hide--

ANDY

--You do this, you jump into things, without thinking them through, without consulting ANYBODY first--

JACK

Don't do that, don't mix it all up--

ANDY

I'm not mixing up ANYTHING! You were careless and reckless and--

JACK

You're mad about before. And the ring. And now you're scared about your dad, and--

ANDY

Are you kidding me? You think I care even a little about a stupid engagement ring right now when my dad may not WAKE UP.

JACK

--No, that's not--

(CONTINUED)

36

CONTINUED: (2)

36

ANDY

You LEFT HIM in the middle OF A FIRE.

JACK

I know! Look. If you could just pause, for one--

ANDY

DON'T YOU DARE TELL ME TO CALM DOWN.

A beat. Jack shuts up. Not knowing what else to do or say... Finally, he walks away, leaving her alone, walking right past-- MEREDITH GREY (she knows Andy from the embedded Grey's episode). A beat, then Meredith approaches...

MEREDITH

--Herrera?

Andy is startled to see Meredith.

ANDY

...Hi.

MEREDITH

--I... heard your dad was down here; I wanted to check in. --Dr. Bailey's taking him up to surgery for an ex-lap right now, I thought I would join--

Firefighters pass (including Dean and NDs) not far away. Andy quickly turns from them, so they can't see her face. She's trying so hard not to cry. Off Mer, clocking this...

37

INT. GREY SLOAN HOSPITAL - SUPPLY CLOSET - NIGHT

37

The supply closet door opens, and Mer ushers Andy inside. Instantly, Andy deflates, tears suddenly coming quickly. Mer turns, her back to Andy, waiting while she cries. A long moment, as we sit in it, and Andy lets it out. Mer checks her watch, waiting.

MEREDITH

Okay, that's enough.

Andy nods, wipes her face... pulling herself together. Mer's firm, not unkind, but not mushy either. Time's up.

MEREDITH (CONT'D)

We've got your dad. Go be tough for them.

Mer opens the door, and without a word, they both walk out.

38 INT. GREY SLOAN HOSPITAL - WAITING ROOM - NIGHT

38

The waiting area is filled with firefighters, including Ben, Dean, Maya, Jack... Waiting. Quiet. Anxious. In the distance, Andy paces, then sits. A long, long, long beat. As they all sit there. It's awful. Andy can't stay still. She gets up. Sits back down again. Ben watches, and offers what he can, to try and help...

BEN

See that door? In a few hours, Dr. Grey and Dr. Bailey will come through that door and tell us how the surgery went. Good or bad. But right now... they're scrubbing in, going over their surgical plan. The anesthesiologist -- Dr. Somers, I requested her, she's the best -- she's putting your Dad out. Any of you had surgery? She'll put a mask on his face. Talk to him, if he's awake. Ask him to count backwards. 10, 9, 8, 7... they're usually out by 6. Then the surgeons will make their incision, quickly. Precisely. It's slow going. They need to find the source of the bleeding--

ANDY

And what if they can't find the source of the bleeding--?

DEAN

--Will he die?

BEN

...Or, he could live.
(beat)
Just... watch the door.

It's the most comfort he can offer. They all go quiet, somber. Just watching the door, for a long, long beat.

39 INT. STATION 19 - THE CATWALK - NIGHT

39

Vic walks quickly across the catwalk, Travis follows.

TRAVIS

--Where are we going again?

VIC

Crappy night. Captain's down.
There's no one here to stop us.

(CONTINUED)

39 CONTINUED:

39

TRAVIS
--Stop us from what?

She pauses, eye on the prize, staring RIGHT at the Fire Pole.

TRAVIS (CONT'D)
No. The pole? Vic, you know that's --
we're here to pick up the slack while
everybody's out, not-- I mean, we
couldn't--

VIC
Suit yourself. I'm going!

She takes off, faster this time. Travis catches up...

TRAVIS
You are a terrible influence...

But it's clear he enjoys that about her, when suddenly -- A
TONE sounds. A call is coming in...

DISPATCH (O.S.)
*Aid Car 19, epileptic patient, 632
Yessler Way.*

They pause, mid-step. Vic's laser focused on the pole...

VIC
...The patient's epileptic, probably
gets seizures all the time. It's
not like we'll be able to do much--

TRAVIS
(already turning)
Today's not the day, Vic. Let's go.

VIC
It could be. It COULD BE THE DAY!
(beat)
You know technically the pole will
get us downstairs faster!!

But, she turns to leave the pole behind too.

40 INT. GREY SLOAN HOSPITAL - WAITING ROOM - NIGHT

40

The waiting continues. Waiting, watching the door. Maya sits with Andy. Jack gets up to go fix himself a coffee. Andy tracks him. When suddenly, THE DOORS OPEN. Meredith and Bailey step in, cover gowns still on... everyone stirs as they move to Andy...

(CONTINUED)

40 CONTINUED:

40

MEREDITH

He is out of surgery.

BAILEY

He did great.

JACK / MAYA / DEAN

Thank god. / Whew, okay. / Alright.

People are so happy and relieved. Hugs and cheering...

ANDY

--Thank you, so much...

But Maya's noticing something the others don't... she sees the strained smiles on Mer and Bailey's faces, how they're not really sharing in the celebration. Bailey, tense, starts to wring her hands. Maya looks to Ben, who seems to have picked up on the same thing. Ben's watching Bailey, concern on his face. Maya turns to Andy, quiet, just for her:

MAYA

...There's more.

ANDY

(absently)

What?

MAYA

Look at them. --There's more.

Just when--

MEREDITH

Andy? Could I speak to you for a moment, in private?

Andy shoots Maya a look, she nods supportively.

MAYA

I'm coming with her.

Andy and Maya move away with Meredith, Bailey following a few steps behind...

41 INT. GREY SLOAN HOSPITAL - PRUITT'S ROOM - NIGHT

41

Pruitt sleeps in a darkened patient room. Monitors are hooked up. Periodically they beep or HISS to administer meds. He stirs, opens his eyes to see Andy, nearby. She looks shaken.

PRUITT

...How long was I out?

(CONTINUED)

41 CONTINUED:

41

Andy doesn't answer him, but instead, pulls a crumpled piece of paper from her pocket. It's covered in handwritten notes... She begins to read aloud. Her voice shakes.

ANDY

Peritoneal mesothelioma. Tumors, in your abdomen - bleeding. It's why you passed out. You have cancer, Dad. Stage 2.

PRUITT

--Andrea--

ANDY

Symptoms include, in order of escalation: stomach pain. Fatigue. Loss of appetite. Irritability. Cardiac arrest... How many of these have you been having? Were you ignoring them, or just neglecting to TELL ME?

PRUITT

...I have to step down as Captain, m'ija. Effective immediately.

ANDY

Did you already know about this?

PRUITT

--I've... I haven't been feeling my best. I figured... there was time. I was wrong.

ANDY

Dad.

PRUITT

There's no time to be angry. I don't have time for that. We don't.

(beat)

Department won't fill the spot right away, of course, always takes a little while. --Gibson'll have to run the place til they do...

ANDY

You're leaving Jack in charge?

PRUITT

(matter of fact)
He's my Lieutenant.

(CONTINUED)

41 CONTINUED: (2)

41

Pruitt's getting drowsy, meds are kicking in.

ANDY

--Does he know yet?

PRUITT

(sleepy)

I can barely keep my eyes open.

ANDY

Dad. Dad.

But Pruitt's out. Off Andy, annoyed, and completely unnerved.

42 **INT. ANDY & PRUITT'S HOUSE - ENTRY - NIGHT**

42

A dark house. The front door opens, and Andy's there. She flips the lights ON, pausing before stepping inside. It's her childhood home, not glamorous. Photos of Andy and her dad are around, new and old. The oldest ones, the ones where Andy is a kid, include a lovely looking woman - Andy's MOM, always smiling. Andy sees a discarded MEN'S SHIRT slung over a chair. And some discarded MEN'S SOCKS on the ground. Frustrated, she walks in, picks them up...

43 **INT. ANDY & PRUITT'S HOUSE - KITCHEN - FRIDGE - NIGHT**

43

The inside of a refrigerator. The door opens, and Andy's on the other side, illuminated by the light, laundry basket balanced on her hip. She bypasses milk, veggies, to grab... a beer. And then another. And then another, tossing them all into her basket, then shutting the door.

44 **INT. ANDY & PRUITT'S HOUSE - LAUNDRY AREA - NIGHT**

44

Andy drinks beer and pulls laundry out of the drier (an empty bottle nearby) when-- THE DOORBELL RINGS.

45 **INT. ANDY & PRUITT'S HOUSE - ENTRY - NIGHT**

45

Andy swings her front door open to find Ryan, on her porch.

ANDY

What are you doing here?

RYAN

...I have lived next door for pretty much our entire lives, so...

ANDY

No, your parents live there, you moved away years ago--

(CONTINUED)

45 CONTINUED:

45

RYAN

And... I moved back in. Last week. Well, yesterday technically, is when I moved my stuff but it's only temporary and none of that matters. At all, because-- How's your dad? Is he okay? How are you?

ANDY

Oh, I'm fine. Fantastic, actually, today's been great. I turned down a marriage proposal, my dad came THIS CLOSE to getting killed, so did I, for that matter, but who cares 'cause it turns out my dad's filled with cancer and promoting my new-ex-fiance to be MY NEW BOSS-- everyone's making decisions about MY life without me so, yeah, my world's falling apart, I'm on my 3rd load of laundry and as many beers -- it's great. Things are great. Come on in.

She heads back inside. Leaving Ryan - just stunned.

46 INT. ANDY & PRUITT'S HOUSE - DINING ROOM - NIGHT

46

Andy returns to her laundry, swigging her beer, grabbing an unopened bottle from her basket and handing it to Ryan.

RYAN

Your dad's stepping down?

ANDY

Cancer, Ryan. Keep up.

RYAN

Yeah, okay, about that--

ANDY

Jack'll just *take over*, nevermind that he's impulsive, and rash-- Half that job is filing reports, he's never filed a report-- Wanna know how I know? 'Cause I file them--

RYAN

So you do it.

ANDY

What?

(CONTINUED)

RYAN

YOU should take over for your dad.

ANDY

Right.

RYAN

Why not? You're as badass as they come. You've been training literally your entire life. You've practically lived at that station since-- since I can remember.

ANDY

It doesn't work like that. Jack made Lieutenant before me.

RYAN

And who decides on that. Your dad?

ANDY

What are you saying?

RYAN

Look, I love your dad, always have, you know that... but HE loves having you around to take care of things. Which is different... than letting you lead them.

ANDY

Doctors think he's probably been sick for a while.

RYAN

Has he had symptoms, or--

ANDY

I don't know! He didn't tell me! I live with him, I clean up after him, I do his DAMN LAUNDRY --

RYAN

But he didn't tell you about something like this?

ANDY

Apparently not!

RYAN

What the hell?

(CONTINUED)

ANDY

Exactly! It pisses me off!

RYAN

Me too! For you!

ANDY

THANK YOU.

RYAN

YOU'RE WELCOME!

(beat)

For real though. I'm sorry.

Simple. Quiet. It hits home for her.

ANDY

...I can't do it again, Ryan. I
can't bury another parent.

RYAN

It'd be different this time; before...
you were nine. We were nine.

A beat, as Ryan and Andy's eyes meet, and suddenly, the energy shifts between them, more charged, as they stand there... They gravitate into... A SUPER HOT KISS. Which goes on for a beat, building, moving past just a kiss, getting hotter and heavier, when Ryan breaks apart.

RYAN (CONT'D)

Andy. --You've been drinking, and--

ANDY

We're not in high school anymore,
Ryan. And I'm not drunk. --I'm
not. Try me. Give me a breathalizer
if you want. Go on!

She starts touching her nose with her fingers, rapid fire, proving she's got her wits about her...

ANDY (CONT'D)

See? I know what I'm doing. I'm a
grown woman, I've had a hell of a
day, and right now, I just wanna
have fun. Can't we have a little
fun?

A beat, as he takes this in, and then... THEY ARE KISSING AGAIN! BIG, SUPER INTENSE, HEART POUNDING, CATCH YOUR BREATH, MAKE YOU BLUSH, PROBABLY GETS YOUR SPOUSE LAID TONIGHT KISSING (and the beginning of more!) -- And off that, we GO TO BLACK.

ACT FIVE

47 OMITTED 47
48 OMITTED 48
A49 INT. STATION 19 - 2ND FLOOR OFFICE - DAY A49

Ben stands with Bailey, looking down at the station. She's dressed for work, bag in hand. Coffee in the other.

BAILEY
So, this is it?

BEN
This is it.

She surveys the floor, the big red vehicles, the scope of the place... Begrudgingly, she shrugs.

BAILEY
...Pretty impressive.
(off his look)
What's that look? I just gave your
new home away from home an unsolicited
compliment--

BEN
I know, I just...
(hard for him)
I thought I'd be better at this. I
aced the training, I know trauma
medicine, I figured... I got this.
But then, last night... I messed up,
Miranda. It could've been really
bad. I wanted to show everybody how
good I am, but instead, I just--

BAILEY
That's your problem right there.
Stop showing off. Only way to prove
you're any good is to just... BE
good.

Her tone might be flip, but her look is not. She holds Ben's gaze a moment, doesn't let him look away. And... it does help. Then, quiet, almost wishing it weren't so true:

BAILEY (CONT'D)
If anyone can, it's you.

Beat.

(CONTINUED)

A49 CONTINUED:

A49

BEN
Just... be good.

BAILEY
Yes.

BEN
You make it sound easy.

BAILEY
For some of us, it is.

B49 INT. STATION 19 - DORM FLOOR LOCKER HALLWAY - DAY

B49

Very early, all is quiet, as Maya pulls on running gear...
when Jack approaches, a little urgent--

JACK
Is Andy with you?

MAYA
An hour before shift starts? To go
running? Funny, you're funny.

JACK
She isn't picking up. And --
(beat)
Did she tell you? About the...

MAYA
Oh yeah.

JACK
Did she tell you I wasn't even trying
to give it to her yet--? And she
just freaks out? Like it's the
stupidest idea in the world--

As he talks, Maya spots Andy, a few steps away, behind Jack.
Andy steps away so she's hidden from view...

MAYA
I think she was also kinda freaking
out about her dad...

JACK
It's not that crazy. My parents got
married after 6 months-- They were
happy. Andy and I are pretty great
together. I'm not a *terrible choice*.

*
*

(CONTINUED)

B49 CONTINUED:

B49

MAYA

You're right. You're so hot. You
can get all of the ladies.

*

She's kidding with him. The way you would your kid brother.
But he's not in the mood to joke right now.

*

*

JACK

That's not what I'm -- I don't *want*
that. I love her. But if she doesn't
feel it for me, then-- What the hell?
She should just *tell me*.

He's not pleading, not mushy. If anything, he's pissed.
Before Maya can even respond, Jack goes. As soon as he's
gone... Maya turns to Andy, eyes saying: UM, WTF?? Andy
steps out of her hiding spot.

ANDY

We need to run.

49 **EXT. OCCIDENTAL SQUARE - DAY**

49

Early morning, 6am, a pedestrian square, filled with trees
and mostly empty tables. Andy's perched on one, cradling a
coffee, when Maya suddenly RUNS PAST.

MAYA

--You *slept* with Ryan?

ANDY

And kicked him out. And came to
find you, and then--

MAYA

--Police officer Ryan? Best friends
since diapers Ryan?

ANDY

Really, it's hard to talk to you
when you're constantly moving--

Maya doubles back. Starts stretching in place, as...

MAYA

--Hell yes. Go *after that*, he's
hot.

ANDY

--Except, there's Jack--

(CONTINUED)

49 CONTINUED:

49

MAYA

You jumped your ex the night your
dad almost died.

(MORE)

(CONTINUED)

49 CONTINUED: (2)

49

MAYA (CONT'D)

Been there, seen it naked before.
It's basically just recycling.

ANDY

Is it, though? I don't know, I mean,
yeah, I guess you're right, but--
you heard him. He wants me to tell
him if I don't have feelings, but I
do, I feel things, just maybe not
marrying things...

*
*
*
*
*

MAYA

Okay, no no no. Stop. You're
spinning. We don't spin. Not over
something like... *guys*. We're way
too awesome for that.

ANDY

Maya. I'm awful.

MAYA

NO. You feel awful. There's a
difference.

Maya climbs up, takes a seat next to her friend.

MAYA (CONT'D)

What's my rule?

ANDY

This isn't--

MAYA

What's my rule.

ANDY

(beat)

Embrace the pain. --But this isn't
a workout or anything--

MAYA

Embrace the pain. Go ahead, feel
awful. For a minute. Then use it.
That's how I won my medal. --Forget
about the boys right now. Ignore
the distractions, find YOUR medal...
And go after that.

*
*

(beat, genuine)

All the rest will fall into place
from there.

(CONTINUED)

49 CONTINUED: (3)

49

Andy takes that in, then, gently, places her head on Maya's shoulder. A beat; Maya knows how much is on her friend's mind, and she'll sit here as long as she needs (even if it is raining)! A beat, then...

*
*
*

(CONTINUED)

49 CONTINUED: (4)

49

ANDY
You're very sweaty. And wet.

MAYA
I am.

ANDY
Gross.

But they keep on sitting there.

50 **INT. STATION 19 - DORM FLOOR LOCKER HALLWAY - DAY**

50

Dean's at his locker. Vic enters and stops, staring at him.

DEAN
--What?

VIC
Something's different. Your energy,
your... whole look. Something
happened, something... last night.
You got laid! You have sex swagger!

DEAN
(dubious)
My energy told you all that?

VIC
Nah. Your phone's blowing up. And
I'm nosy.

Sure enough, on a nearby seat, is Dean's phone, a series of TEXTS on the screen... All while Andy gets ready, her gaze landing on Jack. We see Andy make a decision, take a deep breath, start to walk to him... When Jack sees her, he gives a tentative smile, as though asking, are we okay? She opens her mouth to speak, and RIIIIING. The Alarm. Damn it.

51 **EXT. CITY STREET - DAY**

51

Andy and Jack hop out, into a city street, lined with old buildings, all built on top of one another. Ryan appears-- Andy's momentarily surprised.

JACK
(all business)
What've we got?

RYAN
--This way. I've secured the
perimeter.
(MORE)

(CONTINUED)

51 CONTINUED:

51

RYAN (CONT'D)

College senior, awake but a little disoriented, name's Becca. Some students heard her calling out...

(for Andy)

Hi, by the way.

ANDY

...Hi...

Jack eyes Ryan, wary. As they arrive at two tall buildings, VERY close together -- with a narrow alley only a few inches wide -- inside of which, is BECCA (20s), suspended several feet off the ground-- STUCK, wedged between the two walls, like a cork in a bottle.

BECCA

...Helllllllllp...

Becca looks smushed and miserable, as Andy stands there, flanked by Jack on one side, Ryan on the other...

ANDY (V.O.)

Yeah, okay. What's that thing I was saying again, about being stuck?

ACT SIX52 **EXT. CITY STREET - DAY**

52

Jack and Ryan talk over each other, in instant competition--

JACK

--You gotta manage this crowd--

RYAN

--You gotta get your engine out of
the *intersection*--

JACK

(ignoring Ryan)

There's lubricant on the rig. I'm
gonna get started with that--

ANDY

AFTER you move the rig out of *traffic*.

Jack splits off. Andy turns to Ryan--

ANDY (CONT'D)

The thing that happened, at my house.
We don't need to... talk about that.

RYAN

(breezy)

Yeah, of course. Nothing to talk
about anyway. We're all good.

He starts to move off. She pauses, now a little thrown.

ANDY

All good? --Wait, what do you mean,
we're *all good*?

But Ryan's out of earshot now. Andy heads toward Becca...

53 **EXT. IN BETWEEN NARROW BUILDINGS - DAY**

53

Moments later. Andy approaches Becca, who's frazzled, scared,
upset. Andy talks, comforting, as she gently tries to work
a tool in between Becca and the wall...

ANDY

Becca, my name's Andy. I'm here to
help--

(CONTINUED)

BECCA

(so scared)

...I thought this was a short cut,
it *looked* like a short cut, last
night, in the dark...

ANDY

--You've been here since last night?
Can you wiggle your fingers, or toes?

BECCA

I don't know... They went numb.

Alarmed, Andy starts examining the extremities she can reach.

BECCA (CONT'D)

...You know how, when you're drunk...
Stupid happens?

ANDY

...I do.

BECCA

...I tried to push myself out of
here, I thought I could make it, but
the *more* I tried...

Becca starts wriggling at the thought-- wedging herself even
deeper and higher--

ANDY

No no no -- don't do that! You've
sustained crush injuries, every time
you move, you could be hurting
yourself more-- Just squeeze my
finger, Becca. Can you do that?
Can you gimme a squeeze?

Andy's placed her own finger in Becca's palm. But Becca's
hand isn't moving. When--

JACK (O.S.)

(from the other side)

How's it going--?

ANDY

(not fine)

Fine.

BECCA

--What's wrong?

(CONTINUED)

53 CONTINUED: (2)

53

ANDY

Squeeze for me, okay?

BECCA

(panic now)

I AM. Aren't I? --What's going on?

Oh god, what's--

(shallow breaths)

I can't breathe-- I can't-- the wall's
crushing me-- Oh god, oh god--

ANDY

Becca, no, no don't move-- Just,
stay calm... JACK. Sidebar--?

Andy moves in as close as she can to the opening in the wall, quickly crouching down almost at GROUND LEVEL. Through the tiny crack, we can SEE JACK, crouched at the ground as well... They talk THROUGH the opening, quietly, using radios--

JACK

What're you thinking? Spine's
compromised?

ANDY

Her extremities are numb. Pretty
sure the swelling's causing temporary
paralysis...

JACK

So if she moves, even an inch the
wrong way... the damage could be
permanent. We shouldn't introduce
the lubricant yet, we need better
control--

ANDY

I'm going to try and calm her down,
maybe if she relaxes a little, we
won't have to force it--

JACK

You say the word, I'm here.

Andy nods, then stands back up, working quickly to loosen stones in the wall... Becca's freaking out, terrified.

BECCA

This is it, isn't? This is how I
die-- freezing and stuck between two
stupid walls 'cause I was TOO DUMB
to realize they were crushing me--

(CONTINUED)

53 CONTINUED: (3)

53

ANDY

You're okay. You can breathe.
Just... just try to breathe.

BECCA

I can't. I -- *I can't*--

ANDY

BECCA. You're spinning. Stop it.
Take a deep breath. And then another.
And then, you just have to... decide.
That you can do this. You can figure
this out. Trust me. Trust yourself.
You can do this, Becca. You can.
Just relax, and *let go*.

An impossibly long moment, of Becca trying to breathe through her tears, trying to relax. And of Andy, waiting below... Through the wall opening, Andy can just make out Jack, inches away, listening, waiting. Their eyes lock for a moment, his: supportive, admiring. Steadying. Which Andy drinks in, as Becca's body finally stills, and... BECCA DROPS! Not completely, but enough for Andy to start unwedging her!

BECCA

AAAAAA!

ANDY

It's okay, I got you-- Okay, Jack,
go go go--

As Jack now gets to work from his side--

54 **EXT. CITY STREET - DAY**

54

Jack and Andy walk Becca's gurney to the ambulance. She's backboarded, wearing a neck-brace, hooked up to fluids.

ANDY

They're going to run tests, make
sure all your organs are functioning--

Becca grabs Andy's hand, overcome; Andy registers the squeeze.

ANDY (CONT'D)

But you're doing just fine.

BECCA

Thank you.

Some college kids follow, snickering and snapping photos.

(CONTINUED)

54

CONTINUED:

54

JACK

HEY. This isn't entertainment.
Have a little respect.

Chided, they start to disperse... As the rig's SIRENS BLIP
BLIP, and the ambulance drives away. Jack and Andy watch...

JACK (CONT'D)

Nice job back there, talking her
down. ...Literally.

Another beat. Then... Andy snickers. Which makes Jack start
to chuckle, and soon they BOTH bust out into a spontaneous
laughing fit. The release feels good - really good.

ANDY

Stop! You JUST yelled at those kids
for laughing--!

JACK

I know, I know-- But, HOW did she
get all the way in there--?

ANDY

I don't KNOW!

And that just makes them laugh harder.

JACK

I mean it, though. You were great.
You're so good at this.

ANDY

--I am, aren't I?

A beat, as they settle...

JACK

I know, sometimes, you get overlooked,
by your dad. But, for the record, I
notice. I've always noticed.

(beat)

I dunno what's going on, with his
recovery or anything like that, but,
if I need to step up and take over
at the station... I won't overlook
you. For what it's worth.

He's genuine. He means well. Which is probably why he
doesn't notice the look that comes over Andy's face. A
realization, like a penny dropping.

(CONTINUED)

54 CONTINUED: (2)

54

Of just how much she doesn't want or need *someone else* taking care of things for her... A beat as Andy looks at Jack and she knows what she has to do...

A55 **INT. GREY SLOAN HOSPITAL - PRUITT'S ROOM - DAY**

A55

Pruitt's sitting up in bed, grumpy. He stirs as Andy enters.

PRUITT

Oh, good. It's you. I swear, if another damn intern comes in here--

ANDY

I want to be considered too. For the Captain position. If you have to step down... I want to step up.

PRUITT

Andrea, you have to be a Lieutenant, you can't just jump ranks--

ANDY

Then promote me.

PRUITT

Just like that? You've never even *applied* for Lieutenant--

ANDY

I've had to focus on... other things, like-- THIS. Like you.

PRUITT

Me? Andrea.

ANDY

It's Ground Zero, over and over. I take care of you, chase you down, watch your back -- I've been pulling you out of the rubble my whole life, but-- now...

(beat)

I know I can lead. I have the skills, the experience --and I want this, Papa. This is my medal. I'm putting my hat in the ring.

Off Pruitt...

55 **EXT. STATION 19 - FRONT APRON - DAY**

55

Vic approaches Travis, who's finishing cleaning a rig.

(CONTINUED)

55 CONTINUED:

55

VIC

Gonna swing by the hospital after lunch, visit the Captain. Wanna come?

TRAVIS

...Probably can't make it today.

VIC

Your loss. You KNOW I'm good company... Need your keys.

TRAVIS

(reluctant)

--No lights. No sirens.

VIC

Oh I'm TOTALLY doing the sirens--
New Guy, 10 o'clock.

Ben has stepped out, approaching, on a mission.

BEN

Okay, listen. --I don't think I'm better than anybody else, I'm here to learn, and... Yes. I'm a surgeon. And basically all surgeons do is... talk about surgery. I'm a surgery nerd. And you guys, you're... fire nerds. I don't speak Fire Nerd yet. But, I want to.

(beat)

This sounded a lot better in my head.

A beat, as Travis and Vic size him up a moment. Then...

TRAVIS

Start by polishing.

VIC

--Warren! Heads up.

Vic tosses Ben a sponge. Ben catches it, but pauses, a smile starting to form...

BEN

Did you just call me by my--

VIC

Don't make it a thing.

BEN

I feel like we're having a moment--

(CONTINUED)

55 CONTINUED: (2)

55

TRAVIS

No moment. We don't do moments.

BEN

It's kind of a mo--

TRAVIS / VIC

SHUT UP AND SCRUB. / Just start
polishing, okay?

As they keep working...

56 INT. GREY SLOAN HOSPITAL - PRUITT'S ROOM - DAY

56

Pruitt's still in bed, talking to Andy... and Jack.

JACK

--You're not coming back?

PRUITT

I've got cancer, Jack. Looking at
chemo, radiation... Just the way it
works out sometimes.He says it, matter of fact, but it's clear, it stings. Jack
takes it in, looking to Andy. This is hitting Jack hard...

PRUITT (CONT'D)

So I'll be depending on my two highest
ranking officers to run the station
until the department appoints a new
permanent Captain.

JACK

...Two officers, sir?

PRUITT

--I'm promoting Andrea to Lieutenant
as well. The two of you will be in
the running for Captain.

(beat)

Try not to burn the place down.

Off Jack, looking to Andy now, totally thrown...

57 INT. STATION 19 - BEANERY - DAY

57

Mealtime. Everyone's filling plates, talking. Dean's cooking
today: steak, burgers, so much meat.

MAYA

That's... a lotta meat.

(CONTINUED)

57 CONTINUED:

57

DEAN

It was a gift for us. From a friend.
As a thank you for all our hard work--

VIC

Friend? Dirty dirty texting friend?

DEAN

...Puppy Lady. I... sort of invited
her over.

MAYA

NO! Dean, you know better than that!
Don't invite the rescues in--!

VIC

She didn't leave yet, did she? --Is
she at your place right now?

DEAN

...Her house burned down! She has
no other place to go!

Andy enters next, doesn't sit. Jack steps in with her. He
looks frustrated. But he's standing at her side.

ANDY

Guys? We... have some news.

Everyone quiets. Andy starts to talk, giving news about
Pruitt's condition, his cancer. But we don't hear that part.
We see everyone's reactions, as they digest, exchange looks...
While WE hear:

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

Most stations don't even have fire
poles anymore. They're considered
too risky. Better off to just...
play it safe.

We drop back into the conversation, and to everyone, stunned.

TRAVIS

So... he's not coming back to work?

ANDY (V.O.)

...Screw safe.

JACK

That's correct.

More murmurs. People are shocked.

(CONTINUED)

57 CONTINUED: (2)

57

ANDY (V.O.)

Safe paralyzes you. Safe makes you
hold on too tight.

ANDY (CONT'D)

For now, we'll be filling my dad's
position in house--

Dean pats Jack on the back.

DEAN

Congrats, man.

ANDY

--By both Jack... and myself. Until
the job can be filled permanently.

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

That's how you get stuck.

They all look to Andy, surprised.

VIC

Wouldn't have called that.

DEAN

Oh. Okay.
(awkward pat)
Also, congrats...

Andy catches Jack's eye, but he looks away. Tensions are
HIGH. But Andy's determined not to crack. To the group:

ANDY

I know this isn't how things are
usually done... And I think that's
good. --Look, my dad's always run
things a certain way around here.
He likes us to chase a rabbit on a
track, but it's just a trick to keep
us all running, just a stupid prize,
a Pole Day. --I'm done chasing the
rabbit. I AM the rabbit. The rabbit
runs because she loves it. I do
this job because I love it. I don't
need a prize. Every day here is the
prize. Every life saved. Every
fire put out. We are Seattle
Firefighters. Station 19 is where
we choose to be, and that pole? It
belongs to US. We earned it one
fire at a time.

(MORE)

(CONTINUED)

57 CONTINUED: (3)

57

ANDY (CONT'D)

Which means, FORGET how things are usually done. EVERY DAY IS A DAMN POLE DAY. Starting right now. Let's go.

A beat, as people take that in...

VIC

Wait. Really?

ANDY

Really.

Then, almost in unison, the group gets up, heading to the pole... Maya approaches Andy, walking close enough she COULD lean over and say something to her. But instead, she discreetly puts out her hand, for Andy to slap it, as Maya keeps walking.

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

The trick is... to breathe in. And loosen your grip.

58 **INT. STATION 19 - CATWALK/ THE POLE - DAY**

58

Andy walks toward the pole as everyone races up the stairs, across the catwalk, to the pole, to be the first ones down...

ANDY (V.O.)

You can't over think it. You gotta grab on. Take the next step...

Andy glances across, to Jack. Who's abstaining from the Pole all together...

BEN

Your turn. You can't declare a Pole Day and not go too.

ANDY (V.O.)

...Trust yourself.

Andy looks down at the pole... Andy grabs it, she wraps her legs around it, braces herself...

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

And... let go.

As she DROPS out of sight. GO TO BLACK.

END OF EPISODE

ADDENDUM

Travis, Vic, & Ben's added dialogue in **bold** (end of Sc. 15)

She doesn't find this charming. The dinner gets back to small talk, but we stay on Andy, clearly frustrated.

VIC

**Sure, I'll talk about something else--
DEAN.**

DEAN

The hell'd I do now?

VIC

**How about you stop throwing your
dress blues in with my wash--**

DEAN

Please.

VIC

**I'm not your rookie anymore. Do
your own damn laundry.**

BEN

**Hang, on. That's not a thing, is
it? That rookies do the laundry.**

Beat.

DEAN

Actually... Yes. Yes it is.

ADDENDUM

Bailey's added dialogue in **bold** (Sc. 35)

ANDY

--He collapsed while on duty, arrested
and resuscitated on the scene--

The montage continues - a jumble of images: wheeling Pruitt
into the Trauma Room. Nurses and interns descending.

BAILEY

**Let's get him transferred. On my
count-- 1, 2, 3--**

Hands grasping Pruitt's sheet, quickly transferring Pruitt
onto a bed. Bailey's voice is muffled too--

BAILEY (CONT'D)

Need a saline drip, an EKG, and get
me a portable ultrasound RIGHT NOW.

Bailey and the doctors hook Pruitt up to an EKG.

BAILEY (CONT'D)

Hang that line--!

To IVs. Attaching leads. Calling out orders.

BAILEY (CONT'D)

**I'm seeing fluid in the abdomen.
He's bleeding from somewhere--**

Hanging bags. Pumping Pruitt's ambu bag. Listening to his
chest. Ultrasounding his belly. All while Andy watches the
controlled chaos in front of her, unable to speak, unable to
look away...

ADDENDUMAndy's added dialogue in **bold** (Sc. 57)

ANDY

Guys? We... have some news.

Everyone quiets. Andy starts to talk, giving news about Pruitt's condition, his cancer.

ANDY (CONT'D)

My dad... is not coming back. He collapsed because he was bleeding internally. Pretty badly. Turns out, he was bleeding from a malignant tumor...

We see everyone's reactions, as they digest, exchange looks... We drop back into the conversation, and to everyone, stunned.

TRAVIS

So... he's not coming back to work?

ANDY (V.O.)

...Screw safe.

JACK

That's correct.