

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

DISPATCHER'S V.O.

(X)

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. (X)
- 3 ANGLE - ON CAPTAIN STANLEY - STOCK 3
He is at the SCU and has picked up the mike. (X)
- 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 (X)
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!

You the owner? CAPTAIN

(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

W

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.

BRACKETT

(to Dixie)

DIX I WANT
~~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 application'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 she know?

(X)

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

...Look!

(X)

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 rollers in her hair and is wearing blue jeans and an older, faded blouse. She is coughing.

(X)

(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 going 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 (X)
her to you.
- 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)

~~WAT~~ 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.

WIDEN ANGLE - TO INCLUDE ~~BRACKETT~~ AND EARLY

as Early approaches Brackett's desk.

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 KID'S
NOT GONNA MAKE IT*

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.

(beat)

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

(X)

EARLY

A delayed reaction....

CONTINUED

100 CONTINUED

100

BRACKETT

(nods)

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 ~~some~~ psychotic state.

MAIGOT ACCOUNT
FOR IT
C ODDITY
N

EARLY

Has Doctor Reed in Psychiatry seen
him yet?

BRACKETT

No, but I ~~was~~ called him and he was ~~not~~
out of his office.

(beat)

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

THERE TRACKING HIM DOWN
FOR ME

(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
(X)

111 INT. HOSPITAL ROOM - CLOSE ON RICHARD ALLEN

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

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

clr #37424 42

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 (X)
house. 6284 Lake Canyon Drive.
6-2-8-4 Lake Canyon Drive. Time
out: 10:42.

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 128

The Squad pulls out, followed by the Engine. (X)

129 EXT. STREETS - DAY - STOCK 129

Squad and Engine going Code-R. (X)

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 177
Squad 51 pulling out Code-R.

178 EXT. CITY STREET - DAY - STOCK 178
Squad 51 going Code-R.

179 HIGH ANGLE - SHOOTING DOWN INTO HOSPITAL PARKING LOT 179
Engine 51 is already there. Squad 51 is just arriving.

180 EXT. HOSPITAL PARKING LOT - DAY 180
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 181
Truck 127 (the snorkel) comes into scene.

182 EXT. PARKING LOT - NEAR THE RIGS 182
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

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

(X)

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
- 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. (X)
- 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 tranquillizer 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.

14128
GOT A GOOD
CHANCE

(X)

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

THE END