

EXEC. PRODUCER: R. A. Cinader
PRODUCER: Ed Self
L.A.C.F.D. T/A Fm. Ed McFall

PROD. #37424
September 6, 1973 (F.R.)
Rev. 10/2/73 (F.R.)
Rev. 10/5/73 (F.R.)
Rev. 10/8/73 (F.R.)

NOTE: Will start shooting
October 9, 1973.

EMERGENCY

P R O M I S E

by

Dee Murphey

— PLEASE NOTE —

THIS MATERIAL IS THE PROPERTY OF UNIVERSAL
STUDIOS, AND IS INTENDED SOLELY FOR USE BY
STUDIO PERSONNEL. DISTRIBUTION TO UNAUTHOR-
IZED PERSONS IS PROHIBITED.

EMERGENCY!THE PROMISECAST

DR. KELLY BRACKETT
DIXIE MC CALL, R.N.
DR. JOE EARLY
JOHN GAGE
ROY DE SOTO
CAPTAIN STANLEY
FIREMAN CHET KELLY
FIREMAN MARCO LOPEZ
FIREMAN MIKE STOKER

ROY NELSON
RICHARD ALLEN
EDNA SELF
KATHY
LOIS
NURSE
OLD MAN
PAULA SLAYTON
BO JENSEN
GEORGE BURKE
MARTHA BURKE

EXTRAS:

ATTENDANTS
NURSE
WOMAN PATIENT
SHERIFFS
HOSPITAL EMPLOYEES
CIVILIANS
CROWD
INTERNS

ANIMALS

BOOT
SILKY TERRIER

(X)

DISPATCHER'S V.O.

EMERGENCY:THE PROMISESETSINTERIORS:

STATION 51
APPARATUS ROOM
RECREATION ROOM
DORMITORY
OFFICE
RAMPART EMERGENCY
BASE STATION
TREATMENT ROOM
CORRIDOR
BRACKETT'S OFFICE
WAITING ROOM
HOSPITAL ROOM
ENTRANCE
NURSE'S STATION
SQUAD 51
OLD HOUSE
LIVING ROOM
APARTMENT
LIVING ROOM

EXTERIORS:

STATION 51
CITY STREETS
NELSON'S GARAGE
RAMPART EMERGENCY
PARKING LOT
SUBURBAN STREET
OLD HOUSE
PORCH
SQUAD 51
APARTMENT HOUSE
APARTMENT #4
RURAL ROAD
RURAL HOME
BURKE HOUSE
FRONT DOOR
PORCH
FRONT YARD
STREET CURBSIDE

EMERGENCY?PROMISEACT ONE

FADE IN

1 EXT. STATION 51 - ESTABLISHING SHOT - DAY - STOCK 1

We hear the organ tones for Station 51 sound.

2 INT. STATION 51 - APPARATUS FLOOR - DAY - STOCK 2

The usual flurry of activity as we see John Gage and Roy DeSoto head for the Squad.

3 ANGLE - ON CAPTAIN STANLEY - STOCK 3

He is at the SCU and has picked up the mike.

DISPATCHER'S VOICE

Station 51, Engine 110, Engine 85,
Car fire in a structure, 721 North
Adams Blvd, 7-2-1 North Adams.
Cross is Barclay. Time out: 9:08.

CAPTAIN

Station 51, KMG 395.

The Captain replaces the mike and tears a slip of paper from the pad he has written the address on.

4 ANGLE WIDENS - STOCK 4

We see Chet Kelly, Marco Lopez and Mike Stoker donning turnouts and heading for the engine. The captain hands the slip of paper to DeSoto who is already in the squad, then turns and starts for the engine.

5 EXT. STATION 51 - DAY - STOCK 5

as Squad 51 and Engine 51 pull out Code-R.

6 EXT. CITY STREETS - DAY - STOCK 6

Squad 51 and Engine 51 going Code-R.

7 EXT. CITY STREET - DAY

7

The Squad and engine stop at the curb past a driveway.

8 EXT. "NELSON'S GARAGE" - DAY

8

This is a commercial garage. There are several cars parked around the area. Near the building, we see a car on fire. The flames come from within the automobile and there is a good deal of smoke. Otherwise the structure is safe from the fire. The firemen pull a line from the rig and start dousing the fire.

9 ANGLE - ENGINE 51 - ON CAPTAIN STANLEY

9

as he picks up the mike.

CAPTAIN

L.A., Station 51. Out 10 minutes.
Return other units.

DISPATCHER'S VOICE

(long beep)

All units with station 51 cancel.

10 EXT. GARAGE LOT - DAY

10

A man (Roy Nelson) rushes up to the captain. He is fifty-ish, paunchy, bald. He wears coveralls.

(X)

NELSON

(excited)

Man, oh man...did you see that? One more second and it would've hit the gas tank...then whoosh, my whole place would've gone!

CAPTAIN

You the owner?

(X)

NELSON

Yeah...Nelson...I'm Roy Nelson.

(X)

CONTINUED

10 CONTINUED

10

CAPTAIN

Mr. Nelson...do you know how the fire could have started?

NELSON

Gee...I was inside...in the office
...I really didn't...

(beat)

Wait a minute, one of my new mechanics was workin' on that car about an hour ago. Rich....

He starts to look around.

NELSON

Now where did he run off to?

11 ANGLE - NEAR INT. OF GARAGE

11

Gage is looking around the area. Suddenly his glance stops at something on the floor of the garage. (X)

12 HIS POINT OF VIEW

12

A pair of man's legs, his upper torso hidden by a couple of oil barrels.

13 ON GAGE

13

as he realizes what it is.

GAGE

(yelling)

Roy...come here...quick!

14 FULL SHOT

14

as Gage rushes to the body.

15 ANGLE - ON GAGE

15

as he bends down. DeSoto enters scene.

16 MED. CLOSE SHOT - VICTIM

16

He is a young man of eighteen or nineteen. He lies still, but his eyes are open, fixed, staring; but he is not unconscious. (X)

17 FULL SHOT

17

Gage is taking a carotid pulse. DeSoto is checking his pupils.

GAGE

He's got a good pulse.

DE SOTO

I'll get the drug box.

DeSoto rises, turns and walks toward:

18 EXT. GARAGE

18

where the Captain and Nelson stand, looking toward the garage.

DE SOTO

Cap, we have a man over here who
needs attention.

(to Nelson)

I think we've found your mechanic.

NELSON

Where is he?

(X)

DeSoto and the Captain head for the squad.

19 INT. GARAGE

19

The Captain is setting the bio-com down alongside DeSoto who
has the drug kit open.

CAPTAIN

I'll radio for an ambulance, Roy.

(X)

The Captain exits shot, passing Nelson who stands there open-
mouthed.

DE SOTO

(looking up
at Nelson)

What's his name?

(X)

NELSON

(a beat)

Oh...yeah...it's Richard Allen.

CONTINUED

19 CONTINUED

19

DE SOTO

What about relatives? His address,
phone number?

NELSON

...Ah...let me see. All I have is
his employment application. Would
that help?

DE SOTO

It might.

NELSON

Okay...it's in the office...I'll get
it for you....

He turns and heads for the garage office.

20 ANGLE - GAGE

20

He has just finished taking the blood pressure. He looks at
DeSoto.

GAGE

His. B.P. is pretty normal.

(X)

21 BACK TO SCENE

21

DeSoto reaches for the bio-com, picks it up.

DE SOTO

Rampart, this is Squad 51. Rampart,
this is Squad 5-1. Come in.

22 INT. RAMPART EMERGENCY - BASE STATION - DAY

22

Dixie McCall enters scene, goes to console and flicks the on
switch.

DIXIE

Go ahead, 51.

Dr. Kelly Brackett enters scene and stands beside Dixie.

23 INT. GARAGE - DAY

23

DeSoto is on the bio-phone.

CONTINUED

ksw #37424

6
(X)

23 CONTINUED

23

DE SOTO

(into bio-com)

Rampart, we have a male, 18 or 19 years of age. He is unresponsive. I think he's in a catatonic state. We have no medical history available, nor can we tell you if he's on any kind of medication.

24

INT. RAMPART - BRACKETT

24

BRACKETT

How long has he been that way 51?

DE SOTO'S VOICE

No exact time...but a guess would be anywhere from a half hour to an hour.

BRACKETT

Do you have his vital signs?

25

INT. GARAGE - DE SOTO

25

DE SOTO

That's affirmative. Blood pressure 126 over 84. Pulse is 86....

26

INT. RAMPART - BASE STATION - ON CONSOLE

26

DE SOTO'S VOICE

...respiration's 16.

Camera pulls back.

BRACKETT

10-4, 51. Have you checked for external injuries?

~~Gage has been examining the victim.~~

DE SOTO

(to Gage)

Any external injuries?

CONTINUED

26 CONTINUED

26

Gage shakes his head.

DE SOTO

(into bio-com)

Negative, Rampart. Do you want us
to start an I.V.?

BRACKETT

Negative, 51. Is the ambulance at
your location?

27 INT GARAGE GAGE

27

DE SOTO

That's affirmative.

BRACKETT'S VOICE

Bring him on in.

DE SOTO

10-4.

28 FULL SHOT

28

Gage and DeSoto begin packing their equipment as Nelson enters
shot.

29 TWO SHOT - GAGE AND NELSON

29

Nelson hands the employment application to him.

NELSON

Here's the application I had him fill
out...don't think it's gonna help you
much....

GAGE

(scanning paper)

I see what you mean....

(pause)

...there is a telephone number....

NELSON

I tried it...no answer.

GAGE

Well, look, Mr. Nelson...we appre-
ciate your help....

CONTINUED

29 CONTINUED

29

NELSON

Oh, sure...that's okay...he seems
like a good kid....

30 ANGLE - ON AMBULANCE ATTENDANTS

30

The victim is now on a gurney, covered by a blanket. The two attendants start to pull the gurney toward the ambulance.

31 EXT. GARAGE

31

Gage and DeSoto pick up their gear and start to leave.

32 MED. CLOSE - NELSON

32

as he yells toward the paramedics:

NELSON

Hey...be sure to tell him his job'll
be waiting for him....

FADE OUT

END OF ACT ONE

(X)

ACT TWO

FADE IN

33 EXT. RAMPART EMERGENCY - ESTABLISHING SHOT - DAY - STOCK 33

34 INT. TREATMENT ROOM - DAY 34

Richard Allen is now laying on a treatment table, eyes still fixed. Dr. Brackett is checking his pupils with a penlight. Dixie is taking a blood pressure. Brackett will also check reflexes, ears, carotid pulse, etc. Another nurse will enter during the above action. (Hold twelve seconds for credits.)

BRACKETT

(to nurse)

Start and I.V. with D5W.

The nurse nods.

Dixie is in part

BRACKETT

(to Dixie)

I'd like to get an echoencephalogram and a skull x-ray.

(beat)

And Dix, are Gage and DeSoto still here?

DIXIE

I think so, Kell. They are going to pick up some supplies. I'll have them wait outside.

She turns and goes out the door.

35 INT. HOSPITAL CORRIDOR - NEAR BASE STATION 35

Dixie is with Gage and DeSoto. DeSoto holds some supplies; Gage has Allen's employment application. Brackett enters scene.

BRACKETT

Were you able to get any history on our patient? (X)

35

CONTINUED

35

GAGE

Not really. His employment applica-
tion's pretty sketchy.

(X)

BRACKETT

Mind if I take a look?

Gage hands the paper to Brackett.

BRACKETT

(reading)

Twenty-four years old. High school
graduate. U.S. citizen. Born in
San Francisco.

(beat)

Here's a local address and telephone
number.

DE SOTO

His boss tried to call but there
wasn't any answer.

BRACKETT

(to Dixie)

You might keep trying that number
and send a blood sample to the
toxicology lab. Let's find out if
he's been on any drugs.

(X)

Brackett turns and exits scene. As Dixie heads for the Base
Station telephone, Gage and DeSoto turn to leave.

GAGE

We'll check with you later, Dix.

DE SOTO

Yeah...let us know if you get an
answer.

DIXIE

Right, guys.

36

INT. HOSPITAL CORRIDOR - DAY

36

Camera trucks with Gage and DeSoto as they walk down the
corridor. A lovely young nurse walks toward them.

NURSE

(smiling)

Hi, Roy.

CONTINUED

36 CONTINUED

36

DE SOTO

Hi.

Gage gives DeSoto a look, then back at the nurse, who has gone up the corridor.

37 EXT. CITY STREETS - DAY - STOCK

37

Squad 51 going non Code-R.

38 INT. SQUAD 51 - GAGE AND DE SOTO

38

as they drive back to the station.

GAGE

Got something going, huh? Does (X)
she know?

DE SOTO

Know what? (X)

GAGE

That you're married! (X)

DE SOTO

(bored with
it all)

Look, I'm like a big brother to her. When she sees me at the hospital and she's not busy with a patient, we have coffee together. She feels she can confide in me. She considers me a friend. I'd like to think she's my friend. That's all there is to it. (X)

Gage reacts with an "oh sure" look.

GAGE

Huh! Big brother.

DE SOTO

Look, if you're so interested, why don't you ask her out?

CONTINUED

38 CONTINUED

38

GAGE

Well, I just wouldn't feel right
about it.

DE SOTO

What are you talking about?

GAGE

I just don't wanna get in the way,
that's all.

39 CLOSEUP - DE SOTO

39

DE SOTO

Get in the way! Last Saturday
night, she had dinner over at the
house with Joanne and me and the
kids.

(X)

40 ANGLE - GAGE

40

thinking about this for a moment, then looking at DeSoto.

GAGE

Oh boy, that's really great.

(X)

Gage shakes his head in disgust.

41 ANGLE - GAGE AND DE SOTO

41

DE SOTO

Well, now what's the matter?

GAGE

You could've invited me.

DeSoto is about to reply when we hear the beep, beep, beep
of the Squad radio.

DISPATCHER'S VOICE

Squad 51, L.A.

Gage picks up mike.

GAGE

(into mike)

Squad 51.

DISPATCHER'S VOICE

Squad 51, difficulty breathing at
154 South Roland. One-five-four
South Roland. Cross is Citrus.
Time out: 11:42.

CONTINUED

41 CONTINUED

41

GAGE
(into mike)
Squad 51.

We hear the sound of the siren come on and Gage and DeSoto put on their helmets.

42 EXT. CITY STREET - DAY - STOCK

42

Squad 51 going Code-R.

43 INT. SQUAD - GAGE AND DE SOTO

43

It is obvious they know exactly where they are heading without looking at any street maps.

GAGE
Edna Self again. We gotta do
something about her.

(X)

DE SOTO
You keep saying that.

GAGE
This time I mean it!

Gage looks through the windshield at the approaching house.

44 HIS POINT OF VIEW

44

a Gothic-Victorian style house, almost eerie in its appearance.

45 EXT. SUBURBAN STREET - DAY

45

Gage and DeSoto alight from the Squad.

DE SOTO
Guess we better take the equipment
just in case.

They pull out the equipment.

46 EXT. OLD HOUSE - DAY - ANGLE ON PORCH

46

as Gage and DeSoto go up the steps. DeSoto raps on the door and after a beat, it opens, almost mysteriously, and they enter.

47

INT. OLD HOUSE - LIVING ROOM - DAY

47

Although it is day, you wouldn't know it. The curtains are pulled and various lamps are turned on. The furniture is old and antique-like. Miss Self, a tall birdlike woman in her mid-thirties, wearing a long dress with a high neck and a shawl, has already plunked herself down in an over-stuffed chair. She sits there breathing in over-exaggerated deep, slow, steady, breaths.

MISS SELF

(in between gasps)

I'm...so...glad you're...here. I
...don't know...what...I would do
...without...without...your help....

DeSoto takes a respirator mask and places it over her face, while Gage adjusts the litre gauge.

48

CLOSEUP - MISS SELF

48

as her breathing becomes normal. Her eyelids flutter in relief.

49

BACK TO SCENE

49

DE SOTO

Feeling better, Miss Self?

MISS SELF

(through the mask)

Uh-huh....

GAGE

(X)

Fine.

(beat)

Now as long as you're feeling
better, I think we should have a
little talk.

Miss Self pulls the mask away from her face.

MISS SELF

Talk? Oh, that's wonderful...I
always say 'there's nothing like
good friends and good conversation.'
Why don't I brew us some tea?

GAGE

Ma'am...this is serious.

CONTINUED

49 CONTINUED

49

MISS SELF

At least let me bring in some oatmeal cookies...I made them especially for you....

She starts to rise, but DeSoto gently pushes her back.

DE SOTO

That's very thoughtful.

He looks at Gage, then back to Miss Self.

GAGE

(X)

...Look!

MISS SELF

Yes...?

Gage is hung for a beat.

(X)

DE SOTO

(deciding to
dive in)

Miss Self...we can't be coming here all the time to keep you company. Now if you're sick, that's one thing. But you're not. And there are people out there...people who are badly injured or seriously ill ...who need our attention more than you do. And everytime you call us, you're risking...we're risking the possibility that someone somewhere might die because you are keeping us from our job. And keeping you company is just not part of our job.

(X)

Miss Self is stunned. A beat, then:

MISS SELF

I'm a fool.

(X)

Gage and DeSoto don't know how to answer that.

MISS SELF

It's just that ever since sister passed on...well...I do miss her very much, you know. And I guess don't make friends easily.

(X)

CONTINUED

49 CONTINUED - 2

49

DE SOTO

Maybe you could take up a hobby.

GAGE

...What about bowling?

DeSoto gives Gage a look.

MISS SELF

(sudden thought)

Art was one of my favorite courses
in school. Maybe I could get some
oils and try my hand at it...after
all some of that junk they have in
the museums these days....

Gage and DeSoto are getting their gear together.

DE SOTO

That sounds like a great idea.

(X)

Miss Self gives them a weak little smile as she watches them
go.

50 EXT. OLD HOUSE - DAY

50

Gage and DeSoto come down the steps and head toward the Squad.

51 EXT. SQUAD - ANGLE ON GAGE AND DE SOTO

51

as they place their equipment in the Squad.

DE SOTO

(looking back
at the house)I hated to do that...but I think
I got the point across.

GAGE

You wanna bet?

(X)

DeSoto nods confidently.

GAGE

Well, I didn't want to interrupt
you in there. You were going along
nicely. But she was told the same
thing last week by the B. shift.

CONTINUED

51 CONTINUED

51

DeSoto does a take.

(X)

GAGE
Almost word for word.DE SOTO
Maybe my delivery was better.

They both get into the Squad.

DISSOLVE TO

52 EXT. STATION 51 - DAY - STOCK

52

as Squad 51 backs into the station.

53 INT. STATION 51 - DAY - REC. ROOM

53

Kelly is sitting at the table, trying to read a manual. Boot has his paws on Kelly's chair, trying to get his attention.

KELLY
Come on, mutt...go entertain yourself. I'm busy.

Boot finally gets down and camera pans with him as he goes over to the couch, jumps on it and "collapses" in a comfortable heap on top of some newspapers which lay on the couch.

54 ANGLE ON DOORWAY

54

as Gage, followed by DeSoto, comes through it.

GAGE
(to DeSoto)
Look she's a woman. And all women change their minds...They say one thing and do the opposite.

Gage goes to the refrigerator, opens it, pulls out a carton of milk (or whatever) and proceeds to pour it into a glass. During this:

KELLY
John Gage, foremost authority on the female sex.
(beat)
You know...you really should write a book.

CONTINUED

54 CONTINUED

54

GAGE
Maybe I'll do that.

KELLY
Don't forget to include Paula.

GAGE
Paula?

(beat)
Paula who?

KELLY
She wouldn't like that. You asking
'Paula who.' (X)

GAGE
Be serious. Who's Paula?

KELLY
She called about an hour ago.

GAGE
And that's it?

KELLY
No...there's more. Her name's
Paula Slayton. She said you were
very nice to her a couple of years
ago...something about your doing
her a big favor...she wants to come
by the station to see you. You
remember now?

Chet goes back to his manual, leaving Gage perplexed. Gage
looks toward DeSoto, who shrugs.

GAGE
No. Did she say when she was com-
ing by?

KELLY
(matter of fact;
not looking up)
Today.

Gage's expression of concern changes to a smile.

GAGE
Really? Great!
(beat)
She's coming here today?

CONTINUED

54 CONTINUED - 2

54

KELLY

(nodding)

Around 12:30.

55 CLOSEUP - GAGE

55

as he realizes it is almost that time. Camera pulls back as:

GAGE

(starting to move)

She'll be here any minute...let's
get this place cleaned up!

DE SOTO

(X)

If you don't even remember her, why
all the excitement.

GAGE

(X)

She's a girl, isn't she?

56 FULL SHOT

56

He starts moving around the room, straightening chairs, making
sure there's no dust, etc. DeSoto and Kelly watch him in
amazement. Gage reaches the couch where Boot lays on the news-
papers.

GAGE

Come on, boy. Get up. Come on.

He struggles, trying to get the newspapers out from under Boot.
Boot's not about to budge.

GAGE

(getting irritated)

Boot...come...on...get...up!

Just as Gage is about to lift Boot, the organ tones sound.
Gage releases Boot, turns, and follows the other out the door.

57 INT. APPARATUS FLOOR - DAY - STOCK

57

Captain Stanley is at the SCU

58 ANGLE - ON SQUAD- STOCK

58

as Gage and DeSoto get into it, put on their helmets. We hear:

DISPATCHER'S VOICE

Squad 51. Woman down. 1022 Bellmar,
Apartment 4. 1-0-2-2 Bellmar. Cross
is Townley. Ambulance is responding.
Time out: 12:22.

CONTINUED

58 CONTINUED

58

CAPTAIN'S VOICE
Squad 51, 10-4. KMG 365

(X)

DeSoto starts the engine as the Captain hands him the address slip.

59 EXT. STATION 51 - DAY - STOCK

59

Squad 51 pulls out, Code-R.

60 EXT. CITY STREET - DAY - STOCK

60

Squad 51 going Code-R.

61 EXT. APARTMENT HOUSE - DAY

61

as Squad 51 pulls up in front of it. This is perhaps only a 4-unit building, apartment house or duplex. Gage and DeSoto get out of the Squad, get the drug kit and bio-phone unit and head for the building.

62 EXT. APARTMENT 4 - DAY

62

Before they reach the door, it opens and a girl in her early twenties, attractive, and obviously upset, greets them. This is Kathy.

KATHY
In here! Please hurry...She can't
catch her breath.

(X)

63 INT. APARTMENT - DAY

63

The living room is nicely but modestly furnished. A few cleaning implements are in evidence. On the floor, near the kitchen area, a girl who is also in her early twenties and also attractive is sitting on the floor. She has a few (X) rollers in her hair and is wearing blue jeans and an older, faded blouse. She is coughing. (X)

KATHY
She's my roommate Lois. I just
got home from the market. We're
having a party tonight...She was
cleaning the place up...I was go-
ing to buy the food and decorations.

Gage and DeSoto are laying their gear down beside Lois.

elp #37424

21
(X)

64 CLOSEUP - DE SOTO

64

as he sniffs the air and prepares to administer O₂.

65 CLOSEUP - GAGE

65

He is also sniffing the air. He crosses and opens the windows.

66 BACK TO SCENE

66

GAGE
Smells like ammonia.....

67 OMITTED

67

68 GAGE AND DE SOTO

68

As they work on Lois, taking blood pressure, pulse, listening to her back with a stethoscope. There is a respirator mask covering her nose and mouth. Kathy is kneeling near them.

KATHY
What's the matter with her? Please tell me! Is she going to be all right?

She is nearly hysterical.

GAGE
Now don't worry. We got her in time. She's going to be all right.

He picks up the bio-com.

GAGE
Rampart, this is Squad 51.

DeSoto has finished writing on a pad, tears the sheet and hands it to Gage.

69 INT. RAMPART EMERGENCY - BASE STATION - DAY

69

Dixie stands at the console and speaks into it.

DIXIE
Go ahead, 51.

CONTINUED

69 CONTINUED

69

GAGE'S VOICE

Rampart, we have a female, 22 years old. She has marked shortness of breath due to inhalation of ammonia gas. We are administering oxygen at this time.

(X)

Brackett enters scene. Dixie pushes the button.

DIXIE

Stand by, 51.

She shows him her notes.

70 INT. APARTMENT LIVING ROOM - DAY

70

GAGE

(to Kathy)

Has she had any recent illness?
Any allergies?

Kathy shakes her head "no."

GAGE

What about medication. Does she take any pills?

KATHY

Not really. An occasional tranquilizer...that's all.

BRACKETT'S VOICE

51, do you have her vital signs?

GAGE

(into bio-com)

That's affirmative.

71 INT. RAMPART - BASE STATION

71

GAGE'S VOICE

Blood pressure is 120 over 80.
Her pulse is 120, respiration's 30.

(X)

(beat)

No recent illnesses or allergies.

BRACKETT

10-4, 51. Keep her on the oxygen and start an I.V. with D5W TKO.

GAGE'S VOICE

10-4, Rampart.

72 EXT. APARTMENT HOUSE

72

We see the ambulance arrive.

73 INT. APARTMENT LIVING ROOM - ANGLE ON LOIS

73

Kathy bends down beside her.

KATHY
Lois...Lois...are you okay?

Lois tries to say something, but it is only an effort and with the oxygen mask covering her face, we cannot distinguish her words.

Gage adjusts the I.V. that has been started.

GAGE
(to Kathy)
It looks like you came home just in time....

KATHY
What in the world happened? She was just scrubbing the floor?

DE SOTO
Well, Kathy...it's like this. You can clean with ammonia. Or you can clean with chlorine bleach. But you mix the two together and the combination can be deadly. It can result in pulmonary edema.

Kathy looks questioningly from DeSoto to Gage.

GAGE
That's when fluid gathers in the lungs.

KATHY
And that's what happened to Lois?
(beat)
Wow...that's frightening.
(beat)
She is going to be all right?

CONTINUED

73 CONTINUED

73

DE SOTO

(nodding)

She's responding well. But we're going to take her to the hospital. They'll be able to watch her...see that there aren't any complications.

The ambulance attendants have entered the room and are placing Lois onto a gurney.

KATHY

I can tell you one thing....

GAGE

What's that?

KATHY

She's not going to be very happy. We've been planning this party for weeks.

74 INT. RAMPART EMERGENCY - BASE STATION - DAY

74

Dixie is behind the counter talking to Gage and DeSoto. Gage leans over the counter, idly doodling on a pad of paper. DeSoto holds the handie-talkie.

DE SOTO

Any answer on that telephone number for Richard Allen?

DIXIE

Nope. Every time I've had a free moment, I've dialed it. Nothing.

GAGE

(looking up)

How's he doing, Dix?

DIXIE

No change.

(beat)

You know, we don't need too many like that one.

(X)

DE SOTO

Well, we'll try to plan the next one a little better.

75 CLOSEUP - DIXIE

75

DIXIE

It's rough trying to treat a patient without knowing anything about him. What medication he's on...or even allergic to.

76 FULL SHOT

76

A nurse comes into scene.

NURSE

Dr. Brackett needs you in Treatment Room 2, Miss McCall.

DIXIE

Thanks, Ann.

(to Gage
and DeSoto)

I'll see you later, fellas.

Gage and DeSoto ad-lib "good-byes." A beat, then:

DE SOTO

How's everything going, Ann?

(X)

ANN

Fine.

(X)

DE SOTO

Well, we'd better get back to the station.

(X)

He starts to leave, but Gage didn't seem to hear him.

DE SOTO

Johnny...are you coming?

Gage looks up from his doodling.

GAGE

Huh...oh, yeah....

77 TWO SHOT - GAGE AND DE SOTO

77

Camera trucking with them as they start to walk down the corridor. Suddenly Gage stops, snaps his fingers and:

GAGE

I've got it!

DeSoto stops too, and looks at him.

CONTINUED

77 CONTINUED

77

GAGE

We rescued her from an auto accident
...the car that plowed into the
telephone pole on Main Street.

DeSoto just stares.

GAGE

Paula! Paula Slayton.

DE SOTO

(remembering)

That's right. You took care of her
dog while she was in the hospital.

GAGE

Uh-huh.

DE SOTO

That was a couple of years ago.
Why do you suppose she called you
after all this time?

GAGE

Well...I remember she had that look
in her eyes.

(X)

An older male patient in a robe has stopped walking up the hallway and is standing behind Gage and DeSoto, listening to Gage with rapt attention.

GAGE

Listen, they can't hide it...when
they've got more than a casual
friendship on their mind...

(a smug, know-
it-all look)

...it's there.

(beat)

I remember now...just like it was
yesterday.

Gage is in his own little world, reliving the incident. During the following dialogue, DeSoto will give up and start to walk toward the hospital exit. The old man will remain, listening and watching Gage with awe.

GAGE

She came to the station to pick
up her dog...and she looked deep
into my eyes and said, 'I'm ever
so grateful to you for taking such
good care of...of'...whatever her
dog's name was...but I could tell
she really meant it.

CONTINUED

77

CONTINUED - 2

77

OLD MAN

You could?

GAGE

Sure...she really meant that...

(realizing that
wasn't DeSoto)

Aahh...excuse me....

(X)

Gage starts after DeSoto.

(X)

78

CLOSEUP - OLD MAN

78

a big smile on his face.

79

WIDEN ANGLE

79

as another older patient, a woman, walks by him. He starts to follow her, still smiling, as we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

80 INT. STATION 51 GARAGE - DAY - ANGLE ON SQUAD

80

as Gage and DeSoto alight from the Squad. Gage hurries around the Squad and heads for the door.

81 INT. REC ROOM - DAY

81

as Gage enters, he looks around the station.

82 HIS POINT OF VIEW

82

Paula Slayton, with a magazine in her hand, rises from the couch.

PAULA
Johnny...Johnny Gage.
(holds out her
hand)
How are you?

83 ANGLE - GAGE AND PAULA

83

GAGE
(taking her hand)
Fine...just fine. How have
you been?

PAULA
I'd say better than the last
time I saw you. No more car
accidents.

(X)

84 ANGLE WIDENS

84

as DeSoto enters. Paula turns to greet him.

PAULA
And, Roy...good to see you.

DeSoto smiles and nods.

84 CONTINUED

84

PAULA

I got here around noon, so the guys invited me to have lunch with them.

(beat)

I'm afraid they didn't get a chance to finish though. That alarm went off while we were eating.

(X)

DE SOTO

Yeah, well, you get kinda used to that when you work around here.

85 CLOSEUP - GAGE

85

His smile is slowly fading and he's wishing DeSoto would get lost.

86 BACK TO SCENE

86

PAULA

(to Gage)

Do you remember Bonnie? My dog. You took such good care of her while I was in the hospital.

(X)

DE SOTO

Oh, sure...how is she?

PAULA

Just fine...except I think she missed Johnny for awhile.

(to Gage)

She got awfully attached to you.

GAGE

She's a great little dog.

87 CLOSEUP - PAULA

87

as she faces Gage.

PAULA

Johnny...I know you're probably wondering why I wanted to see you after all this time....

88 ANGLE - TO INCLUDE GAGE, DE SOTO AND PAULA

88

DeSoto doesn't know if he should leave. Gage just doesn't know what to say.

PAULA

Well...I made a promise to you...
and I always keep my word. Do
you remember the promise?

Before Gage can answer:

PAULA

I'll be right back.

She turns and goes out the kitchen door. Gage and DeSoto look (X)
at each other quizzically.

89 EXT. STATION 51 - DAY - STOCK

89

We see Engine 51 backing in.

90 INT. REC ROOM - ANGLE ON DOOR

90

as Kelly and Lopez come into the room. Camera pans down to
include Boot following them in.

KELLY

(to Lopez, as they
come through door)

One more trash can fire and I'm
transferring to a brush station.

(X)

Kelly spots Gage sitting in a chair. Boot has gone over to
Gage and sits up, putting his front paws in Gage's lap,
looking for attention. Gage absent-mindedly pets the dog.

91 CLOSEUP - KELLY

91

as he looks around the room.

KELLY

Hey, Johnny...what happened to Paula
Slayton? She didn't leave, did she?

(X)

92 CLOSEUP - GAGE

92

He looks toward the door.

93 CLOSE - BOOT

93

as his ears go up and he looks toward door and starts to bark.

94 ANGLE - PAULA AT DOOR

94

She is standing there, desperately trying to hold on to a squirming Silky Terrier who is yapping wildly. Losing the battle, she bends forward and the little dog jumps out of her arms.

95 INTERCUT

95

The terrier chasing Boot. Then Boot chasing the terrier. They go over chairs, under tables, across the couch, in one door and out the other.

Gage, DeSoto, Kelly and Lopez trying to grab the two dogs.

Paula Slayton looking on in horror.

Utter chaos.

96 ANGLE ON GAGE

96

as he sees his opportunity to grab the terrier. He pounces, sprawling on the floor, as he finally gets a hold of the little dog.

97 TIGHT TWO SHOT - GAGE AND THE TERRIER

97

Gage is out of breath, the terrier is still growling. A beat, then she reaches up and licks his face.

PAULA

That's wonderful. She really likes you. I knew I was right in giving her to you.

(X)

Gage reacts as we

(X)

DISSOLVE TO

98 EXT. RAMPART AGENCY - DAY

98

Establishing shot.

99

INT. BRACKETT'S OFFICE - CLOSE ON BRACKETT

99

as he talks on the telephone.

BRACKETT

(into phone)

B.M. I need those test results stat!

(beat)

I know you're swamped...but this is
top priority.

Camera pulls back to reveal Dr. Early entering the office.

100

WIDEN ANGLE - TO INCLUDE BRACKETT AND EARLY
as Early approaches Brackett's desk.

100

BRACKETT

(into phone)

As soon as you get anything, anything at all...

(beat)

I don't know...

(irritated)

Well find me!

He ~~slams~~ the phone down.

EARLY

Hey, Kell, calm down.

BRACKETT

I know, I know....

EARLY

Richard Allen?

Brackett nods.

BRACKETT

This one's a real puzzle, Joe.

(beat)

The kid's going to be a vegetable
if we don't come up with an answer.^{soon}He is now, for that matter. Did
you find anything?

THAT IDIOS NOT GONE MALE

EARLY

Nope. We ran all the neurology
tests from A to Z. We've ruled
out emboli, aneurisms, neoplasm...
you name it...

(beat)

And you...you've ruled out drugs?

BRACKETT

You tell me. We can't find any
needle marks...and the barbiturate
level was negative.

(X)

(beat)

I suppose he could've been off drugs
for a few days or a few weeks and
then....

EARLY

A delayed reaction....

CONTINUED

100 CONTINUED

100

BRACKETT

(nods)

A It's possible...but only Richard
can tell us for sure. You know,
Joe, maybe he had some traumatic
psychological shock to account for
his present psychotic state.

6
MIG 60 ACCOUNT
FOR 114 C ON DTT
N

EARLY

Has Doctor Reed in Psychiatry seen
him yet?

BRACKETT

I K No, but I ~~haven't~~ called him and he was ~~in~~ ^{out} of his office. THERE TRACKING HIM

(beat)

I don't think we should rule anything out...and that includes a
severe emotional problem.

DOWN
-FOR THE

(X)

EARLY

When I get back to my office, I'll
make some calls. I think I know
where I can reach Doctor Reed.
Maybe he could provide some answers.

Brackett shrugs his shoulders exasperatedly.

101 INT. HOSPITAL WAITING ROOM AREA

101

Bo Jensen, a young man of 18 or 19, enters through waiting room door. He is somewhat disheveled, a bit on the "hippie" looking side. He seems to be looking for someone. He finally looks toward the Base Station.

102 HIS POINT OF VIEW - DIXIE AT BASE STATION

102

She is at the desk, making some notes.

103 CLOSEUP - JENSEN

103

as he makes a decision and heads toward Dixie.

104 WIDE ANGLE - BASE STATION

104

Dixie is still writing as Jensen approaches her. She looks up and sees his confused look.

DIXIE

Yes...may I help you?

JENSEN

Aaa...yeah...I'm looking for my friend...His boss told me some firemen brought him here. His name is Allen...Richard Allen.

DIXIE

(suddenly very interested)

Oh...yes...that's right.

Jensen is nervous throughout the conversation and Dixie notices.

DIXIE

If you'll tell me your name...I'll get Dr. Brackett and he can tell you how your friend is.

JENSEN

Oh...fine. That'll be fine.

DIXIE

Could I have your name?

JENSEN

...Sure...it's Bo...Bo Jensen.

DIXIE

All right, Bo, wait just a minute.

She picks up the telephone and starts to dial.

105 INT. BRACKETT'S OFFICE - CLOSE ON TELEPHONE

105

as it rings. Camera pulls back as Brackett answers it.
Early still stands nearby.

BRACKETT

Dr. Brackett.
(pause)
Thanks, Dixie. I'll be right there.

He hangs up.

CONTINUED

105

CONTINUED

105

BRACKETT

(looking at
Early)C'mon, Joe. Looks like we
got some unexpected help. A friend
of Richard Allen's just showed up.

(X)

They both exit.

106

INT. HOSPITAL CORRIDOR

106

Tracking with Brackett and Early as they come down the hall
towards Dixie and Jensen.

107

ANGLE - DIXIE AND JENSEN

107

DIXIE

(to Brackett)

This is Bo Jensen. He's quite
concerned about his friend.

Jensen looks nervously at Brackett.

108

ANGLE WIDENS

108

BRACKETT

Hello, Bo. I'm Dr. Brackett.
We've run a lot of tests on
Richard...so far we haven't
found out why he's sick. Perhaps
you can tell us something about him.

JENSEN

I don't think I can tell you very
much...I mean, Rich has always
seemed pretty healthy. We were
planning to go to the cycle races
tonight. When I didn't hear from
him, I went by the garage, where
he works, and his boss told me
what happened. That's when I
came here.

BRACKETT

Has anything happened to him re-
cently that might have upset him...
a relative dying...an auto
accident...anything like that?

CONTINUED

108 CONTINUED

108

JENSEN

Well, I'm not around him all the time you understand, but...no, he hasn't said anything.

BRACKETT

What about medicines? Is he on any kind of drug?

JENSEN

Gee, Doc, not that I know of.
(edgily)

Look...can I see him?

BRACKETT

Sure, go ahead. He's in room 603.
But don't stay too long....

(X)

JENSEN

Whatever you say, Doc....

Jensen leaves, heading for the elevator.

109 CLOSEUP - BRACKETT

109

BRACKETT

Well, it looks like we're right back where we started from.

110 OMITTED

110

111 INT. HOSPITAL ROOM - CLOSE ON RICHARD ALLEN

(X)

111

He is still in a catatonic state. Camera pulls back to reveal IV's going.

112 FULL SHOT - HOSPITAL ROOM

112

Bo Jensen enters the room and comes up beside the bed. He looks down at Allen and shakes his head.

JENSEN

Hey, man, why didn't you listen to me?

(beat)

You thought you could kick it yourself.

(beat)

It don't work that way. Easy, nice and easy. I wanted to help you... but you wouldn't let me.

CONTINUED

112 CONTINUED

112

Bo walks around the bed, examining the IV tubing.

JENSEN

Now look what's happened. You're all plugged in, man...but this stuff ain't goin' to do any good.

113 CLOSEUP - ALLEN

113

He doesn't bat an eyelash.

114 CLOSEUP - JENSEN

114

His face shows his concern for his friend.

JENSEN

Rich...I'm the only one who can help you. Please let me help you.

(beat)

You turned me down before...but, buddy, this is serious. And I have a feeling you want my help now.

115 ANGLE WIDENS

115

Jensen bends down close to Allen.

JENSEN

I'm going to take good care of you. You're goin' to feel a whole lot better. You'll see.

Allen still doesn't react.

JENSEN

I'll be back...and I'll bring something that will make you feel good...like your old self.

Jensen raises up, and convinced that he has the solution, smiles down at his friend.

116 CLOSEUP - JENSEN

116

as his smile fades to an almost tearful expression:

JENSEN
Hang in there, Rich....

Camera pans from Jensen to the IV bottle and its slow drip,
drip, drip and we:

FADE OUT

END OF ACT THREE

(X)

ACT FOUR

FADE IN

117 EXT. STATION 51 - DAY - ESTABLISHING SHOT

117

117-A INT. STATION 51 - LOCKER - ANGLE ON GAGE

117-A

as he sits in his locker, polishing his shoes. The terrier
sits beside him on the bench. (X) (X)

118 ANOTHER ANGLE

118

as DeSoto enters.

DE SOTO

Morning....

GAGE

Morning....

Gage is preoccupied with his work. DeSoto notices the terrier
sitting there.

DE SOTO

(indicating dog)

How'd everything go on your day off?

GAGE

Not too good.

DE SOTO

Trouble with the landlord, huh?

GAGE

You might say that. Either the dog
goes or I do.

DE SOTO

Lousy choice.

119 CLOSE SHOT - TERRIER

119

as she jumps off the bench and goes out the door.

(X)

GAGE'S VOICE

Here, Sam. Come here, girl....

120 BACK TO SCENE

120

DE SOTO

Sam...?

GAGE

I had to call her something...Sam's
short for....

DE SOTO

(interrupting)

Forget it.

(X)

All of a sudden we hear the sound of Boot and Sam barking. Loud
continuous barking. Gage rises and hurriedly exits past DeSoto.

121 INT. APPARATUS FLOOR - DAY

121

Camera pans with Gage as he rushes through.

122 INT. REC ROOM - ANGLE ON KELLY

122

The barking has stopped. Kelly is holding on to the terrier
as Gage comes flying through the door.

KELLY

Honestly, Johnny, this little dog
of yours is going to ruin Boot's
nerves.

GAGE

Okay, okay, Chet. Let me have her.
I'll put her outside.

KELLY

That's all right...I think I'd
better watch her for you. The Cap
just stuck his head in here --
wants to see you.

Gage stands there for a beat.

KELLY

I think he mentioned something about
'right away'....

Gage reacts, then turns and goes out the door.

123 INT. OFFICE - GAGE AND CAPTAIN STANLEY

123

The captain sits at the desk, Gage leans against the doorway.

CAPTAIN

I can understand why you couldn't refuse Miss Slayton's kind offer... but the fact remains. It is not unusual for stations to have a mascot. One mascot. But, John, you're going to have to work something out. And soon. Those two can't stand each other. And I think it's only fair that since Boot was the first one here, he should be the one to stay. Okay?

GAGE

Okay, Cap. I guess I'll have to try and make other arrangements.

(X)

He turns and goes out the door.

124 INT. APPARATUS FLOOR - DAY - AT THE SQUAD

124

DeSoto has the drug box and is replenishing its contents. He notices Gage who is silent.

DE SOTO

You or the dog?

GAGE

Well he didn't put it exactly that way....

(X)

DE SOTO

Look...why don't you just call Miss Slayton...explain the situation...tell her you appreciate her thoughtfulness, but....

GAGE

Roy...you know I can't do that.

DE SOTO

Why not?

CONTINUED

124 CONTINUED

124

GAGE

It's pretty obvious. When she promised me a puppy from her dog's first litter, it meant a lot to her. I admire someone who keeps a promise. That's character.

DeSoto just looks at him.

GAGE

I just can't say... 'here, take your dog back.'

DE SOTO

Why not?

Gage starts to answer just as the organ tones sound.

125 CLOSEUP - SPEAKER

125

DISPATCHER'S VOICE

Station 51. People trapped in a house. 6284 Lake Canyon Drive. 6-2-8-4 Lake Canyon Drive. Time out: 10:42.

(X)

126 ANGLE - AT SCU - ON CAPTAIN STANELY

126

CAPTAIN

Station 51, 10-4. KMG 365.

(X)

The Captain replaces the mike, nods toward the Squad, and heads for the Engine.

127 OMITTED

127

128 EXT. STATION 51 - DAY - STOCK

(X)

128

The Squad pulls out, followed by the Engine.

(X)

129 EXT. STREETS - DAY - STOCK

129

(X)

Squad and Engine going Code-R.

130 RURAL ROAD - DAY - STOCK

130

Squad and Engine going Code-R.

131 EXT. RURAL HOME - DAY

131

as the Squad and Engine pull up. We notice that there are tumbleweeds completely surrounding the home.

132 EXT. SQUAD 51 - DAY

132

Gage and DeSoto are donning gloves as Captain Stanley approaches.

GAGE

Man, look at those tumbleweeds!

CAPTAIN

Let's clear the area near the front door first...then you two can gain entrance. See if everybody's all right.

DE SOTO

(nods)

Cap...this has got to be a first.

CAPTAIN

Yeah. I hear the winds did a lot of damage out here last night.

He turns and heads for the house. Gage and DeSoto follow him.

133 EXT. HOUSE - DAY

133

Kelly and Lopez have already tackled a cumbersome tumbleweed each and are trying to roll them away from the house. Captain Stanley is trying to clear a way to the door.

134 EXT. FRONT DOOR - DAY

134

Gage and DeSoto have reached the front door and have knocked, rang the doorbell. The door opens and we see George Burke, an older man, wearing glasses.

GEORGE

Well it's about time somebody got here. Woke up this morning, got dressed, went to take my usual constitutional and couldn't get through the durn door.

(X)

CONTINUED

134 CONTINUED

134

DE SOTO

Yeah...well it seems to be okay
now...mister...a....

GEORGE

George Burke's my name.

DE SOTO

Mr. Burke...is there anyone else
at home with you?

GEORGE

Sure...sure, my wife, Martha.
She's in there. Pretty upset, too.
That wind scared her plenty last
night. Right near tore the roof
off the house.

Suddenly, a plumpish older woman appears at the door. This
is Martha.

MARTHA

George...? Is it safe now?

GEORGE

Yes, dear. Fine, just fine. These
young fellas are here to take care
of everything.

He puts his arm around her.

135 CLOSEUP - GAGE AND DE SOTO

135

DE SOTO

(sotto to Gage)
She looks a little pale. I'll get
the gear. (X)

DeSoto nods and turns away.

136 WIDEN ANGLE

136

Gage walks up to Mrs. Burke.

GAGE

Mrs. Burke...you've had a good scare.
Why don't you sit down here on the
steps and we'll check you out.

Martha looks at her husband.

GEORGE

Go on, honey. It won't hurt none
to make sure you're okay.

137 ANGLE - ON SQUAD

137

as DeSoto is removing the medicine kit. In b.g., we see a police car arrive.

(X)

138 ANGLE ON HOUSE

138

as the firemen continue to wrestle with the tumbleweeds.

139 ANGLE ON PORCH - GAGE AND MARTHA

139

He is taking her blood pressure and then her pulse.

140 TWO SHOT - DE SOTO AND GEORGE

140

as they watch Gage and Martha.

GEORGE

You fellas do a fine job...Yes sir,
I told Martha...you wait and see.
Call the fire department and they'll
be out here in a jiffy. We owe a
lot to you, young man.

DE SOTO

It's just a part of our job, Mr.
Burke....

GEORGE

Now c'mon...don't you go gettin'
modest...

(he looks at De-
Soto's name tag)

Mr. DeSoto...how long's it gonna
take you fellas to get all this
stuff hauled away?....

(X)

141 WIDEN ANGLE - TO INCLUDE GAGE AND MARTHA

141

Gage has now paused to look up at DeSoto.

(X)

DE SOTO

Excuse me a minute.

(X)

GEORGE

Sure thing.

(X)

142 ANGLE TO INCLUDE GAGE AND MARTHA

142

Gage has finished checking her b.p. and pulse.

GAGE

You seem to be okay. Your blood pressure is normal. Your heartbeat's a little fast.

George has stooped down and put a hand on her shoulder.

GEORGE

See, honey, you're okay.

143 EXT. STREET - CURBSIDE

143

DeSoto is with the captain.

144 TWO SHOT - DE SOTO AND CAPTAIN

144

CAPTAIN

Are they all right, Roy?

DE SOTO

Yeah, Cap. But I think we have a problem.

145 THEIR POINT OF VIEW - AT PORCH - GEORGE AND MARTHA

145

George is animatedly explaining to Martha how, apparently, these firemen are going to clear the tumbleweeds away.

146 ANGLE - DE SOTO AND CAPTAIN

146

Gage has now joined them.

CAPTAIN

Johnny, you go back to the Squad, and make all of us available. Roy and I will try to explain things.

(X)

GAGE

Right, Cap.

Gage starts toward the Squad.

(X)

147 thru 149 OMITTED

147 thru

149

(X)

150 ANGLE ON SQUAD

150

as Gage reaches in and takes the mike.

GAGE
(into mike)
L.A. Station 51 available.

DISPATCHER'S VOICE
Station 51.

151 EXT. HOUSE - DAY - FRONT YARD

151

The captain and Desoto.

(X)

CAPTAIN
You see, we just can't....

(X)

GEORGE
We've called everyone...and nobody
will haul these durn things away
for us. You can see they're all
around the house. I'll tell ya,
it's a mess. My wife, she's a
nervous woman anyway, and this has
just....

DISSOLVE TO

152 INT. RAMPART EMERGENCY ENTRANCE - DAY 152
as Bo Jensen comes into scene. Camera trucks with him down the hall as he heads for the elevator.

153 INT. HOSPITAL CORRIDOR (NOT EMERGENCY AREA) - AT ELEVATOR 153
The doors open and we see Jensen come out, look around and head towards camera. (X)

154 ROOM 603 - ANGLE ON JENSEN 154
as he gets to door. He appears to listen for a moment, then looks down corridor.

155 HIS POINT OF VIEW 155
The hospital staff busy with their chores. No one is looking in his direction.

156 ANGLE ON JENSEN - AT HOSPITAL ROOM DOOR 156
as he opens the door, enters.

157 INT. HOSPITAL ROOM - ON DOOR 157
as Jensen comes through it. Camera pans with him, goes to the side of the bed.

158 HIS POINT OF VIEW - RICHARD ALLEN 158
He is in the same state as before.

159 BACK TO SCENE 159
Jensen pulls a small case out of the pocket of his jacket. He carefully lays it down on the bed, opens it.

160 CLOSEUP - OPEN CASE 160
It contains a hypodermic syringe and a small vial.

161 INSERT - HANDS 161
picking up the syringe and vial - going through the procedure of filling the hypo.

162 CLOSEUP ~ JENSEN

162

The look on his face is one of serious intent.

163 WIDE ANGLE

163

Jensen has prepared the syringe and now reaches for the I.V. tubing. He takes the needle and inserts it into the tubing. After emptying the syringe into the tubing, he withdraws the needle, then looks down at his friend.

164 CLOSEUP - JENSEN

164

A look and a sign of relief.

JENSEN
Everything's goin' to be all right
now, Rich....

165 INT. CORRIDOR - AT NURSE'S STATION

165

Brackett is studying a chart. Early enters scene.

EARLY
Any change in your patient today,
Kell?

BRACKETT
I was just about to look in on
him. Care to join me?

EARLY
Sure...let's go.

Brackett and Early start walking down the corridor, camera tracking with them. Suddenly there is a clatter and the door up ahead (to Room 603) opens and Richard Allen runs out.

166 THEIR POINT OF VIEW

166

Allen stands there, holding his I.V. bottle in one hand. He is wild-eyed and frightened. When he sees the two doctors, he stops, turns and runs the other way down the hall. There is a large window at the end of the hall and Allen takes the I.V. bottle, throws it at the window and shatters.

167 ANGLE - SHOOTING UP HALLWAY

167

Brackett and Early have run down to the end of the hall after Allen, but it is too late. Allen has gone through the broken window.

CONTINUED

167

CONTINUED

167

BRACKETT

Joe...get security up here fast!

Early turns and runs back down the hall.

168

ANGLE - ON EARLY

168

as he runs past Room 603, he nearly collides with Jensen who has decided he'd better get the heck out of there. But it's too late. Early grabs him.

EARLY

Just a minute...I think you'd better stay here!

169

ANGLE - ON BRACKETT

169

as he leans over and looks out the window and down.

170

HIS POINT OF VIEW

170

Richard Allen, lying on a ledge, about 10 feet below the window. Camera holds on him as we

FADE OUT

END OF ACT FOUR

(X)

ACT FIVE

FADE IN

171 INT. STATION 51 - GARAGE - DAY

171

The Squad has just backed in. The Engine is still out.

172 EXT. SQUAD

172

as Gage and DeSoto get out.

DE SOTO

What do you say we check on the dogs.

(X)

GAGE

Yeah...I think Chet put Sam in the Captain's office. You know, Roy, maybe the Burkes would like a nice little dog...

DE SOTO

Yeah...to keep away the tumbleweeds.

Gage gives him a look and exits. DeSoto is about to open an outer utility door of the Squad when the organ tones sound. He turns and heads for the SCU.

173 CLOSEUP - SPEAKER

173

DISPATCHER'S VOICE

Squad 51 with Engine 51 and Truck 127. Man out a window...Rampart Hospital. Time out: 14:35.

174 CLOSEUP - DE SOTO

174

DE SOTO

(into mike)

Squad 51, 10-4. KMG 365.

175 FULL SHOT - AT SCU

175

as DeSoto replaces the mike and heads for the Squad.

176 AT THE SQUAD

176

Just as DeSoto is climbing aboard, Gage enters scene carrying the terrier. As Gage opens the door and gets into the Squad, holding the terrier, he gives a little shrug.

177 EXT. STATION 51 - DAY - STOCK

Squad 51 pulling out Code-R.

178 EXT. CITY STREET - DAY - STOCK

Squad 51 going Code-R.

179 HIGH ANGLE - SHOOTING DOWN INTO HOSPITAL PARKING LOT

Engine 51 is already there. Squad 51 is just arriving.

180 EXT. HOSPITAL PARKING LOT - DAY

There are hospital employees and a few civilians standing and looking up toward the outside of the building. A couple of policemen control the crowd. A gurney stands at the ready (X) nearby.

181 ANOTHER ANGLE

Truck 127 (the snorkel) comes into scene.

182 EXT. PARKING LOT - NEAR THE RIGS

Captain Stanley, Gage and DeSoto are in f.g. Kelly and Lopez are in near b.g.

CAPTAIN

(to Gage and DeSoto,
pointing upward)

He went through that window up
there.

Dr. Brackett enters scene.

BRACKETT

We haven't much time. If he wakes up and makes a wrong move, he could fall even farther.

CAPTAIN

Johnny...you and Chet go inside the hospital...handle it from the window. Roy...we'll get a Stokes and you can take it up in the snorkel.

CONTINUED

182

CONTINUED

182

BRACKETT

I'd better go with Roy.

(X)

183

ANOTHER ANGLE

183

as Gage and Kelly start for the hospital entrance.

184

WIDE ANGLE - TRUCK 127

184

(X)

as the snorkel arm is being lowered, DeSoto and Brackett approach it.

185

ANGLE - ON SNORKEL BASKET

185

A fireman is already in the basket, at the controls. DeSoto and Brackett, holding a doctor's bag, climb into it. Captain Stanley and Lopez lift the Stokes stretcher and DeSoto and the fireman take it into the basket.

186

INT. HOSPITAL CORRIDOR - DAY

186

as Gage, followed by Kelly, come toward camera.

187

ANGLE - ON WINDOW

187

Kelly goes directly to it and starts clearing away some of the glass.

188

ANGLE - ANOTHER PART OF THE CORRIDOR

188

Early and Dixie stand watching Kelly at work. Next to them is Jensen who is being guarded by a hospital security officer.

JENSEN

I wanted him to help him...honest
I did. He's my best friend.

Dixie turns to him.

DIXIE

Of course you did. But giving him heroin isn't the answer. He needs professional help, and the diagnosis was extremely difficult with no background information. You should have come to us.

(X)

CONTINUED

188 CONTINUED

188

Jensen says nothing, but drops his head, half in shame, half in silent agreement.

189 EXT. HOSPITAL WINDOW - ON GAGE

(X)

with a safety line which is manned by Kelly. First he sits on the sill, and then carefully eases himself down to the ledge, with a slight jump.

190 EXT. PARKING LOT - ON SNORKEL

190

as the basket slowly raises toward the ledge.

(X)

191 ANGLE - ON LEDGE

191

Gage has leaned down and is examining Allen's head for any injury; then his arms and finally each leg. As he does so, Allen starts to move slightly.

GAGE
(yelling down)
He's waking up....

192 ANGLE - ON SNORKEL BASKET

192

as it moves slowly up. Brackett and DeSoto look up toward Gage.

193 ANGLE - ON LEDGE

193

Allen starts to move more, then almost rises. Gage tries to hold him down.

194 ANGLE - ON SNORKEL BASKET

194

Moving in closer.

195 ANGLE - ON LEDGE

195

Allen raises up now and starts to flail around. It is apparent that in his psychotic state, he feels none of the pain from his fall.

(X)

196 WIDEN ANGLE - TO INCLUDE SNORKEL BASKET

196

The basket is only a few feet away from the ledge now. Gage is having difficulty in subduing Allen. Suddenly, in a burst of strength, Allen tries to push away from Gage, nearly knocking him off the ledge.

197 ANOTHER ANGLE

197

as Gage teeters, trying to regain his balance. At that moment, the snorkel basket comes even with the ledge and Gage reaches out with one arm, hand against the basket, saving himself from a fall. As soon as the basket is still, DeSoto quickly climbs out of it and onto the ledge.

198 ANGLE - ON BRACKETT

198

He is holding a syringe.

BRACKETT
Roy! Take this!
(hands it
to DeSoto)
It'll calm him down.

199 ANGLE - ON LEDGE

199

DeSoto holds the syringe in one hand; with his other hand he tries to grasp one of Allen's legs. Gage is now at his head, holding his shoulders down the both hands.

DE SOTO
You got him?

GAGE
Yeah...go ahead.

DeSoto manages to straddle Allen's thighs, grabs one of his arms, places a tourniquet, and gives the injection intravenously. (X)

200 ANGLE - ON BRACKETT

200

BRACKETT
Sit on him for a minute. Give the tranquilizer time to work.

201 EXT. PARKING LOT - DAY

201

Intercut various shots of the crowd, Captain Stanley, Lopez, their point of view.

202 CLOSE - ALLEN

202

as he starts to relax.

203 TWO SHOT - GAGE AND DE SOTO

203

as they look at one another and breathe a sigh of relief.
A beat, then Gage looks toward Brackett:

GAGE
I've checked him for fractures.
There doesn't seem to be any.

204 MED. CLOSE - BRACKETT

204

BRACKETT
We'll get him X-rayed right away
just to make sure.

205 WIDEN ANGLE

205

as Brackett and the other fireman begin laying the Stokes
across the rails of the basket. The fireman then grasps a
control to ease the basket lower so that the stokes will be
even with the ledge.

206 ANGLE - ON LEDGE

206

Gage and DeSoto prepare to left Allen and put him into the
Stokes.

GAGE
Ready....?

DESOTO
Ready.

They lift Allen and gently place him into the Stokes stretcher.

207 ANOTHER ANGLE - ON SNORKEL BASKET

207

as Brackett and the other fireman make sure the Stokes is
secure.

208 ANGLE - ON LEDGE

208

DE SOTO
(to the fireman)
Take it on down...we can wait for
you.

209 HIGH ANGLE - SHOOTING DOWN ON SNORKEL BASKET 209
as it is lowered to the ground.

210 EXT. PARKING LOT AREA - DAY 210

Captain Stanley and Lopez help lift the Stokes off of the snorkel railing and place it on top of a gurney. There are a couple of interns who take charge once the stretcher is secure. Brackett alights from the basket.

BRACKETT
(to interns)
Take him to Three. (X)

211 TWO SHOT - BRACKETT AND CAPTAIN STANLEY 211

CAPTAIN
Is he going to make it?

BRACKETT
I ~~think~~ so. ~~He got banged up~~
~~pretty good... but~~ he's young and
strong. (X)

1428 got a good chance

212 ANGLE - ON SNORKEL BASKET 212

It has just reached the ground with Gage and DeSoto. They alight from it and start to head toward the Captain and Brackett.

213 FULL SHOT 213

Captain Stanley exits scene as Gage and DeSoto approach Brackett.

BRACKETT
Congratulations, you guys. You
did a fine job up there. (X)

DE SOTO
Thanks, Doc.

GAGE
(to Brackett)
You didn't do too bad yourself.

CONTINUED

213 CONTINUED

213

GAGE (Cont'd)

(confidentially)

If you're interested in joining the Paramedic program, I can put in a good word....

BRACKETT

Get outta here.

(X)

214 EXT. SQUAD 51 - DAY

214

as Gage and DeSoto approach, we see Sam with her paws on the window, looking out and starting to yap as they draw near. Gage goes to her and starts to pet her. DeSoto opens a utility door and starts replacing their gear.

GAGE

(to Sam)

How are ya, girl?

The dog responds to him; then we hear a beep, beep, beep from the radio:

DISPATCHER'S VOICE

Squad 51, what is your status?

Gage opens the door to the squad, reaches in and grabs the mike.

GAGE

(into mike)

Squad 51 available.

DISPATCHER'S VOICE

10-4. Difficulty breathing at 154

South Roland. 1-5-4 South Roland.

Cross Citrus. Time out: 17:08.

GAGE

(into mike)

Squad 51, 10-4.

He replaces the mike and goes to the other side of the squad as DeSoto climbs in.

215 INT. SQUAD 51 - DAY - ANGLE ON GAGE AND DE SOTO

215

as they put their helmets on.

CONTINUED

215

CONTINUED

215

GAGE

This time we've gotta do something
about Edna Self.

(X)

DE SOTO

(a take; then)

Yeah, I get the feeling this is
an instant replay.

(X)

216

EXT. HOSPITAL PARKING LOT - DAY - ON SQUAD 51

216

as it pulls out of the parking lot, red lights on.

DISSOLVE TO

217

INT. STATION 51 - GARAGE - NIGHT

217

Gage and DeSoto are working around the Squad.

DE SOTO

You really think it'll work out?

GAGE

Sure...all Edna Self needed was
some company right?

DE SOTO

I guess so.

GAGE

Well, Sam was the answer. You'll
see...the two of 'em will get along
just fine...and we won't be bothered
by her any more.

The organ tones for Station 51 sound.

218

CLOSEUP - SPEAKER

218

DISPATCHER'S VOICE

Squad 51. Woman bitten by a dog.
154 South Roland. 1-5-4 South
Roland. Cross is Citrus. Time
out: 21:20.

(X)

219

ANGLE - ON GAGE AND DESOTO

219

They react for a beat, then start to move to the squad as we

FADE OUT