

WARRIORS

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CHARACTER LIST

The Primary Doctors:

**Tory Sterling**, 33, A psychiatrist. Just back from a tour in Afghanistan. Married to **Clay**. They have a daughter, **Jo**.

**George Mann**, 38, Trauma surgeon. He and Tory share a secret.

**Leonard Mooney**, 37, OB/GYN. Wheelchair bound. A gambler.

Walter Reed Staff:

**Stacey Weebing**, 27, Surgical Resident. With a terrible crush on her boss, George.

**Hennesy Fiske**, Orthopedic surgeon, subspecialty in neurology, genius at prosthetic design.

**Carla Wayne**, Chief of Staff at Walter Reed.

**Anna Stonecifer**, Surgical Nurse.

**Tess Ong**, ICU Nurse

**Lucy**, Works in Requisitions. Leonard's date.

The Patients:

**Marlon Jones**, Double amputee. George's patient. Recently married to **Sienna**.

**Jasper Koop**, In a coma. Also George's patient. He may never wake up.

**Darla Olney**, About to have a baby. Her husband, Mike, left for Afghanistan before they knew they were pregnant.

**Oscar Tibor**, He has PTSD. He can't sleep. Tory's patient. (And Fiske's.)

INT. ELEMENTARY SCHOOL CLASSROOM - DAY

A choral concert. An AUDIENCE of PARENTS. Twenty adorable KINDERGARTENERS sing "The Garden Song." Some of them, anyway.

A WOMAN slips in the door. TORY STERLING, 33, and from her UNIFORM, a soldier. She's pretty, sturdy, practical. She MOVES, quietly, up the aisle.

A MAN in the front, CLAY, 35, her husband, spots her and smiles. This was planned. The children SING: "Inch by inch, row by row, someone bless these seeds I sow..."

One LITTLE GIRL, a tomboy, JO, spots her mother. She stops singing. Her mouth hangs open. Like she's just seen Santa Claus -- or a unicorn -- something impossible.

And even as the song is ending: "Someone warm them from below, 'til the rain comes tumbling down," she LEAPS off the riser and into her mother's arms. Tory holds on tight.

TORY

Hey! Joey! Oh, Joey. You're so big.

Jo looks at her. Bewildered.

JO

You came to my concert?

TORY

I'm home, Jo.

(Jo looks disbelieving)

What did I promise you?

Jo reaches under her shirt and pulls out a NECKLACE, with HALF A HEART. And Tory does the same -- the other half.

TORY (CONT'D)

I couldn't live with half a heart.

Tory pulls her close again. Clay WIPES AWAY A TEAR. And maybe a few other PARENTS too.

The APPLAUSE begins and spreads across the room. Even some of the children applaud, not quite knowing why. The SOUND MORPHS into the SOUND OF HELICOPTER BLADES, which takes us to

EXT. ANDREWS AFB - TARMAC - DAY

Two gurney bound WOUNDED WARRIORS are transferred by their medical teams from a military medevac PLANE to A CHOPPER.

They are: ARMY CORPORAL MARLON JONES, 22, critical, sedated. He is MISSING BOTH LEGS. And ARMY CORPORAL JASPER KOOP, 22, very critical, in a coma, all bandages and tubes.

They are greeted by -- note his name tag -- ARMY MAJOR DR. GEORGE MANN, 38, trauma surgeon. George cannot stop taking care of these men, though it nearly breaks his heart, every day. No saint, but the good he does, no one does better.

ARMY NURSE

IED attack four days ago. Corporal Jones. Injuries left AKA, right BKA, TBI with clear head CT. Crpl. Koop. TBI. Right AEA. Comatose.

George takes a look at him, at his chart. Shit.

ARMY NURSE (CONT'D)

I know.

George turns to DR. STACEY WEEBLING, 27, name tag: Surgical Resident, Walter Reed. A tattoo peeks out of her sleeve.

GEORGE

Which one do you want?

STACEY

What?

GEORGE

We can flip.

STACEY

I --  
(what the hell?)  
Heads.

He grins. She smiles. She has a bit of a crush on her boss.

GEORGE

No. Sorry. It's tails. It's always tails. You get the one in the coma.

He points to Jasper. His game. By now he's on his cell phone.

STACEY

You're in a good mood, today.

GEORGE

Really. I don't think so. My usual.  
(shouts to the pilot)  
You can start your engines, Sgt.  
We're good to go.

And as the rotors wind, he SENDS A TEXT: "Welcome home."

INT. TORY'S HOUSE - BEDROOM - NIGHT

Tory's just walked in from the other room. Clay is waiting.

TORY

I wouldn't go to sleep, right away,  
either, if my mommy had been gone  
for nine months.

Her PHONES BUZZES.

CLAY

Tell whoever it is --

TORY

-- It's George. He's glad I'm home.

CLAY

Tell George he can get in line --

-- He KISSES her. Deeply. Passionately. She melts into him.

CLAY (CONT'D)

You taste like I remember. I love  
that. You smell like you, too.

TORY

I think I may just smell.

She kisses him. He LIFTS HER TEE SHIRT up, over her head. She  
is beautiful. And they slide toward the bed --

TORY (CONT'D)

Clay --

CLAY

-- What -- ?

TORY

-- I want to... but --  
(off his look)

It's eight and a half hours later  
in Kabul. And I've been up for  
thirty-six hours --

CLAY

-- I'll hold my nose and I'll make  
it quick --

TORY

-- That's so romantic. I have work tomorrow.

Clay starts at her neck, kisses his way down to her breasts.

CLAY

You think that's such a good idea?  
So soon?

TORY

(swooning a bit)

I... yes. You're working. Jo's in school. I just -- I need a routine. All I want is to get back to normal as quickly as -- Oh, God -- that's the spot!

-- She pulls him up. To her mouth. Kisses him.

LATER

Clay is fast ASLEEP. Gently SNORING. Tory lies on her back. STARES at the ceiling. There's been no sleep for her. She's used to that -- we'll find that out in time.

SOUNDS in her HEAD. EXPLOSIONS. GUN FIRE. SHOUTING. We can't quite tell. She SHAKES her head to get rid of them. Silence.

Her PHONE VIBRATES on her bedside table. TIGHT ON the TEXT. From GEORGE. "I'll see you, tomorrow."

SMASH to BLACK. TITLES OVER

EXT. WALTER REED NATIONAL MILITARY MEDICAL CENTER - DAY

Tory DRIVES through. And immediately we are aware that this is no ordinary hospital. It is a **WHOLE WORLD**.

Expansive and green. Stores, pathways, trees, fire and police department. A nine hole golf course. A mix of majestic and modern alongside pretty homes on lawns. A HELICOPTER HOVERS overhead and lands. Looming, at the center, THE HOSPITAL.

COLONEL WAYNE (O.S.)

We missed you, Captain Sterling.  
Good to have you back.

A SOLDIER, pushed in a WHEELCHAIR, holding a CHILD's hand, crosses in front of her at a stop sign.

INT. WALTER REED - MEETING ROOM - MORNING

Packed with DOCTORS, NURSES -- from every branch. We'll come to know them, later on -- DR. FISKE, TESS ONG. At this point, they're simply members of the Walter Reed community, welcoming home one of their own. Tory stands just inside the door -- her WHITE DOCTOR'S COAT over her AIR FORCE FATIGUES. Her NAME TAG tells us she's a psychiatrist.

ARMY COLONEL CARLA WAYNE, CHIEF OF STAFF, in charge.

COLONEL WAYNE

For those of you who are new, Dr. Sterling was with us for two years before being posted for the second time to Afghanistan. Where you served alongside Dr. Mann.

TORY

For about the first five months, Colonel, yes.  
(beat)  
Where is George?

INT. WALTER REED - OR - SIMULTANEOUS

George operates on Jasper Koop. Surrounded by his team -- an ANESTHESIOLOGIST, a SCRUB NURSE, his CHIEF SURGICAL NURSE, NAVY LT. ANNA STONECIFER. Dr. Weebing assists.

While the scrub nurse RETRACTS, George slowly runs the LARGE INTESTINE through his fingers. He looks up:

ANESTHESIOLOGIST

Getting better, George. Backing off on pressers. 110/80. O2 sat. 98%

George turns to Stacey.

GEORGE

Lavage.

And she alternately washes out the abdomen and suctions the liquid, while he works.

GEORGE (CONT'D)

This kid's been through too much.  
(beat)  
Four days in a coma, Cpl. Koop. So much for those chess lessons, huh?

Anna shakes her head. Shoots a look at the scrub nurse.

GEORGE (CONT'D)

There it is. That's where we're  
spilling sewage into the ocean.

(Stacey looks; nods)

Perforated bowel. They sewed him  
up, but it reopened.

(to Anna)

02 Silk.

Anna hands him a SUTURE on a hemostat. As he works.

GEORGE (CONT'D)

Guy comes into the doctor's office  
with six plastic horses stuck up  
his ass. Doctor lists his condition  
as stable.

Stacey smiles and shakes her head. Looks over at Anna.

ANNA

God almighty.

He looks up. Just for a second. And grins.

GEORGE

That one was especially for you,  
Lt.

(back to work)

This was a close call, Corporal.  
Don't do it again.

INT. WALTER REED - HALLWAYS - DAY

A SOLDIER on a PROSTHETIC LEG navigates his way down a  
hallway, with GREAT DIFFICULTY. A YOUNG WOMAN, SIENNA JONES,  
20, watches him, as she passes. Her face betrays that this is  
not yet normal for her. She is pretty, but plain and fragile.

DILLON (O.S.)

We'll check you into Fisher House.

REVEAL ARMY STAFF SGT. SHAR DILLON, 40, her MILITARY LIAISON,  
beside her. Tory's on her other side.

DILLON (CONT'D)

I'll let you settle in. Then I'll  
come back and answer any questions -

SIENNA

-- How long can I stay?

DILLON

Here? As long as you need. As long as your husband stays.

TORY

This isn't an ordinary hospital, Sienna. It's more like an entire military base -- a whole community -- just for healing.... Think of it as home.

SIENNA

I don't -- I didn't bring everything I need. I --

DILLON

We'll take care of all of that.

Sienna nods. Grateful.

SIENNA

When can I see Marlon?

TORY

Very soon.

SIENNA

Uh-huh. I might -- I need... a little warning before.

TORY

Why don't you and I go sit somewhere and talk?

Dillon leaves. Sienna looks at Tory. Suddenly concerned.

SIENNA

You think I need a shrink?

TORY

Everyone here needs someone to talk to, Sienna. Families too.

SIENNA

Okay. That sounds right.

TORY

It's very hard when someone comes back home, after a long time away.  
(this is from the heart)  
Particularly when they've changed -- as Marlon has. You have to cut yourself more slack than you thought you had...

She sees George. He walks toward her. Close now.

TORY (CONT'D)  
... rope... Major.

GEORGE  
Captain Sterling. I --

There's something in the way they look at each other.

TORY  
-- This is Sienna Jones. Corporal  
Jones' wife.

Tory gives him a look that says, she's shaky. George nods.

GEORGE  
I'm your husband's surgeon, ma'am,  
Dr. Mann. Marlon's doing great. And  
I'm gonna come by and see him  
tomorrow and I'll see you then,  
too. I didn't mean to interrupt.

SIENNA  
Thank you. Doctor. Major.

GEORGE  
(to Tory)  
You okay?  
(she nods; hesitantly)  
Okay. Me too.

Tory watches him go. And Sienna looks down the hall -- all  
wheelchairs and prosthetics.

SIENNA  
He's doing great. What does that  
mean?

TORY  
Sienna --

SIENNA  
(a waking nightmare)  
-- I woke up in Des Moines, this  
morning.

George TURNS BACK TO LOOK AT TORY, from down the hall.

SIENNA (CONT'D)  
I don't know where I am.

ANOTHER HALLWAY

DR. LEONARD MOONEY, 37, speeds by us in his white coat.

COLONEL WAYNE (O.S.)  
Dr. Mooney?

Leonard puts on the brakes. Turns. To Colonel Wayne.

COLONEL WAYNE (CONT'D)  
You missed the staff meeting.

LEONARD  
Traffic was --

COLONEL WAYNE  
-- This is not the first time.

LEONARD  
I know. Traffic is a perennial  
problem. If you'll excuse me--

-- He ROTATES his chair.

COLONEL WAYNE  
We don't believe in saluting  
anymore, Major?

LEONARD  
(turning back)  
You didn't hear, Colonel? I've done  
my time. Decommissioned two days  
ago. I'm a civilian now.  
(as he rolls away)  
You can fire me. But you can't  
court martial me and shoot me.

Everything Leonard shows the world -- his warm charm, his  
nerdish good lucks, belie the demons inside him.

LEONARD (CONT'D)  
You missed your chance.

EXT. WALTER REED - A BENCH AMIDST THE GREENERY

Tory's outdoor office. ARMY SGT. OSCAR TIBOR, 40, sits  
opposite her. As always, he PLAYS a VIDEO GAME.

TIBOR  
At different times: Lexapro,  
Zoloft, Celexa, Amitriptyline,  
Fluoxitine, Sarafem. You want me to  
keep going? Luvox.

TORY  
You can't sleep, Sgt. Tibor?

TIBOR  
I could teach the CIA a few things about torture... I'm tired all the time. Losing weight. Real jittery.

TORY  
(re: the game)  
Does that calm you down?

TIBOR  
It's fun.  
(beat)  
They said you could do better than the regular VA where I was.

TORY  
We can do things no one else can.

TIBOR  
Good. 'Cause I'm home, you know. But I'm still there. I never left there.

TORY  
I understand.

TIBOR  
Bull.

TORY  
Two tours.

TIBOR  
Yeah, but you weren't on the front lines. You're a shrink. You didn't never see what I saw.

TORY  
Some things. Our post was ambushed. I lost friends. So... not the same as you, but...  
(beat)  
I understand lying awake at night.

He relaxes a bit. A tiny victory. Of trust.

TIBOR  
How're you sleeping these days?

TORY  
(she lies)  
Better.

INT. GYNECOLOGICAL EXAM ROOM

CLOSE on an ULTRASOUND WAND. It glides over a PREGNANT BELLY. The belly belongs to ARMY SGT. DARLA OLNEY, 28, fresh and beautiful like the image of the heartland girl next door.

Leonard guides the wand from his chair. Watches the monitor.

DARLA  
Mike's mom says she's moving in.  
She's already bought her ticket.  
Three months away, a first baby.  
Can you believe it?

LEONARD  
Mothers-in-law. Not to be trifled  
with. Or denied... Not that I have  
any personal experience.

DARLA  
But maybe someday?  
(he looks up; smiles)  
What? Have we made some progress?

LEONARD  
I don't want to jinx it... Her  
name's Lucy. In Requisitions.

DARLA  
She sounds fantastic!

LEONARD  
Really, that's -- ? You're sold  
already?

She sees something. A slight change in expression.

DARLA  
What?

LEONARD  
No. It's not -- Your placenta is  
partially covering your cervix.  
(points it out)  
It's called a placenta previa. It  
may be the reason you're  
experiencing some bleeding.  
(beat)  
We'll watch it.  
(MORE)

LEONARD (CONT'D)

What we don't want is for it to rupture during delivery. Or before.

DARLA

Well, I'm back in two weeks --

LEONARD

-- I'm gonna keep you here a few days, Sgt. Just to keep my eye on it.

(she's nervous, he knows)

To have you close by. For advice.

INT. WALTER REED - NURSES STATION - EVENING

George teases with Anna -- from the OR.

GEORGE

So if I said, movie on Friday night, you would say...?

She just gives him THE LOOK, as Leonard wheels up to the station to drop off a chart.

GEORGE (CONT'D)

Really? Because of one... questionable joke in the OR?

LEONARD

Which one, George?

GEORGE

Plastic horses.

LEONARD

He's stable? I love that one.

GEORGE

I know. Is this an Army/Navy thing?

ANNA

Yes. That's the reason.

GEORGE

Not that I was going to ask. But for research purposes.

ARMY NURSE, LT. TESS ONG, 29, drops a CHART on the desk.

TESS

Is he hitting on you again?

ANNA

Apparently, he's doing a survey.

TESS

Poor Dr. Mann. Women who can resist his charm. It does not compute.

GEORGE

You too?

INT. HALLWAY OUTSIDE MARLON'S ROOM

Tory and NAVY LT., DR. HENNESSY FISKE, an orthopedic surgeon with a subspecialty in neurology -- and the resident genius at designing prosthetics -- watch a sleeping Marlon.

TORY

I met his wife today. I don't think she's old enough to buy a beer, let alone handle this. She's just waiting for him to wake up.

(beat)

Listen, I'll handle the "life isn't over, no matter how it feels today" part of it. You'll build him a good pair of legs, when the time comes?

FISKE

State of the art. You know me.

TORY

I do... I think I'm gonna head home. First day back. Don't wanna lose out on putting Jo to bed.

FISKE

Why are you back so soon, anyway? You didn't want a few days off?

TORY

It's easier to jump back in. Makes me feel like I'm my old self again.

(beat)

Plus, just because I'm a shrink doesn't mean I'm not crazy.

INT. TORY'S HOUSE - JO'S BEDROOM - EVENING

ON JO, as Tory pops her head up from under the bed.

TORY

All clear.

JO

Daddy says they're make believe.  
But you can see them, right?

Her face betrays that she sees them all the time.

TORY

... Sometimes. In the dark.

Tory gets up. Heads into the bathroom. STAY with Jo.

TORY (O.S.) (CONT'D)

You just have to know how to send  
them away, tell them who's boss.  
And I happen -- by chance and  
training -- to be the world's  
greatest expert at that.

She returns with a SPRAY BOTTLE in her hand.

TORY (CONT'D)

Anti-monster spray.

She SPRAYS under the bed. Jo LAUGHS.

JO

That's so easy!

TORY

(if only)  
... Yah.

INT. WALTER REED - MARLON'S ICU ROOM - NIGHT

Sienna walks hesitantly to the side of Marlon's bed. He looks  
up at her and SMILES.

MARLON

Hey.

SIENNA

Hey... You're up!

She BENDS to kiss him. Hesitates.

SIENNA (CONT'D)

Can I?

MARLON

Yeah. My lips work okay.

She KISSES HIM. CLOSES HER EYES as she does and CRIES.

MARLON (CONT'D)

Don't cry.

SIENNA

Why not? I'm happy.

MARLON

Okay.

SIENNA

... Does it hurt?

MARLON

I'm a little drugged up.

SIENNA

Right. That's probably good.

(beat)

Mike sent me this note to give you.  
You can read it later. He said to  
tell you that you were an asshole  
for telling his sister that she  
should marry Bobby. It was funny.

MARLON

Oh, yeah?

He lifts his hand up. She takes it.

MARLON (CONT'D)

You look pretty.... I missed you.

She tears up again.

SIENNA

I met the doctor. He said that you  
were doing great.

MARLON

I don't have any legs.

Silence for a terrible moment.

MARLON (CONT'D)

If you wanna look...

Nothing could be harder for her.

SIENNA

Not yet.

(beat)

Is that okay?

MARLON

...Sure. It just takes time, right?

And he musters a smile that hides what we see in his eyes -- the fear that all the time in the world won't be enough.

INT. TORY'S HOUSE - BEDROOM - NIGHT

Tory climbs into bed, next to Clay.

CLAY

So? Postmortem. First day back.

TORY

Better food. Way less dusty than Kabul. No one's shooting.

CLAY

Last time - remember - it took you two weeks to stop saluting everyone in sight.

(kisses her)

I wanna hear everything -- what the new field hospital was like, and who's still there from two years ago, and all the crazy stories about General What'shisname --

-- But she ROLLS on top of him before he can finish. Takes off her shirt. She's naked now. This is all playful:

TORY

You know what? No more talking.

(kisses him, teases)

Tonight, I don't even want to play mute french artist's model taken by her jealous sculptor lover.

CLAY

Wha? No mute french girl? How about two strangers stranded in the same hotel room by a front desk mistake?

TORY

How about soldier who has dreamed of this night and you for nine months since she left home?

CLAY

Now that's hot.

And she lowers herself onto him, and they MAKE LOVE.

INT. WALTER REED - SURGEON'S LOUNGE - NIGHT

George is alone. Lying on a couch. Phone in hand. Stacey appears in the doorway. Looks in on him.

STACEY

I'm going home. Unless you need --

GEORGE

-- No. You're good to go. I've gotta check on Cpl. Koop and then I'm out of here.

She lingers. It's clear from the way she looks at him that she worships him. And maybe a little more than that, too.

STACEY

Okay. I didn't know if you wanted to... We could...

She watches him. Expecting more attention. But getting none.

STACEY (CONT'D)

Who are you texting so late?

GEORGE

Nobody.

STACEY

Someone who doesn't sleep, obviously.

(he's oblivious)

Anyway. 'Night.

And she leaves. And he's back to his phone. And his texts.

GEORGE

'Night.

INT. TORY'S HOUSE - BEDROOM - NIGHT

Clay is asleep. Tory is not. She lies in bed, TEXTING

TIGHT ON THOSE TEXTS:

George: You were avoiding me today.

Tory: I was not. I was working.

George: Tomorrow?

Tory: I wanna see you too --

She stops... Looks over at Clay, who SHIFTS in his sleep.

She DELETES the last line. Types:

Tory: Yes.

FADE OUT.

ACT TWO

INT. WALTER REED -- TRAUMATIC BRAIN INJURY CENTER

Tory consults with a NEUROLOGIST. Both studying a BRAIN SCAN.

NEUROLOGIST

No sign of traumatic brain injury.  
No physical changes. It's PTSD.

The two of them look through a pane of GLASS at Tibor, 40. He PLAYS A VIDEO GAME and PACES, like a big cat in a cage.

NEUROLOGIST (CONT'D)

He looks like he could just explode  
at any second, doesn't he?... Any  
history of violence?

Tory studies him. Shakes her head, silently. Quietly:

TORY

Apart from being a soldier, you  
mean?

(beat)

When I was eight, I took a car trip  
to New York City with my mom. It  
was summer. It was hot. We had our  
windows down, sitting at a red  
light. And a homeless man, crazy  
looking, walked over to us. My  
mother got scared and tried to  
close the window as fast as she  
could. And the homeless man  
whispered to her, "Don't be afraid,  
lady. I only hurt myself."

If Oscar Tibor could see through the glass, he and Tory would be looking right at each other. She understands him.

INT. WALTER REED - DARLA'S HOSPITAL ROOM

Leonard's reading a chart, while Darla charms.

DARLA

Our timing wasn't... perfect  
exactly. Mike had to ask his Sgt.  
for two more days before he shipped  
out to Afghanistan. Cause his wife  
was ovulating. I would have liked  
to have heard that little  
conversation.

LEONARD

He had to do his duty.

DARLA

At home and abroad. Exactly.

LEONARD

Your blood tests show a rise in alpha-fetoprotein. It suggests placenta accreta -- a placenta that has grown into your uterus.

DARLA

Oh. I assume we don't want that.

LEONARD

It could require a hysterectomy during delivery.

DARLA

(eyes welling)

Okay. I'm -- I'm twenty-eight.

(beat)

And a widow.

He takes her hand. He can't bring Mike back.

LEONARD

Hey. Stick with me.

DARLA

Every step of the way. You promise?

The pain, half-hidden on Leonard's face, is both for her and for himself. Not every step. He can't operate on her. Not allowed. Not in that damn wheelchair.

INT. WALTER REED - MARLON'S ICU ROOM

George sits, just at the edge of Marlon's bed. Warm. Relaxed. Sienna listens from a chair in the corner.

GEORGE

You got some very good care over there, but my motto is: trust, but check. So I'm gonna have your orthopedic surgeon go in. Make sure there's no dead tissue. No debris. We'll put a suction dressing on it. Go back in and take a look in a few days. And when it's pristine. We'll close you up.

SIENNA

That sounds good. Doesn't it baby?

Marlon's not there yet. No way he could be. It takes time.

MARLON

Yah.

A KNOCK on the door. A STRAPPING YOUNG MARINE on TWO PROSTHETIC LEGS stands there with Tory.

TORY

Corporal Jones? Mind if we come in?

LT. CORBIN

(literally STRIDES in)

What -- I bet no one told you I was going to stop by. I'm Marine Lt. Austin Corbin. Your peer visitor.

MARLON

I don't know what that means.

LT. CORBIN

It means I was lying right there, where you are, eighteen months ago. Until this man...

(points to George)

... took care of me. Got me back up on my feet. Well, "feet."

MARLON

Afghanistan?

LT. CORBIN

Helmand Province. IED took both my legs. One above, one below the knee. They flew me out of Landstuhl and I thought -- don't waste the flight. Just let me die.

The look on Marlon's face says he understands.

MARLON

And what, you run marathons now?

LT. CORBIN

No, actually, I'm a mountain climber.

And something shifts, subtly, in Marlon's face. And Tory looks at George -- the slightest hint of a smile.

INT. WALTER REED - CAFE 8901 - DAY

This is the main dining facility. FIND Tess and Anna eating lunch together.

TESS

My brother said, it's the happiest he's seen Mom since Dad died.

ANNA

All because of the new guy -- ?

TESS

-- Wallace, yeah. From her "Mindfulness Weekend."

ANNA

This sounds like good news.

TESS

It's so fast. It's a month and already he's moving in? She says, at my age, what's the virtue in delayed gratification?

ANNA

It's not the worst argument in the world. You want me to talk to him? Wallace, I need to make sure you're after Hattie's body and not her money, Of which, by the way, she has none.

TESS

Do you mind?

They look up to see Col. Wayne approaching.

COLONEL WAYNE

Lt. Ong?

(Tess rises, nervous)

May I?

Anna watches as they move off to a corner. ANGLE on the two of them, huddled in a corner.

TESS

Where?

COLONEL WAYNE

Craig Joint Theater Hospital.  
Bagram, Afghanistan.

Shit. She deflates right there. Tries to cover.

COLONEL WAYNE (CONT'D)  
They need ICU nurses. The order  
came today. You have eight weeks  
before you ship out.

TESS  
Uh-hunh. I really don't want to go.

COLONEL WAYNE  
I understand.

Tess reels. Her whole life has been pulled out from under her  
in a second. Home, routine, friends. She looks back at the  
table. At Anna, with whom she was laughing one minute ago.

Anna watches, suddenly worried at the look she sees on Tess'  
face. And we hear:

TORY (O.S.)  
I was angry at you when you left.

INT. WALTER REED - SOME PRIVATE CORNER

Tory and George. Finally, a moment to talk. The space demands  
that they stand closer. He stares at her even closer.

TORY  
Which was stupid, but...

GEORGE  
So Afghanistan just wasn't the same  
with me gone?

TORY  
Yeah. It stopped being fun.

He puts his arms around her neck. Electricity between them.

TORY (CONT'D)  
What -- what are you -- ?

GEORGE  
Your collar.  
(he straightens)  
There. How's your knee feeling?

TORY  
... It's fine.

GEORGE  
I bet you didn't do the exercises  
after I left.  
(off her look)  
(MORE)

GEORGE (CONT'D)

I knew it. If you don't strengthen the ligaments, you're just --

TORY

My knee's okay, George. I took care of myself. Even after you left.

GEORGE

Okay, good. How's the rest of you?

Silence. She looks at him. He knows.

TORY

I just have to push through it. Get back to normal and eventually everything will be normal. It's a -- a very mild case. I mean, I'm the expert on PTSD. I should know, right? I have nothing to complain about, next to these guys.

(beat)

How are you?

GEORGE

Happy now that you're here.

(beat)

I'll help you through it.

TORY

Uh-huh. You have to stop texting -- even funny little things -- at all hours of the night while you're working.

(takes out her phone)

Reminder: there's no need to take your gun and a flashlight into the toilet anymore... First of all, I was not the only one --

GEORGE

-- I'm not saying that. I'm just saying old habits die hard.

TORY

You are missing the point, George. You can't just text me --

-- A BUZZ on his phone. He looks. SHIT!

INT. WALTER REED - MARLON'S ICU ROOM

A MAD RUSH of NURSES and DOCTORS and Marlon on his GURNEY. Tubes and monitors -- they all go. Past Sienna who watches, in SHOCK. Still in a nightmare.

INT. WALTER REED - CATHETER LAB - MOMENTS LATER

The cath lab is like an OR. A C-arm over Marlon beams live X-rays onto monitors. LT. DR. WALTER SING, 31, to George.

SING

The pulmonary artery is too narrow.  
Surgery would be less risky.

GEORGE

Cut him open to remove the clot, he  
doesn't get off the table.

George turns off the noise, threads the catheter up from Marlon's groin. No jokes this time. IMAGE ON THE SCREENS: catheter snaking through the heart to the pulmonary vein, and the clot. George activates the ANGIOJETS in short bursts.

We see Marlon's heart slow down - not good.

GEORGE (CONT'D)

Shit. Give him a mig of atropine.  
C'mon Jones, you're buddy Koop's  
still alive. Don't quit on me.

ANESTHESIOLOGIST

(not into this)  
BP's unstable. He's throwing PVCs.

ON the VITALS MONITOR. Marlon's signs continue to drop. ON Stacey. Not breathing.

On GEORGE and the SCREENS. No going back. A race between Marlon's heart and the clot.

INT. WALTER REED - ICU/WAITING AREA

Tory sits with Sienna. Waiting. Tense and silent.

SIENNA

My sister had her appendix out when  
I was twelve. That's the only time  
I've ever been in a hospital,  
except for this.

TORY

Older or younger sister?

SIENNA

Younger. Two years.

TORY

Me too. Big sister. So you're a natural at taking care of people, I bet. Making sure everyone's happy. Goes with the territory for us, doesn't it?

(Sienna nods)

Marlon's very lucky.

Sienna smiles. Mission accomplished.

Tory looks up. George and Stacey are walking toward them, still in their OR gowns. This is news: good or bad. Sienna closes her eyes and prays.

MOMENTS LATER

The news:

GEORGE

The long flight may have caused the clot to break off, go to his lungs. That's why he went into cardiac arrest... But we removed the clot and he's fine. He's gonna be fine.

ANGLE on TORY. She watches, as the story finishes; Sienna with her arms around George. Good news.

INT. WALTER REED - COL. WAYNE'S OFFICE

She has Leonard with her.

COLONEL WAYNE

I have to hand it to you, you are punctual about some things. One month exactly since we last talked about this. The answer is still no.

LEONARD

I'm the best obstetrical surgeon here.

COLONEL WAYNE

Yes, you were, Dr. Mooney.

LEONARD

I have been assisting whenever I can. Learning to adjust --

COLONEL WAYNE

-- You don't have complete mobility and I can't take the risk.

He begins to wheel himself out.

LEONARD

Ironic. I thought this place was all about making people whole again.

COLONEL WAYNE

As close as possible. Then helping them cope with the fact that things will never be exactly the same. If you need to talk to someone --

LEONARD

-- I don't need therapy, Colonel. I need to get back in the OR.

COLONEL WAYNE

I know.

INT. WALTER REED - ICU/WAITING AREA

INT. WALTER REED - JASPER'S ICU ROOM - EVENING

Quiet. Darkening. Jasper's motionless, hooked up to a hundred tubes. A MALE NURSE monitors his signs. George wanders in.

GEORGE

Any change?  
(a shake of the head)  
Has anyone been here to see him?

JASPER'S MALE NURSE

No. Mom's dead, apparently. Dad walked away years ago. He has a sister. With four kids. She's still trying to make arrangements.

(beat)

I'm his family, for now.

George sits by the bed.

GEORGE

I thought I'd come by... let him know that we just saved his buddy, Marlon. In case he wants to wake up and say hello.

INT. WALTER REED - NURSES LOCKER ROOM

Anna watches Tess THROW a pair of shoes into the bottom of a locker, clearly distressed.

ANNA

Hey. Are you alright?

Tess turns. Professional demeanor gone. She starts to CRY. Anna REACHES OUT to her. Puts her arms around her.

ANNA (CONT'D)

It's okay.

She looks around. No one else there. KISSES HER. Deeply.

ANNA (CONT'D)

We're gonna be okay.

INT. WALTER REED - POOL - NIGHT

George pushes himself, harder, harder. Off one wall and back. At the next, he STOPS. PANTING. Stacey looks down at him.

STACEY

They said you'd gone home, but I knew I'd find you here.

GEORGE

What's up?

She leans over to talk. Revealing a body beneath the dress.

STACEY

I was wondering if you were starving. Like I am. We could go back to that vegetarian Thai place. Or, what was the name of that burger joint you said --

GEORGE

-- Not tonight. I'm just -- not tonight.

STACEY

... Okay.

She's always trying to balance between her attraction to him -  
- which he neither fully repays nor rebuffs -- and her desire  
to remain professional.

She sees where he's looking. Who could help it? She's  
beautiful. She pulls up her dress a bit. Stands up straight.  
Shifts the conversation:

STACEY (CONT'D)

Do you actually enjoy going back  
and forth, back and forth, or is  
this just how you keep your sanity?

GEORGE

Find yourself something. You'll  
need it.

STACEY

But it went well today, right?

GEORGE

Yeah. Yeah. Today was one of the  
good days.

INT. SUPERMARKET - NIGHT

Tory and Clay stroll down an aisle. Clay pushes. Tory grabs.

TORY

Pick-a-size? Or big roll? What's  
your current philosophy?

CLAY

I don't -- you choose.

TORY

You're not really committing to  
this.

CLAY

Well... it's not exactly my idea of  
a romantic evening.... Why don't we  
risk running low on paper towels,  
chuck this and go out for a long,  
candle-lit dinner?

TORY

Dressed like this? And with Jo's  
play date over in an hour?

(beat)

Anyway, for me, this is a romantic  
evening. I just -- I want to do  
every ordinary thing with you.

(MORE)

TORY (CONT'D)

I would mow the lawn with you and think it was a miracle.

CLAY

Uh-huh. Everything but talk.

TORY

What? That's ridiculous --

CLAY

I know you, baby. This is not the first time you've come back home. But this time...

(beat)

You're like: go, go, go! Work. Jo. Chores. Sex -- which I don't mind. But you haven't said one word about what you're thinking or feeling, or what it was like to be over there, or what it's like to be back.

TORY

Okay. That's not true.

CLAY

It's true.

(beat)

The day I met you, I called my mom and said, I met this great girl. She won't shut up, but that's okay - - I'm interested in everything she has to say.

(he KISSES HER)

It's been nine months. I miss you.

TORY

I'm here.

She KISSES him back. And at that moment, someone DROPS A JAR, at the end of the aisle. It SMASHES with a LOUD CRUNCH.

Tory JUMPS. A CLAMMY SWEAT. She LAUGHS to cover it.

TORY (CONT'D)

That was perfect timing.

CLAY

Are you okay?

TORY

.. Yeah. I'm fine. What?

She goes to kiss him again. Before she can.

CLAY

What happened over there?

In her head, she HEARS the HIDEOUS CRACK of an EXPLOSION.  
Closes her eyes -- the briefest flash, a glimpse:

SOMEWHERE IN AFGHANISTAN

She's on the ground. Destruction everywhere. A SOLDIER  
CRAWLING toward her.

She shakes herself out of it. There is Clay. In the  
supermarket aisle.

CLAY (CONT'D)

Tory?

She gets cold.

TORY

What? It was a war.

And she walks off, down the aisle and around the corner,  
grabbing a roll of paper towels as she goes. STAY with Clay,  
utterly alone, watching his wife disappear.

FADE OUT.

ACT THREE

INT. WALTER REED - JASPER'S ICU ROOM

George is alone with him. Checking his dressings.

GEORGE

Who are you, Cpl. Koop - with no family to speak of?

(checks the chart)

Twenty-two-years-old, from Bartlesville, Oklahoma. Did you play baseball in high school? Hmm? From the looks of you. Did you hope for a major league contract? Or to be recruited by a college? And when that didn't pan out....

(replaces his covers)

Did you enlist so that you could see the world? What exactly did you think you were fighting for?

Jasper's Male Nurse walks back in.

JASPER'S MALE NURSE

Talking to yourself, Dr. Mann?

GEORGE

Chatting with Jasper. He's pretty tight-lipped. But, I suppose we're all mysteries, one way or another.

EXT. WALTER REED - GROUNDS

Tory and Tibor wander. Just wander.

TIBOR

And I'm driving, right. And looking. I'm always looking. Who's pulling up next to me. Why is that guy stopping at the corner? And always... in the back of my mind... what's my escape route? Plan B.

TORY

Are you thinking that now, with me?

TIBOR

You're distracting me. That's why I can't have no one talking to me when I'm out of the house, when I'm driving. SHUT YOUR MOUTH, ETHAN!

(MORE)

TIBOR (CONT'D)

I GOTTA FOCUS.

(beat)

My kids won't drive with me.  
Daddy's freakin' nuts. Daddy smells  
like beer.

(beat)

I don't like that. I wish...

TORY

Do you blame yourself for all of  
these things?

TIBOR

Yes.

TORY

We're gonna work on that, too.

(beat)

You're a hero, Sgt. Tibor.

TIBOR

A funny kind of one.

(he tears up, wipes his  
eyes)

Stupid.... Just help me to sleep.  
If I had one good night's sleep.

INT. WALTER REED - PROSTHETICS LAB

Computers, machines sculpting remarkably lifelike  
prosthetics; semi-finished limbs hang in rows. At a computer,  
Fiske sits, working on a design. Think Q in James Bond.

Leonard waits, impatiently. He CLEARS HIS THROAT.

FISKE

I know you're there, Len. You're  
just not my biggest problem... at  
the... moment.

(turns to him)

Maybe the Colonel would be more  
amenable if you made a practice of  
showing up for meetings.

LEONARD

It's been sixteen months. I've been  
patient. But, at some point, I need  
to get back in the OR.

FISKE

Need?

LEONARD

You, of all people, should understand that. You are your work.

FISKE

You're your work, Len. Really?

LEONARD

These legs -- who cares - ? I can't run. I was never much of a dancer. But I'm a very good surgeon. I was. Without that, who am I?

FISKE

So... Specifically?

LEONARD

The best chair you've ever built. Full range of motion. In every direction. Hands free. The six million dollar surgeon. No argument from Col. Wayne that I'm less than I ever was in the OR.

FISKE

... I can do that.

LEONARD

(a weight lifted)  
And soon. I'd prefer soon.

EXT. WALTER REED -- OUTSIDE FISHER HOUSE - DAY

Sienna walks out. A beautiful morning. She stops. WATCHES a SOLDIER in a wheelchair... and a MOM... and a YOUNG BOY... playing ball on the grass. She HEARS them LAUGHING.

INT. WALTER REED - MARLON'S ICU ROOM

Sienna's by his bedside again. Trying cheerfulness.

SIENNA

They opened up a new Wal-Mart in Altoona. It's huge. Everybody's working there. Veterans too.

MARLON

Oh, yeah? That could come in handy.

SIENNA

What else? Connie got Zach to marry her.

MARLON

No way! That's not gonna last. She hates hunting and that's all he wants to do. And those boobs are gonna sag --

SIENNA

-- I know. Her boobs are the only thing they have in common.

He laughs.

MARLON

Lift up your shirt. I wanna...

SIENNA

Marlon. No. It's a public place.

MARLON

I wanna look at you. Please? I've been you-know-what'n to your picture for a year. And now you're right here, in front of me.

She looks around. Surreptitiously lifts her shirt and bra, so only he can see.

MARLON (CONT'D)

Oh, man.

(beat)

Something's happening down there.

You gotta take a look.

(she hesitates)

Take a look.

And she lifts up his covers and looks at him. We can't see it, but she can. His erection. And beyond that... his legs.

She stares for a long time. And then she says the thing she knows she's supposed to say. And it's not that it isn't true.

SIENNA

I like it.

And Marlon tries to be comforted by that -- forcing a smile that hides the fear that he's losing her.

INT. WALTER REED - HALLWAY

Leonard's on the move. Outside of DARLA'S ROOM, he stops. A BUZZ. A MESSAGE from STU. He doesn't read it. And heads into:

DARLA'S HOSPITAL ROOM

LEONARD

Dr. Robb said you wanted to see me.

DARLA

You have to promise me something.

A look that says, name it.

DARLA (CONT'D)

If it comes down to a decision  
between me and the baby -

LEONARD

-- Okay, that's not --

DARLA

-- I know. I know you're waiting as  
long as you can for the baby to  
develop. Which means the risk of  
rupture. And bleeding. I read about  
it online. And at some point you  
might decide, for my sake --

LEONARD

-- This is not a choice, Sgt.

DARLA

My husband is buried in a military  
cemetery, not very far from here.  
Well, except for a couple of pieces  
of him scattered in Afghanistan.

LEONARD

Darla --

DARLA

This baby is all that is left of  
him.

(beat)

Please. I'm not a hero. That's  
Mike. And you. I didn't give up my  
life or my legs.

She doesn't see the effect that has on Leonard. We do.

LEONARD

I don't really think --

He has a second secret. About his legs and the hero thing...  
But this is not the time.

DARLA

-- I'm just a mom. And I'm asking  
you. If it comes down to a choice.

LEONARD  
Not to choose you?

DARLA  
Not to choose me.

That would be hard. Because Leonard's final secret is just how much he's starting to care about her.

INT. WALTER REED - TV ROOM

On Tory. She nonchalantly WIPES AWAY A TEAR. We HEAR DIALOGUE in the background. CRYING. We don't know why.

WIDEN to reveal SIX SOLDIERS, men and women, all watching television. "GENERAL HOSPITAL" A man by a woman's beside.

CORPORAL HARVEY (FEMALE)  
Captain Sterling?

TORY  
What? He loved her for a long time.  
When I left for Afghanistan, they  
were really happy...  
(the soldiers laugh)  
I'm telling you, stick with me.  
This stuff's addictive. And if  
you're having a tough day...  
(point to the screen)  
Piece of cake.

Seven of them, all injured in some way, turn back to the TV.

EXT. WALTER REED -- A TABLE IN THE SHADE

A GATHERING of NURSES. Advice for Tess time.

NAVY LT. PRYOR (MALE)  
They pack you up. Take care of all  
of it. Permanent Change of Station.  
I had a buddy who got posted to  
Germany, so I know the drill.

Tess nods.

ARMY LT. BEALS (FEMALE)  
Are you gonna go see your mom, in  
Honolulu?

TESS

Yeah. The Colonel gave me a week.  
My mom's so excited. Course I  
haven't told her why I'm coming.

Anna's held back till now.

ANNA

I could take a bunch of your  
personal stuff. The stuff you don't  
want in storage. Pictures.  
Mementoes. Whatever. I have room at  
my place to look after them.

(beat)

I mean, if you want.

TESS

Yeah. That would make me feel much  
better.

INT. WALTER REED - REHAB CENTER

State-of-the-art. All around us, the WOUNDED are building  
their strength, regaining their balance, learning to walk  
again. But WE FOCUS on Tory and Sienna.

SIENNA

His friend Bobby introduced us. Me  
and Bobby dated for like two weeks,  
but there was no spark, you know.  
One night, we went bowling and I  
met Marlon. Bobby was cool with it.

TORY

You're all still friends?

SIENNA

Yeah. Bobby's been so good for me  
while Marlon's been gone.

A SERVICE DOG wanders over. Straight to Sienna.

SIENNA (CONT'D)

Marlon took me paint balling on our  
first date. Isn't that romantic?

(pets the dog)

You are too sweet.

A SOLDIER IN A WHEELCHAIR ROLLS OVER.

WHEELCHAIR SOLDIER

This is Air Force Major Major.

SIENNA

I want a dog. I do.

Tory watches. An IDEA SPARKS. To the soldier:

TORY

Thank you.

Major Major wanders off with his soldier.

SIENNA

It got real intense, real fast between us. He asked me to marry him. I didn't even know he was being deployed before that. Right before he left, we went to Las Vegas. Caesar's Palace. That was nice. And we eloped.

TORY

Eloped? Wow.

SIENNA

Yeah. It was like jumping off a cliff together. It felt so intense, you know? And how could I say no to him? He was so handsome. And a soldier. Going off to fight.

(Tory smiles, nods)

The truth is: I don't really know him all that well.

INT. WALTER REED - HALLWAYS

A gathering. NURSES. A few DOCTORS, including George. And a bunch of SOLDIERS, one of them, in the center of all of it, is in a wheelchair. This is a rehearsal.

BEWILDERED NURSE

Are you asking me?

ROMANTIC SOLDIER (FIGGS)

It's just practice.

CORPORAL VALDEZ

You're a guinea pig.

BEWILDERED NURSE (CONT'D)

Do I say yes?

CORPORAL VALDEZ

Not if you know what's good for you.

ROMANTIC SOLDIER (FIGGS)

I need to be on my knees.

GEORGE  
You're kidding me?

ROMANTIC SOLDIER (FIGGS)  
On. My. Knees.

George and another Doctor lift him off his chair and onto his knees in front of his practice fiancée.

GEORGE  
This could be a little awkward in the moment.

Tory wanders into the crowd.

ROMANTIC SOLDIER (FIGGS)                      BEWILDERED NURSE  
I think I may tip over.                      Yes. Yes. Yes.

ROMANTIC SOLDIER (FIGGS)  
Wait until I ask you!  
(beat)  
Chloe Fink?

The Bewildered Nurse starts to LAUGH.

BEWILDERED NURSE  
That's her name. I'm sorry. I'm sorry. I'm sorry. I'm sure she's very nice. Keep going.

Amidst the merriment, Tory turns to the NURSE next to her.

TORY  
Remember when that really sweet kid -- Cpl. Sandoval -- brought the mariachi band in to propose to his girlfriend?  
(odd look from the nurse)  
What?... What?

Something's terribly wrong. This is not the time to explain.

INT. WALTER REED - TORY'S OFFICE

She's alone. CRYING. She's reading a file. We can READ the TITLE: Corporal Sandoval. George comes in, quietly.

TORY  
I didn't know. I was away. He was such a sweet boy. Paco Sandoval.  
(beat)  
Why would he do that to himself?

GEORGE  
We both know why. Too well.

George puts his arms around her. She JERKS away from him.

TORY  
DON'T DO THAT -- !

GEORGE  
-- Okay --

She POUNDS HIS CHEST.

TORY  
-- It doesn't help. Go away!

GEORGE  
Tory, come on. I was just trying to help --

TORY  
-- Well, don't!! It just confuses me. And I don't want to feel those things. I can't.

GEORGE  
Right. I know.

TORY  
We have to put those things away. We have lives here. And people we -- And that was -- another country.  
(she looks at him)  
I want to go back to how things were. Friends. Good friends, who work together and have lunch once a week, schedule permitting. And four times a year you come over for dinner on Sunday. And Jo learns to call you Uncle George.  
(beat)  
Can you do that? Can you?

GEORGE  
... I don't know.

And he walks out, leaving her alone, shaking.

FADE OUT.

ACT FOUR

EXT. WALTER REED - GROUNDS

TIGHT ON Sgt. Tibor -- video game in hand.

TIBOR

A dog?

REVEAL Tory and, by her side, Major Major.

TORY

Yes.

TIBOR

This is the kind of medical care I  
can't get anywhere else?

TORY

No. It's just a dog.

TIBOR

What about sleep chambers and, I  
don't know, therapy crap.

TORY

We'll get to the therapy crap.

He shakes his head, starts to walk away. Major Major FOLLOWS.

TIBOR

Look, I'm not a dog person. I got  
enough just taking care of myself.  
Would you call your animal -- ?

He walks again. Again, Major Major follows.

TORY

I would give in, Sgt., cause that  
dog is stuck on you.

INT. WALTER REED - MARLON'S ICU ROOM

George sits on the edge of Marlon's bed.

GEORGE

Just if you had any questions,  
before tomorrow morning...

MARLON

Yeah, one: How's Cpl. Koop? I've  
been kinda scared to ask.

GEORGE

...He's holding his own. We'll see.

Marlon reaches over to his side table. Picks up his PHONE. Taps a few times and hands it to George.

A VIDEO. Marlon and Jasper. Mugging together. IN A HUMVEE. Jasper SMILING at the camera. AN EXPLOSION. Then nothing.

MARLON

He saved my life.

GEORGE

Oh. I don't know the story...

MARLON

No -- I don't mean -- Not then. Not like that. Everyday. Just --

(beat)

I don't know if anyone tells you this -- doctors -- but when you're over there. You're not fighting for back home. Or some flag. Or any of that. Or even to stay alive. All of us -- we're just fighting to keep the guy next to us alive.

(beat)

That's how I got through it, day by day. I had to keep Jasp alive. Get him...

(breaks down)

Get him home.

George nods. A sharp exhale. Struggles not to crack.

INT. WALTER REED - GYM

We are IN THE MIDDLE of a WHEELCHAIR BASKETBALL GAME. In the STANDS -- family, friends, staff. Tory watches, with Clay and Jo sitting by her side.

The CRASH of metal against metal. The extraordinary strength of these SOLDIER/ATHLETES. SHOUTS of encouragement. And in the middle of all this - Leonard. Trying to keep up.

A MAD SCRAMBLE for the ball. A PASS out to the POST. A PERFECT SHOT. Nothing but net. And then the PUMPING OF WHEELS. A LONG INBOUND PASS. Then a PASS to Leonard.

From the stands. Shouting:

TORY  
Let's go, Mooney!!!  
(turns to Jo)  
Doctor Mooney.

Jo smiles. Clay takes note. She's better when she's at work.

LEONARD DRIVES TO THE BASKET. CRUNCH. Right into two guys with POSITION.

Leonard and his wheelchair FLIP OVER. He lies there, until two guys LIFT HIM UP, one arm under each of his. How they look after each other is as moving as the way they play.

ON Tory and Jo and Clay. Jo looks nervous.

CLAY  
He'll be fine. Isn't he fine?

TORY  
Well, he's not good. But he's gonna be fine.  
(beat)  
All of these guys: they're gonna be better than fine.

ON the players. As the guys SHOUT ENCOURAGEMENT, Leonard wheels over to the bench. Fiske lingers behind the bench.

FISKE  
Seems like you may need more than just a better wheelchair.

INT. WALTER REED - CAFE 8901

Jo's EYES FOLLOW a FEMALE SOLDIER on a prosthetic leg.

CLAY (O.S.)  
Don't stare, Joey.

REVEAL the FAMILY, together, having lunch.

TORY  
Basketball. Ice cream. Not too bad, right? While everyone else is in school.

CLAY  
Suckers!

JO  
Could that happen to you?

Tory takes a beat.

TORY  
No. No, baby.

CLAY  
Mommy only works in hospitals. Just  
like this. Even over there. She's  
in a safe place.  
(sees someone)  
Hey! Hey, George!

George -- spotted, stuck -- wanders over.

GEORGE  
Hey, Clay. Hey, Joey. The last time  
I saw you, you were a mermaid for  
Halloween.

George and Tory exchange a look. Neither one wants this.

TORY  
You remember Dr. Mann, Jo?

GEORGE  
Please. Uncle George.

CLAY  
Join us?

George sits... Reluctantly. Looks at Tory. Takes a bite.

CLAY (CONT'D)  
You have to come over for a  
barbecue again, one of these days.  
Normal life.  
(smiles at Tory)  
That's all we want right now.

GEORGE  
Yeah. I'm all in on that.

INT. WALTER REED - NURSE'S STAFF ROOM

It's just Anna and Tess. Huddled in a corner.

ANNA  
I want to worry about you and not  
have to hide it. I want people's  
sympathy. I need that.

TESS  
... I'm not ready.

ANNA

Why not? It's not -- there's no rule against it. That's over.  
(tries to kiss her)  
I'm allowed to love --

Tess pulls back.

TESS

It's not about a rule. It's about me.

ANNA

I don't understand.

TESS

Because you don't have to go. Okay? And be there. In close quarters. In harms way. One of the guys.  
(beat)  
I can't -- I'm not ready to be the queer in Afghanistan. I'm sorry.

Tess reaches out to her, but Anna backs away. In tears.

INT. WALTER REED - JASPER'S ICU ROOM

George is back, checking dressings, the monitors, the charts.

GEORGE

... What else? Sgt. Figgs is planning on proposing to his fiance tomorrow. Chloe Fink. Which will make her Chloe Fink Figgs. That's love. Lt. Parker is going home, day after next, after nineteen months. Dr. Chaudry is having twins. Lots of good news around here.

(he sits)

Everyone seems to be moving on, one way or another, don't they, Corporal? Everyone but old Jasper and George. Stuck in limbo. Still half over there in Afghanistan. And not quite all here. And that -- in a nutshell -- is what a coma and unrequited love have in common.

MALE NURSE (O.S.)

Dr. Mann?  
(George turns)  
Incoming from Andrews.

GEORGE

Same time, tomorrow, Corporal Koop?  
Don't move.

INT. WALTER REED - HALLWAYS

Leonard RACES. He TURNS the CORNER. Runs into: DARLA being wheeled on a GURNEY. With her, TWO NURSES. And a FEMALE DOCTOR, Dr. Robb. He WHEELS as they race.

LEONARD

What happened?

DR. ROBB

Rupture.

LEONARD

I wanna talk to her.

DR. ROBB

She's already half under, Dr.  
Mooney. I'll take it from here.

They reach THE DOORS OF THE OR. The gurney PUSHES THROUGH. Leonard is left, alone. On the outside.

INT. WALTER REED - MARLON'S ICU ROOM - EVENING

Sienna and Marlon. She hands him a drink. Holds the straw to his mouth.

MARLON

You're being really good.

SIENNA

What does that mean? That's stupid.

(beat)

I'm not doin' anything special.  
Just what anyone would do.

MARLON

Anyone who knew someone for a  
month?

That stops her. What can she possibly say to that?

SIENNA

Marlon, that's -- We did what we  
did.

MARLON

I needed someone to come home to. I was afraid -- I was afraid that if I didn't have a good reason to live, then I would die over there. But that wasn't fair to you. That was -- whadayacallit -- false pretenses.

(beat)

What if -- what I am now -- you stop loving me?

SIENNA

You gotta shut up, you know that.

MARLON

What if you get me through all of this and I stop lovin' you?

ON the two of them -- in way over their heads.

INT. WALTER REED - TORY'S OFFICE

Tess sits opposite Tory.

TESS

You're sure you have time --

TORY

-- I have time for a friend. When do you head over there?

TESS

About eight weeks.

TORY

Good. We'll have a chance to talk about everything. I'll give you a whole survival guide --

TESS

-- That's -- great. But I'm not actually here to talk about Afghanistan. Well, sort of I am -- it's complicated.

(beat)

It's more about secrets.

Tory knows all about secrets.

TESS (CONT'D)

I think maybe -- when I go, I'm gonna need to leave a part of who I really am over here.

TORY

I get it... And then when you come back, you might leave a part of who you are over there.

INT. WALTER REED - OUTSIDE THE OR

George walks briskly down the hall -- spots Stacey, up ahead. Mask off. On the floor, head in her hands. He goes to her.

GEORGE

Hey. You okay?

STACEY

I don't -- I don't know what happened to me in there. I was sewing up -- and I looked down at this kid, this poor soldier, and... He has the same face as my little brother. Oh, god -- I should have been a dermatologist.

GEORGE

(sitting down next to her)  
Dermatologists see some pretty gross things.

STACEY

(laughs, cries)  
I don't think I can do this.

GEORGE

Yes you can. But you can't do it without it breaking your heart. If you could, there would be something wrong with you.

STACEY

How can you take it? Explain it to me.

GEORGE

I close my office door and I scream -- or I cry. Once a week. And then I walk right back out. Cause it's the best medicine anyone practices in the world. And it's for them.

(beat)

(MORE)

GEORGE (CONT'D)

I thought I'd get out. The day I put my hand on the bible, I wrote on my calendar, June 4, 2008. That was the day I was gonna quit the Army, make some real money. But here I am. And here I'll stay.

INT. WALTER REED - OUTSIDE A DIFFERENT OR - NIGHT

Leonard waits. The OR door swings open. AN OB NURSE exits.

LEONARD

What's the news?

OB NURSE

Soon.

(walks away, looks back)

I think you're a little bit in love with her, aren't you, Dr. Mooney?

LEONARD

We all are, aren't we?

OB NURSE

Yeah. That's what I meant.

INT. WALTER REED - DOCTOR'S LOUNGE

Tory NAPS on the couch. George is in a chair, just watching. She must sense him, because she wakes. He goes over to her.

GEORGE

I'm sorry. I didn't mean to --

TORY

S'okay. I wasn't actually sleeping. How long have you been sitting there?

GEORGE

I won't... come over for any barbecue, next weekend. I'll make a good excuse.

TORY

Of course. Yes.

(beat)

Clay is so good, isn't he? He's trying so hard.

GEORGE

Uh-huh. Is it working?

TORY

What? Getting back to how things were? It will. Work. In time.

GEORGE

You know what the problem is?

TORY

I didn't say there was a problem.

GEORGE

He doesn't know you. Not all of you

TORY

-- George --

GEORGE

-- No one knows either one of us.  
Not the way we know each other.

TORY

For God's sake -- we made a deal,  
George, when you left. We were  
traumatized. We made a mistake -- a  
brief mistake. And we were gonna  
leave it there. You promised me.  
Please don't do this.

GEORGE

I'm trying. But I'm not talking  
about something we can decide. I'm  
not talking about what we do. I'm  
talking about who we are. Now.  
After.

(beat)

What happens when you live through  
something that becomes so much a  
part of you that no one who wasn't  
there can ever get inside you all  
the way again?

TORY

I don't know. We'll have to figure  
that out.

He looks at her. Leans over. KISSES her. She wants to, but  
she doesn't stop him. She closes her eyes. Let's it linger.

GEORGE

Last time. Promise.

FADE OUT.

ACT FIVE

INT. WALTER REED HOSPITAL - HALLWAYS

Marlon is WHEELED on a GURNEY to the OR, PAST...

INT. WALTER REED - SLEEP LAB/TBI CENTER

A calm sleep chamber. TECHNICIANS behind glass in "mission control" monitor many chambers. In one, a TECHNICIAN hooks Tibor up with WIRELESS NODES... while he pets Major Major.

INT. WALTER REED - HALLWAYS

Tory walks with Sienna.

TORY

Sometimes patients who seem to be doing better, come out of surgery and have a short term, emotional reaction --

SIENNA

- You don't have to tell me all this.

TORY

I think it'll help you, in case --

SIENNA

-- I'm leaving. I'm going home.

TORY

... Okay.

SIENNA

It's just -- so much more than I bargained for, you know? You can ask my friends. I'm one of those, "you need to take care of her" girls. I'm not the hero type.

TORY

Everyone here is on shaky ground, Sienna.

(beat)

That's actually how heroism works. Accidentally, while you're muddling through.

They TURN A CORNER and run headlong into an OCCASION.

It's Sgt. Figgs proposing to CHLOE FINK, 27, his pretty girlfriend, who's trying her best not to crack up or cry.

Figgs is just being lowered to the ground by George and another doctor. The CROWD is hushed.

SGT. FIGGS

I might tip over. Don't be upset.

CHLOE FINK

I'll try not to be.

SGT. FIGGS

Chloe Fink. In front of all my friends, I want to offer you my --  
(looks around)  
Dr. Fiske?

Fiske unhooks one of Figgs' prostheses. The ARM.

SGT. FIGGS (CONT'D)

-- My hand in marriage.

Fiske turns the prosthetic arm over to Chloe.

CHLOE FINK

Oh. That is in terrible taste,  
Warren.

Tory, laughing with the crowd, looks to Sienna. She's gone.

EXT./INT. WALTER REED/SIENNA'S CAR

Sienna sits at the gate of the post and TYPES "ALTOONA, IOWA" into her GPS.

The GATE LIFTS. She exits. WIPING A TEAR from her CHEEK, she accelerates and is gone.

INT. WALTER REED - NICU

Leonard stares at a TINY INFANT, sleeping in it's plastic "bubble." The name on the tape reads "Olney Baby Boy."

Is it possible that this baby is the only one who made it?...

... No. Darla WHEELS up beside him to wonder at her new baby.

DARLA

He has his father's nose,  
unfortunately.

(MORE)

DARLA (CONT'D)  
(off his laughter)  
Thank you.

LEONARD  
Dr. Robb.

DARLA  
And you.  
(beat)  
Apparently, I can still have more babies.

LEONARD  
She's very good. One of the best.

Darla takes his hand and squeezes it.

DARLA  
I'm going to name him Michael Leo Olney.

Leonard can't believe his ears. Leo?

DARLA (CONT'D)  
He wouldn't be here without both of you.

It overwhelms him. He turns back to the baby.

LEONARD  
Wonderful.

INT. WALTER REED - MARLON'S ICU ROOM

Marlon's waking up, post surgery. Groggy. Tory's by his side.

TORY  
Hey, you.

MARLON  
... Hey.

TORY  
Dr. Mann came in to see you. You were still sleeping.

MARLON  
That's good... 'ppreciate it...  
These are warm blankets.  
(Tory smiles)  
I think... Sienna left.

TORY  
I think so too.

MARLON  
I pushed her. Maybe. Away. I pushed her.

TORY  
You did? Why?

MARLON  
... Lot of reasons. I was afraid.

TORY  
Of what, Corporal?

MARLON  
That I would fall in love with her.  
You know? And then she would -- she  
would fall out of love with me.  
(beat)  
And that'd be worse than being  
alone.

He DRIFTS a bit. Tory studies him. Poor, brave boy.

In the HALL outside, A COMMOTION. Soldiers WHOOPING IT UP.  
Tory looks out. The noise rouses Marlon.

MARLON (CONT'D)  
What's going on?

TORY  
Looks like an "Alive Day"  
celebration.  
(looks at her,  
quizzically)  
Like a birthday. Except it's the  
day you almost died, but didn't.

MARLON  
So it's... it's like celebrating  
the worst day of your life?

TORY  
Yes.

MARLON  
Not me. No thank you.

TORY  
That's what everyone says.

This is about her as much as it's about him. She smiles.

TORY (CONT'D)

And then you get better. And you do.

INT. WALTER REED - JASPER'S ICU ROOM

LINGER ON JASPER, lying peacefully in his bed. PAN to George. Alone in the room with him. It's getting dark.

GEORGE

I've come to look forward to our few minutes everyday, Corporal. I assume, if you felt differently, you would say something.

(beat)

I'll admit -- and I know you've got a lot on your plate -- that I'm having some second thoughts about all of this. And it's not just me. I know a very promising young woman surgeon who would back me up if she were here.

(beat)

I don't stick my nose in why. I just put 'em back together. That's my part.

(he laughs ruefully)

You nearly die, Jasper. You teeter on the brink. For what? I don't know if I can answer that. So, is it enough... just to be heroic, without knowing why?

And JASPERS'S HAND MOVES. Just a little bit. Just a finger. George doesn't see it. But we do. It moves!!

EXT. WALTER REED - WALK WAY -- NIGHT

Tory walks alone, her jacket on, bag in hand, to her car. She's on her cell.

TORY

I'm heading home. Yah, I know it's early. I just want to see you.

MUSIC RISES SOFTLY...

INT. WALTER REED - LOUNGE AREA - NIGHT

FOLLOW George as he wanders in. It seems to be a bit of a party. Ad hoc. Doctors and nurses.

(Leonard is there.) Even a few patients. Some CAKE and some DRINKS. A TERRIBLE HOMEMADE SIGN that says "Tess."

George spots Anna at the "bar" and walks over.

GEORGE  
Is Tess leaving already?

ANNA  
No. She's just going to Honolulu tomorrow, to see her mom. Everyone seemed to need a party.

GEORGE  
Have you seen Dr. Sterling?

ANNA  
Everyone but Dr. Sterling. I think she went home.

Someone switches the music. The IPOD now PLAYS "The Way You Look Tonight."

OOHS and AHHS from the CROWD. George and Anna watch as people begin to pair up. And DANCE. Anna watches Tess, laughing with friends. George turns to Anna. Well?

ANNA (CONT'D)  
What the hell?

And they DANCE to a good old song.

GEORGE  
Now, doesn't this feel right?

ANNA  
Don't push your luck.

A HAND TAPS GEORGE on the SHOULDER. He turns. It's Tess.

GEORGE  
Oh, now everybody wants in!

TESS  
Not you.  
(to Anna)  
Can two old friends have a dance?

And George steps aside. Tess takes Anna's hand. They DANCE. "There is nothing for me but to love you... just the way you look, tonight."

George watches them. A few others, as well. And they don't know exactly what it means. Perhaps just two old friends, dancing, as women sometimes do. But maybe something more...

ON LEONARD, watching. Darla WHEELS IN and over to him.

DARLA

I needed a stroll and I heard some music. What are we celebrating?

LEONARD

Lt. Ong has been deployed. It's a kind of premature goodbye... And a party for Michael Leo.

DARLA

Shall we dance? My doctor wants me up and walking, as it is.

LEONARD

Yes, he does. But chairs are good for dancing, too.

In TANDEM, they MOVE their chairs, up and back, to the music.

DARLA

You've got moves, doc.

FIND GEORGE. He's just outside the room, watching. His family. Dancing. Laughing. For all the pain -- it is a special place.

Stacey slides in next to him.

STACEY

That's a good, old song. Aren't you going in?

GEORGE

I thought I'd just watch.

She STUDIES him. This odd, handsome, duck. And, without warning, SHE KISSES him. And it's no peck. A real kiss.

GEORGE (CONT'D)

What was that?

STACEY

Thank you.

(beat)

For letting me know I'm not crazy and I'm not alone. That's all. For yesterday. For staying put .

And she walks away. From what was much more than a thank you.

INT. TORY'S HOUSE - BEDROOM - NIGHT

The MUSIC FADES OUT as Tory sits on the bed next to Clay. She looks at him. Like something's about to happen.

CLAY

... What?

TORY

... So... this is what happened to me, over there. And I haven't really talked about it. Because it wasn't just like every other time. It was...

(composing herself)

There was an attack. A suicide attack. Three soldiers died. Not medical, but people I knew really well. I held one of them as she... I thought I was going to die.

She's crying now... This is so much bigger than Clay expected. It scares him...

CLAY

--You're sure you're ready to do this?

TORY

-- Yes. Uh-huh. I love you and -- and I don't want there to be some hole - some gulf between us. You were right. I need you to know all of me. Until that happens we don't have a chance at "back to normal." So you can ask me any questions you want and I'll try to answer. On November 9th, it was late in the afternoon, about four o'clock. We were outside of Bagram, because there had been reports...

DISSOLVE TO:

INT. WALTER REED - HALLWAYS - NIGHT

The SOLDIER WITH THE PROSTHETIC LEG, whom Sienna had watched when she first arrived, practices walking down the hall.

Unassisted. He SMILES at the progress he is making. A private triumph. And one that happens here, every day.

INT. WALTER REED - MARLON'S ICU ROOM - NIGHT

FOLLOW Sienna into the room. It's dark. Marlon's asleep. Sienna pulls up a chair. She looks at him. Softly:

SIENNA

... I'm sorry. I got lost for a little bit. And... I know you are too.

(she touches his hand)

At least we're not alone.

(no sense of tomorrow)

We'll see... we'll see...

INT. WALTER REED - TIBOR'S ROOM - NIGHT

MOVE IN. Slowly. Is he awake? Another tortured night? No... Tibor's SOUND ASLEEP in bed, snoring. Major Major is right beside him, LICKING his hand.

INT. TORY'S HOUSE - BEDROOM

Tory and Clay lie in bed, on the verge of sleep, when something disturbs her and she opens her eyes.

There, at her bedside, is Jo.... Tory smiles.

TORY

Having trouble?

(Jo nods)

Climb on in.

And Jo crawls over Tory, between her and Clay and wiggles under the covers.

TORY (CONT'D)

We'll all go to sleep together.

Tory curls her arm around her daughter. Instinctively, half-asleep, so does Clay. And Jo closes her eyes. And then Tory. A picture of a family.

We HEAR a VIBRATION. PAN to Tory's phone on her night table. A TEXT. From George...

"See you tomorrow. Night."

FADE TO BLACK